

# AMDA



## 2023-2024 CATALOG

The American Musical and Dramatic Academy  
NEW YORK CITY

AMDA College of the Performing Arts  
LOS ANGELES



# AMDA

**The American Musical  
and Dramatic Academy**  
**NEW YORK CITY**

**AMDA College of  
the Performing Arts**  
**LOS ANGELES**

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#### **AMDA Catalog, Volume 2, Number 8**

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# Introduction

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Welcome to AMDA. This Catalog is a road map for your educational future. As you read through the pages of course descriptions, policies and programs, you will discover the array of opportunities for learning and growth available at AMDA. From the moment you arrive until the day you graduate, you will experience how deeply AMDA is aligned with its mission. Each semester will move you closer to attaining your academic and professional goals while challenging and stimulating you in the classroom and in performance.

The AMDA education is designed to develop your skills and knowledge through world-class training that you will put into practice from your very first day of class. Customized class sizes enable personalized guidance from faculty committed to developing your artistic and intellectual progress for a career in the performing arts.

The course offerings featured in this catalog represent the foundation of AMDA's educational programs, developed over five decades to prepare you for the diverse challenges ahead. Immersion in performance training is augmented by liberal arts studies and career preparation. The knowledge and skills you acquire at AMDA are immediately applicable to your chosen profession. We believe that a comprehensive education should equip you to think and reason as a lifelong learner, preparing you for the ever-changing landscape of performance, media and industry.

As with all exploration, the pursuit of excellence is rigorous and demanding. If you accept the challenge, you will find your life is immeasurably enriched. We welcome you to join us in our shared adventure and wish you the greatest success.



**AMDA** first opened its doors in New York City in 1964 as The American Musical and Dramatic Academy. The first director of AMDA was the renowned theatre director, producer, teacher and Shakespeare scholar Philip Burton. The foundation of the AMDA program was based on the belief that the actor, the singer and the dancer would each greatly benefit from attending an intensive conservatory training program in which all were taught the same integrated, multidisciplinary curriculum. AMDA's philosophy was that the actor would develop stronger techniques by studying singing and dance alongside traditional acting courses and that the singer and dancer would both greatly benefit from from in-depth acting study in addition to dance and vocal training.

Many recognized AMDA as the first institute of higher education devoted to theatre training in which the Broadway musical was not only accepted as a legitimate art form, but also celebrated and included in the curriculum. Faculty at AMDA were theatre professionals working on Broadway — actors, singers, dancers, directors, musical directors and choreographers. Alumni went on to perform on Broadway, in television and film and around the world as actors, singers and dancers. AMDA's unique program was a success.

After Philip Burton retired, David Martin and Jan Martin took the reins as co-presidents, taking AMDA to national prominence as one of the nation's



premier performing arts institutions. Under their leadership, AMDA grew exponentially in both size and scope, developing innovative programs of study.

In 2003, AMDA opened its Los Angeles campus as AMDA College and Conservatory of the Performing Arts. Located in the center of Hollywood, the school was the fulfillment of the Martins' long-standing vision for the school to be rooted in the two entertainment capitals of the world. The Los Angeles campus offers undergraduate and graduate degrees encompassing professional performing arts training and liberal studies. One of AMDA's exclusive opportunities is the Artist's Laboratory, which provides students

with the opportunity to create and perform original content for stage, media and film in a faculty-mentored setting.

For over 55 years, AMDA has remained at the forefront of performing arts higher education and continues to flourish under David Martin and Jan Martin's singular devotion and passionate leadership. Today, AMDA's undergraduate and graduate divisions provide students with exclusive opportunities to create and perform original content for stage, media and film in a faculty-mentored setting. AMDA is a thriving institution and community that includes thousands of prominent alumni in every field of the entertainment industry.

# Philosophy and Mission

**AMDA** provides rigorous, performance-based training and an industry-focused education experience; one that inspires excellence and prepares artists with an appreciation for the universal power of transformation through art. AMDA's educational philosophy is based on close collegial interaction between instructors and students — in class, in production and through active mentorship.

AMDA is committed to providing an unsurpassed performing arts education to a diverse community of creative artists. AMDA serves as both school and stage, where students are given the support and opportunity to define their own personal objectives and to develop and refine their own distinctive artistic voices.

AMDA strives to create an environment for 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. Above all, AMDA wants to teach students that commitment and passion are the hallmarks of a successful and joyous career.

## Institutional Learning Outcomes

All AMDA programs support students as they develop the following learning outcomes:

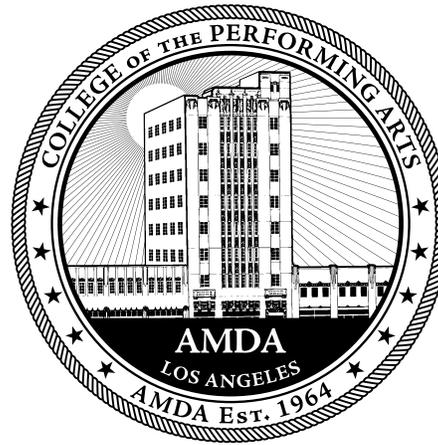
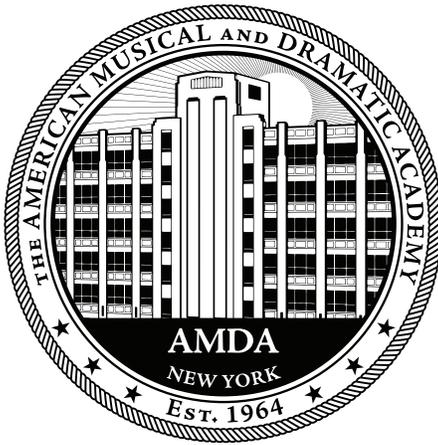
- **Artistry and Transformation:** Graduates will be able to engage in their professional artistic endeavors without fear of experimentation or risk taking, exercising imagination and divergent thinking to create work that expands convention.
- **Skills and Technique:** Graduates will be prepared to demonstrate mastery of their chosen artistic discipline by creating art that builds upon their accumulated knowledge and study.
- **Collaboration and Teamwork:** Graduates will be able to effectively work collectively with colleagues in the artistic community and to share ideas in collaborative creativity.
- **Social Responsibility:** Graduates will demonstrate their understanding of the importance of theatre and other artistic endeavors in their community and to develop and produce creative works that offer, not only entertainment, but enlightenment of and solutions to societal issues.

## Institutional Strategic Goals

To achieve our mission, AMDA has identified the following 12 goals:

1. Provide the highest standard of training and education with a professional and responsive faculty who offer guidance and assistance to students in preparation for the professional world of performing arts.
2. Foster an interdisciplinary approach to the artistic process as well as multicultural and international perspectives, both in the classroom and in production.
3. Provide an atmosphere that nurtures and develops individual talent and skills within a collaborative environment, emphasizing experiential, classroom and community learning.
4. Provide a learning community where students, faculty and staff engage in the collaborative development of art.
5. Teach students to be creative, well-rounded artists and mindful professionals through the synthesis of mind, body and spirit.
6. Challenge students to expand their critical, analytical and conceptual thinking capacities in order to enrich their academic studies as well as their professional careers.
7. Enrich students' lives with a lifelong appreciation for all forms of art by nurturing an understanding of the artists' important role in culture and civilization.
8. Provide classes, workshops and productions that challenge students' creative boundaries.
9. Provide a climate of artistic freedom tempered with discipline and passion.
10. Challenge students to explore their personal development and consciousness as self-motivated, socially aware artists and citizens.
11. To nurture a critical reflection of self in relation to belief, values and the human experience.
12. Provide a wide range of opportunities and venues for the presentation and promotion of student work.

# Accreditation and Approvals



## Accreditation

AMDA is a private, nonprofit, 501(c)(3) entity and is accredited institutionally by the WASC Senior College and University Commission (WSCUC), 1080 Marina Village Parkway, Suite 500, Alameda, CA 94501, 510-748-9001.

AMDA is also accredited programmatically for discipline-specific programs with the National Association of Schools of Theatre (NAST), 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190, 703-437-0700.

## State Approvals

### ■ California

This institution is a private institution approved to operate by the California Bureau for Private Postsecondary Education. Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

Any questions a 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:

Bureau for Private Postsecondary Education  
1747 North Market Blvd., Suite 225  
Sacramento, CA 95834  
Phone (toll free): 888-370-7589  
Fax: 916-263-1897  
Website: [www.bppe.ca.gov](http://www.bppe.ca.gov)

A 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 or by completing a complaint form, which can be obtained on the bureau's internet website, [www.bppe.ca.gov](http://www.bppe.ca.gov).

Inquiries regarding accreditation status or state approval should be directed to the Office of Institutional Effectiveness.

### ■ New York

AMDA is authorized to operate in New York under the New York State Education law Section 5001 2 (f).

Information on additional state approvals for distance education can be found at [amda.edu](http://amda.edu). Inquiries regarding accreditation status or state approvals should be directed to the Office of Institutional Effectiveness.

## Department of Veterans Affairs

AMDA is an approved educational institution recognized by the US Department of Veterans Affairs. Eligible veterans and their dependents seeking educational training may qualify to use Title 38, Chapters 30, 31, 33, 35 and 1606/1607. Refer to the US Department of Veterans Affairs ([benefits.va.gov/gjbill/](http://benefits.va.gov/gjbill/)) for eligibility criteria.

# Diversity Statement

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AMDA is committed to dismantling existing structures that historically exclude and oppress minoritized groups. This commitment requires each of us to take responsibility to actively grow and preserve AMDA's diverse community and culture. As such, AMDA will actively elevate and prioritize equity, diversity, inclusion and belonging in our curriculum, creative productions, services and administration. Most crucially, we will continue to work toward the recruitment, retention and advancement of students, faculty and staff from underrepresented populations in higher education and the performing arts.

As an integral part of our mission, AMDA expects all its community members to exemplify the following principles:

**Accountability:** We build trust with others by following through on our mission and commitments. We endeavor to normalize giving and receiving feedback in the inevitable areas of growth in this work and continue to confront implicit biases and systems of oppression.

**Collaboration:** We acknowledge that our work is a shared responsibility, and we best achieve our goals when we work together to create a more equitable and inclusive campus.

**Innovation:** We empower our community to define and own their unique artistry, connecting our personal experiences to our creative work. Through intentional representation, narrative reframing and personal agency, we allow the art we create to increase our understanding of one another.

**Integrity:** We live our institutional values in our work across campuses and with each other. We show up authentically when challenged and acknowledge that part of our wholeness is the continuation of growth and learning.

**Transparency:** We develop healthy relationships by sharing information, policies and procedures openly with each campus and with each other, while protecting confidentiality where needed.

AMDA recognizes that honoring this commitment requires us to create and maintain campus resources, offer frequent EDI-focused learning opportunities and establish consistent and clear systems of accountability for all community members.

Accordingly, AMDA rejects and condemns all forms of harassment, wrongful discrimination and disrespect, and expects that this core value will be reflected in the behaviors of all its employees and students.



# AMDA

## College of the Performing Arts

### LOS ANGELES



# The AMDA Los Angeles Campus



Located in the heart of Hollywood at the historic intersection of Yucca and Vine streets, the AMDA Los Angeles campus features 2.5 acres of academic and administrative buildings, residence halls and the AMDA Café. Study in the warm Southern California sunshine, perform amid the greenery on our outdoor stage or relax in the student residence halls just blocks away.

The historic Art Deco AMDA Tower houses performance studios, classrooms, a stage combat armory, the library, AMDA's Black Box theatre and the main administrative offices. Grab a bite at the AMDA Café or meet with friends in the outdoor piazza along the front of the building.

The Vine building, just across the street at 1777 Vine Street, features performance studios, lab theatres, private voice rooms, classrooms, a film screening room, a computer lab, a café

market and the AMDA Center for Health and Performance.

The nearby Cosmo building houses a large performance space that can be converted into a traditional proscenium theatre or theatre in the round. The facility also contains several performance studios; an audio recording studio; production, costume and stage craft shops; dressing rooms and offices.

The Ivar building, situated on the grounds of the main campus in a renovated Hollywood recording studio, houses private voice rooms as well as the Film Production, Information Technology and Classroom Media Departments.

AMDA Los Angeles offers a variety of housing options for students who want to live on campus. All units are furnished, offer Wi-Fi Internet access and have 24-hour security.

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### Franklin Building

Relax in a loft-style space within this historic building that also features exposed brick, hardwood floors and large French windows that open onto gorgeous Hollywood views. All units include full kitchens. Residents have use of a fitness center, Zen garden, laundry facility, gated parking and student lounge with television.

### Bungalows

Situated around a landscaped courtyard, AMDA's authentic Craftsman bungalows are bright, spacious and truly Californian. Each furnished bungalow features oak hardwood floors, crown molding, large windows with natural light and a fireplace. Efficiency kitchens are included.

### Allview Residence Hall

Offering contemporary student living in the heart of Hollywood, each fully furnished student room includes a full-sized refrigerator. Additionally, Allview includes a spacious garden courtyard, laundry facilities, a communal kitchen and a student lounge with a television and computers.



### Vine Street Residence Hall

These studio-style units include hardwood floors, large windows and efficiency kitchens. Vine Street residents also enjoy a courtyard patio, laundry facilities and a student lounge with television.

### Gilbert Residence Hall

Originally built in 1925 as a Hollywood hotel, the historic Gilbert features fully modernized and remodeled rooms. Other amenities include air-conditioning, bathrooms, an enclosed courtyard, large common areas, study rooms, a computer lab, laundry facilities and a fitness center.

AMDA students who opt to live off campus are responsible for finding their own housing arrangements. AMDA assumes no responsibility for assisting students with off-campus housing. There are many types of housing options available located near AMDA's Los Angeles campus ranging from \$1,500 to \$3,000 a month to rent.



# AMDA Los Angeles Performance Opportunities



An important component of AMDA training is the multiple and diverse performance opportunities offered to our students. The “curtain goes up” more than 150 times a year — from plays to musicals, dance concerts, readings and more. AMDA students, regardless of their semester level, can audition for all AMDA productions, providing students a wide array of genres, styles and venues to fulfill their passion for performance.

Casting for productions is most often determined by audition. AMDA proudly celebrates inclusivity in our casting. Students are welcome to audition for all roles. This means that gender, race, body type and ethnicity of performers will only be considered if germane to the character or story. AMDA embraces diversity-conscious, inclusive, community-reflective casting.

## Full-Scale Productions

Each semester, AMDA mounts a full-scale, professionally produced production in each of our three disciplines: acting, musical theatre and dance theatre. AMDA maintains a schedule of productions that is intense and purposefully demanding. Participation is permitted by audition only. Students who are selected or cast and approved to participate in any production commit to a full rehearsal and development process designed to culminate in one or more performances. AMDA offers multiple performance opportunities within each semester, three semesters per year. All productions hold a series of auditions and are open to all students.

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### ■ BFA Play and BFA Musical

A full-scale play and musical are offered each semester to BFA students. All BFA students — regardless of semester level or registered program — are eligible to audition. Students are cast based on the audition and callback process. Students who are cast ultimately perform sustained characters within the arc of a fully realized production. Scenic, costume and lighting designs are created to help establish and fortify the visual world in which the productions' characters exist.

Students are guided by a professional artistic team that includes any or all of the following: director, choreographer, musical director, stage manager, lighting designer and costume designer. Depending on the needs of each production, coaches in combat, dialect or other specialty performance areas may be added to a production's artistic team.

### ■ Dance Production

AMDA's Dance Production provides students the opportunity to work with professional choreographers in the

development of original works, culminating in a theatrical stage performance or film shoot. Each semester's show is based on a theme; styles may include Contemporary, Ballet, Modern, Jazz, Hip-Hop, Tap, Cultural, Period and/or Street Dance styles. The dance works are created by guest artists, faculty and select student choreographers. Dance Production provides intermediate- and advanced-level dancers the chance to perform a variety of works that span theatrical, commercial and concert aesthetics. All current AMDA students are invited to audition. Within the development phase, a panel of faculty and creative staff members conduct a screening of all works in process. Based on the screening, select pieces move forward toward final performance.

### ■ Film Performance

Each BFA and AOS program offers opportunities for students to learn how to generate and edit digital media. Students complete their program with sample performance reel content. This content is designed to help students successfully promote themselves and their work as they enter the professional performing arts industry.

## Capstone Productions

Capstone productions most commonly fall in three categories: Musical Capstone, Acting Capstone and Dance Capstone. AMDA Capstones are designed to provide students in their final semester of training an original and fully staged production experience. Each Capstone is crafted based on the individual cast members assigned as a company. Capstone productions include a casting process (which may include performers auditioning assigned material, presenting material that they would like to “pitch” for consideration or a combination of both), a rehearsal process and technical rehearsals (including set, wardrobe, lighting, designers and other artistic team members as needed), all culminating in performances open to public viewing.

Students are guided by a professional artistic team that includes any or all of the following: director, choreographer, musical director, stage manager, lighting designer and costume designer. Depending on the needs of each production, coaches in combat, dialect or other specialty performance areas may be added to a Capstone production’s artistic team.



## Industry Presentations

### ■ Industry Digital Presentation

The AMDA Industry Digital Presentation provides an opportunity for students in their final semester of AMDA’s BFA and AOS Acting or Musical Theatre programs to have a brief sample of their performance skills presented to current industry professionals. Students present their marketable performance strengths by submitting their sample performance reel. This is an extremely competitive event designed for students who are viewed as “industry ready” and “industry-driven.” There will be a final selection process to determine which sample performance reel material will be provided to industry viewers.

### ■ Industry Live Presentation

BFA students participating in the Digital Presentation are eligible for Industry Live Presentation. This is an in-person presentation for select AMDA-invited industry professionals. Participation is by audition/assessment of each performer’s work within the Digital Presentation. Those cast will perform on stage at the live event by presenting one two-person scene or musical duet. Participation is limited and competitive.





### ■ Dance Industry Presentation

BFA and AOS students participating in Dance Theatre Capstone performances will have an opportunity to be seen by invited industry guests during their Capstone performance run. Industry guests include dance agents, working choreographers, artistic directors and creative directors. In addition, a digital media package that includes student reels, website links and select Capstone performance excerpts representing all pending Dance Theatre graduates will be sent to industry contacts.

### Readings: Plays/Musicals

Readings provide unique and rich experiences for performers. Published works are performed in their entirety without extensive use of props, detailed costuming, complex blocking or elaborate scenic elements. The use of scripts and scores by actors is incorporated within each presentation; this allows for shorter rehearsal processes and mirrors the

industry standards for this valuable performance structure. Actors are challenged to create compelling and engaging theatre through insightful interpretations of text, character and story. This performance opportunity is available to students in all programs.

### Studio Sessions

The Studio Sessions performance gives students the opportunity to present work from all performing arts genres in an intensely focused evening. The criteria for selection are excellent artistic work from the individual performer, duo or group, which could be in almost any kind of artistic presentation — original choreography, playing Bach on the piano, spoken word, singing a folk song with guitar, a Shakespeare scene, stand-up comedy, a trio from musical theatre, etc. The Studio Sessions at AMDA is intended to celebrate all the performing arts and to give students a regular opportunity to perform in those different genres.



# AMDA

The American Musical  
and Dramatic Academy  
NEW YORK CITY



# The AMDA New York City Campus



AMDA New York City is based in one of the city's cultural hubs, the Upper West Side. The campus is surrounded by some of the most renowned performance and arts venues in the world, including the Broadway Theater District, Lincoln Center (home of the Metropolitan Opera, the New York Philharmonic and the New York City Ballet) and numerous museums.

The main campus facility at 211 West 61st Street is approximately 67,000 square feet, most of which is dedicated to student learning, performance and faculty support. The building contains

performance studios, private voice studios, student lounges and a library that includes listening and viewing stations, computers and study space.

The Ansonia Building, located at 2019 Broadway, is a historic landmark Beaux-Arts building that contains studios and performance spaces. The facility houses a 74-seat black box-style theatre with dressing rooms, costume shop, workshop, backstage space, prop storage, a secondary performance space, studios and private voice rooms.

In the fall of 2020, AMDA added

AMDA @ 54th Street Studios (located at 250 West 54th) to our campus locations. Formerly the home of Shelter Studios and 244 West 54th Studio spaces, AMDA has space on the 10th, 11th and 12th floors. The space boasts three black box-style theatre spaces and numerous rehearsal, studio and private voice room spaces. AMDA New York City's administrative offices are located at 421 West 54 Street, seven blocks from the main campus. The facility houses student services, the academic department and administration.

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AMDA offers two residence options for students: the Amsterdam and Stratford Arms. Residents choose to live in AMDA housing accommodations because they are unique, affordable and conveniently located near the campus. All units come furnished, with 24-hour security and a variety of amenities to allow residents the ability to experience the best Manhattan has to offer. Each residence hall has common areas, laundry facilities, Wi-Fi and eating areas.

#### **The Amsterdam**

Located on a tree-lined street at the intersection of West 85th Street and Broadway, the Amsterdam is a six-story neoclassical building with keystone and column details. The Amsterdam is also a short walk from Riverside Park, a 100-block span along the Hudson River with walking paths and restaurants.

#### **Stratford Arms**

Affectionately known as the Strat, this historic brick hotel has been

converted into classic New York City studio housing. The 10-story elevator building is located on West 70th Street, one block from Central Park.

AMDA students who opt to live off campus are responsible for finding their own housing arrangements. AMDA assumes no responsibility for assisting students with off-campus housing. There are many types of housing options available located near AMDA's New York City campus ranging from \$1,500 to \$3,000 a month to rent.



# AMDA New York City Performance Opportunities



The performance experience is at the heart of AMDA's training and curriculum. The capstone for each student is the fourth semester work and projects offered to every Conservatory Program student. Each program discipline has multiple performance opportunities in a student's fourth semester. The first through third semester experience hones in on making the work shine in the fourth semester of study so the student has the opportunity to use the performance work to advance their résumé and potentially book work from performance and panel night opportunities.

Students also have the opportunity in the first, second and third semesters to perform in several extracurricular offerings. Each term the offerings may vary, so we encourage students to check communications from administration about the offerings each semester. These offerings are always free and open to all students in all programs (although some require audition), but do demand a strong commitment from the student for the duration of the course. Students are required to have a 2.0 GPA to participate after the first semester. We recommend that first semester students only elect for one extracurricular opportunity. These offerings will always support the conservatory work and broaden students' performance experiences while at AMDA.

## Graduation Performances

Musical theatre, acting and dance performances are designed to provide students in their final semester of training an original and fully staged production experience. Each show is crafted based on the unique, individual cast members assigned as a company. Shows include a casting process (which may

include performers auditioning assigned material, presenting material that they would like to "pitch" for consideration or a combination of both), a rehearsal process and technical rehearsals (including set, wardrobe, lighting, designers and other artistic team members as needed), all culminating in performances open to public viewing.

Students are guided by a professional artistic team that includes any or all of the following: director, choreographer, musical director, stage manager, lighting designer and costume designer. Depending on the needs of each show, coaches in combat, dialect or other specialty performance areas may be added to the artistic team. The rehearsal and performance schedule involves weekday evenings and select weekend rehearsals over a five-week process.

Industry professionals are invited to all graduation performances. AMDA has established relationships with working professionals who frequently attend performances and develop working relationships with our graduates.

### ■ Industry Panel Night

Industry Panel Night gives students the opportunity to participate in a simulated audition experience. A panel of invited industry professionals (including casting directors, agents and managers) view each student's performance. Material is appropriate to their program's primary discipline. For example, Integrated students sing a 16-bar song and perform a short monologue. Studio students perform two contrasting monologues. Dancers learn and perform a series of dance combinations and may be asked to sing or perform a monologue. Written feedback from the panelists is later provided to each student.



## Studio Program

### ■ Studio Workshop: Conception to Production

Under the guidance of an esteemed faculty member, this workshop provides students the opportunity to work collaboratively in the creation of a theatre production. Students are responsible for the production's entire development, including conducting auditions, casting, staging, directing and producing. After the audition process is completed, workshop students continue to participate as a cohesive ensemble in order to select the cast and material for the production. During the rehearsal process, emphasis is given to concept, exploration and refinement of all the performances and the manner in which they are presented.

Students are responsible for working within a designated budget. Additionally, students are responsible for all advertising, reservations, printed material and programs for the production. The culminating workshop project is performed in an intimate black box theatre setting for the AMDA community.

### ■ Final Film Projects

Students in the final semester curriculum of the Conservatory Programs have the opportunity to create works on film. As determined by the instructor, scripts may come from a variety of sources. Scenes are shot on preapproved locations on and around the campus and city. A professional team, which may include the film's director, director of photography, editor, etc., takes the project through the rehearsal, shooting and editing phases, resulting in a screening of the final film.

## Dance Theatre Conservatory Program

### ■ Dance Choreography Workshop

In their final semester, Dance Theatre students develop the ability to work together as an ensemble in presenting a workshop of their choreography. This course focuses on developing leadership skills as students direct their peers in their own choreography as well as developing production

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skills such as music editing, costuming, props and stage management. The students present the work to the public in a studio setting and discuss the process through a Q&A at the end of each performance.

## Campus-wide and Extracurricular Opportunities

### ■ Dance Workshop

Open to students in all programs, Dance Workshop is an opportunity to perform advanced dance choreography in a variety of styles and genres spanning Classical, Contemporary, Broadway, Hip-Hop and more. As determined by the workshop's director/choreographer, content may be completely original or re-created from iconic choreographic works. Auditions are held at the beginning of each semester. Dance pieces are crafted throughout the semester and culminate in a performance at the end of the semester, open to the AMDA community and family guests.

### ■ Café Performance

The Café Performances give students the opportunity to present work from all performing arts genres in an intensely focused cabaret setting. The evening consists of individual performance pieces. The criteria for selection are excellent artistic work from the individual performer, duo or group, which could be in almost any kind of artistic

presentation — a Bach piece on the piano, an original monologue, a folk song with guitar, a Shakespeare scene, stand-up comedy or a trio from musical theatre. Auditions are conducted by a panel consisting of two or more members of the faculty and administration. Rehearsals are guided by a team of faculty directors. Students receive a sound rehearsal to get familiar with the use of microphones and one technical rehearsal in the performance space, leading into two back-to-back performances that evening. The Café Performance series at AMDA is intended to celebrate all the performing arts avenues and to give students a regular opportunity to perform in those different formats.

### ■ Student Group Performances

Student Groups meet regularly to develop performance pieces, guided by faculty and staff advisors. The Student Success Team works with students to create new groups and adds students to existing groups. Performance pieces are original concepts developed by the group. These can consist of poetry readings, musical cabarets, dance and acting pieces.

Each campus offers its own special collection of performance opportunities; those opportunities may vary each semester. AMDA does not guarantee that students will be cast in a featured role or solo number in any AMDA performance. A student's demonstrated level of performance skills and standard casting factors will determine each student's casting.



# UNDERGRADUATE DEGREE PROGRAMS

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Bachelor of Fine Arts

Bachelor of Arts

Associate of Occupational Studies



# Undergraduate Degree Programs Overview

## Performance Intensive

The Bachelor of Fine Arts (BFA) and Associate of Occupational Studies (AOS) programs at AMDA foster artistic excellence, interdisciplinary learning, socially engaged performance and the spirit of collaboration. As one of the premier performing arts education programs in the nation, AMDA challenges its students to grow as artists and individuals through creativity and committed performance. Our faculty nurtures and prepares students through rigorous and comprehensive training.

Students also experience a breadth of General Education courses designed to be immediately relevant to the life and career of a working artist. Students gain the entrepreneurial insight necessary to thrive in the performing arts industry and become innovative contributors to society.

- BFA Degree in Acting
- BFA Degree in Acting (Online)
- BFA Degree in Film and Television Arts
- BFA Degree in Music Theatre
- BFA Degree in Music Theatre (Online)
- BFA Degree in Dance
- BFA Degree in Performing Arts
- BFA Degree in Vocal Performance: Commercial Music

- AOS Degree in Acting
- AOS Degree in Acting for Camera
- AOS Degree in Musical Theatre
- AOS Degree in Dance Theatre

## Liberal Arts

The Bachelor of Arts program at AMDA offers a well-rounded liberal arts education. Students gain broad artistic perspectives while drawing connections to a variety of liberal arts courses centered in the humanities, literature, history, and social sciences.

AMDA's Bachelor of Arts program provides a diverse educational experience, helping students develop individually and intellectually as capable and contributing members of their chosen professional communities.

- BA Degree in Theatre Arts





# General Education

The General Education (GE) program at AMDA cultivates students' critical inquiry into the arts, humanities, and social, physical, and behavioral sciences, while fostering intellectual curiosity and rigorous scholarship. AMDA's highly qualified General Education faculty create student-centered, active learning environments that challenge students to explore new subjects, intellectual traditions and perspectives; expand their awareness of the wider world; and develop essential knowledge, skills, and abilities. Through GE programming at AMDA, students develop broad-based competencies that will prepare them to become engaged global citizens, ready to actively contribute to their artistic, academic, and professional communities.

Students completing undergraduate degree programs at AMDA develop advanced competencies in the following Program Learning Outcomes through the General Education curriculum.

- Written Communication highlights the principles, skills and art of expressing ideas and reasoning using the written word. Designed to develop students' writing abilities, this requirement explores the links between critical thinking and writing clearly to effectively articulate rhetoric. Students develop purposeful, creative and research-oriented content that is well-reasoned, accurately sourced, genre-appropriate and mechanically sound.
- Oral Communication develops skill sets in verbal and nonverbal elements of communication. These include organization, research, critical listening, persuasiveness, honing messaging, choosing strong supporting materials and effectively delivering presentations according to established and formal speech styles.
- Critical Thinking is the ability to skillfully analyze and assess information to make effective judgements and decisions. Students develop conclusions based on critical analysis of real-life situations and theoretical concepts using a variety of sources and methods. Students demonstrate the ability to think critically about their own and others' perspectives in light of current and historical contexts as related to diversity, inclusion, ethics, citizenship and the global community.
- Information Literacy is the capacity to identify, evaluate and apply knowledge using credible sources to support theories or answer questions. Students ethically access, track and integrate pertinent information for creative or research projects. Students approach sources critically, evaluating their own assumptions and assumptions made by others as related to the context and content of material.
- Quantitative Reasoning is the capability to use mathematics and analytical skills to interpret and evaluate problems. Students cultivate the ability to reason quantitatively in artistic practice and daily life, developing skills in mathematical reasoning to help devise problem-solving strategies.
- Equity, Diversity, and Inclusion is demonstrated through the ability to understand and navigate bias, privilege, multiculturalism, and diversity. Students understand the processes that underpin social power and the consequences of its imbalance, which is based on forms of difference. Students understand diversity, which includes but is not limited to race, sex, religion, age, color, creed, national origin, disability, sexual orientation, gender expression or identity, and socio-economic class. Students demonstrate approaches to change management for achieving social equity.
- Technological Literacy is demonstrated through the capacity to identify effective digital solutions to solve problems. Students apply digital solutions to their specific fields of study to further their educational experience and prepare for professional level applications. Students understand the relationships between technology and society.
- Historical Perspective is demonstrated by students' ability to understand societal and cultural change over time. Students are able to critically evaluate arguments related to historical events and discuss contrasting perspectives. Students demonstrate the ability to employ different historical perspectives to inform their own active citizenship.

## Areas of Knowledge

The Areas of Knowledge integrated into the General Education curriculum at AMDA provide a breadth of understanding that prepares students to graduate career- and culture-ready. Through courses offered in these Areas of Knowledge — along with our pedagogical approaches of creating experiential and student-centered learning environments — students not only gain deep insights into their social contexts, but also develop communications and critical-thinking skills necessary to discuss challenging topics in ways that are constructive, productive, and impactful.

### Foundational College Writing

The development of core literacy and critical thinking skills is the focus of this area of knowledge. Students study and apply advanced level critical reading and writing through the composition of research informed work. The academic reading, research, and writing skills developed through courses in this area of knowledge support students throughout the rest of their General Education coursework.

### Foundational Communications

Efficient communications skills are at the center of information delivery, relationship building, and effective leadership. Through the study and application of communications, students learn how to research, organize, and explain complex ideas to small and larger audiences. Coursework in this area of knowledge prepares students with the fundamental communication skills they will need to be successful in future classes and in their careers.

### Foundational Critical Thinking

Through the development of essential critical thinking skills, students gain the ability to analyze and assess information to make decisions. Coursework in this area of knowledge provides students with the opportunity to learn and demonstrate their ability to identify and think critically about a wide variety of perspectives in light of current and historical contexts as related to diversity, inclusion, ethics, citizenship and the global community.

### Physical and Biological Sciences

Through the study of physical, biological, earth and applied sciences, students gain an understanding of the processes, forces and mechanisms that comprise the natural world.

### Foundational Quantitative Reasoning

Fundamental quantitative reasoning skills provide students with the ability to use analytical and mathematical processes to evaluate data. Mathematical processes can guide both deductive and inductive reasoning in a wide range of areas of inquiry, including social, physical, political, life, and economic sciences.

### Arts and Humanities

Through the study of art, history and culture, students explore the myriad means through which people have documented, interpreted and articulated their perceptions of the human experience. These courses offer both breadth and depth in their examination of literature, philosophy and the arts. Students gain an understanding of the significance of humanities and an appreciation for various cultures, building an intellectual foundation for the analysis and creation of artistic works.

### Social and Behavioral Sciences

Through the study of various social scientific disciplines and their methodological approaches, students gain an understanding of the dynamics, structure, influences and interconnectedness of our social world. With these insights into the environmental and social conditions that shape human development, students are equipped with the ability to think deeply about how their creative work is situated within the human experience.

All BFA students must successfully complete 30 credits in the following Areas of Knowledge:

Area of Knowledge	Credits Required
Foundational College Writing	3.0
Foundational Communications	3.0
Foundational Critical Thinking	3.0
Foundational Physical & Biological Sciences	3.0
Foundational Quantitative Reasoning	3.0
Arts and Humanities	6.0
Information and Digital Literacy	3.0
Social and Behavioral Sciences	6.0

# Undergraduate Admissions



The Bachelor of Fine Arts, Bachelor of Arts and Associate of Occupational Studies Degree Programs are specifically designed to transform talented individuals into well-rounded artists. Combining a rigorous performance-based curriculum with liberal arts courses increases the actor's understanding of their world, their critical reasoning and their ability to express themselves effectively as educated and informed artists and citizens. The Admissions Department is dedicated to guiding prospective students in beginning their professional careers at AMDA.

AMDA is committed to providing a diverse community of creative artists with the support and opportunity to develop their own distinct artistic voices. AMDA admits students of any race, color, nationality or ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students. AMDA does not discriminate on the basis of gender, sexual orientation, national or ethnic origin, religion, age, disability, race or color in its educational policies, admissions policies, scholarship and loan programs and other school-administered programs.

In compliance with the Americans with Disabilities Act of 1990, AMDA makes reasonable accommodations for qualified individuals with known disabilities. Applicants who require reasonable accommodations during

the application or audition process must notify the Admissions Department.

## Standards

All matriculating students must have received a high school diploma or equivalent. A grade point average of 2.0 or above is expected. Students must be fluent in the English language or provide proof of English language proficiency. See the English Language Proficiency Requirement section (page 42) for more information.

## Application Deadlines

AMDA has a rolling admissions policy for the application and selection process of all programs, which means applications and students are accepted throughout the year. Applicants may pursue admission in the Fall, Spring or Summer semesters, but it is recommended applications are completed no later than 60 to 90 days from the intended start date.

## Application Requirements

Applicants are encouraged to use the following lists as a guide for completing the steps of the admissions process. For additional information on the application and admissions process, contact the Admissions Department or visit [amda.edu/admissions](http://amda.edu/admissions).

■ **BFA/AOS**

1. **Application:** Apply online or request an application by mail. AMDA also accepts applications from the Common Application.
2. **Audition:** Appointments are required for auditions, which are held on campus, at domestic or international sites, live online or by video submission. Distance education programs require online or video submission auditions. See the requirements by program under Audition Criteria.
3. **Phone Interview:** Applicants must complete a phone interview with the Admissions Department to provide more information on their educational background and interest in the program.
4. **Personal Essay:** Submit a response to a personal essay question from a provided prompt.
5. **Letter of Recommendation:** Applicants must provide one or more letters of recommendation from individuals familiar with their work and potential as an actor, singer or dancer.
6. **Official Transcript(s):** Provide a final official transcript from high school and all previous institutions attended.

■ **BA**

1. **Application:** Apply online or request an application by mail. AMDA also accepts applications from the Common Application.
2. **Personal Essays:** Submit a response to a personal essay question from a provided prompt and an additional written piece.
3. **Letters of Recommendation:** Applicants must provide two or more letters of recommendation from individuals familiar with their background and potential.
4. **Official Transcript(s):** Provide a final official transcript from high school and all previous institutions attended.
5. **Phone Interview:** Applicants must complete a phone interview with the Admissions Department to provide more information on their educational background and interest in the program.
6. **Audition (Performance applicants only):** Appointments are required for auditions, which are held on campus, at domestic or international sites, live online or by video submission. See the requirements for the Acting discipline under Audition Criteria.
7. **Two-Minute Personal Video (Recommended)**
8. **SAT/ACT Scores (Optional)**

**Audition Criteria**

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■ **Acting**

Applicants will be asked to prepare two contrasting monologues that are each 60 to 90 seconds in length. Monologues should demonstrate a connection to the character’s emotional life, vocal clarity, clear physical choices and a solid understanding of the text.

■ **Musical Theatre**

Applicants will be asked to prepare 60 to 90 seconds (or 32 bars) of a song from a musical theatre or pop/contemporary repertoire and a 60 to 90 second monologue. The song selection should demonstrate engaged storytelling performed with proficient pitch, tone, diction and vocal clarity. The monologue selection should demonstrate a connection to the character’s emotional life, clear physical choices and a solid understanding of the text.

■ **Dance Theatre**

Applicants will be asked to prepare two contrasting dance solos (each solo approximately 60 seconds in length). Styles may include Ballet, Contemporary Ballet, Jazz, Modern, Tap, Ballroom, Hip-Hop, Theatre Dance, World Dance or Contemporary. Applicants may be led through additional movement phrases provided by the AMDA coach facilitating the audition. Applicants must also demonstrate classical or contemporary Ballet technique in their audition material.

■ **Performing Arts**

The Performing Arts program provides training across all performing arts disciplines, allowing the student increased flexibility in coursework choices. Applicants must select a preferred focus of study within the Performing Arts program (Acting, Music Theatre or Dance Theatre) and audition using the requirements of that focus.

**International Student Applications**

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General admissions requirements are the same for all applicants regardless of citizenship, but there are additional requirements for international students. To help guide international applicants, the Admissions Department has dedicated advisors to provide general admissions and specialized information.

## ■ Additional Materials

In addition to all materials listed in the Application Requirements section, international applicants will need the following:

1. Payment of the \$50 nonrefundable International Processing Fee.
2. Proof of English Language Proficiency (see the English Language Proficiency Requirement section).
3. Current passport valid for the applicant's entire stay in the United States.
4. Verification of completion of secondary education.
5. Certified English translation and evaluation of secondary and postsecondary institutional transcripts by an external credential evaluation agency. See [amda.edu/international](http://amda.edu/international) for a list of AMDA-approved agencies.
6. Financial Certification Form, including an I-134 (affidavit of sponsorship) or a letter of support and a bank statement.

## ■ F-1 (Student) Visa

In order to apply for the F-1 student visa from the US embassy or consulate in their country, students will need a valid Form I-20 issued by AMDA. Before submitting the I-20 application, students must have received an acceptance letter, paid the tuition and housing deposits, accepted the AMDA payment plan and provided supporting documents proving financial ability to support their education at AMDA. After applying for and receiving the I-20, students will then need to apply for a student visa.

Applicants intending to enroll in an alternate visa category should contact their admissions advisor to verify which requirements are applicable. For additional information on student visas, visit the US Department of State website at [travel.state.gov/content/travel/en/us-visas/study/student-visa.html](http://travel.state.gov/content/travel/en/us-visas/study/student-visa.html).

## ■ English Language Proficiency Requirement

The ability to communicate fluently in English is essential to academic success at AMDA. All courses at AMDA are taught in English, and AMDA does not provide English language training. Applicants whose first or native language is not English will need to demonstrate mastery of the English language by providing test scores or documentation.

Testing must have been completed no more than two years before the date of application. Test results must be received by AMDA directly from the testing service. Scores listed

are AMDA's minimum threshold for direct admission. Visit [amda.edu/international](http://amda.edu/international) for additional information.

- **Standardized English Language Proficiency Test**
  - Test of English as a Foreign Language (TOEFL): 70
  - International English Language Testing System (IELTS): 6.0
  - Pearson Test of English Academic (PTE Academic): 50
  - Cambridge English Language Assessment: B2
  - Duolingo English Test: 95
- **Additional Proof of English Language Proficiency**
  - SAT: Evidence-Based Reading and Writing – 550
  - ACT: English – 20
  - Grade of “C” or higher in a college-level English composition course from a higher education institution recognized by the US Department of Education
- **English Pathway Programs:** Students may provide proof of completion of an English as a Second Language (ESL) pathway program at one of AMDA's partnering institutions or another accredited ESL pathway program.

## Admissions Decisions

The Admissions Selection Committee evaluates each candidate's application materials to ensure readiness to benefit from the applied program. Admissions decisions are based on a careful overall assessment of each applicant's academic preparation and performance as well as the additional information provided in the application. Note that no single component is the defining factor in the decision.

Meeting admissions requirements does not guarantee admission. AMDA reserves the right to deny an applicant at various points in the application and audition process. Applicants found admissible to the school may be placed on a waitlist due to a limited number of openings.

After applicants have been notified of acceptance, students must submit the following:

- Acceptance of Admittance Form
- Enrollment Agreement
- \$500 tuition deposit (applied toward tuition costs)
- \$200 housing deposit (applied toward housing costs)
- Final official transcripts of work completed after the time of application

- Complete medical record, including immunization records
- Other requested enrollment documentation

All materials submitted become the property of AMDA and cannot be copied, returned to the applicant or forwarded to other institutions.

Prospective students are encouraged to review this Catalog before signing an Enrollment Agreement. Applicants are also encouraged to review the School Performance Fact Sheet (provided by AMDA) before signing an Enrollment Agreement.

### Admissions Appeals

Applicants may appeal admissions decisions by letter or email to the Director of Admissions. Applicants must clearly state reasons for appealing the decision and include significant information not in the original application, such as academic information or extenuating personal circumstances. Appeals must be received within 30 days of the notification of denial.

All appeals are reviewed on a case-by-case basis. Decisions are based on a careful assessment of applicants' academic information and additional materials provided in the appeal. Applicants may expect a response within 30 days of receipt of the appeal and supporting materials.

### Deferral of Admission

AMDA recognizes that some applicants encounter unique personal circumstances that prevent them from enrolling in the semester in which they have been admitted. Under certain circumstances, a request for deferring admission may be considered. Upon approval, deferrals may be granted for up to one year.

#### ■ Reapplication

Applicants who are denied or decline admission may reapply. Acceptance is not automatic and is subject to the policies, admission requirements and other factors in place at the time of reapplication. Contact the Admissions Department for additional information.

#### ■ Readmission

Former AMDA students may apply for readmission in order to resume their studies at AMDA. See Readmission in the



Academic Policies section. Students who have not been in residence at AMDA for more than one year should contact the Admissions Department.

#### ■ 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 Academic Services.

#### ■ Transfer Credit

Transfer credit may be awarded upon evaluation by the Education Department. See the Transfer Credit Policy in the Academic Policies section (page 126).

#### ■ Continuing Education for AMDA Alumni

Associate of Occupational Studies Degree alumni interested in continuing their education may apply to one of AMDA's Bachelor Degree Programs. The alumni application for the Bachelor Degree Programs can be found online at [amda.edu/admissions](http://amda.edu/admissions). See Continuing Education for AMDA Alumni in the Academic Policies section (page 136) for more information.

# BACHELOR OF FINE ARTS DEGREE IN ACTING

## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Acting Program should be able to:

- Create convincing, compelling characters performed with vocal, physical, and emotional specificity.
- Demonstrate the use of objectives, obstacles, actions, subtext, text and moment-to-moment response.
- Speak with optimum support, free of unnecessary tension and appropriate to the demands of theatre, television and film.
- Stand and move utilizing a dynamically integrated spine, free of unintended physical tension and mannerisms.
- Apply historical insight and critical analysis to the performance of texts from a variety of periods, styles and genres.
- Demonstrate ability to positively and effectively apply acting adjustments as directed.
- Apply standard entertainment industry business practices regarding preparation, communication and professionalism.
- Engage in a collaborative production process.



The Bachelor of Fine Arts Degree in Acting program offers a wide range of performance training for stage, film and television. The intense, eight-semester curriculum combines immersive performance-based craft and technique training with well-rounded and engaging academic studies. Students are given many opportunities for onstage production and performance experience throughout the program, which includes an original Capstone Production opportunity in the final semester. Looking ahead to the competitive demands of the performing arts industry, courses in career preparation, networking, audition techniques and creating original content help prepare students for an exciting transition into their professional life.

Performing arts jobs\* include, but are not limited to: Actor (27-2011), Artistic Director (27-1011), Dialect Coach (25-1121), Drama Coach (25-1121), Voice Over Artist (27-2011).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	90.0	Acting Foundation	81.5
General Education	30.0	Elective (options may vary)	9.0 -12.0
		General Education	30.0
<b>Minimum Credits Required</b>	<b>120.0</b>	<b>Total Credits Prescribed</b>	<b>120.5 - 123.5</b>



**First Semester** Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
AC102	Acting I: Techniques	2.5
AC103	Iconic Theatre: 19th through Mid-20th Century	1.0
AC122	Improvisation I: Foundations	1.5
FL180	Film Studies: History of the Entertainment Business	1.5
SC100	Stage Combat I: Unarmed	1.5
VP140	Voice Production and Speech I: Foundations	2.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.5</b>

**Second Semester** Sample Curriculum

AC110	Acting II: Contemporary Scene Study	2.5
AC112	Acting II: Period Scene Study	2.5
AC113	Iconic Theatre: Ancient Greece to Romanticism	1.0
AC123	Improvisation II: Techniques	1.5
FL120	Acting for the Camera I	2.0
SC180	Stage Combat II: Rapier and Dagger	1.5
VP141	Voice Production and Speech II: Techniques	1.5
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>15.5</b>

**Third Semester** Sample Curriculum

AC222	Acting Styles	2.0
AC227	Acting III: Advanced Scene Study	3.5
DN150	Dance and Movement for the Performing Artist I	1.0
FL121	Acting for the Camera II	2.0
VP243	Voice Production and Speech III: Advanced Techniques	1.5
Performance Elective*	<b>Choose:</b> Improvisation: Introduction to Long Form, Ensemble Singing for the Actor, or Finding Your Voice: Rotational Offering (Original Monologue or Sketch Comedy)	1.0-1.5
Performance Elective*	<b>Choose:</b> Film Studies: The Art of the Motion Picture, Stage Combat III: Broadsword, or Finding Your Voice: Rotational Offering (10 Minute Playwriting or The Art of Voiceover)	1.0-1.5
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>15.0 - 16.0</b>

**Fourth Semester** Sample Curriculum

AC220	Introduction to Shakespeare	2.0
AC232	Classic Repertoire	3.5
FL202	Acting for the Camera III	2.0
Performance Elective*	<b>Choose:</b> Dance and Movement for the Performing Artist II or Audition Techniques for TV and Stage	1.0
Performance Elective*	<b>Choose:</b> Film and Television Genres or Advanced Stage Combat: Styles	1.5-2.0
GE Requirement	Foundational Quantitative Reasoning**	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>16.0 - 16.5</b>

Students must audition and successfully perform in at least one production (includes: Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.



## Fifth Semester Sample Curriculum

AC304 or AC305	<b>Choose:</b> Advanced Scene Study: 1960-2000 or Absurdist and Nonlinear Theatre	3.5
AC226	Wardrobe, Makeup and Hair	1.0
AC318	Career Preparation: Acting	1.0
FL260	Shoot for the Edit	2.0
Performance Elective*	<b>Choose:</b> Voice Acting or Finding Your Voice: Rotational Offering (Creative Writing or Audio Expressions)	1.0-1.5
GE Requirement	Foundational Physical and Biological Sciences**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>14.5 - 15.0</b>

## Sixth Semester Sample Curriculum

AC320 or AC327	<b>Choose:</b> Scene Study: Shakespeare or Comedic Styles: 20th and 21st Centuries	3.5
AC306	Introduction to Stage Direction and Design	2.0
FL417	Media for the Actor	2.0
Performance Elective*	<b>Choose:</b> Advanced Improvisation: Slam Experience, Advanced Stage Combat: Styles, Voice Production and Speech: Dialects-IPA/Introduction to Dialects, or Finding Your Voice: Rotational Offering (Introduction to Creative Producing or TV Writers' Room)	1.0 - 1.5
GE Requirement	Information and Digital Literacy**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>14.5 - 15.0</b>

Students must audition and successfully perform in at least one production (includes: Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.



### Seventh Semester Sample Curriculum

AC400	One Acts Performance	3.0
AC417	Directing	3.0
FL407	Character in Film	3.0
PI244	Original Content Creation	1.5
Performance Elective*	<b>Choose:</b> Advanced Improvisation: Genres, Advanced Stage Combat: Skills Proficiency Test, or Voice Production and Speech: Dialects-Russian/Italian	1.5
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0</b>

### Eighth Semester Sample Curriculum

AC410	Relevant Roles	3.0
AC412	Industry and Networking: Business Essentials	1.5
AC419	Audition Paradigm for the Actor	2.0
AC430	BFA Acting Capstone Production	4.0
FL415	The Reel Actor	3.0
Performance Elective*	<b>Choose:</b> Advanced Improvisation: Long-Form Performance Technique, Advanced Stage Combat: Weaponry, Voice Production and Speech: Dialects-German/South African, or Finding Your Voice: Rotational Offering (The Power of the Close Up or Great Masters: Inspire to Create)	1.0 - 1.5
<b>Total Credits</b>		<b>14.5 - 15.0</b>
<b>Total Program Credits</b>		<b>120.5 - 123.5</b>

Students must audition and successfully perform in at least one production (includes: Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

# BACHELOR OF FINE ARTS DEGREE IN ACTING (ONLINE)

## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Acting (Online) Program should be able to:

- Create convincing, compelling characters performed with vocal, physical and emotional specificity.
- Demonstrate the use of objectives, obstacles, actions, subtext and text.
- Speak in a supported manner, free of tension and appropriate to the demands of theatre, television and film.
- Stand and move with an aligned spine, free of unintended physical tension and mannerisms.
- Apply historical insight and critical analysis to the performance of texts from a variety of periods, styles and genres.
- Demonstrate ability to positively and effectively apply acting adjustments as directed.
- Apply standard entertainment industry business practices regarding preparation, communication and professionalism.
- Engage in a collaborative production process.
- Demonstrate digital literacy skills that are aligned with the needs of contemporary performing artists.



The Bachelor of Fine Arts Degree in Acting (Online) program offers a wide range of performance training for stage, film and television delivered through a digital environment. The intense eight-semester curriculum combines immersive, performance-based acting training with well-rounded and engaging academic studies. Students in the online program have many opportunities for digital performance experiences, both inside and outside of the digital classroom. With an eye toward meeting the demands of today’s entertainment industry, the upper semester curriculum includes in-depth career preparation, industry networking skills, audition techniques, original content creation and digital production courses to prepare graduates for an exciting transition into the professional performing arts industry.

Performing arts jobs\* include, but are not limited to: Actor (27-2011), Artistic Director (27-1011), Dialect Coach (25-1121), Drama Coach (25-1121), Voice Over Artist (27-2011).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	90.0	Acting Foundation	66.0
General Education	30.0	Supportive	25.5
		General Education	30.0
<b>Minimum Credits Required</b>	<b>120.0</b>	<b>Total Credits Prescribed</b>	<b>121.5</b>



**First Semester** Sample Curriculum

AC100R	Acting I: Beginning Scene Study	2.5
AC102R	Acting I: Techniques	2.5
AC122R	Improvisation I: Foundations	1.5
VP140R	Voice Production and Speech I: Foundations	2.0
FL180R	Film Studies: History of the Entertainment Business	1.5
AC103R	Iconic Theatre: 19th through Mid-20th Century	1.0
DLT100R	Introduction to Remote Production Technology	1.0
FS100R	First-Semester Seminars	0.5
GE Requirement	Foundational College Writing*	3.0
<b>Total Credits</b>		<b>15.5</b>

**Second Semester** Sample Curriculum

AC110R	Acting II: Contemporary Scene Study	2.5
AC112R	Acting II: Period Scene Study	2.5
FL120R	Acting for the Camera I	2.0
AC113R	Iconic Theatre: Ancient Greece to Romanticism	1.0
AC123R	Improvisation II: Techniques	1.5
VP141R	Voice Production and Speech II: Techniques	1.5
DLT110R	Remote Audio/Visual Production I	1.0
GE Requirement	Foundational Communications*	3.0
<b>Total Credits</b>		<b>15.0</b>

**Third Semester** Sample Curriculum

AC222R	Acting Styles	2.0
AC227R	Acting III: Advanced Scene Study	3.5
FL121R	Acting for the Camera II	2.0
AC200R	Alexander Technique	1.0
VP243R	Voice Production and Speech III: Advanced Techniques	1.5
DLT200R	Remote Audio/Visual Production II	1.0
AC215R	Art of the Monologue	1.0
GE Requirement	Foundational Critical Thinking*	3.0
<b>Total Credits</b>		<b>15.0</b>

**Fourth Semester** Sample Curriculum

AC220R	Introduction to Shakespeare	2.0
AC232R	Classic Repertoire	3.5
AC225R	Audition Techniques for TV and Stage	1.0
AC339R	Film and Television Genres	2.0
DLT210R	Remote Audio/Visual Production III	1.0
GE Requirement	Foundational Quantitative Reasoning**	3.0
GE Requirement	Arts and Humanities*	3.0
<b>Total Credits</b>		<b>15.5</b>

\*Denotes category of courses.



## Fifth Semester Sample Curriculum

FL202R	Acting for the Camera III	2.0
AC304R	Advanced Scene Study: 1960-2000	3.5
AC304LR	Advanced Scene Study: 1960-2000 Lab	0.5
AC226R	Wardrobe, Makeup and Hair	1.0
AC318R	Career Preparation: Acting	1.0
AC313R	Voice Acting	1.5
GE Requirement	Foundational Physical and Biological Sciences*	3.0
GE Requirement	Social and Behavioral Sciences*	3.0
<b>Total Credits</b>		<b>15.5</b>

## Sixth Semester Sample Curriculum

AC306R	Introduction to Stage Direction and Design	2.0
AC320R	Scene Study: Shakespeare	3.5
AC320LR	Scene Study: Shakespeare Lab	0.5
FL260R	Shoot for the Edit	2.0
AC312R	Advanced Techniques: Physicality	1.0
GE Requirement	Information and Digital Literacy*	3.0
GE Requirement	Social and Behavioral Sciences*	3.0
<b>Total Credits</b>		<b>15.0</b>

\*Denotes category of courses.



**Seventh Semester** Sample Curriculum

AC400R	One Acts Performance	3.0
AC417R	Directing	3.0
PI244R	Original Content Creation	1.5
VP300	Voice Production and Speech: Dialects-IPA/Introduction to Dialects	1.5
FL380R	Film Studies: The Art of the Motion Picture	1.5
AC202R	Improvisation: Introduction to Long Form	1.5
GE Requirement	Arts and Humanities*	3.0
<b>Total Credits</b>		<b>15.0</b>

**Eighth Semester** Sample Curriculum

AC410R	Relevant Roles	3.0
AC412R	Industry and Networking: Business Essentials	1.5
AC419R	Audition Paradigm for the Actor	2.0
AC430R	BFA Acting Capstone Production	4.0
FL415R	The Reel Actor	3.0
FL415LR	The Reel Actor Lab	0.5
AC421R	Carving a Digital Niche	1.0
<b>Total Credits</b>		<b>14.0</b>
<b>Total Program Credits</b>		<b>120.5</b>

\*Denotes category of courses.

# BACHELOR OF FINE ARTS DEGREE IN FILM AND TELEVISION ARTS

## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Film and Television Arts Program should be able to:

- Create convincing, compelling characters performed with vocal, physical, and emotional specificity.
- Demonstrate the use of objectives, obstacles, actions, subtext, and text.
- Speak in a supported manner, free of tension and appropriate for the demands of film and television.
- Stand and move utilizing an aligned spine, free of unintended physical tension and mannerisms.
- Apply historical insights and critical analysis to the performance of a screenplay from a variety of periods, styles, and genres.
- Apply standard entertainment industry business practices regarding preparation, communication, and professionalism.
- Engage in a collaborative production process.
- Develop original projects within the paradigm of the film and television industry.
- Demonstrate technical knowledge of equipment and processes used for filmmaking, including preproduction, production and postproduction elements.



AMDA's BFA Film and Television Arts program offers a wide range of training for film, television, stage, and new media, with numerous opportunities to gain production and performance experience. Students are immediately immersed in technique-building coursework that provides for facile adaptation between camera and stage performance. Early coursework provides for imaginative and creative exploration while developing essential vocal and physical skills expected of professional working actors. The study of various historical and contemporary periods of film and television provide students contexts that help inform and shape their identity as a performing artist. Training includes development in skills considered integral to on-camera performance such as: improvisation, movement, combat, voice acting, as well as explorations of classical text and various film and TV acting genres.

A thoroughly prepared on-camera professional must understand and navigate all facets of the Film/TV industry, which is why advanced curricula is designed to expand the actor's depth of knowledge, skills and confidence through courses in Screenwriting, Content Creation, Editing, and Filmmaking and Production. Complimenting performance training, AMDA's General Education courses increase the actors' understanding of their worlds, their critical reasoning, and their abilities to express themselves in an informed and effective manner. The program's final semester is designed to prepare students for an exciting transition into the professional performing arts industry. Through curricula focused on Industry and Networking, Sample Performance Reels, Audition Preparation and a culminating Capstone Production blending live stage and filmed performances, AMDA helps prepare students to launch their careers as artists, content creators, visionaries, lifelong learners, and conscientious citizens of the world.

Performing arts jobs include, but are not limited to: Actor (27-2011), Morning Show Host (27-3011), Voice Over Artist (27-2011), Dialect Coach (25-1121).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	91.0	Film and Television Arts Foundation	91.0
General Education	30.0	General Education	30.0
<b>Minimum Credits Required</b>	<b>121.0</b>	<b>Total Credits Prescribed</b>	<b>121.0</b>



**First Semester** Sample Curriculum

AC122	Improvisation I: Foundations	1.5
CM100	On Camera Acting I: Technique	2.5
CM102	Acting I: Techniques	2.5
CM104	Screenwriting I: Technique	1.5
DN150	Dance & Movement for the Performing Artist I	1.0
FL150	TV History Survey	1.0
VP140	Voice Production and Speech I: Foundations	2.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Second Semester** Sample Curriculum

AC110	Acting II: Contemporary Scene Study	2.5
AC123	Improvisation II: Techniques	1.5
CM110	On Camera Acting II: Scene Study	2.5
CM114	Screenwriting II: Development	2.0
DN170	Dance & Movement for the Performing Artist II	1.0
FL151	Film Styles	1.5
VP141	Voice Production and Speech II: Techniques	1.5
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>15.5</b>

**Third Semester** Sample Curriculum

CM200	On Camera Acting III	2.5
CM202	Screenwriting III: Screenwriting for Performance	2.0
CM220	Introduction to Filmmaking and Production	2.5
CM230	Introduction to Auditioning for Film & TV	1.0
SC100	Stage Combat I: Unarmed	1.5
AC234 or MT338	<b>Choose:</b> Improvisation for the Camera or Ensemble Singing for the Actor	1.5
Performance Elective*	Finding Your Voice: Rotational Offering (Original Monologue or Sketch Comedy)	1.0
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Fourth Semester** Sample Curriculum

AC227	Acting III: Advanced Scene Study	3.5
CM210	Characters: from Page to Screen	3.5
CM324	Script Analysis for Film and TV	2.0
GE Requirement	Foundational Quantitative Reasoning**	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

## BFA Degree in Acting (Online)



### Fifth Semester Sample Curriculum

CM342	Acting for TV: Procedural Dramas	2.0
AC333	Acting Classics and Styles for Camera	3.5
CM226	Wardrobe, Makeup and Hair for Film and TV	1.0
CM318	Career Preparation: On Camera	1.0
CM347	Performance Techniques for Interviewers, Hosts and Spokespeople	2.0
GE Requirement	Foundational Physical and Biological Sciences**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.5</b>

### Sixth Semester Sample Curriculum

AC313	Voice Acting	1.5
AC334	Reality TV: Structure & Styles	1.0
CM314	Screenwriting IV: Short Films	2.0
CM251	Introduction to Editing and Media	1.5
FL260	Shoot for the Edit	2.0
Performance Elective*	Finding Your Voice: Rotational Offering	1.0
GE Requirement	Information and Digital Literacy**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.



**Seventh Semester** Sample Curriculum

CM420	Creating Short Films	4.0
FL261	Streaming, the New Golden Era of Film & TV	1.0
FL380	Film Survey: The Art of the Motion Picture	1.5
AC410	Relevant Roles	3.0
CM344	Character and Continuity	2.5
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Eighth Semester** Sample Curriculum

CM412	Industry and Networking: Business Essentials	1.5
CM415	Sample Performance Reels	3.0
CM330	Mock Auditions for Film, TV, and Stage	2.0
CM430	BFA CAM Capstone Production	4.0
AC434	Acting for Comedy in TV and Film	3.0
Performance Elective*	<b>Choose:</b> Advanced Improvisation: The Slam Experience, Combat for the Camera, or Finding Your Voice: Rotational Offerings (10 Minute Playwriting or The Art of Voiceover)	1.5
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>121.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

# BACHELOR OF FINE ARTS DEGREE IN MUSIC THEATRE

## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Music Theatre program should be able to:

- Create convincing, compelling characters performed with vocal, physical and emotional specificity.
- Perform a variety of musical styles with a synthesis of acting, singing and movement skills.
- Present a professional audition music portfolio, containing historical and contemporary styles and a variety of music theatre subgenres.
- Utilize healthy vocal techniques.
- Demonstrate competency in musicianship, keyboarding and aural skills.
- Perform harmonies based on professional ensemble work.
- Identify historical and cultural dimensions of musical theatre, including the works of leading musical librettists, lyricists and composers.
- Apply standard entertainment industry business practices regarding preparation, communication and professionalism.
- Engage in a collaborative production process.



The Bachelor of Fine Arts Degree in Music Theatre program offers an essential blend of music, acting and dance training for aspiring Music Theatre artists. This immersive, performance-based degree program gives students the tools necessary for a career in contemporary music theatre performance blended with a range of academic studies, resulting in a well-rounded theatre arts education. Fundamental curriculum includes individual voice instruction, piano and sightsinging to help establish a strong musical foundation. AMDA's clearly defined approach to vocal performance encourages a genuine union of music and lyrics that students then apply to a variety of musical genres. Companion courses in acting techniques, scene study, acting for the camera, music for the individual artist and voice production and speech help students forge the skills needed for creating transcendent performances on stage, screen and in the recording studio.

Performing arts jobs\* include, but are not limited to: Choir Singer (27-2042), Lyricist (27-2042), Music Director (27-2041), Music Teacher (25-1121), Singer Songwriter (27-2042), Theatre Company Owner (27-2032), Opera Singer (27-2042).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	90.0	Music Theatre Foundation	81.5
General Education	30.0	Elective (options may vary)	9.5 - 10.5
		General Education	30.0
<b>Minimum Credits Required</b>	<b>120.0</b>	<b>Total Credits Prescribed</b>	<b>121.0 - 122.0</b>



**First Semester** Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
MT130	Musical Theatre I: Techniques	3.5
MT141	Iconic Music Theatre History	1.0
MTB111	Ballet for Music Theatre	1.0
MTD150	Dance and Movement for the Performing Artist I	1.0
MTT111	Tap for Music Theatre	1.0
MU141	Piano Fundamentals	1.0
MU144	Sight Singing Fundamentals	1.0
IV101	Individual Voice I	0.5
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.5</b>

**Second Semester** Sample Curriculum

AC110	Acting II: Contemporary Scene Study	2.5
MT134	Musical Theatre II: Styles	3.5
MTB111	Ballet for Music Theatre	1.0
MTD170	Dance and Movement for the Performing Artist II	1.0
MU143	Piano Techniques	1.0
MU148	Sight Singing Techniques	1.0
IV102	Individual Voice II	0.5
VP140	Voice Production and Speech I: Foundations	2.0
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>15.5</b>

**Third Semester** Sample Curriculum

AC227	Acting III: Advanced Scene Study	3.5
MT233	Musical Theatre III: Scenes	3.5
MTJ111	Jazz for Music Theatre	1.0
IV201	Individual Voice III	0.5
VP141	Voice Production and Speech II: Techniques	1.5
Performance Elective*	<b>Choose two:</b> Songwriting: Piano Based, Introduction to Guitar, Guitar Fundamentals, Small Vocal Ensemble: Barbershop, Doo-Wop, Motown, or Finding Your Voice: Rotational Offering (Introduction to Music Scoring or Making Cover Songs Your Own)	2.0
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Fourth Semester** Sample Curriculum

MT240	Musical Theatre: Audition Preparation	3.0
MTJ111	Jazz for Music Theatre	1.0
FL120	Acting for the Camera I	2.0
IV202	Individual Voice IV	0.5
VP243	Voice Production and Speech III: Advanced Techniques	1.5
Performance Elective*	<b>Choose:</b> Guitar Fundamentals, Large Vocal Ensemble: Broadway Music, Intermediate Collaborative Piano, or Comparative Vocal Pedagogies: Contemporary and Classical Singing Techniques	1.0
GE Requirement	Foundational Quantitative Reasoning**	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0</b>

The BFA in Music Theatre Degree Program requires two Harmony credits, two Ballet, two Tap and two Jazz courses. Students must audition and successfully perform in at least one production (includes Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).  
 \*Denotes courses offered on a rotating basis.  
 \*\*Denotes category of courses.



## Fifth Semester Sample Curriculum

MT307 or MT309	<b>Choose:</b> Musical Theatre Auditions: Mastering the Callback or Commercial Music: Fundamentals of Performance	2.0
AC226	Wardrobe, Makeup and Hair	1.0
MT318	Career Preparation: Music Theatre	1.0
FL121	Acting for the Camera II	2.0
MTT111	Tap for Music Theatre	1.0
IV301	Individual Voice V	0.5
VS301	Vocal Coaching V	0.5
Performance Elective*	<b>Choose:</b> Guitar Fundamentals, Small Vocal Ensemble: Madrigals and Contemporary Bands, Essential Vocal Anatomy and Physiology for the Professional Singer, or Finding Your Voice: Rotational Offering (Creative Writing or The Art of Voice Over)	1.0
GE Requirement	Foundational Physical and Biological Sciences**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

## Sixth Semester Sample Curriculum

MT327 or MT329	<b>Choose:</b> Musical Theatre Styles: Creating A New Musical Character or Commercial Music: Performance Techniques	3.0
FL418	Media for the Music Theatre Performer	2.0
MTT111	Tap for Music Theatre	1.0
IV302	Individual Voice VI	0.5
VS302	Vocal Coaching VI	0.5
Performance Elective*	<b>Choose:</b> Improvisation I: Foundations, Stage Combat I: Unarmed, Voice Production and Speech: Dialects-IPA/Introduction to Dialects or Finding Your Voice: Rotational Offering (Introduction to Creative Producing or Audio Expressions)	1.0-1.5
Performance Elective*	<b>Choose:</b> Essential Vocal Anatomy and Physiology for the Professional Singer, Large Vocal Ensemble: Broadway Music, Intermediate Collaborative Piano, or Comparative Vocal Pedagogies: Classical and Contemporary Techniques	1.0
GE Requirement	Information and Digital Literacy**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0-15.5</b>

The BFA in Music Theatre Degree Program requires two Harmony credits, two Ballet, two Tap and two Jazz courses.

Students must audition and successfully perform in at least one production (includes Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.



**Seventh Semester** Sample Curriculum

MT417 or MT419	<b>Choose:</b> Musical Theatre Company; Repertory Roles or Commercial Music Project	3.0
AC422	Art of the Monologue	1.0
FL202	Acting for the Camera III	2.0
DN331	Musical Theatre: Dance Audition Techniques	1.0
MTJ111	Jazz for Music Theatre	1.0
IV401	Individual Voice VII	0.5
PI244	Original Content Creation	1.5
Performance Elective*	<b>Choose:</b> Improvisation II: Technique, Stage Combat II: Rapier and Dagger or Voice Production and Speech: Dialects-French/Irish	1.5
Performance Elective*	<b>Choose:</b> Sight Singing: Cold Read Music Auditions or Vocal Fitness and Injury Prevention	1.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.5</b>

**Eighth Semester** Sample Curriculum

MT430	BFA Music Theatre Capstone Production	4.0
MT404	Industry and Networking: Music Business Essentials	1.5
MT406	Industry and Networking: Music Media	2.0
MTJ111	Jazz for Music Theatre	1.0
IV402	Individual Voice VIII	0.5
VS402	Vocal Coaching VIII	0.5
MT410 or MT412	<b>Choose:</b> Commercial Music Repertoire: Collaborative Songwriting or Musical Theatre Auditions: Essential Repertoire	1.0
MT413 or MT416	<b>Choose:</b> Musical Theatre Auditions: Mock Panel or Commercial Music: Session Singing	1.0
MT414 or MT418	<b>Choose:</b> Musical Theatre Auditions: Specialty Categories or Commercial Music: Home Studio Production for Vocalists	1.0
MU245 or MU243	<b>Choose:</b> Intermediate Collaborative Piano or Large Vocal Ensemble: Opera, Operetta, Legit Musicals	1.0
Performance Elective*	<b>Choose:</b> Improvisation II: Technique, Stage Combat II: Rapier and Dagger or Voice Production and Speech: Dialects-French/Irish	1.0-1.5
<b>Total Credits</b>		<b>14.5-15.0</b>
<b>Total Program Credits</b>		<b>121.0 - 122.0</b>

The BFA in Music Theatre Degree Program requires two Harmony credits, two Ballet, two Tap and two Jazz courses.

Students must audition and successfully perform in at least one production (includes Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

# BACHELOR OF FINE ARTS DEGREE IN MUSIC THEATRE (ONLINE)

## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Music Theatre (Online) program should be able to:

- Create convincing, compelling characters performed with vocal, physical and emotional specificity.
- Perform a variety of musical styles with a synthesis of acting, singing and movement skills.
- Present a professional audition music portfolio, containing historical and contemporary styles and a variety of musical theatre subgenres.
- Use healthy vocal techniques.
- Demonstrate competency in musicianship, keyboarding and aural skills.
- Perform harmonies based on professional ensemble work.
- Identify historical and cultural dimensions of musical theatre, including the works of leading musical librettists, lyricists and composers.
- Apply standard entertainment industry business practices regarding preparation, communication and professionalism.
- Demonstrate digital literacy skills that are aligned with the needs of contemporary performing artists.



The Bachelor of Fine Arts Degree in Music Theatre (Online) program offers an essential blend of music, acting and dance training for aspiring theatre artists and vocalists. This immersive, online program provides the tools necessary for a career in contemporary musical performance. AMDA's clearly defined approach to vocal performance encourages a genuine union of music and lyrics that students can apply to a variety of genres such as classical, contemporary, jazz, blues, pop, etc. Fundamental curriculum for AMDA's online Music Theatre degree includes individual voice instruction, piano and sightsinging to help establish a strong musical foundation. Companion courses in acting techniques, scene study, acting for the camera, music for the individual artist and voice production and speech provide essential skills necessary for creating transcendent performances on stage, screen and in the recording studio.

Performing arts jobs\* include, but are not limited to: Choir Singer (27-2042), Lyricist (27-2042), Music Director (27-2041), Music Teacher (25-1121), Singer Songwriter (27-2042), Theatre Company Owner (27-2032), Opera Singer (27-2042).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	90.0	Music Theatre Foundation	40.0
General Education	30.0	Music	25.0
		Supportive	25.5
		General Education	30.0
<b>Minimum Credits Required</b>	<b>120.0</b>	<b>Total Credits Prescribed</b>	<b>120.5</b>



**First Semester** Sample Curriculum

AC100R	Acting I: Beginning Scene Study	2.5
MTD150R	Dance and Movement for the Performing Artist I	1.0
MT130R	Musical Theatre I: Techniques	3.5
MU141R	Piano Fundamentals	1.0
MU144R	Sight Singing Fundamentals	1.0
IV101R	Individual Voice I	0.5
DLT100R	Introduction to Remote Production Technology	1.0
MT141R	Iconic Music Theatre History	1.0
VS101R	Intro to Vocal Fitness	0.5
GE Requirement	Foundational College Writing*	3.0
<b>Total Credits</b>		<b>15.0</b>

**Second Semester** Sample Curriculum

AC110R	Acting II: Contemporary Scene Study	2.5
MT134R	Musical Theatre II: Styles	3.5
MU143R	Piano Techniques	1.0
MU148R	Sight Singing Techniques	1.0
IV102R	Individual Voice II	0.5
VP140R	Voice Production and Speech I: Foundations	2.0
MTD170R	Dance and Movement for the Performing Artist II	1.0
DLT110R	Remote Audio/Visual Production I	1.0
GE Requirement	Foundational Communications*	3.0
<b>Total Credits</b>		<b>15.5</b>

**Third Semester** Sample Curriculum

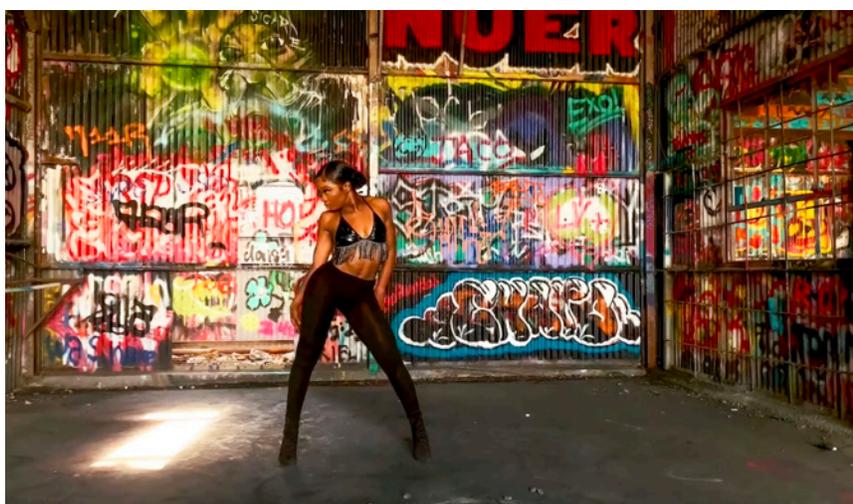
AC227R	Acting III: Advanced Scene Study	3.5
MT233R	Musical Theatre III: Scenes	3.5
MU231	Small Vocal Ensemble: Barbershop, Doo-Wop, Motown	1.0
MU200R	Piano Improvisation Techniques	1.0
IV201R	Individual Voice III	0.5
MTD250R	Theatre Dance for the MT Performer I	1.0
DLT200R	Remote Audio/Visual Production II	1.0
VS220R	Intermediate Vocal Fitness	1.0
GE Requirement	Foundational Critical Thinking*	3.0
<b>Total Credits</b>		<b>15.5</b>

**Fourth Semester** Sample Curriculum

FL120R	Acting for the Camera I	2.0
MT240R	Musical Theatre: Audition Preparation	3.0
MU241	Piano Intermediate	1.0
IV202R	Individual Voice IV	0.5
MTD270R	Theatre Dance for the MT Performer II	1.0
DLT210R	Remote Audio/Visual Production III	1.0
VS232R	Restorative Techniques for Singers	0.5
GE Requirement	Foundational Quantitative Reasoning*	3.0
GE Requirement	Arts and Humanities*	3.0
<b>Total Credits</b>		<b>15.0</b>

\*Denotes category of courses.

## BFA Degree in Music Theatre (Online)



### Fifth Semester Sample Curriculum

FL121R	Acting for the Camera II	2.0
MT307R	Musical Theatre Auditions: Mastering the Callback	2.0
MU233R	Small Vocal Ensemble: Madrigals and Contemporary Bands	1.0
IV301R	Individual Voice V	0.5
VS301R	Vocal Coaching V	0.5
AC226R	Wardrobe, Makeup and Hair	1.0
MT318R	Career Preparation: Music Theatre	1.0
MU260R	Songwriting: Virtual Instrument and Beat Machine	1.0
GE Requirement	Foundational Physical and Biological Sciences*	3.0
GE Requirement	Social and Behavioral Sciences*	3.0
<b>Total Credits</b>		<b>15.0</b>

### Sixth Semester Sample Curriculum

MT327R	Musical Theatre Styles: Creating A New Musical Character	3.0
MT309R	Commercial Music: Fundamentals of Performance	2.0
IV302R	Individual Voice VI	0.5
VS302R	Vocal Coaching VI	0.5
FL418R	Media for the Music Theatre Performer	2.0
VS310R	Vocal Wellness for the Performer	1.0
GE Requirement	Information and Digital Literacy*	3.0
GE Requirement	Social and Behavioral Sciences*	3.0
<b>Total Credits</b>		<b>15.0</b>

\*Denotes category of courses.



**Seventh Semester** Sample Curriculum

AC422R	Art of the Monologue	1.0
FL202R	Acting for the Camera III	2.0
MT417R	Musical Theatre Company: Repertory Roles	3.0
IV401R	Individual Voice VII	0.5
MU404R	Sight Singing: Cold Read Music Auditions	1.0
MT416R	Commercial Music: Session Singing	1.0
PI244R	Original Content Creation	1.5
MTD350R	Song and Dance for Musical Theatre	1.0
VS404R	Advanced Vocal Fitness and Injury Prevention	1.0
GE Requirement	Arts and Humanities*	3.0
<b>Total Credits</b>		<b>15.0</b>

**Eighth Semester** Sample Curriculum

MTD351R	Musical Theatre: Dance Audition Techniques	1.0
MT430R	BFA Music Theatre Capstone Production	4.0
MT412R	Musical Theatre Auditions: Essential Repertoire	1.0
MT413R	Musical Theatre Auditions: Mock Panel	1.0
MT414R	Musical Theatre Auditions: Specialty Categories	1.0
MU237R	Large Vocal Ensemble: Broadway Music	1.0
IV402R	Individual Voice VIII	0.5
VS402R	Vocal Coaching VIII	0.5
MU235	Small Vocal Ensemble: Historical and Contemporary Repertoire	1.0
MT404R	Industry and Networking: Music Business Essentials	1.5
MT406R	Industry and Networking: Music Media	2.0
MT406/LR	Industry and Networking: Music Media Lab	0.5
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>121.0</b>

\*Denotes category of courses.

## BACHELOR OF FINE ARTS DEGREE IN VOCAL PERFORMANCE: COMMERCIAL MUSIC

### Program Learning Outcomes

Students completing the Bachelor of Fine Arts Degree Program in Vocal Performance: Commercial Music Program should be able to:

- As soloist and collaborative performer, demonstrate the tools requisite for creating compelling commercial music vocal performances as a platform of artistic self-expression, including proficiency in pitch, rhythm, vocal techniques, and independence in song performance preparation.
- Demonstrate a working knowledge of sound, recording, and music production technologies, processes, and software that are currently utilized in the Commercial Music industry.
- Demonstrate an understanding of the societal, political, cultural, and commercial impact of commercial music vocalists.
- Apply standard Commercial Music industry business practices while utilizing advanced musicianship and musical literacy to lead a professional collaborative music rehearsal.
- Present a professional commercial music media portfolio of vocal performances that acts as an entry-level tool into the industry.
- Analyze, arrange, and notate music.
- Provide collaborative music support as a blended instrumentalist/vocalist.
- Demonstrate the ability to cultivate ideas for recorded vocal performance media from concept to finished product.
- Understand and strategize for optimal vocal health in contemporary commercial singing.



The Bachelor of Fine Arts in Vocal Performance: Commercial Music program offers a wide range of professional vocal and performance training. Designed for the impassioned vocalist seeking a performing arts career in the Commercial Music industry, immersive performance training is provided to establish vocal wellness and vocal performance techniques specific to non-classical, contemporary commercial music styles, including Pop, R&B, Country, Dance, Gospel, Folk and Hip-Hop. This program experience also develops collaborative instrumental accompaniment skills and prepares students for digital fluency in audio and video production, for optimal creative control as a contemporary recording artist. Additional coursework in dance, songwriting, vocal ensemble, and vocal improvisation support the artistic framework that prepares the emerging graduate for launch into the commercial music industry.



**First Semester** Sample Curriculum

CMP120	Introduction to Audio Recording Production	1.0
VS105	Wellness for Singers	0.5
CMP100	Commercial Music Vocal Performance I: Fundamentals	2.5
CMC101	Commercial Music Project I	2.0
FS100	First-Semester Seminars	0.5
IV103	Individual Voice: Contemporary Singing Foundations	0.5
VS 110	Vocal Fitness and Injury Prevention	1.0
CMP141	Iconic Contemporary Vocalists	1.0
MU160	Rhythmic Foundations - Contemporary Music	1.0
CMP170	Commercial Music Appreciation	1.0
MU101	Music Fundamentals	1.0
ENG101	English Composition [Foundational College Writing]	3.0
<b>First Semester Total Credits</b>		<b>15.0</b>

**Second Semester** Sample Curriculum

VS150	Vocal Improvisation	1.0
CMP121	Audio Recording Production for Vocalists I	1.0
VS210	Vocal Health and Fitness	1.0
CMP110	Commercial Music Vocal Performance II: Roots and Neo	2.5
IV104	Individual Voice: Contemporary Singing Techniques	0.5
CMC102	Commercial Music Project II	2.0
CMP142	Iconic Contemporary Songwriters	1.0
MU141	Piano Fundamentals	1.0
MU111	Musicianship I	1.0
DNC225	Commercial Music Dance Trends	1.0
COM102	Introduction to Communication [Foundational Communications]	3.0
<b>Second Semester Total Credits</b>		<b>15.0</b>

**Third Semester** Sample Curriculum

CMP200	Commercial Music Vocal Performance III: Collaborative Repertoire	2.5
VS180	Vocal Jam Sessions	1.0
CMP221	Audio Recording Production for Vocalists II	1.0
IV203	Individual Voice III	0.5
CMC201	Commercial Music Project III	2.0
CRT152	Introduction to Philosophy [Foundation Critical Thinking]	3.0
MT410	Commercial Music Repertoire: Collaborative Songwriting	1.0
MU112	Musicianship II	1.0
MU150	Introduction to Guitar	1.0
DN150	Dance and Movement for the Performing Artist I	1.0
<b>Performance Elective (Choose 1 from below)</b>		<b>1.0</b>
MU231	Small Vocal Ensemble: Motown, Doo-Wop	
DNZ111	Street Jazz/Jazz Funk Dance	
MU143	Piano Techniques	
<b>Third Semester Total Credits</b>		<b>15.0</b>

**Fourth Semester** Sample Curriculum

IV204	Individual Voice IV	0.5
CMP230	Commercial Music Vocal Performance: Music for Social Media	2.5
CMC202	Commercial Music Project IV	2.0
MU260	Songwriting: Virtual Instrument and Beat Machine Based	1.0
MAT151	Math: Problem Solving [Foundational Quantitative Reasoning]	3.0
HUM306	Visual Art & the Human Experience [Arts & Humanities (Lower)]	3.0
MU190	Introduction to Electric Bass	1.0
DN170	Dance and Movement for the Performing Artist II	1.0
<b>Choose one from below:</b>		<b>1.0</b>
MU151	Guitar Fundamentals	
MU143	Piano Techniques	
MU247	Large Vocal Ensemble: Gospel Choir	
DNH111	Hip-Hop Dance	
<b>Fourth Semester Total Credits</b>		<b>15.0</b>



## Fifth Semester Sample Curriculum

CMP307	Image and Branding: Commercial Music	1.0
CMP318	Career Preparation: Commercial Music	1.0
CMP305	Commercial Music Video Production I: Pre-Production and On-Camera	2.0
IV303	Individual Voice	0.5
VS301	Vocal Coaching	0.5
SCI152	Anatomy and Physiology [Foundational Physical & Biological Sciences]	3.0
SOC253	The Sociological Perspective [Social & Behavioral Sciences (Lower)]	3.0
CMP320	Commercial Music Jam Sessions I	1.0
<b>Performance Elective Choose one from below:</b>		1.0
MU241	Piano Intermediate	
MU153	Guitar Techniques	
MU151	Guitar Fundamentals	
MU191	Electric Bass Fundamentals	
MU131	Large Vocal Ensemble: Jazz Harmonies	
CMP315	Intermediate Songwriting: Commercial Music	
DNQ111	World Dance	
DNZ111	Street Jazz/Jazz Funk Dance	
CMC301	Commercial Music Company V	2.0
<b>Fifth Semester Total Credits</b>		<b>15.0</b>

## Sixth Semester Sample Curriculum

CMP306	Commercial Music Video Production II: Post-Production and On-Camera	2.0
CMP340	Creating Vocal Arrangements and Band Charts	1.0
IV304	Individual Voice	0.5
VS302	Vocal Coaching	0.5
IDL302	Information Literacy: Academic Writing [Information and Digital Literacy]	3.0
SOC329	Social Issues in American Society [Social & Behavioral Sciences (Upper)]	3.0
CMP321	Commercial Music Jam Sessions II	1.0
<b>Choose one from below:</b>		1.0
MU245	Intermediate Collaborative Piano	
MU251	Intermediate Guitar	
MU193	Electric Bass Techniques	
MU265	Drum Pad Sequencing	
<b>Choose one Performance Elective from below:</b>		1.0
CMP415	Advanced Songwriting: Commercial Music	
MT180	Introduction to Contemporary Musical Theatre Performance	
DNC233	Latin Dance Styles in Commercial Music	
CMC302	Commercial Music Company VI	2.0
<b>Sixth Semester Total Credits</b>		<b>15.0</b>



**Seventh Semester** Sample Curriculum

VS401	Vocal Coaching	0.5
IV403	Individual Voice	0.5
CMP420	Advanced Jam Sessions	2.0
VS404	Advanced Vocal Fitness and Injury Prevention	1.0
CMP341	Advanced Commercial Music Performance: Advanced Song Production	2.5
PI244	Original Content Creation	1.5
HUM353	Politics and Plays of the 60's and 70's [Arts & Humanities (Upper)]	3.0
<b>Choose one:</b>		1.0
MU343	Piano - Collaborative Techniques	
MU353	Guitar - Collaborative Techniques	
MU393	Electric Bass - Collaborative Techniques	
CMC401	Commercial Music Company VII	2.0
<b>Choose one from below (rotation of offerings-sample)</b>		1.0
CMP408	Song Arrangements: Fusion Styles	
MT420	Commercial Music Repertoire: Lyric Development	
DNH111	Hip-Hop Dance	
DNL111	Latin Jazz Dance	
<b>Seventh Semester Total Credits</b>		<b>15.0</b>

**Eighth Semester** Sample Curriculum

IV404	Individual Voice	0.5
CMC402	Commercial Music Company VIII	2.0
CMP410	Commercial Music: Industry and Networking: Music Business	1.5
CMP330	Advanced Commercial Music Performance: Music for Social Media	2.5
CMP430	BFA Commercial Music Capstone	4.0
CMC430	Commercial Music: Senior Project	2.0
VS402	Vocal Coaching	0.5
<b>Choose one from below:</b>		1.0
MU344	Piano - Advanced Collaborative Techniques	
MU354	Guitar - Advanced Collaborative Techniques	
MU394	Electric Bass - Advanced Collaborative Techniques	
<b>Choose one from below: (rotation of offerings-sample)</b>		1.0
MU247	Large Vocal Ensemble: Gospel Choir	
DNQ111	World Dance: Global Perspectives	
MU310	Advanced Music Notation	
DND111	Song and Dance	
<b>Eighth Semester Total Credits</b>		<b>15.0</b>
<b>Total Program Credits (Sample)</b>		<b>120.0</b>

# BACHELOR OF FINE ARTS DEGREE IN DANCE

## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Dance Program should:

- Create compelling performance arcs demonstrating physical, vocal and emotional specificity.
- Demonstrate technical proficiency in ballet, jazz, modern and a variety of movement styles and disciplines.
- Memorize and reproduce extended sequences of theatrical movement with respect to space, time, motion and energy.
- Develop and apply safe physical practices and holistic self-care.
- Apply critical and interpretive analysis related to theatre, film, performance and choreography.
- Demonstrate ability to positively and effectively apply adjustments as directed.
- Apply standard entertainment industry business practices regarding preparation, communication and professionalism.
- Engage in a collaborative production process.



The Bachelor of Fine Arts Degree in Dance Program is a physically rigorous course of study that prepares pre-professional dancers for career opportunities in dance companies, on Broadway and throughout the film and television industries. A range of dance styles are explored, including Contemporary, Ballet, Modern, Jazz, Hip-Hop, Tap, Commercial Jazz and Broadway. By working with some of the industry's most sought-after choreographers, dancers learn to blend precise technical choreography with interpretive storytelling, enhancing their ability to meet the demands of a competitive industry. Additional courses in acting, singing, kinetic storytelling and content creation cultivate skills that broaden students' casting and employment opportunities within the performing arts.

Performing arts jobs\* include, but are not limited to: Ballet (27-2031), Choreographer (27-2032), Dance Academy Owner (27-2032), Dance Instructor (25-1121), Dancer (27-2031).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	90.0	Dance Foundation	83.5
General Education	30.0	Elective (options may vary)	6.5 - 7.5
		General Education	30.0
<b>Minimum Credits Required</b>	<b>120.0</b>	<b>Total Credits Prescribed</b>	<b>120.0 - 121.0</b>



**First Semester** Sample Curriculum

AC116	Acting Fundamentals	1.5
DCH111	Hip-Hop Foundations*	1.0
DCO111	Contemporary Ballet Foundations*	1.0
DCS111	Broadway Styles/Theatre Dance Foundations*	1.0
DCZ111	Commercial Jazz Foundations*	1.0
DNB111	Ballet	1.0
DNM111	Modern	1.0
DTP101	Dance Theatre Project	2.0
DN130	Fitness and Injury Prevention	1.5
DN140	Iconic Dance in Popular Culture	1.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Second Semester** Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
DCH111	Hip-Hop Foundations*	1.0
DCO111	Contemporary Ballet Foundations*	1.0
DCS111	Broadway Styles/Theatre Dance Foundations*	1.0
DCZ111	Commercial Jazz Foundations*	1.0
DNB111	Ballet	1.0
DNM111	Modern	1.0
DTP102	Dance Theatre Project	2.0
DN141	Dance Theatre History	1.0
MT122	Introduction to Singing Techniques	0.5
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Third Semester** Sample Curriculum

DCB111	Classical Ballet Foundations*	1.0
DCC111	Contemporary Foundations*	1.0
DCJ111	Classic Jazz Foundations*	1.0
DCM111	Modern Foundations*	1.0
DNB111	Ballet	1.0
DNJ111	Jazz	1.0
DTP201	Dance Theatre Project	2.0
DN342	Kinetic Storytelling for the Camera I	2.0
Dance Specialty*	<b>Choose:</b> Contemporary Partnering, Tumbling, Song and Dance or Tap	1.0
Performance Elective*	<b>Choose:</b> Singing Techniques I or Finding Your Voice: Rotational Offering (Introduction to Music Scoring or Making Cover Songs Your Own)	1.0
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>15.0</b>

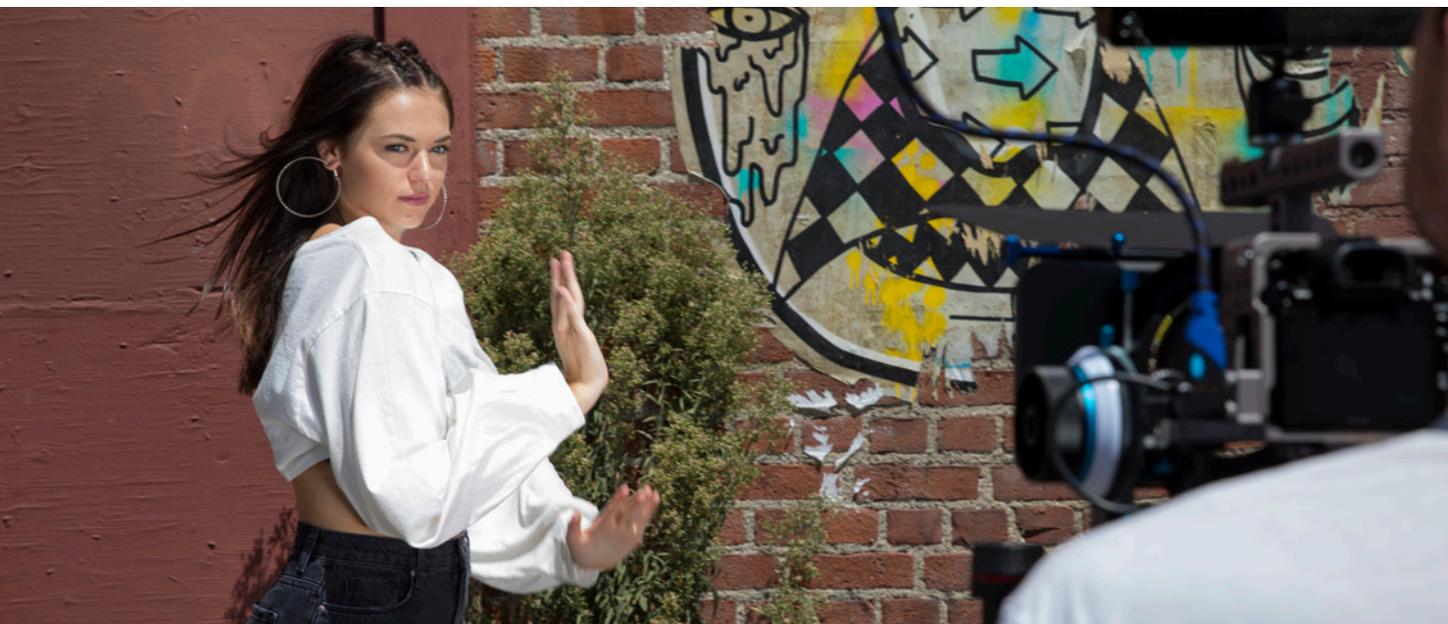
**Fourth Semester** Sample Curriculum

DCB111	Classical Ballet Foundations*	1.0
DCC111	Contemporary Foundations*	1.0
DCJ111	Classic Jazz Foundations*	1.0
DCM111	Modern Foundations*	1.0
DTP202	Dance Theatre Project	2.0
Dance Discipline*	<b>Choose:</b> Ballet or Jazz	1.0
Dance Specialty*	<b>Choose:</b> Contemporary Partnering, Tumbling, Song and Dance or Tap	1.0
Performance Elective*	<b>Choose:</b> Ensemble Singing for the Actor or Finding Your Voice: Rotational Offering (Movement and Text or Audio Expressions)	1.0-1.5
GE Requirement	Foundational Quantitative Reasoning**	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0-15.5</b>

Students must audition and successfully perform in at least one production (includes Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.



## Fifth Semester Sample Curriculum

DNO301	Dance Theatre Company	2.0
DN304	Dance Theatre: Kinetic Storytelling I	2.0
AC226	Wardrobe, Makeup and Hair	1.0
DT318	Career Preparation: Dance Theatre	1.0
Dance Foundations**	<b>Choose:</b> Classical Ballet Foundations*, Contemporary Foundations*, Classic Jazz Foundations* or Modern Foundations*	1.0
Dance Discipline*	<b>Choose:</b> Ballet or Jazz	1.0
Dance Specialty*	<b>Choose two:</b> Dance Improvisation, Hip-Hop, Tumbling, Street Jazz/Jazz Funk or Tap	1.0
GE Requirement	Foundational Physical and Biological Sciences**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

## Sixth Semester Sample Curriculum

DNO302	Dance Theatre Company	2.0
FL120	Acting for the Camera I	2.0
Dance Foundations**	<b>Choose two:</b> Classical Ballet Foundations*, Contemporary Foundations*, Classic Jazz Foundations* or Modern Foundations*	2.0
Dance Discipline*	<b>Choose:</b> Ballet or Jazz	1.0
Performance Elective*	<b>Choose two:</b> Hip-Hop, Tumbling, Street Jazz/Jazz Funk, Tap or Finding Your Voice: Rotational Offering (10 Minute Playwriting or Introduction to Creative Producing)	2.0
GE Requirement	Information and Digital Literacy**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

Students must audition and successfully perform in at least one production (includes Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.



### Seventh Semester Sample Curriculum

DNO401	Dance Theatre Company	2.0
PI244	Original Content Creation	1.5
Dance Foundations**	<b>Choose three:</b> Classical Ballet Foundations*, Contemporary Foundations*, Classic Jazz Foundations* or Modern Foundations*	3.0
Dance Discipline*	<b>Choose:</b> Ballet or Jazz	1.0
Dance Specialty*	<b>Choose two:</b> Ballroom, Bollywood or Tap	2.0
Performance Elective*	<b>Choose:</b> Improvisation I: Foundations* or Stage Combat I: Unarmed	1.5
Performance Elective*	<b>Choose:</b> Art of the Monologue or Finding Your Voice: Rotational Offering (Site Specific Performance Practice or Great Masters: Inspire to Create)	1.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0</b>

### Eighth Semester Sample Curriculum

DN430	BFA Dance Theatre Capstone Production	4.0
DN410	BFA Dance Theatre Senior Reels	1.5
DN420	Industry and Networking	1.5
DN303	Dance Theatre: Audition Techniques	1.0
DCB111	Classical Ballet Foundations*	1.0
DCC111	Contemporary Foundations*	1.0
DCJ111	Classic Jazz Foundations*	1.0
DCM111	Modern Foundations*	1.0
Dance Discipline*	<b>Choose:</b> Ballet or Jazz	1.0
Dance Specialty*	<b>Choose two:</b> Ballroom, Bollywood or Tap	2.0
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>120.0 - 121.0</b>

Students must audition and successfully perform in at least one production (includes Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

# BACHELOR OF FINE ARTS DEGREE IN PERFORMING ARTS



**A**MDA's Bachelor of Fine Arts Degree in Performing Arts program is designed for motivated artists seeking to build enhanced performance skills while developing original works tailored to their performance passion. Students select a focus of study in either Acting and Content Creation, Music Theatre and Content Creation, or Dance Theatre and Content Creation. Each semester, the program provides performance courses relating directly to the student's chosen focus as well as content creation courses that can be applied to any or all performance disciplines. Upper semester coursework provides additional content creation courses exclusively dedicated to the student's specific area of performance focus. Throughout the program, students engage and collaborate with artists from multiple disciplines and backgrounds, inspiring creativity while building a strong artistic community. The BFA Degree in Performing Arts program is well-suited for those interested in careers as performers, producers, directors, choreographers, composers and content creators eager to help shape the ever-changing landscape of the entertainment industry.

Performing arts jobs\* include, but are not limited to: Actor (27-2011), Artistic Director (27-1011), Dialect Coach (25-1121), Drama Coach (25-1121), Voice Over Artist (27-2011), Choir Singer (27-2042), Lyricist (27-2042), Music Director (27-2041), Music Teacher (25-1121), Singer Songwriter (27-2042), Theatre Company Owner (27-2032), Opera Singer (27-2042), Ballet Dancer (27-2031), Choreographer (27-2032), Dance Academy Owner (27-2032), Dance Instructor (25-1121), Dancer (27-2031).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits
Performance Immersion	90.0
General Education	30.0
<b>Minimum Credits Required</b>	<b>120.0</b>

Program Category Key	Credits
Performance	63.0 -64.5
Content Creation (applicable to all disciplines)	14.5
Content Creation (applicable to focus)	15.0
General Education	30.0
<b>Total Credits Prescribed</b>	<b>122.5- 124.0</b>



## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Performing Arts Program should:

- Create convincing, compelling characters performed with vocal, physical and emotional specificity.
- Demonstrate broad-based development in the performing arts, including critical thinking skills, advanced-level performance skills and an individual sense of creativity.
- Work effectively in groups to create theatrical moments or events and solve production challenges.
- Demonstrate, across the various subfields, skills in personal discipline (organization, focus, energy, commitment) effectively applied to theatrical problem-solving and the creation of theatrical moments and events.
- Formulate constructive critical responses to theatrical products.
- Demonstrate comprehension and application of make-up techniques and materials.
- Apply business practices to the promotion and maintenance of career opportunities within the performing arts and performing arts-adjacent industries.
- Compare different theatrical forms, aesthetic values or cultural contexts to expand their skill sets and deepen their understanding of theatrical possibilities.
- Demonstrate the ability to cultivate an idea from concept to production-ready, finished product.
- Engage in a collaborative production process using standard entertainment industry practices as applied to preparation, communication and professionalism.
- Demonstrate an understanding of the concept of the construction of media, the factors and participants in its negotiated meaning, the various aesthetic forms of media, and its commercial, social and political implications.
- Demonstrate a strategic approach to content development, innovation and delivery in the performing arts.

# BFA Degree in Performing Arts: Acting and Content Creation

The Acting and Content Creation program invites students to become masterful performers who are also skilled in creating original content for theatre, film, television and social media platforms. Students graduate audition-ready, empowered to fulfill their passion for performance and confident in their ability to transform original ideas into career opportunities within the arts. Throughout the program, students engage and collaborate with artists from multiple disciplines and backgrounds. This community-building approach creates an environment rich with diverse, global perspectives that inspire creativity and learning. In preparation for careers such as performers, content creators, writers, producers or directors, students develop an entrepreneurial mindset, advanced collaboration skills and an acute understanding of contemporary media.

## First Semester Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
AC102	Acting I: Techniques	2.5
AC103	Iconic Theatre: 19th through Mid-20th Century	1.0
AC122	Improvisation I: Foundations	1.5
VP140	Voice Production and Speech I: Foundations	2.0
CCO101	Idea Origination	1.5
CCO210	Introduction to Contemporary Media Industry	1.5
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.5</b>

## Second Semester Sample Curriculum

AC112	Acting II: Period Scene Study	2.5
AC113	Iconic Theatre: Ancient Greece to Romanticism	1.0
FL120	Acting for the Camera I	2.0
AC123	Improvisation II: Techniques	1.5
DN150	Dance and Movement for the Performing Artist I	1.0
VP141	Voice Production and Speech II: Techniques	1.5
CCO102	Concept Development and Organization	3.0
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>15.5</b>

## Third Semester Sample Curriculum

AC222	Acting Styles	2.0
AC227	Acting III: Advanced Scene Study	3.5
VP243	Voice Production and Speech III: Advanced Techniques	1.5
FL121	Acting for the Camera II	2.0
CCO220	Introduction to Narrative Storytelling	1.5
CCO230	Introduction to Visual Storytelling	1.5
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>15.0</b>

## Fourth Semester Sample Curriculum

AC220	Introduction to Shakespeare	2.0
FL202	Acting for the Camera III	2.0
CCO240	Introduction to Content Marketing Strategies	1.5
CCO310	Digital Tools for Creating Content	1.5
CCA301	Writing Narratives for Performance I	3.0
GE Requirement	Foundational Quantitative Reasoning**	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>16.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

### Fifth Semester Sample Curriculum

AC226	Wardrobe, Makeup and Hair	1.0
FL260	Shoot for the Edit	2.0
AC304 or AC305	<b>Choose:</b> Advanced Scene Study: 1960-2000 or Absurdist and Non-Linear Theatre	3.5
CCA302	Writing Narratives for Performance II	3.0
GE Requirement	Foundational Physical and Biological Sciences**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.5</b>

### Sixth Semester Sample Curriculum

AC320 or AC327	<b>Choose:</b> Scene Study: Shakespeare or Comedic Styles: 20th and 21st Centuries	3.5
Performance Elective*	<b>Choose:</b> Stage Combat I: Unarmed or Voice Production and Speech: Dialects-IPA/Introduction to Dialects	1.5
AC225	Audition Techniques for TV and Stage	1.0
CCA420	Acting Content Creation Project I	3.0
GE Requirement	Information and Digital Literacy**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

### Seventh Semester Sample Curriculum

AC400	One Acts Performance	3.0
AC417	Directing	3.0
Performance Elective*	<b>Choose:</b> Improvisation II: Techniques or Jazz	1.0 - 1.5
Performance Elective*	<b>Choose:</b> Singing Techniques I or Ensemble Singing for the Actor	1.0 - 1.5
CCO318	Career Prep for Content Creators I	1.0
CCA421	Acting Content Creation Project II	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0 - 16.0</b>

### Eighth Semester Sample Curriculum

AC430	BFA Acting Capstone Production	4.0
AC419	Audition Paradigm for the Actor	2.0
AC410	Relevant Roles	3.0
AC412	Industry and Networking: Business Essentials	1.5
CCO319	Career Prep for Content Creators II	1.5
CCA430	Acting Content Creation Capstone Project	3.0
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>122.5 - 123.5</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

## BFA Degree in Performing Arts: Music Theatre and Content Creation

The Music Theatre and Content Creation program serves students seeking to master musical performance skills and technique while also conceiving, creating, writing and/or composing original works for theatre, film, television, commercial music distribution or social media platforms. Students develop an entrepreneurial mindset, advanced collaboration skills and an acute understanding of contemporary media. Throughout the program, students engage and collaborate with artists from multiple disciplines and backgrounds. This community-building approach creates an environment rich with diverse, global perspectives that inspire creativity and learning. Students graduate audition-ready, empowered to fulfill their passion for performance and confident in their ability to transform original ideas into career opportunities within the arts.

### First Semester Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
MT130	Musical Theatre I: Techniques	3.5
MTD150	Dance and Movement for the Performing Artist I	1.0
IV101	Individual Voice I	0.5
MT141	Iconic Music Theatre History	1.0
MU144	Sight Singing Fundamentals	1.0
CCO101	Idea Origination	1.5
CCO210	Introduction to Contemporary Media Industry	1.5
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.5</b>

### Second Semester Sample Curriculum

AC110	Acting II: Contemporary Scene Study	2.5
MT134	Musical Theatre II: Styles	3.5
MTD170	Dance and Movement for the Performing Artist II	1.0
IV102	Individual Voice II	0.5
MU148	Sight Singing Techniques	1.0
VP140	Voice Production and Speech I: Foundations	2.0
CCO102	Concept Development and Organization	3.0
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>16.5</b>

### Third Semester Sample Curriculum

AC227	Acting III: Advanced Scene Study	3.5
MT233	Musical Theatre III: Scenes	3.5
IV201	Individual Voice III	0.5
VP141	Voice Production and Speech II: Techniques	1.5
MTJ111	Jazz for Music Theatre	1.0
CCO220	Introduction to Narrative Storytelling	1.5
CCO230	Introduction to Visual Storytelling	1.5
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>16.0</b>

### Fourth Semester Sample Curriculum

MT240	Musical Theatre: Audition Preparation	3.0
IV202	Individual Voice IV	0.5
CCO240	Introduction to Content Marketing Strategies	1.5
CCO310	Digital Tools for Creating Content	1.5
CCM301	Score/Songwriting I	3.0
GE Requirement	Foundational Quantitative Reasoning**	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.5</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

### Fifth Semester Sample Curriculum

MT307 or MT309	<b>Choose:</b> Mastering the Callback or Commercial Music: Fundamentals of Performance	3.0
FL120	Acting for the Camera I	2.0
AC226	Wardrobe, Makeup and Hair	1.0
IV301	Individual Voice V	0.5
CCM302	Score/Songwriting II	3.0
GE Requirement	Foundational Physical and Biological Sciences**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.5</b>

### Sixth Semester Sample Curriculum

MT327 or MT329	<b>Choose:</b> Musical Theatre Styles: Creating A New Musical Character or Commercial Music: Performance Techniques	3.0
FL121	Acting for the Camera II	2.0
IV302	Individual Voice VI	0.5
VS302	Vocal Coaching VI	0.5
CCM420	MT Content Creation Project I	3.0
GE Requirement	Information and Digital Literacy**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

### Seventh Semester Sample Curriculum

MT417 or MT419	<b>Choose:</b> Musical Theatre Company: Repertory Roles or Commercial Music Project	3.0
FL202	Acting for the Camera III	2.0
MTJ111	Jazz for Music Theatre	1.0
AC422	Art of the Monologue	1.0
IV401	Individual Voice VII	0.5
VS401	Vocal Coaching VII	0.5
CCO318	Career Prep for Content Creators I	1.0
CCM421	MT Content Creation Project II	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0</b>

### Eighth Semester Sample Curriculum

MT430	BFA Music Theatre Capstone Production	4.0
MT404	Industry and Networking: Music Business Essentials	1.5
IV402	Individual Voice VIII	0.5
VS402	Vocal Coaching VIII	0.5
Performance Elective*	<b>Choose:</b> Commercial Music Repertoire: Collaborative Songwriting or Musical Theatre Auditions: Essential Repertoire	1.0
Performance Elective*	<b>Choose:</b> Commercial Music Session Singing or Musical Theatre Auditions: Mock Panel	1.0
Performance Elective*	<b>Choose:</b> Commercial Music: Home Studio Production for Vocalists or Musical Theatre Auditions: Specialty Categories	1.0
Performance Elective*	<b>Choose:</b> Music Elective (Introduction to Guitar, Piano Fundamentals, or Sight Singing Techniques)	1.0
CCO319	Career Prep for Content Creators II	1.5
CCM430	MT Content Creation Capstone Project	3.0
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>124.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

# BFA Degree in Performing Arts: Dance Theatre and Content Creation

The Dance Theatre and Content Creation program is designed for students seeking to master dance performance skills and technique while also creating original works for theatre, film, television or social media platforms. Throughout the program, students collaborate with artists from multiple disciplines and backgrounds. This community-building approach helps build an environment rich with diverse, global perspectives that inspire creativity and learning. In preparation for careers such as performers, content creators, producers and choreographers, students develop an entrepreneurial mindset, advanced collaboration skills and an acute understanding of contemporary media. The rich breadth of this program prepares students to compete within the ever-changing demands of the entertainment industry.

## First Semester Sample Curriculum

AC116	Acting Fundamentals	1.5
DCB111	Classical Ballet Foundations	1.0
DCC111	Contemporary Foundations	1.0
DCJ111	Classic Jazz Foundations	1.0
DCM111	Modern Foundations	1.0
DNB111	Ballet	1.0
DNM111	Modern	1.0
DN130	Fitness and Injury Prevention	1.5
DN140	Iconic Dance in Popular Culture	1.0
CCO101	Idea Origination	1.5
CCO210	Introduction to Contemporary Media Industry	1.5
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>16.0</b>

## Second Semester Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
DCB111	Classical Ballet Foundations	1.0
DCC111	Contemporary Foundations	1.0
DCJ111	Classic Jazz Foundations	1.0
DCM111	Modern Foundations	1.0
DNB111	Ballet	1.0
DNM111	Modern	1.0
DN141	Dance Theatre History	1.0
MT122	Introduction to Singing Techniques	0.5
CCO102	Concept Development and Organization	3.0
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>16.0</b>

## Third Semester Sample Curriculum

DCB111	Classical Ballet Foundations	1.0
DCC111	Contemporary Foundations	1.0
DCJ111	Classic Jazz Foundations	1.0
DCM111	Modern Foundations	1.0
DNB111	Ballet	1.0
DNJ111	Jazz	1.0
FL120	Acting for the Camera I	2.0
Performance Elective*	<b>Choose:</b> Singing Techniques I or Dance Specialty (Hip-Hop, Tumbling or Street Jazz/Jazz Funk)	1.0
CCO220	Introduction to Narrative Storytelling	1.5
CCO230	Introduction to Visual Storytelling	1.5
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>15.0</b>

## Fourth Semester Sample Curriculum

Dance Foundations*	<b>Choose three:</b> Classical Ballet Foundations, Contemporary Foundations, Classic Jazz Foundations or Modern Foundations	3.0
Performance Elective*	<b>Choose:</b> Ensemble Singing for the Actor or Dance Specialty (Dance Improvisation or Ballroom)	1.0
CCO240	Introduction to Content Marketing Strategies	1.5
CCO310	Digital Tools for Creating Content	1.5
CCD301	Choreography I	3.0
GE Requirement	Foundational Quantitative Reasoning**	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>16.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

### Fifth Semester Sample Curriculum

DNO301	Dance Theatre Company	2.0
Dance Foundations*	<b>Choose:</b> Classical Ballet Foundations, Contemporary Foundations, Classic Jazz Foundations or Modern Foundations	1.0
Dance Discipline*	<b>Choose:</b> Ballet or Jazz	1.0
Dance Specialty*	<b>Choose:</b> Tap, Contemporary Partnering or Hip-Hop	1.0
AC226	Wardrobe, Makeup and Hair	1.0
CCD302	Choreography II	3.0
GE Requirement	Foundational Physical and Biological Sciences**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

### Sixth Semester Sample Curriculum

DNO301	Dance Theatre Company	2.0
Dance Foundations*	<b>Choose two:</b> Classical Ballet Foundations, Contemporary Foundations, Classic Jazz Foundations or Modern Foundations	2.0
Dance Discipline*	<b>Choose:</b> Ballet or Jazz	1.0
Dance Specialty*	<b>Choose:</b> Tap, Tumbling or Song and Dance	1.0
CCD420	DT Content Creation Project I	3.0
GE Requirement	Information and Digital Literacy**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

### Seventh Semester Sample Curriculum

DNO301	Dance Theatre Company	2.0
Dance Foundations*	<b>Choose three:</b> Classical Ballet Foundations, Contemporary Foundations, Classic Jazz Foundations or Modern Foundations	3.0
Dance Discipline*	<b>Choose:</b> Ballet or Jazz	1.0
Dance Specialty*	<b>Choose:</b> Hip-Hop, Tap or Dance Improvisation	1.0
AC422	Art of the Monologue	1.0
CCO318	Career Prep for Content Creators I	1.0
CCD421	DT Content Creation Project II	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0</b>

### Eighth Semester Sample Curriculum

DN430	BFA Dance Theatre Capstone Production	4.0
DN410	BFA Dance Theatre Senior Reels	1.5
DN420	Industry and Networking	1.5
DN303	Dance Theatre: Audition Techniques	1.0
Dance Foundations*	<b>Choose:</b> Classical Ballet Foundations, Contemporary Foundations, Classic Jazz Foundations or Modern Foundations	1.0
Dance Discipline*	<b>Choose:</b> Ballet or Jazz	1.0
Dance Specialty*	<b>Choose:</b> Tap, Street Jazz/ Jazz Funk or Heels	1.0
CCO319	Career Prep for Content Creators II	1.5
CCD430	DT Content Creation Capstone Project	3.0
<b>Total Credits</b>		<b>15.5</b>
<b>Total Program Credits</b>		<b>123.5</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

# BACHELOR OF ARTS DEGREE IN THEATRE ARTS



The Bachelor of Arts Degree in Theatre Arts Program is designed for students interested in pursuing a full range of academic study enhanced by specialized performing arts training. This eight-semester degree program includes access to foundational performing arts courses in acting, music and movement supplemented by varied studies in media and entertainment such as directing, theatre design, critique and analysis, and entertainment history. In this liberal arts degree program, students take dynamic course offerings in areas of study such as Arts and Humanities, the Natural Sciences, and Social Sciences. With their acquired knowledge, students are prepared to work effectively in a variety of existing and emerging performing arts environments and related industries.

Theatre arts related jobs\* include, but are not limited to: Art Directors (27-1011); (Arts) Manager (11- 9190); Producers and Directors (27-2012); Writers and Authors (Advertising Copy Writer, Playwright, Television Writer) (27-3043); Art, Drama, and Music Teachers, Postsecondary (25-1121); Self- Enrichment Teachers (25-3021).

\*The six-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits	Program Category Key	Credits
Theatre Arts Foundation	61.0	Theatre Arts Foundation	40.0
General Education	60.0	General Courses	21.0
Elective (options may vary)	3.0-3.5	Performance Courses	20.0
		General Education	60.0
		Elective (options may vary)	3.0-3.5
<b>Minimum Credits Required</b>	<b>123.5 - 124.0</b>	<b>Total Credits Prescribed</b>	<b>123.5-124.0</b>



## Program Learning Outcomes

Students completing the Bachelor of Arts in Theatre Arts Program should be able to:

- Demonstrate abilities to exhibit excellence in preparation, presentation, and credibility, incorporating these in the specific craft of theatre arts.
- Demonstrate comprehension of the core concepts, processes, history, and theory of theatre and performance.
- Implement analytical, conceptual and technical skills in a variety of performance practices.
- Work effectively in groups, to create theatrical moments or events and solve production problems.
- Demonstrate, across the various sub-fields, skills in personal discipline (organization, focus, energy commitment), effectively applied to theatrical problem-solving and the creation of theatrical moments and events.
- Formulate constructive critical responses to theatrical phenomena.
- Compare different theatrical forms, aesthetic values, or cultural contexts, as a way of deepening one's technical skills and expanding one's awareness of what is theatrically possible.

## General

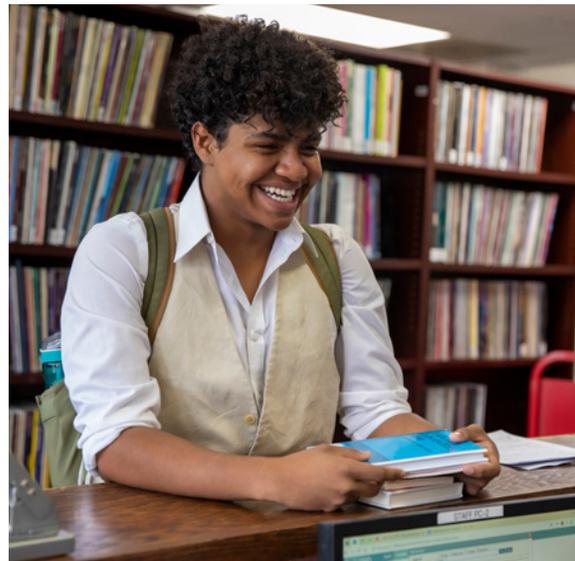
Students completing the Bachelor of Arts in Theatre Arts, General Program should have:

- The ability to think conceptually and critically about text, performance, and production.
- An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.
- An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.
- The ability to develop and defend informed judgments about theatre.

## Performance

Students completing the Bachelor of Arts in Theatre Arts, Performance Program should have:

- Ability in areas of performance and production or playwriting appropriate to individual needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed.
- An understanding of procedures and approaches for realizing a variety of theatrical styles.
- Intermediate to advanced competence in one or more theatre specializations in creation, performance, scholarship, or teaching.



## First Semester Sample Curriculum

THR100	Introduction to Theatre and Performance	3.0
THR105	Acting I: Foundations and Techniques	3.0
THR134	History of the American Musical	3.0
ENG101	English Composition	3.0
FIN101	Personal Finance	3.0
<b>Total Credits</b>		<b>15.0</b>

## Second Semester Sample Curriculum

THR110	Acting II: Scene Study	3.0
THR112	The Speaking Voice: Vocal Production and Performance	2.0
THP100	Theatre Practicum: Theatre Viewing	1.0
SPC205	Introduction to Oral Communication	3.0
HUM110	Exploring World Literature	3.0
CRE208	A History of Science Fiction	3.0
<b>Total Credits</b>		<b>15.0</b>

## Third Semester Sample Curriculum

THR210	History of the Theatre I	3.0
CRT200	Applied Logic and Critical Thinking	3.0
SCI219	Biology Concepts	4.0

### General:

THR220	Principles of Dramatic Analysis	3.0
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### Select one of the following elective courses:

THR107	Introduction to Musical Theatre Technique	
THR109	Introduction to Improvisation	
THR111	Introduction to Movement	

### Performance:

AC222	Acting Styles	2.0
AC122	Improvisation I: Foundations	1.5
PI233-251	Finding Your Voice: Rotational Offering (Select Two Offerings)	2.0

<b>Total Credits</b>		<b>15.5 - 16.0</b>
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## Fourth Semester Sample Curriculum

THR230	Introduction to Design, Technology and Production (with lab)	4.0
THR240	Introduction to Playwriting	3.0
MAT202	Applied Statistics	3.0
ANT200	Introduction to Anthropology	3.0

### General:

THR235	Analyzing the Classics	3.0
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### Performance:

AC123	Improvisation II: Techniques	1.5
PI233-251	Finding Your Voice: Rotational Offering	1.0

<b>Total Credits</b>		<b>15.5 - 16.0</b>
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**Fifth Semester** Sample Curriculum

THR310	History of the Theatre II	3.0
CRT206	Introduction to Philosophy	3.0
SOC304	Introduction to Sociology	3.0
SCI222	Astronomy Foundations	4.0

**General:**

THR305	Essentials of Stage Management	3.0
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**Performance:**

AC227	Acting III: Advanced Scene Study	3.5
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<b>Total Credits</b>		<b>16.0 - 16.5</b>
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**Sixth Semester** Sample Curriculum

THR330	Directing for the Theatre	3.0
SOC203	Introduction to Psychology	3.0
CRE303	Cultures of Fear and the Horror Film	3.0
ENG300	Academic Research and Writing	4.0
HUM310	Classic American Literature	3.0

<b>Total Credits</b>		<b>16.0</b>
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**Seventh Semester** Sample Curriculum

THR411	Theories of Theatre	3.0
POL307	Introduction to Political Science	3.0
ART306	Visual Art and the Human Experience	3.0

**General:**

THR321	Classic Repertoire	3.0
THR417	Applied Theatrical Design	3.0

**Performance:**

THR322	Contemporary Repertoire (1960 - 2000)	3.0
THR415	Digital Tools for Performance Industries	1.5
AC202 or AC313	Improvisation: Introduction to Long Form OR Voice Acting	1.5

<b>Total Credits</b>		<b>15.0</b>
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**Eighth Semester** Sample Curriculum

THR427	Adaptation and the Theatre	3.0
THR450	BA Capstone Project	3.0
SOC301	Mass Communication and Societal Impacts	3.0

**General:**

THR323	Contemporary Black Theatre: 1960 to Present	3.0
THR327	Writing: Experiments With Characters and Form	3.0

**Performance:**

THR324	Contemporary Repertoire (2000 - present)	3.0
THR440	BA Capstone: Theatre Career Strategizing	3.0

<b>Total Credits</b>		<b>15.0</b>
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<b>Total Program Credits (General)</b>		<b>124.0</b>
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<b>Total Program Credits (Performance)</b>		<b>123.5</b>
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## ASSOCIATE OF OCCUPATIONAL STUDIES DEGREE IN **ACTING**

### Program Learning Outcomes

Students completing the Associate of Occupational Studies Degree in Acting program should be able to:

- Identify standard practices of solo or ensemble playing in a rehearsal/performance environment.
- Compare and contrast the theories and techniques of acting from a historical perspective.
- Analyze texts and scripts as they pertain to performance.
- Demonstrate skill for technical aspects of acting, including physical, vocal, imaginative, analytical and emotional elements.
- Analyze theatre as a dynamic art form influencing society.
- Analyze theatrical periods and styles of acting, directing, playwriting and technical elements.
- Analyze the components of a theatrical production.
- Apply imagination and character analysis to identify and describe the personality and possible motivations of a given character.
- Apply the basic business procedures of an actor/singer's profession, including auditions, résumés and professional self-promotion.



The Associate of Occupational Studies Degree in Acting program prepares students to work in theatre, television and film. This immersive, four-semester program offers performance-based courses in acting, voice and movement to help actors develop a strong, connected physical presence while creating characters with rich, imaginative inner lives. Class work explores varied techniques and styles as applied for use on stage and screen, professional career preparation, voice production and speech, as well as specialized training in improvisation, stage combat and other movement-based skills, for creating three-dimensional, fully realized characters. As part of their program completion and career launch strategy, students perform in a special production experience in their final semester.

Performing arts jobs\* include, but are not limited to: Actor (27-2011), Artistic Director (27-1011), Dialect Coach (25-1121), Drama Coach (25-1121), Voice Over Artist (27-2011).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).



**First Semester** Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
AC102	Acting I: Techniques	2.5
AC103	Iconic Theatre: 19th through Mid-20th Century	1.0
AC122	Improvisation I: Foundations	1.5
AC200	Alexander Technique	1.0
DN150	Dance and Movement for the Performing Artist I	1.0
SC100	Stage Combat I: Unarmed	1.5
VP140	Voice Production and Speech I: Foundations	2.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>16.0</b>

**Second Semester** Sample Curriculum

AC110	Acting II: Contemporary Scene Study	2.5
AC112	Acting II: Period Scene Study	2.5
AC113	Iconic Theatre: Ancient Greece to Romanticism	1.0
AC123	Improvisation II: Techniques	1.5
DN170	Dance and Movement for the Performing Artist II	1.0
FL120	Acting for the Camera I	2.0
SC180	Stage Combat II: Rapier and Dagger	1.5
VP141	Voice Production and Speech II: Techniques	1.5
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>16.5</b>

**Third Semester** Sample Curriculum

AC222	Acting Styles	2.0
AC227	Acting III: Advanced Scene Study	3.5
AC318	Career Preparation: Acting	1.0
FL121	Acting for the Camera II	2.0
VP243	Voice Production and Speech III: Advanced Techniques	1.5
GE Requirement	Foundational Critical Thinking**	3.0
Performance Elective*	<b>Choose:</b> Improvisation: Introduction to Long Form, Ensemble Singing for the Actor, or Finding Your Voice: Rotational Offering (Original Monologue or Sketch Comedy)	1.0-1.5
Performance Elective*	<b>Choose:</b> Film Studies: The Art of the Motion Picture, Stage Combat III: Broadsword, or Finding Your Voice: Rotational Offering (10 Minute Playwriting or The Art of Voiceover)	1.0-1.5
<b>Total Credits</b>		<b>15.0-16.0</b>

**Fourth Semester** Sample Curriculum

AC242	AOS Acting Capstone Performance	5.0
AC244	AOS Capstone Scenes	5.0
AC246	Industry Workshop	1.0
AC250	AOS Acting Mock Auditions	0.5
FL240	Reel Projects	3.0
PI240	Digital Tools for the Performing Artist	1.0
<b>Total Credits</b>		<b>15.5</b>
<b>Total Program Credits</b>		<b>63.0 - 64.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

## ASSOCIATE OF OCCUPATIONAL STUDIES DEGREE IN **ACTING FOR CAMERA**

### Program Learning Outcomes

Students completing the Associate of Occupational Studies Degree in Acting for Camera program should be able to:

- Create convincing, compelling characters performed with vocal, physical, and emotional specificity.
- Demonstrate the use of objectives, obstacles, actions, subtext, and text.
- Speak in a supported manner, free of tension and appropriate for the demands of film and television.
- Stand and move utilizing an aligned spine, free of unintended physical tension and mannerisms.
- Apply historical insights and critical analysis to the performance of a screenplay from a variety of periods, styles, and genres.
- Apply standard entertainment industry business practices regarding preparation, communication, and professionalism.
- Engage in a collaborative production process.
- Develop original projects within the paradigm of the film and television industry.
- Demonstrate basic technical knowledge of equipment and processes used for filmmaking, including pre-production, production and post production elements.



The Associate of Occupational Studies Degree in Acting for Camera Program is specifically designed for performers interested in careers in acting for film, television and new media. Students also develop skills for creating original content for current and emerging platforms. A broad range of historical contexts are studied to enhance students' understanding of contemporary film and new media industries. Training leads to the practical application of acquired skills through a variety of performance opportunities, including the creation of a sample performance reel, mock auditions, a short film project and a final production that blends live stage and filmed performances. AMDA's Acting for Camera Program prepares students for the competitive demands of professional film, television, stage and digital performance industries.

Performing arts jobs include, but are not limited to: Actor (27-2011), Morning Show Host (27-3011), Voice Over Artist (27-2011), Dialect Coach (25-1121).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).



**First Semester** Sample Curriculum

CM100	On-Camera Acting I: Technique	2.5
CM102	Acting I: Technique	2.5
CM104	Screenwriting I: Technique	1.5
AC122	Improvisation I: Foundations	1.5
FL150	TV History Survey	1.0
DN150	Dance and Movement for the Performing Artist I	1.0
VP140	Voice Production and Speech I: Foundations	2.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Second Semester** Sample Curriculum

CM110	On-Camera Acting II: Scene Study	2.5
CM114	Screenwriting II: Development	1.5
AC110	Acting II: Contemporary Scene Study	2.5
AC123	Improvisation II: Techniques	1.5
FL151	Film and TV History II: Styles	1.5
DN170	Dance and Movement for the Performing Artist II	1.0
VP141	Voice Production and Speech II: Techniques	1.5
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Third Semester** Sample Curriculum

CM200	On-Camera Acting III	2.5
CM202	Screenwriting III: Original Works	3.0
CM220	Introduction to Filmmaking and Production	2.5
CM230	Introduction to Auditioning for Film and Television	1.0
CM318	Career Preparation: On Camera	1.0
SC100	Stage Combat I: Unarmed	1.5
Performance Elective*	<b>Choose:</b> Improvisation for the Camera or Ensemble Singing for the Actor	1.5
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>16.0</b>

**Fourth Semester** Sample Curriculum

CM246	AOS Acting for Camera Capstone Performance	5.0
CM242	Reel for the Actor	3.0
CM244	Short Film Project: Original Works	4.0
AC247	Industry Preparation	1.5
SC230	Combat for the Camera	1.5
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>61.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

## ASSOCIATE OF OCCUPATIONAL STUDIES DEGREE IN **MUSICAL THEATRE**

### Program Learning Outcomes

Students completing the Associate of Occupational Studies Degree in Musical Theatre program should be able to:

- Employ a broad range of acting knowledge, including the ability to create characters convincingly and project one's self believably in word and action into imaginary circumstances within musical and nonmusical performance.
- Demonstrate analytical and performance skills required in musicals and plays from various genres, and styles and historical periods.
- Demonstrate movement and dance technique that is properly aligned and aesthetically appropriate to the necessary storytelling.
- Demonstrate foundational technical proficiency in voice and speech, including the production of clear, articulate and expressive speech and versification skills.
- Define the history, literature and analysis of musical theatre and other appropriate music areas as they relate to theatrical performance.
- Demonstrate foundational technical proficiency in musicality, including skill in the understanding of written rhythm, written music and musical forms.
- Demonstrate foundational technical proficiency in singing, including vocal range, pitch, breath support and vocal styles.
- Apply the basic business procedures of an actor/singer's profession, including auditions, résumés and professional self-promotion.



The Associate of Occupational Studies Degree in Musical Theatre program offers interdisciplinary arts training for the emerging musical theatre performer. With a balanced emphasis on music, acting and dance, the curriculum covers musical theatre styles, vocal techniques, scene study and dance styles. Students learn professional rehearsal and performance principles such as commitment, teamwork and collaboration within varied creative processes. Audition technique and career preparation courses help prepare students to work in the uniquely demanding and fulfilling performing arts industry. In their final semester, students perform in an original production crafted specifically for each cast.

Performing arts jobs\* include, but are not limited to: Choir Singer (27-2042), Lyricist (27-2042), Music Director (27-2041), Music Teacher (25-1121), Singer Songwriter (27-2042), Theatre Company Owner (27-2032), Opera Singer (27-2042).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).



**First Semester** Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
MT130	Musical Theatre I: Techniques	3.5
MT141	Iconic Music Theatre History	1.0
MTB111	Ballet for Music Theatre	1.0
MTD150	Dance and Movement for the Performing Artist I	1.0
IV101	Individual Voice I	0.5
MU144	Sight Singing Fundamentals	1.0
VP140	Voice Production and Speech I: Foundations	2.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.5</b>

**Second Semester** Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
MT130	Musical Theatre I: Techniques	3.5
MT141	Iconic Music Theatre History	1.0
MTB111	Ballet for Music Theatre	1.0
MTD150	Dance and Movement for the Performing Artist I	1.0
IV101	Individual Voice I	0.5
MU144	Sight Singing Fundamentals	1.0
VP140	Voice Production and Speech I: Foundations	2.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.5</b>

**Third Semester** Sample Curriculum

AC227	Acting III: Advanced Scene Study	3.5
MT233	Musical Theatre III: Scenes	3.5
MTJ111	Jazz	1.0
MTT111	Tap	1.0
DN231	Musical Theatre: Dance Audition Techniques	1.0
MT318	Career Preparation: Music Theatre	1.0
IV201	Individual Voice III	0.5
VP243	Voice Production and Speech III: Advanced Techniques	1.5
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>16.0</b>

**Fourth Semester** Sample Curriculum

MT264	AOS Musical Theatre Capstone Performance	5.0
AC244	AOS Capstone Scenes	5.0
MT244	Musical Theatre: Auditions	1.0
MT245	Industry and Networking: Music Media	2.0
AC246	Industry Workshop	1.0
IV202	Individual Voice IV	0.5
PI240	Digital Tools for the Performing Artist	1.0
<b>Total Credits</b>		<b>15.5</b>
<b>Total Program Credits</b>		<b>62.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

## ASSOCIATE OF OCCUPATIONAL STUDIES DEGREE IN **DANCE THEATRE**

### Program Learning Outcomes

Students completing the Associate of Occupational Studies Degree in Dance Theatre program should be able to:

- Demonstrate familiarity with influential periods and genres of theatre and dance history and the special vocabulary of theatre and dance.
- Demonstrate foundational proficiency in voice and speech, including the production of clear, articulate and expressive speech as needed to enhance character in theatrical performance.
- Explain the choreographic processes, aesthetic properties of style and the ways these shape or are shaped by artistic and cultural ideas and contexts.
- Identify and incorporate elements of acting, movement, music and conceptual ideas that together compose dance theatre performances.
- Demonstrate proficiency in foundational dance techniques, including Ballet, Modern, Jazz and Contemporary, as used within theatrical dance performance.
- Differentiate health and injury prevention through the integration of body, mind and spirit plus a practiced balance between activity, stillness, work and rest.
- Generate acting, vocal and dance performances that engage the audience, reflecting strong narrative, characterization and believable relationships among characters.
- Integrate technical accuracy and connected storytelling in the performance of dance theatre works.
- Apply the basic business procedures of an actor/singer's profession, including auditions, résumés and professional self-promotion.



The Associate of Occupational Studies Degree in Dance Theatre Program embraces interdisciplinary artistic development with an emphasis on communication and storytelling through kinetic expression. Coursework builds on classical foundations in Ballet, Jazz and Modern with explorations of contemporary, commercial and cultural styles such as Hip-Hop, Contemporary, Jazz/Funk, Broadway, Heels, Contemporary, Latin Fusion and others. Additional courses provide opportunities for practical applications of theory, choreography, acting and dance for the camera. Dance productions and other theatrical performance opportunities expose students to a wide range of choreographers and choreographic processes. Supplemental coursework in scene study and musical theatre contribute to this uniquely demanding program. As part of their program completion, students perform in an originally choreographed production.

Performing arts jobs\* include, but are not limited to: Ballet (27-2031), Dance Academy Owner (27-2032), Dance Instructor (25-1121), Dancer (27-2031).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).



**First Semester** Sample Curriculum

AC116	Acting Fundamentals	1.5
DCH111	Hip-Hop Foundations*	1.0
DCO111	Contemporary Ballet Foundations*	1.0
DCS111	Broadway Styles/Theatre Dance Foundations*	1.0
DCZ111	Commercial Jazz Foundations*	1.0
DNB111	Ballet	1.0
DNM111	Modern	1.0
DTP101	Dance Theatre Project	2.0
DN130	Fitness and Injury Prevention	1.5
DN140	Iconic Dance in Popular Culture	1.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Second Semester** Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
DCH111	Hip-Hop Foundations*	1.0
DCO111	Contemporary Ballet Foundations*	1.0
DCS111	Broadway Styles/Theatre Dance Foundations*	1.0
DCZ111	Commercial Jazz Foundations*	1.0
DNB111	Ballet	1.0
DNM111	Modern	1.0
DTP102	Dance Theatre Project	2.0
DN141	Dance Theatre History	1.0
MT122	Introduction to Singing Techniques	0.5
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Third Semester** Sample Curriculum

DCB111	Classical Ballet Foundations*	1.0
DCC111	Contemporary Foundations*	1.0
DCJ111	Classic Jazz Foundations*	1.0
DCM111	Modern Foundations*	1.0
DTP201	Dance Theatre Project	2.0
DN242	Kinetic Storytelling for the Camera I	2.0
DT318	Career Preparation: Dance Theatre	1.0
FL120	Acting for the Camera I	2.0
Performance Elective*	Singing Techniques I or Dance Specialty (Hip-Hop, Tumbling or Street Jazz/Jazz Funk)	1.0
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Fourth Semester** Sample Curriculum

DN241	AOS Dance Theatre Capstone Performance	4.0
DN240	AOS Dance Theatre Reels	1.5
DN234	Dance Industry Workshop	1.5
DN204	Dance Theatre: Audition Techniques	1.0
DCB111	Classical Ballet Foundations*	1.0
DCC111	Contemporary Foundations*	1.0
DCJ111	Classic Jazz Foundations*	1.0
DCM111	Modern Foundations*	1.0
DNB111	Ballet	1.0
Performance Elective*	<b>Choose two:</b> Dance Specialty (Dance Improvisation, Contemporary Partnering or Song and Dance)	2.0
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>60.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.



# GRADUATE DEGREE PROGRAMS

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Master of Fine Arts  
Master of Arts



# Graduate Degree Programs Overview

The Graduate Degree Programs at AMDA offer students the opportunity to create and study in a thriving and diverse community of performing artists. AMDA is home to an extraordinary community of artists that brings writers, scholars, actors, singers and dancers from all over the world together in celebration of creative exploration. Graduate students live, study and create among the vibrance and passion of this community, drawing inspiration to produce impactful creative pieces and original scholarship. With opportunities to collaborate across the institution built into each program, graduate students work with other writers, scholars and performers to develop content that is relevant, contemporary and powerful.

MA Degree in Theatre

MFA Degree in Screenwriting



AMDA is home to an extraordinary community of artists that brings writers, scholars, actors, singers, and dancers from all over the world together in celebration of creative exploration. Graduate students study and create among the vibrancy and passion of our community, drawing inspiration to produce impactful creative pieces and original scholarship. With opportunities to collaborate across the institution built into each program, graduate students work alongside other writers, scholars and performers to develop content that is relevant, contemporary and powerful. The Admissions Department is dedicated to guiding prospective students through the application process and the beginning of their graduate school experience at AMDA.

AMDA admits students of any race, color, nationality or ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students. AMDA does not discriminate on the basis of gender, sexual orientation, national or ethnic origin, religion, age, disability, race or color in its educational policies, admissions policies, scholarship and loan programs and other school-administered programs.

In compliance with the Americans with Disabilities Act of 1990, AMDA makes reasonable accommodations for qualified individuals with known disabilities. Applicants who require reasonable accommodations during the application process must notify the Admissions Department.

## Standards

All matriculating students must have received a bachelor's degree or equivalent. A grade point average of 3.0 or above is expected. Students must be fluent in the English language or provide proof of English language proficiency. See the English Language Proficiency Requirement section for more information.

## Application Deadlines

AMDA has a rolling admissions policy for the application and selection process of all programs, which means applications and students are accepted throughout the year. It is recommended applications are completed no later than 60 to 90 days from the intended start date. Students enter graduate programs in the Fall semester only.

## Application Requirements

Applicants are encouraged to use the following list as a guide for completing the steps of the admissions process. For additional information on the application and admissions process, contact the Admissions Department or visit [amda.edu/admissions](https://amda.edu/admissions).

1. **Application:** Apply online or request an application by mail.
2. **Statement of Intent:** Applicants must provide a statement of intent for graduate study, explaining their goals for the program.
3. **Writing Portfolio:** Submit writing materials as requested.
4. **Writing Sample:** Submit a response to a provided prompt.
5. **Interview:** Applicants must complete an interview with the Admissions Department to provide more information on their educational background and interest in the program.
6. **Reference Letters:** Applicants must provide reference letters from individuals who have known the applicant for two years or longer, such as an instructor, faculty advisor or employer (but not a friend or family member).
7. **Degree Verification:** Provide proof of a bachelor's degree with a grade point average of 3.0 or above.
8. **Official Transcript(s):** Provide a final official transcript from all undergraduate coursework attempted or completed.

## International Student Applications

General admissions requirements are the same for all applicants regardless of citizenship, but there are additional requirements for international students. To help guide international applicants, the Admissions Department has dedicated advisors to provide general admissions and specialized information.

### ■ Additional Materials

In addition to all materials listed in the Application Requirements section, international applicants will need the following:

1. Payment of the \$50 nonrefundable International Processing Fee.
2. Proof of English Language Proficiency (see the English Language Proficiency Requirement section, page 96).
3. Current passport valid for the applicant's entire stay in the United States.

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4. Verification of completion of secondary education.
5. Certified English translation and evaluation of secondary and postsecondary institutional transcripts by an external credential evaluation agency. See [amda.edu/international](https://amda.edu/international) for a list of AMDA-approved agencies.
6. Financial Certification Form, including an I-134 (affidavit of sponsorship) or a letter of support and a bank statement.

### F-1 (Student) Visa

In order to apply for the F-1 student visa from the US embassy or consulate in their country, students will need a valid Form I-20 issued by AMDA. Before submitting the I-20 application, students must have received an acceptance letter, paid the tuition and housing deposits, accepted the AMDA payment plan and provided supporting documents proving financial ability to support their education at AMDA. After applying for and receiving the I-20, students will then need to apply for a student visa.

### English Language Proficiency Requirement

The ability to communicate fluently in English is essential to academic success at AMDA. All courses at AMDA are taught in English, and AMDA does not provide English language training. Applicants whose first or native language is not English will need to demonstrate mastery of the English language by providing test scores or documentation.

Testing must have been completed no more than two years before the date of application. Test results must be received by AMDA directly from the testing service. Scores listed are AMDA's minimum threshold for direct admission. Visit [amda.edu/international](https://amda.edu/international) for additional information.

- **Standardized English Language Proficiency Test**
  - Test of English as a Foreign Language (TOEFL): 80
  - International English Language Testing System (IELTS): 6.5
  - Pearson Test of English Academic (PTE Academic): 60
  - Cambridge English Language Assessment: C1
  - Duolingo English Test: 105
- **Additional Proof of English Language Proficiency**
  - Grade of "C" or higher in a college-level English composition course from a higher education

institution recognized by the US Department of Education

- Bachelor's degree from a university recognized by the United States Department of Education or at an officially recognized university in another country where English is the language of instruction.
- **English Pathway Programs:** Students may provide proof of completion of an English as a Second Language (ESL) pathway program at one of AMDA's partnering institutions or another accredited ESL pathway program.

### Admissions Decisions

The Admissions Selection Committee evaluates each candidate's application materials to ensure readiness to benefit from the applied program. Admissions decisions are based on a careful overall assessment of each applicant's academic preparation and performance as well as the additional information provided in the application. Note that no single component is the defining factor in the decision.

Meeting admissions requirements does not guarantee admission. AMDA reserves the right to deny an applicant at various points in the application process. Applicants found admissible to the school may be placed on a waitlist due to a limited number of openings.

After applicants have been notified of acceptance, students must submit the following:

- Acceptance of Admittance Form
- Enrollment Agreement
- \$500 tuition deposit (applied toward tuition costs)
- \$200 housing deposit (applied toward housing costs)
- Final official transcripts of work completed after the time of application
- Complete medical record, including immunization records
- Other requested enrollment documentation

All materials submitted become the property of AMDA and cannot be copied, returned to the applicant or forwarded to other institutions.

Prospective students are encouraged to review this Catalog before signing an Enrollment Agreement. Applicants are also encouraged to review the School Performance Fact Sheet (provided by AMDA) before signing an Enrollment Agreement.



### Admissions Appeals

Applicants may appeal admissions decisions by letter or email to the Director of Admissions. Applicants must clearly state reasons for appealing the decision and include significant information not in the original application, such as academic information or extenuating personal circumstances. Appeals must be received within 30 days of the notification of denial.

All appeals are reviewed on a case-by-case basis. Decisions are based on a careful assessment of applicants' academic information and additional materials provided in the appeal. Applicants may expect a response within 30 days of receipt of the appeal and supporting materials.

### Deferral of Admission

AMDA recognizes that some applicants encounter unique personal circumstances that prevent them from enrolling in the semester in which they have been admitted. Under certain circumstances, a request for deferring admission may be considered. Upon approval, deferrals may be granted for up to one year.

### Reapplication

Applicants who are denied or decline admission may reapply. Acceptance is not automatic and is subject to

the policies, admission requirements and other factors in place at the time of reapplication. Contact the Admissions Department for additional information.

### Readmission

Former AMDA students may apply for readmission in order to resume their studies at AMDA. See Readmission in the Academic Policies section. Students who have not been in residence at AMDA for more than one year should contact the Admissions Department.

### 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 Academic Services.

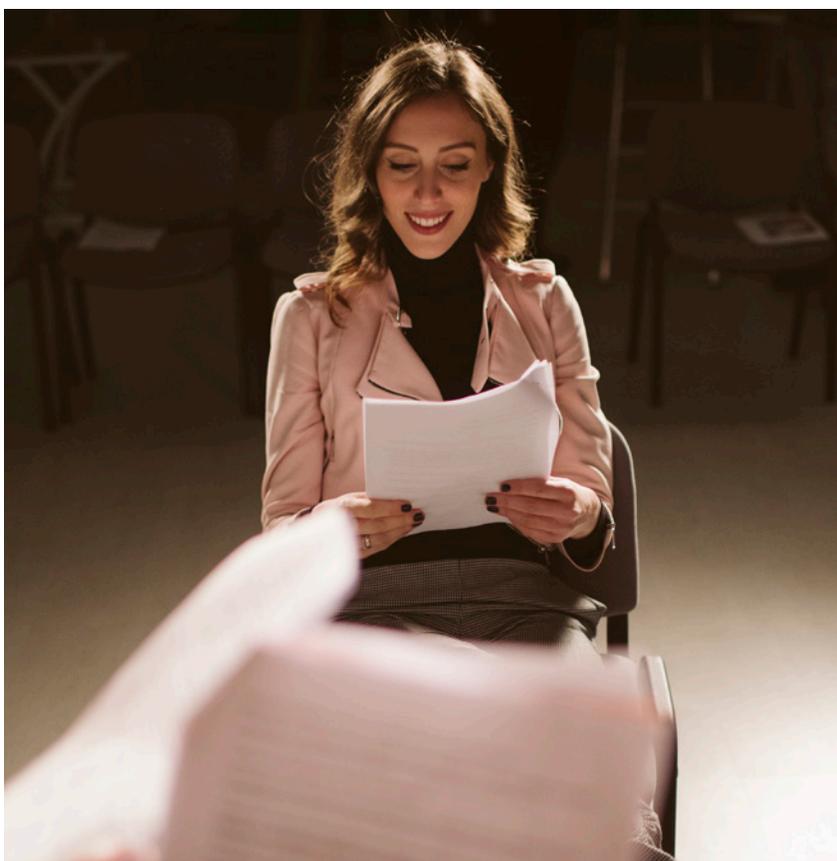
### Continuing Education for AMDA Alumni

Bachelor Degree alumni interested in continuing their education may apply to one of AMDA's Master Degree Programs. The Graduate Application for the Master Degree Programs can be found online. See Continuing Education for AMDA Alumni in the Academic Policies section (page 136) for more information.

# MASTER OF FINE ARTS DEGREE IN SCREENWRITING

## Program Learning Outcomes

- **Advanced Skills in Dramatic Construction:** Demonstrate the ability to create texts that effectively incorporate dramatic strategies and structures.
- **Concept to Script:** Demonstrate the ability to cultivate an idea from concept to finished product.
- **Script to Production:** Demonstrate the ability to edit a script through the process of collaboration to final production.
- **Interdisciplinary Competency:** Demonstrate a command of interdisciplinary research and practice through written and oral presentation.
- **History, Theory and Criticism:** Acquire an advanced understanding of theatre history, theory and criticism as it reflects current and historical discussion and debate and apply this knowledge to the production of creative pieces.
- **Cross-cultural Responsibility:** Demonstrate a grasp of global perspectives and cross-cultural analysis.
- **Research:** Engage in original, focused research pertaining to their field of study.
- **Professional Writing:** Demonstrate key professional capacities related to writing for performance, including effective communication skills, technology literacy and an understanding of professional ethics and best practices.



The Master of Fine Arts in Screenwriting is a two-year terminal graduate degree designed for students who are passionate about developing the professional-level skills necessary to create narratives from concept to production. Students prepare for their careers as professional writers by learning how to think critically about society and how to approach current issues such as diversity, inclusion, access and modern theatre theory. With a focus on the collaborative process, students develop advanced storytelling techniques through writing-intensive coursework and in co-curricular programming. Creating production-ready content is at the core of this program and to this end, students have many opportunities to witness their work being brought to fruition by AMDA's student performers on the stage and screen. Graduates complete the program having created a portfolio of professional pieces, preparing them to enter the business of writing for theatre and media.

Performing arts jobs\* include, but are not limited to: Playwright (27-3043), College Professor (25-1121), Story Producer (27-2012), Screenwriter (27-3043).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

### SUMMARY OF REQUIRED COURSES

Program Category Key	Credits
Creation and Presentation	45.0
Advanced Analytical and Academic Theatre Studies	12.0
Internship	3.0
<b>Total Program Credit Hours</b>	<b>60.0</b>



## Sample Curriculum

### YEAR ONE

#### Fall Semester

WTM516	Short Films, One Acts, and Webisodes	3.0
WTM521	Advanced Dramatic Writing I: Story Analysis and Ideation	3.0
THR521	Graduate Seminar: Film and Theatre Genre Analysis	3.0
<b>Total Credits</b>		<b>9.0</b>

#### Spring Semester

WTM511	Advanced Dramatic Writing II: Practicum in Screenwriting	6.0
THR551	Advanced Motion Picture Scene and Script Analysis	3.0
THR560	Seminar in Critical Race Theory	3.0
<b>Total Credits</b>		<b>12.0</b>

#### Summer Semester

WTM580	Media Practicum: Business of Writing for Movies, Television, and Theatre	3.0
WTM531	Advanced Hour-Long Drama Series Pilot	3.0
WTM512	Advanced Dramatic Writing III: Practicum in Screenwriting	3.0
<b>Total Credits</b>		<b>9.0</b>

### YEAR TWO

#### Fall Semester

WTM552	Advanced Half-Hour Comedy Series Pilot	3.0
WTM553	Film and Theatre Pedagogy	3.0
WTM513	Advanced Dramatic Writing IV: Practicum in Screenwriting	6.0
<b>Total Credits</b>		<b>12.0</b>

#### Spring Semester

WTM514	Advanced Dramatic Writing V: Thesis Preparation and Ideation	3.0
WTM562	Advanced Seminar in Screenplay Adaptation	3.0
Optional	Teaching Assistant Experience	0.0
THR562	Seminar in Queer and Gender Theory	3.0
<b>Total Credits</b>		<b>9.0</b>

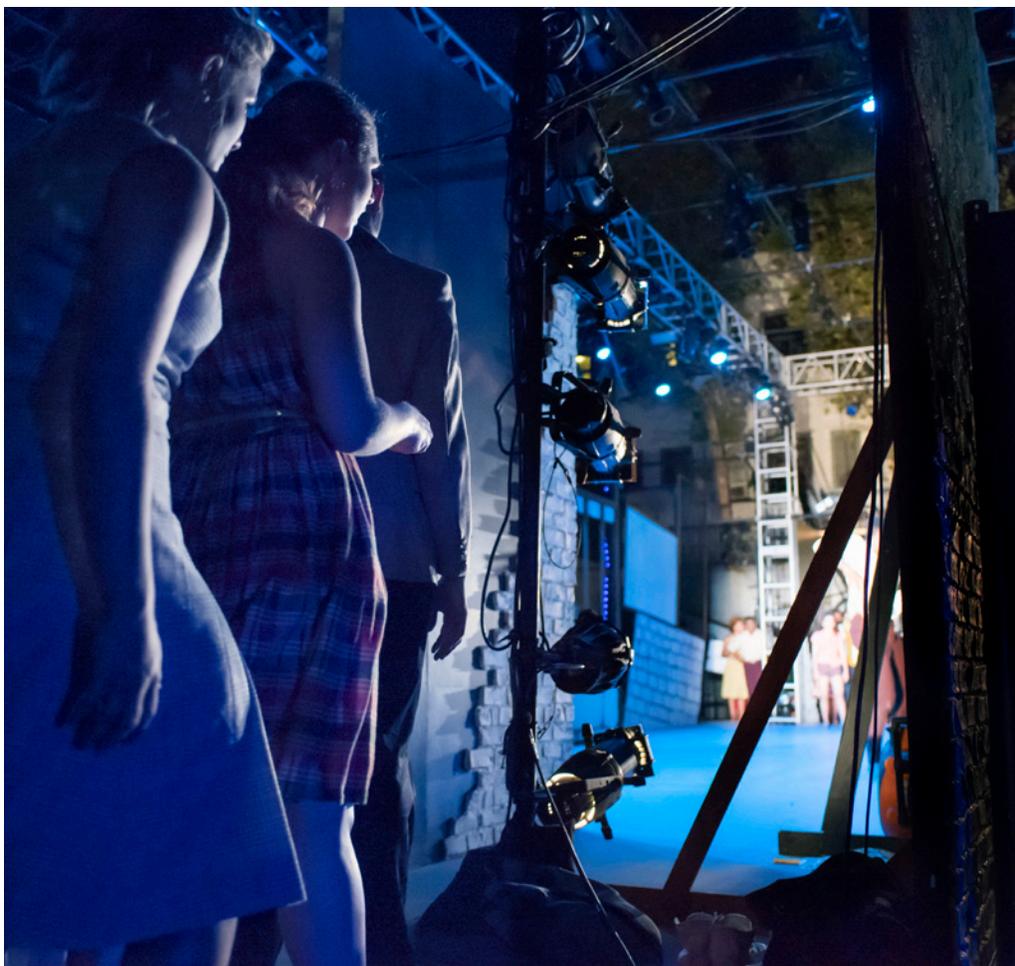
#### Summer Semester

WTM572	Thesis Graduate Project	6.0
WTM582	Professional Internship	3.0
<b>Total Credits</b>		<b>9.0</b>
<b>Total Program Credits</b>		<b>60.0</b>

# MASTER OF ARTS DEGREE IN THEATRE

## Program Learning Outcomes

- **History, Theory and Criticism:** Acquire a comprehensive understanding of theatre history, theory and criticism as they reflect current and historical discussion and debate.
- **Research:** Engage in original, focused research pertaining to their field of study.
- **Cross-cultural Responsibility:** Demonstrate a grasp of global perspectives and cross-cultural analysis.
- **Interdisciplinary Competency:** Demonstrate a command of interdisciplinary research through written and oral presentation.
- **Academic and Professional Writing:** Demonstrate skills in academic and professional writing, including an effective understanding of primary research, project organization, drafting, revision, and final editing, resulting in work worthy of critical peer review and publication.
- **Praxis:** Produce original scholarly work and/or analysis of creative primary research that will add to the general body of knowledge.



The Master of Arts program at AMDA offers students the opportunity to develop as original scholars of theatre. Unique at AMDA is the opportunity to study theatre arts at the graduate level amongst an active and diverse community of performing artists. This intensive graduate program is completed in one year, including three semesters of immersive courses and an original thesis project. Student theses are completed under the mentorship of faculty and through collaboration with peers. The program's curriculum includes a course sequence in academic writing that emphasizes peer learning and review as well as organization, technique and writing project management. Students graduate from this program with highly developed skills in the analysis of theatre literature, history and criticism.

Performing arts jobs\* include, but are not limited to: Theatre Instructor (25-1121), Arts Administrator (11-9033), Theatre Librarian (25-4021), Managing Director (11-1021).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

### SUMMARY OF REQUIRED COURSES

Program Category Key	Credits
Advanced, Analytical & Academic Theatre Studies	27.0
Advanced, Analytical & Academic Theatre Studies, Elective	3.0
<b>Total Program Credit Hours</b>	<b>30.0</b>



## Sample Curriculum

### First Semester

THR510	Seminar in Theories of Drama and Theatre	3.0
THR520	Seminar in Theatre History I	3.0
THR550	Seminar in Research Methods	3.0
THR570	Academic Writing in Theatre Studies: Development, Revisions and Critique	3.0
<b>Total Credits</b>		<b>12.0</b>

### Second Semester

THR530	Seminar in Theatre History II	3.0
THR541	Seminar in Cross-Cultural Theatre Studies: Asian Theatre	3.0
THR580	Academic Writing in Theatre Studies: Articles, Conferences and Publication	3.0
Theatre Elective*	<b>Choose:</b> History of Musical Theatre or Seminar in Queer and Gender Theory	3.0
<b>Total Credits</b>		<b>12.0</b>

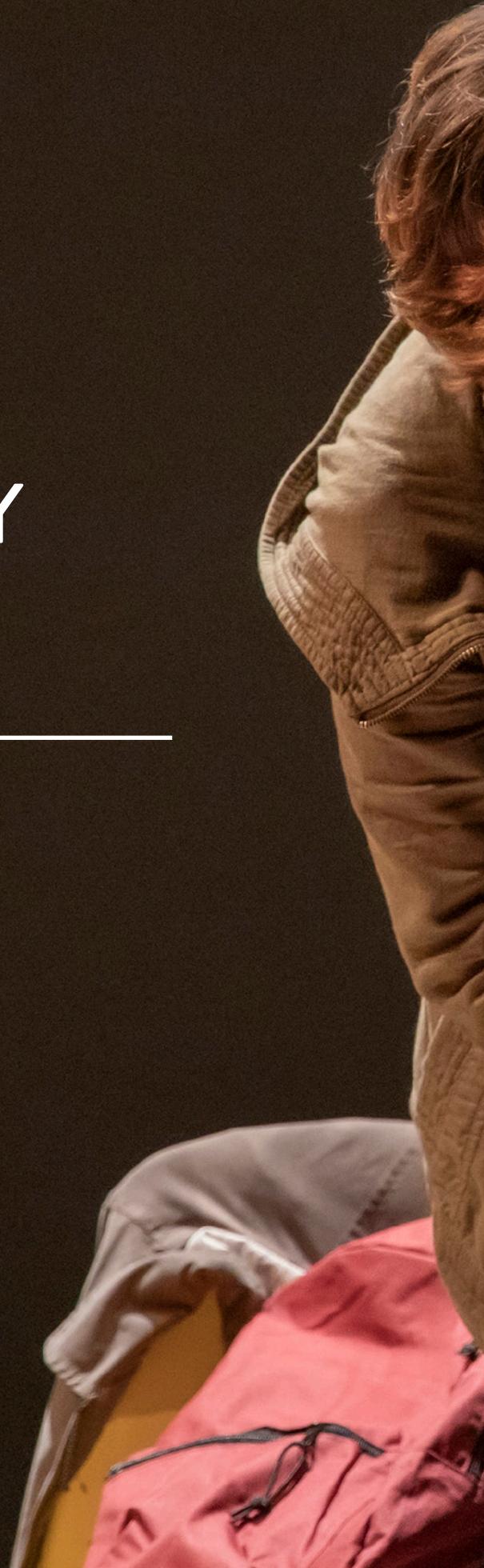
### Third Semester

THR600	Thesis Seminar	6.0
<b>Total Credits</b>		<b>6.0</b>
<b>Total Program Credits</b>		<b>30.0</b>

\*Denotes courses offered on a rotating basis.

# CONSERVATORY CERTIFICATE PROGRAMS

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# Conservatory Certificate Programs Overview

The Professional Conservatory Programs offer intense, specialized training in acting, music and dance. Each program's curriculum has been designed with the professional performer in mind. A fixed progression of courses helps students to develop a cohesive synthesis of imaginative and technical skills. Physical and vocal techniques are cultivated while professional expectations and standards of behavior are also emphasized. Faculty members, active in the industry, help students develop artistically and intellectually for demanding careers in the performing arts. AMDA's Professional Conservatory Programs offer students the opportunity to showcase their most marketable skills and abilities while preserving and refining each performer's unique individuality.

**The Studio Program**  
(Acting for Stage, Film and Television)

Acting for Camera

**The Integrated Program**  
(Acting, Musical Theatre and Dance)

**Dance Theatre Conservatory Program**  
(Theatrical, Commercial and Concert Dance)





# Conservatory Admissions

AMDA provides rigorous, performance-based training that inspires excellence and prepares artists with the tools, knowledge and experience needed for a successful career in the performing arts industry. AMDA is committed to providing a diverse community of creative artists with the support and opportunity to develop their own distinctive artistic voices. The Admissions Department is dedicated to guiding prospective students in beginning their professional careers at AMDA.

AMDA admits students of any race, color, nationality or ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students. AMDA does not discriminate on the basis of gender, sexual orientation, national or ethnic origin, religion, age, disability, race or color in its educational policies, admissions policies, scholarship and loan programs and other school-administered programs.

In compliance with the Americans with Disabilities Act of 1990, AMDA makes reasonable accommodations for qualified individuals with known disabilities. Applicants who require reasonable accommodations during the application or audition process must notify the Admissions Department.

## Standards

All matriculating students must have received a high school diploma or equivalent. A grade point average of 2.0 or above is expected. Students must be fluent in the English language or provide proof of English language proficiency. See the English Language Proficiency Requirement section for more information.

## Application Deadlines

AMDA has a rolling admissions policy for the application and selection process of all programs, which means applications and students are accepted throughout the year. Applicants may pursue admission in the Fall, Spring or Summer semesters, but it is recommended applications are completed no later than 60 to 90 days from the intended start date.

## Application Requirements

Applicants are encouraged to use the following list as a guide for completing the steps of the admissions process. For additional information on the application and admissions process, contact the Admissions Department or visit [amda.edu/admissions](http://amda.edu/admissions).

1. **Application:** Apply online or request an application by mail. AMDA also accepts applications from the Common Application.
2. **Audition:** Appointments are required for auditions, which are held on campus, at domestic or international sites, live online or by video submission. See the requirements by program under Audition Criteria.
3. **Phone Interview:** Applicants must complete a phone interview with the Admissions Department to provide more information on their educational background and interest in the program.
4. **Personal Essay:** Submit a response to a personal essay question from a provided prompt.
5. **Letter of Recommendation:** Applicants must provide one or more letters of recommendation from individuals familiar with their work and potential as an actor, singer or dancer.
6. **Official Transcript(s):** Provide a final official transcript from high school and all previous institutions attended.

## Audition Criteria

### Acting

Applicants will be asked to prepare two contrasting monologues that are each 60 to 90 seconds in length. Monologues should demonstrate a connection to the character's emotional life, vocal clarity, clear physical choices and a solid understanding of the text.

### Musical Theatre

Applicants will be asked to prepare 60 to 90 seconds (or 32 bars) of a song from a musical theatre or pop/contemporary repertoire and a 60 to 90 second monologue. The song selection should demonstrate engaged storytelling performed with proficient pitch, tone, diction and vocal clarity. The monologue selection should demonstrate a connection to the character's emotional life, clear physical choices and a solid understanding of the text.

### Dance Theatre

Applicants will be asked to prepare two contrasting dance solos (each solo approximately 60 seconds in length). Styles may include Ballet, Contemporary Ballet, Jazz, Modern, Tap, Ballroom, Hip-Hop, Theatre Dance, World Dance or Contemporary. Applicants may be led through additional movement phrases provided by the AMDA coach facilitating the audition.



## International Student Applications

General admissions requirements are the same for all applicants regardless of citizenship, but there are additional requirements for international students. To help guide international applicants, the Admissions Department has dedicated advisors to provide general admissions and specialized information.

### ■ Additional Materials

In addition to all materials listed in the Application Requirements section, international applicants will need the following:

1. Payment of the \$50 nonrefundable International Processing Fee.
2. Proof of English Language Proficiency (see the English Language Proficiency Requirement section, page 96).
3. Current passport valid for the applicant's entire stay in the United States.
4. Verification of completion of secondary education.
5. Certified English translation and evaluation of secondary and postsecondary institutional transcripts by an external credential evaluation agency. See [amda.edu/international](https://amda.edu/international) for a list of AMDA-approved agencies.
6. Financial Certification Form, including an I-134 (affidavit of sponsorship) or a letter of support and a bank statement.

### ■ F-1 (Student) Visa

In order to apply for the F-1 student visa from the US embassy or consulate in their country, students will need a valid Form I-20 issued by AMDA. Before submitting the I-20 application, students must have received an acceptance letter, paid the tuition and housing deposits, accepted the AMDA payment plan and provided supporting documents proving financial ability to support their education at AMDA. After applying for and receiving the I-20, students will then need to apply for a student visa.

Applicants intending to enroll in an alternate visa category should contact their admissions advisor to verify which requirements are applicable. For additional information on student visas, visit the US Department of State website at [travel.state.gov/content/travel/en/us-visas/study/student-visa.html](https://travel.state.gov/content/travel/en/us-visas/study/student-visa.html).

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### English Language Proficiency Requirement

The ability to communicate fluently in English is essential to academic success at AMDA. All courses at AMDA are taught in English, and AMDA does not provide English language training. Applicants whose first or native language is not English will need to demonstrate mastery of the English language by providing test scores or documentation.

Testing must have been completed no more than two years before the date of application. Test results must be received by AMDA directly from the testing service. Scores listed are AMDA's minimum threshold for direct admission. Visit [amda.edu/international](https://amda.edu/international) for additional information.

- **Standardized English Language Proficiency Test**
  - Test of English as a Foreign Language (TOEFL): 70
  - International English Language Testing System (IELTS): 6.0
  - Pearson Test of English Academic (PTE Academic): 50
  - Cambridge English Language Assessment: B2
  - Duolingo English Test: 95
- **Additional Proof of English Language Proficiency**
  - SAT: Evidence-Based Reading and Writing – 550
  - ACT: English – 20
  - Grade of “C” or higher in a college-level English composition course from a higher education institution recognized by the US Department of Education
- English Pathway Programs: Students may provide

proof of completion of an English as a Second Language (ESL) pathway program at one of AMDA's partnering institutions or another accredited ESL pathway program.

### Admissions Decisions

The Admissions Selection Committee evaluates each candidate's application materials to ensure readiness to benefit from the applied program. Admissions decisions are based on a careful overall assessment of each applicant's academic preparation and performance as well as the additional information provided in the application. Note that no single component is the defining factor in the decision.

Meeting admissions requirements does not guarantee admission. AMDA reserves the right to deny an applicant at various points in the application and audition process. Applicants found admissible to the school may be placed on a waitlist due to a limited number of openings.

After applicants have been notified of acceptance, students must submit the following:

- Acceptance of Admittance Form
- Withdrawal Policy Acknowledgment Form
- \$500 tuition deposit (applied toward tuition costs)
- \$200 housing deposit (applied toward housing costs)
- Final official transcripts of work completed after the time of application
- Complete medical record, including immunization records
- Other requested enrollment documentation



All materials submitted become the property of AMDA and cannot be copied, returned to the applicant or forwarded to other institutions.

### Admissions Appeals

Applicants may appeal admissions decisions by letter or email to the Director of Admissions. Applicants must clearly state reasons for appealing the decision and include significant information not in the original application, such as academic information or extenuating personal circumstances. Appeals must be received within 30 days of the notification of denial.

All appeals are reviewed on a case-by-case basis. Decisions are based on a careful assessment of applicants' academic information and additional materials provided in the appeal. Applicants may expect a response within 30 days of receipt of the appeal and supporting materials.

### Deferral of Admission

AMDA recognizes that some applicants encounter unique personal circumstances that prevent them from enrolling in the semester in which they have been admitted. Under certain circumstances, a request for deferring admission may be considered. Upon approval, deferrals may be granted for up to one year.

### Reapplication

Applicants who are denied or decline admission may reapply. Acceptance is not automatic and is subject to the policies, admission requirements and other factors in place at the time of reapplication. Contact the Admissions Department for additional information.

### Readmission

Former AMDA students may apply for readmission in order to resume their studies at AMDA. See Readmission in the Academic Policies section. Students who have not been in residence at AMDA for more than one year should contact the Admissions Department.

### 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 Academic Services.

### Continuing Education for AMDA Alumni

Conservatory Certificate Program alumni interested in continuing their education may apply to one of AMDA's Bachelor or Associate of Occupational Studies Degree Programs. The alumni application can be found online at [amda.edu/admissions](http://amda.edu/admissions). See Continuing Education for AMDA Alumni in the Academic Policies section (page 136) for more information.

# STUDIO CONSERVATORY

**Length of Program:** 4 semesters  
(15 weeks/semester)

**Curriculum Program:**  
1,884.0 clock hours

## Program Learning Outcomes

Students completing the Studio Conservatory Program should be able to:

- Demonstrate technical and artist proficiency through successful performance in a variety of theatrical productions.
- Collaborate in interpreting ideas and intentions expressed in dramatic text by bringing these to realization in productions.
- Contribute effectively to the collective accomplishment of productions or performances.
- Demonstrate sufficient development as an artist to be ready for professional employment in the field.

The Studio Program is a rigorous four-semester, practice-driven curriculum designed to prepare students for a career as a working actor. Students will learn the essential concepts and techniques of effective movement, vocal control and character development. Training begins with a focus on the actor's imagination and an exploration of his or her inner resources as they relate to the external demands of the craft. Students are then quickly challenged to apply learned techniques — such as composing a visual and vocal score — to portray rich, believable characters. In the final semester, coursework is focused on industry and career preparation, including an original showcase production experience. Each showcase is crafted based on the unique and individual cast members assigned as a company. This specialized fourth-semester curriculum prepares actors to enter the performing industry with skill, confidence and a professional work ethic.

Performing arts jobs\* include, but are not limited to: Actor (27-2011), Artistic Director (27-1011), Dialect Coach (25-1121), Drama Coach (25-1121), Voice Over Artist (27-2011).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).



## Year One Sample Curriculum

First Semester	clock hours/course	clock hours/week	
		clock hours/week	clock hours/week
ACT102	Acting I: Beginning Scene Study	5.0	75.0
ACT101	Acting I: Technique	5.0	75.0
ACT111E	Living Masterpieces of the Stage & Composition I	3.0	45.0
ACT120	Improvisation I: Fundamentals	4.0	60.0
ACT130	Alexander Technique I	2.0	30.0
VPS101	Voice Production and Speech I	4.0	60.0
DNC100	Dance and Movement for the Actor I	3.0	45.0
SCB101	Stage Combat I: Unarmed	3.0	45.0
ACT110	Introduction to Shakespeare	2.0	30.0
IVC100	Vocal Performance: Beginning Technique		
DNC130	Dance I: Jazz		
<b>Total Clock Hours</b>		<b>465.0</b>	

Second Semester	clock hours/course	clock hours/week	
		clock hours/week	clock hours/week
ACT105	Acting II: Period Scene Study	5.0	75.0
ACT104	Acting II: Contemporary Scene Study	5.0	75.0
ACT112S	Living Masterpieces of the Stage & Oral Presentations II	3.0	45.0
CAM100	On Camera Acting I: Technique	4.0	60.0
ACT121	Improvisation II: Structure and Style	4.0	60.0
ACT131	Alexander Technique II	2.0	30.0
VPS102	Voice Production and Speech II	4.0	60.0
DNC103	Dance II: Theatre Dance	2.0	30.0
SCB102	Stage Combat II: Single Rapier	3.0	45.0
<b>Total Clock Hours</b>		<b>480.0</b>	
<b>Total First Year Clock Hours</b>		<b>945.0</b>	

Certificate students pursuing a Bachelor of Fine Arts Degree upon completion of their Certificate Program are recommended to take English Composition, Introduction to Oral Communication and Applied Logic and Critical Thinking in their first three semesters. These 3.0 credit General Education courses are offered by the Los Angeles Campus and are not a part of the required Certificate curricula.



**Year Two** Sample Curriculum

		clock hours/course	clock hours/week
<b>Third Semester</b>			
ACT202	Acting III: Advanced Scene Study	7.0	105.0
CAM201	On Camera Acting II: Scene Study	5.0	75.0
ACT221	Improvisation III: Advanced Technique	4.0	60.0
ACT215	Classical Acting	4.0	60.0
VPS201	Voice Production and Speech III	4.0	60.0
DNC200	Dance and Movement for the Actor III	2.0	30.0
PFD101C	Professional Development: Business & Ethics of the Performer	3.0	45.0
SCB201	Stage Combat III: Advanced Period Styles	3.0	45.0
<b>Total Clock Hours</b>		<b>480.0</b>	

		clock hours/course	clock hours/week
<b>Fourth Semester</b>			
CAM253	Final Film Project	6 hrs/13 days	78.0
ACT252	Performance Workshop: Conception to Production	6 hrs/13 days; 3 hrs/1 day	81.0
PFD201	Career Preparation	5 hrs / 1 weeks	5.0
ACT271	Studio Graduation Performance	27.5 hrs / 5 weeks	145.0
ACT205	Acting IV: Rehearsal Projects		18.0
CAM237	Self Tape		12.0
CAM238	Auditioning for Film and Television		12.0
ACT230	Audition Technique	2.0 hrs / 4 weeks	8.0
ACT222	Improvologues	4.0 hrs/ 3 wks; 2.0 hrs/1 wk	14.0
ACT207	Monologues for the Actor	12.0 hrs/3 wks; 15.0 hrs/1 wk	51.0
VPS202	Voice Production and Speech IV	4.0 hrs/ 3 wks; 2.0 hrs/1 wk	14.0
DNC205	Audition Movement	2.0 hrs / 4 weeks	8.0
SCB202	Stage Combat IV: Audition Techniques	2.0 hrs/3 wks; 7.0 hrs/1 wk	13.0
<b>Total Clock Hours</b>			<b>459.0</b>
<b>Total Second Year Clock Hours</b>			<b>939.0</b>
<b>Total Program Clock Hours</b>			<b>1884.0</b>

# ACTING FOR CAMERA CONSERVATORY

**Length of Program:** 4 semesters (15 weeks/semester)

**Curriculum Program:** 1812.5 clock hours

## Program Learning Outcomes

Students completing the Acting for Camera Conservatory Program should be able to:

- Create convincing, compelling characters performed with vocal, physical, and emotional specificity.
- Demonstrate the use of objectives, obstacles, actions, subtext, and text.
- Speak in a supported manner, free of tension and appropriate for the demands of film and television.
- Stand and move utilizing an aligned spine, free of unintended physical tension and mannerisms.
- Apply historical insights and critical analysis to the performance of a screenplay from a variety of periods, styles, and genres.
- Apply standard entertainment industry business practices regarding preparation, communication, and professionalism.
- Engage in a collaborative production process.
- Develop original projects within the paradigm of the film and television industry.
- Demonstrate basic technical knowledge of equipment and processes used for filmmaking, including pre-production, production and post production elements.



The Acting for Camera Conservatory Program prepares students for careers in performing for film and media through on-camera acting training. The program is specifically responsive to the growing interest in careers in acting for film, television, and new and future media, as well as creating content for emerging platforms. Students are provided with a broad understanding of the history and current states of the film and new media industries. Throughout their training experience, students have the opportunity to apply their skills and knowledge to a number of professional level projects, including: a short film as a capstone project, the production and staging of a multimedia performance, the creation of a professional reel of their work and performing for a panel of industry professionals in an audition setting. AMDA's professional on-camera acting training prepares students to fully engage with the vast array of opportunities in the film, television and digital performance industries.

Performing arts jobs include, but are not limited to: Actor (27-2011), Morning Show Host (27-3011), Voice Over Artist (27-2011), Dialect Coach (25-1121).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## Year One Sample Curriculum

First Semester		clock hours/course	clock hours/week
CAM101	On Camera Acting I: Technique	5.0	75.0
ACT101	Acting I: Technique	5.0	75.0
CAM110	Film & TV History I: Survey	2.0	30.0
ACT120	Improvisation I: Fundamentals	4.0	60.0
ACT130	Alexander Technique I	2.0	30.0
DNC101	Dance I: Theatre Dance	2.0	30.0
VPS101	Voice Production & Speech I	4.0	60.0
CAM120	Screenwriting I: Text Analysis & Form	3.0	45.0
SCB101	Stage Combat I: Unarmed	3.0	45.0
<b>Total Clock Hours</b>		<b>450.0</b>	

Second Semester		clock hours/course	clock hours/week
ACT104	Acting II: Contemporary Scene Study	5.0	75.0
CAM102	On Camera Acting II: Scene Study	5.0	75.0
CAM111	Film & TV History II: Styles	3.0	45.0
ACT121	Improvisation II: Structure and Style	4.0	60.0
ACT131	Alexander Technique II	2.0	30.0
VPS102	Voice Production and Speech II	4.0	60.0
CAM121	Screenwriting II: Development&Presentation	4.0	60.0
SCB103	Stage Combat for Film	3.0	45.0
<b>Total Clock Hours</b>		<b>450.0</b>	
<b>Total First Year Clock Hours</b>		<b>900.0</b>	



**Year Two** Sample Curriculum

		clock hours/course	clock hours/week
<b>Third Semester</b>			
CAM240	Introduction to Filmmaking & Production	5.0	75.0
ACT223	Improvisation for the Camera	4.0	60.0
CAM230	Introduction to Auditioning for Film & TV	3.0	45.0
PFD101	Professional Development: Business of the Performer	1.5	22.5
CAM220	Screenwriting III: Storytelling & Critical Thinking	4.0	60.0
CAM210	Film & TV History III: Cultural Representation	4.0	60.0
CAM202	On Camera Acting III: Genre and Styles	7.0	105.0
VPS203	Accents and Dialects On Camera	2.0	30.0
<b>Total Clock Hours</b>		<b>457.5</b>	

		clock hours/course	clock hours/week
<b>Fourth Semester</b>			
IDP233	Audition for Film & TV: Cold Readings	18.0	18.0
IDP232	Advanced Audition for Film & TV: Sides	19.0	19.0
IDP231	Self Tape Workshop	4.0	4.0
IDP234	On Camera Commercials	12.0	12.0
IDP235	Voiceover	8.0	8.0
IDP236	Audiobooks & Podcasts	8.0	8.0
IDP201	Career Preparation	5.0	5.0
CAM252	Narrative Reel for the Actor	3 weeks/ 6.0 hours	92.0
CAM270	Short Film Project: Original Works	4 weeks/ 6.0 hours (1 weekend day)	128.0
CAM251	Multimedia Performance	27.5 hours a week/ 5 weeks	145.0
CAM290	Post Production Workshop	8.0	8.0
ACT272	Advanced Improvisation for the Camera	8.0	8.0
<b>Total Clock Hours</b>		<b>455.0</b>	
<b>Total Second Year Clock Hours</b>		<b>912.5</b>	
<b>Total Program Clock Hours</b>		<b>1812.5</b>	

# INTEGRATED CONSERVATORY

**Length of Program:** 4 semesters  
(15 weeks/semester)

**Curriculum Program:**  
1,859.5 clock hours

## Program Learning Outcomes

Students completing the Integrated Conservatory Program should be able to:

- Employ a broad range of acting knowledge and ability, including convincingly creating characters and projecting oneself into the imaginary circumstances of the musical.
- Demonstrate analytical and performance skills required in musicals and plays from various genres and style periods.
- Demonstrate technical proficiency in movement, including effectively using the body as an instrument for characterization in the creation of a believable physical life and detailed score of physical action.
- Comprehend the basic business procedures of the profession, including auditions, resumes and professional representation.

The Integrated Program provides comprehensive training in acting, dance and vocal performance. This intensive four-semester program develops skilled performing artists prepared for work within musical theatre performance. Students are immersed in multi-arts training from the very start of their program. A specified fixed curriculum helps develop strong foundations in a variety of musical styles, dance genres and acting techniques. Training begins with an emphasis on each individual artist's development while subsequent courses provide opportunities to explore working in duets, trios and ensembles. Throughout the program, individual voice training helps support students through the demands of a variety of courses. In the final semester, coursework is focused on industry and career preparation, including an original showcase production experience. Each showcase is crafted based on the unique and individual cast members assigned as a company.

Performing arts jobs\* include, but are not limited to: Choir Singer (27-2042), Lyricist (27-2042), Music Director (27-2041), Music Teacher (25-1121), Singer Songwriter (27-2042), Theatre Company Owner (27-2032), Opera Singer (27-2042).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).



## Year One Sample Curriculum

First Semester		clock hours/course	
		clock hours/week	
ACT100	Acting I: Foundations	6.0	90.0
MTP101	Musical Theatre I: Technique	7.0	105.0
MTP110E	Musical Theatre History, Styles & Composition I	3.0	45.0
MUS101	Musicianship I	2.0	30.0
VPS101	Voice Production and Speech I	4.0	60.0
DNC101	Dance I: Theatre Dance	2.0	30.0
DNC120	Dance I: Tap	2.0	30.0
DNC130	Dance I: Jazz	2.0	30.0
DNC140	Dance I: Ballet	2.0	30.0
IVC101	Individual Voice I	1.0	15.0
<b>Total Clock Hours</b>		<b>465.0</b>	

Second Semester		clock hours/course	
		clock hours/week	
ACT103	Acting II: Beginning Scene Study	6.0	90.0
MTP103	Musical Theatre II: Performance Styles	7.0	105.0
MTP111S	Musical Theatre History, Styles & Oral Presentations II	3.0	45.0
MUS102	Musicianship II	2.0	30.0
VPS102	Voice Production and Speech II	4.0	60.0
DNC103	Dance II: Theatre Dance	2.0	30.0
DNC121	Dance II: Tap	2.0	30.0
DNC131	Dance II: Jazz	2.0	30.0
DNC141	Dance II: Ballet	2.0	30.0
IVC103	Individual Voice II	1.0	15.0
<b>Total Clock Hours</b>		<b>465.0</b>	
<b>Total First Year Clock Hours</b>		<b>930.0</b>	

Certificate students pursuing a Bachelor of Fine Arts Degree upon completion of their Certificate Program are recommended to take English Composition, Introduction to Oral Communication and Applied Logic and Critical Thinking in their first three semesters. These 3.0 credit General Education courses are offered by the Los Angeles Campus and are not a part of the required Certificate curricula.



**Year Two** Sample Curriculum

		clock hours/course	clock hours/week
<b>Third Semester</b>			
ACT201	Acting III: Intermediate Scene Study	6.5	97.5
MTP201	Musical Theatre III: Scene Study & Solos	9.0	135.0
VPS201	Voice Production and Speech III	4.0	60.0
DNC204	Dance III: Theatre Dance	2.0	30.0
DNC220	Dance III: Tap	2.0	30.0
DNC230	Dance III: Jazz	2.0	30.0
DNC240	Dance III: Ballet	2.0	30.0
PFD101C	Professional Development: Business & Ethics of the Performer	3.0	45.0
IVC201	Individual Voice III	1.0	15.0
<b>Total Clock Hours</b>		<b>472.5</b>	

		clock hours/course	clock hours/week
<b>Fourth Semester</b>			
PFD201	Career Preparation	5 hrs / 1 week	5.0
ACT203	Acting IV: Advanced Scene Study	8	8.0
CAM236	Self Tape: Technique	8.0	8.0
MTP202	Musical Callback Preparation	8.0	8.0
ACT270	Drama Graduation Performance	27.5 hrs / 5 weeks	145.0
CAM200	Acting for Film and Television Workshop	2.0 hrs / 4 weeks	8.0
ACT230	Audition Technique	2.0 hrs / 4 weeks	8.0
ACT220	Improvisation I: Foundations	2.0 hrs / 4 weeks	8.0
ACT206	Monologues for Auditions	4.0 hrs / 5 weeks	20.0
MTP270	Musical Theatre Graduation Performance	27.5 hrs / 5 weeks	145.0
MTP203	Musical Theatre IV: Auditioning	6.0 hrs / 5 weeks	35.0
DNC206	Dance IV: Audition Skills	2.0 hrs/4 wks; 3 hrs/1 wk	11.0
DNC221	Dance IV: Tap	2.0 hrs/4 wks; 3 hrs/1 wk	11.0
DNC241	Dance IV: Ballet	2.0 hrs/4 wks; 3 hrs/1 wk	11.0
DNC231	Dance IV: Jazz	2.0 hrs/4 wks; 3 hrs/1 wk	11.0
IVC203	Individual Voice IV	1.0	15.0
<b>Total Clock Hours</b>		<b>457.0</b>	
<b>Total Second Year Clock Hours</b>		<b>929.5</b>	
<b>Total Program Clock Hours</b>		<b>1859.5</b>	

# DANCE THEATRE CONSERVATORY

**Length of Program:** 4 semesters (15 weeks/semester)

**Curriculum Program:** 1,879.25 clock hours

## Program Learning Outcomes

Students completing the Dance Theatre Conservatory Program should be able to:

- Use and develop collaboration by pushing forward the boundaries of dance as a contemporary art form.
- Develop a lifelong appreciation of the complexities of dance, choreographic craft and the aesthetic excellence in production.
- Demonstrate technical and artistic proficiency through successful performance in a variety of theatrical productions.
- Demonstrate sufficient development as an artist to be ready for professional employment in the field.

This four-semester professional program is based on the interwoven demands of dance and theatre, offering focused preparation for a career in theatrical dance performance. Building on a solid foundation of classical technique, training will continue to expand the dancer's repertoire with a palette of disciplines relevant to today's theatrical productions. Students grow to perform choreography with accuracy and interpretive passion within ensemble and solo contexts. In addition to dance technique courses, the Conservatory Certificate Program includes focused study in singing, musical theatre and acting. In the final semester, coursework is focused on industry and career preparation, including an original showcase production experience. Each showcase is crafted based on the unique and individual cast members assigned as a company. This specialized theatrical performance prepares dancers to enter the competitive performing arts industry with skill, confidence and a professional work ethic.

Performing arts jobs\* include, but are not limited to: Ballet (27-2031), Choreographer (27-2032), Dance Academy Owner (27-2032), Dance Instructor (25-1121), Dancer (27-2031).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).



## Year One Sample Curriculum

First Semester		clock hours/course	clock hours/week
ACT100	Acting I: Foundations	6.0	90.0
VPS100	Introduction to Voice Production and Speech	2.0	30.0
DNC102	Theatre Dance I	2.0	30.0
DNC122	Tap I	2.0	30.0
DNC132	Classic Jazz	2.0	30.0
DNC150	Modern Technique I	2.0	30.0
DNC151	Modern Improvisation & Technique I	2.0	30.0
DNC142	Ballet Technique I	2.0	30.0
DNC144	Variations I	2.0	30.0
DNC143	Classical Ballet I	2.0	30.0
DNC110E	Dance History, Application & Composition I	3.5	52.5
DNC160	Strength & Conditioning	2.0	30.0
IVC100	Vocal Performance: Beginning Technique	2.0	30.0
<b>Total Clock Hours</b>		<b>472.5</b>	

Second Semester		clock hours/course	clock hours/week
MTP101	Musical Theatre I: Technique	7.0	105.0
DNC104	Theatre Dance II	2.0	30.0
DNC123	Tap II	2.0	30.0
DNC133	Contemporary/Lyrical	2.0	30.0
DNC161	Theatrical Gymnastics I	2.0	30.0
DNC152	Modern Technique II	2.0	30.0
DNC153	Modern Improvisation & Technique II	2.0	30.0
DNC146	Ballet Technique II	2.0	30.0
DNC145	Variations II	2.0	30.0
DNC147	Classical Ballet II	2.0	30.0
DNC134	Hip-Hop & Heels	2.0	30.0
DNC115S	Dance History, Application & Oral Presentations II	3.5	52.5
IVC102	Individual Voice I	0.5	8.5
<b>Total Clock Hours</b>		<b>466.0</b>	
<b>Total First Year Clock Hours</b>		<b>938.5</b>	

Certificate students pursuing a Bachelor of Fine Arts Degree upon completion of their Certificate Program are recommended to take English Composition, Introduction to Oral Communication and Applied Logic and Critical Thinking in their first three semesters. These 3.0 credit General Education courses are offered by the Los Angeles Campus and are not a part of the required Certificate curricula.



**Year Two** Sample Curriculum

		clock hours/course	
		clock hours/week	
<b>Third Semester</b>			
MTP102	Musical Theatre II: Styles	4.0	60.0
ACT106	Acting II: Scene Study Foundations	3.0	45.0
DNC203	Theatre Dance Repertory	2.0	30.0
DNC222	Tap III	2.0	30.0
DNC232	Commercial Dance Styles	2.0	30.0
DNC250	Modern Technique III	2.0	30.0
DNC260	Theatrical Gymnastics II	2.0	30.0
DNC242	Ballet Technique	2.0	30.0
DNC245	Pas de Deux III	2.0	30.0
DNC243	Classical Ballet III	2.0	30.0
CAM160	Dance for the Camera I: Technique	2.0	30.0
PFD101C	Professional Development: Business & Ethics of the Performer	3.0	45.0
DNC210	Dance History and Application III	2.5	37.5
IVC103	Individual Voice II	1.0	15.0
<b>Total Clock Hours</b>		<b>472.5</b>	

		clock hours/course	
		clock hours/week	
<b>Fourth Semester</b>			
DNC271	Dance Theatre Graduation Performance	27.5 hrs / 5 weeks	145.0
DNC270	Student Choreography Workshop	6 hrs / 4 weeks; 18 hrs/1 week	42.0
ACT200	Acting III: Scene Study	2hrs / 5 weeks	10.0
ACT230	Audition Technique	2 hrs / 4 weeks	8.0
ACT231	Audition Monologues	4 hrs/4 weeks; 7.5/1 week	23.5
MTP200	Musical Theatre Auditions for the Dancer	4 hrs/9 weeks; 7.5/ 1 week	43.5
MUS200	Music Literacy	2 hrs / 9 weeks	18.0
VPS200	Voice Production and Speech Application	2 hrs / 9 weeks	18.0
DNC223	Dance IV: Tap	2 hrs / 10 weeks	20.0
CAM260	Dance for the Camera II: Reels	2 hrs/ 5 weeks; 4 hrs/4 weeks	24.0
DNC252	Modern Technique	2 hrs/10 weeks	20.0
DNC253	Choreography	2hrs / 10 weeks	20.0
DNC246	Ballet Technique	2 hrs/10 weeks	20.0
DNC233	Jazz Styles	2 hrs/10 weeks	20.0
DNC248	Ballet Leaps and Turns	2 hrs/10 weeks	20.0
IVC202	Individual Voice III	0.8	11.3
PFD201	Career Preparation Seminars	5 hrs / 1 week	5.0
<b>Total Clock Hours</b>		<b>468.25</b>	
<b>Total Second Year Clock Hours</b>		<b>940.75</b>	
<b>Total Program Clock Hours</b>		<b>1879.25</b>	

# Costs and Financial Aid

The Student Financial Services Division (Financial Aid and Student Account Departments) is devoted to efficiently servicing the financial needs of the students at AMDA. The Student Financial Services Division offers resources that will guide students through financing an education, applying for financial aid, maintaining their student account, equipping them with helpful resources and encouraging stewardship. The schedule of tuition charges and fees for AMDA as well as financial policies, important deadlines, scholarship qualifications and other detailed information about various financial aid programs is outlined below. AMDA reserves the right at any time to change its student charges and policies as deemed necessary.

## Books and Supplies

Book and supply requirements vary based on the semester and the program of study. The estimated cost for books and supplies for the academic year is \$1,200.

## Food Plan

Access to balanced, nutritious meals and snacks is integral to the health and wellness of AMDA students. To assist with this, AMDA offers a Food Plan that is required for all first-year students and packaged as part of the Financial Aid Plan. Although the Food Plan is only required for first-year students, all students are encouraged to enroll. The Food

Plan is a declining balance per semester with the option to add funds at any time. Students can request an exemption due to medical, health, personal or other reasons by contacting their admissions advisor.

## Technology Package (Online Programs)

Students enrolled in the Online BFA programs are responsible for securing all technology required for their program. For a list of requirements, students should contact their admissions advisor. Students who require financial assistance to secure their technology package should contact Financial Aid.

## Miscellaneous Living Expenses

Living expenses for the year are estimated to be \$260 per week. This estimate includes the cost of food, transportation, laundry and other miscellaneous living expenses. Please remember that this is an estimated average cost and that individual student expenses may be more or less depending on personal needs and living habits. Students are encouraged to make a budget for their living expenses. Students who would like budgeting assistance and resources may contact the Financial Aid Department.

## Estimated Cost of Attendance

The following table shows estimated costs of attendance for a student's first two semesters and for the entire academic program at the time of this Catalog's publication. AMDA reserves the right to adjust tuition, housing and other fees as necessary. Housing costs shown are for students living in AMDA's student housing.

All values estimated	Conservatory Certificate Programs	Associate Degree Programs	Bachelor Degree Programs	Online Bachelor Degree Programs	MFA Degree Program	MA Degree Program
Tuition and Fees (two semesters)	\$45,560	\$45,560	\$45,560	\$45,560	\$45,560	\$45,560
Books and Supplies	\$1,200	\$1,200	\$1,200	\$1,200	\$1,200	\$1,200
Housing and Fees	\$11,200	\$11,200	\$11,200	N/A	\$11,200	\$11,200
Miscellaneous Living Expenses	\$7,800	\$7,800	\$7,800	\$7,800	\$7,800	\$7,800
<b>Estimated Cost of Attendance*</b>	<b>\$65,760</b>	<b>\$65,760</b>	<b>\$65,760</b>	<b>\$54,560</b>	<b>\$65,760</b>	<b>\$65,760</b>
<b>Estimated Cost of Attendance, full program**</b>	<b>\$131,520</b>	<b>\$131,520</b>	<b>\$263,040</b>	<b>\$218,240</b>	<b>\$197,280</b>	<b>\$98,640</b>

\*tuition, fees, books and supplies, housing, living expenses

**Miscellaneous Fees**

Housing Deposit (nonrefundable) .....	\$200/semester
Housing Cancellation Fee .....	\$500
After Deadline Campus Transfer Fee .....	\$200
Late Housing License Fee .....	\$175
Lost AMDA Housing Key Fee .....	\$5
Late Payment Fee .....	\$35/month
Residential Parking Fee (LA Campus) .....	\$650/semester
Parking Decal Replacement (AMDA) .....	\$10
Returned Check Fee .....	\$25
Student ID Replacement Fee .....	\$25
Tuition/Confirmation Deposit .....	\$500
Late/Change of Enrollment Intention Fee .....	\$75
Late Class Registration Fee .....	\$50
Transcripts (per copy)	
Unofficial .....	\$2
Official .....	\$5
Rush fee .....	\$15
Certificate or Diploma Replacement Fee .....	\$25

**Payment of Account**

■ **Means of Payment**

**Financial Aid:** Students may apply for financial aid (i.e., grants, scholarships and loans) through the Financial Aid Department. See the Financial Aid section.

**Outside Assistance:** Students who participate in outside assistance programs (e.g., Department of Veterans Affairs, student reimbursement programs) should contact the Student Accounts Department as soon as possible to ensure their account is correct and up-to-date.

**Personal Funds:** Costs not covered by financial aid or outside assistance are the responsibility of the student. AMDA expenses may be paid in installments throughout the course of study. See the Payment Plan section. Students needing additional assistance may use federal, private and personal loans to cover any remaining balances.

■ **Method of Payment**

Payment must be made in US funds by cash, check or major credit card. Payments can be made online through the Student Portal at [portal.amda.edu](http://portal.amda.edu) or via bank wire. Payments can also be mailed to the main campus, paid in person or over the telephone using a credit or debit card. AMDA does not recommend mailing cash payments.

**Returned Checks**

A \$25 fee is applied to a student’s account if a check is returned for nonsufficient funds (NSF). AMDA reserves the right to decline personal checks from people who have

written NSF checks. AMDA also reserves the right to place a hold on student records for nonpayment or balances on an account, including NSF fees.

■ **Payment Plan Options**

Students can pay account balances in full or participate in a payment plan. Payment plans are set up by contacting the Financial Aid Department. All payment plans must be reviewed and accepted by the student via the Student Portal.

**Pay in Full:** Full payment is due prior to the beginning of each semester. For information regarding payment dates, contact the Student Accounts Department.

**Payment Plan:** Two payment plan options are available for students.

1. **Standard Four-Payment Plan**

This option allows for four scheduled payments at 0 percent interest. Two payments are collected before the semester begins and two payments are collected before the next semester begins.

2. **Extended Payment Plan**

This option allows payment over an eight-month period, and a \$295 processing fee is applied. Students should contact the Financial Aid Department to use this option. International students are not eligible for extended payment plans.

Students are expected to make on-time payments as detailed on their payment plan. Students who do not meet the payment deadlines may be assessed a late payment fee. A hold may be placed on a student’s account for past due balances. This hold will prevent students from accessing services such as registration and receiving their diploma or certificate. Monthly payments reflect the total balance remaining after subtracting pending aid and approved loans. Because the account balance can change, it is the student’s responsibility to check their account regularly.

**Student Account Balance Requirements**

- Accounts must remain in good standing.
- Payments must be made in full by the first of each scheduled month and are considered late when received after stated deadlines. Late fees are charged for late, missed and partial payments.
- All financial aid paperwork must be submitted prior to the first payment installment due date to avoid a late fee.
- Students will not be allowed to register or make course changes for future semesters until the previous balance is resolved.

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- Monthly balances are automatically recalculated to reflect any additional charges and fees (e.g., library fines, changes in tuition or housing, etc.).

The payment plan is a legal agreement between AMDA and the student (or the parent if the student is under 18 years of age). Contact the Student Accounts Department with any questions or requests for billing statements.

### Refund Policies and Procedures

#### ■ Financial Aid Overpayment

Credit balances resulting from financial aid disbursements will be refunded to the student. Upon request, federal funds (also known as Title IV funds) may be kept in the student's account to be applied to future balances. Credit balances generated by a Direct PLUS Loan will be issued to the parent borrower unless written authorization is received prior to the stipend being processed. Credit balances resulting from out-of-pocket overpayments will be refunded by the Student Accounts Department.

If the account was partially or fully paid by a third party (e.g., employer assistance or private scholarship), the refund to the student or parent borrower will not exceed the amount paid by the student. Credit balances over the amount the student paid are refunded to the third party.

#### ■ Tuition Refund Policy

Return of federal funds is administered in accordance with US Department of Education regulations. Students who received federal financial aid will be entitled to a refund of monies not paid from federal funds. If the school cancels or discontinues a course or program, the school will make a full refund of all charges. Refunds are paid within 45 days of cancellation, withdrawal or course/program discontinuation. Distance education programs may have different tuition refund policies as mandated by the state in which the student is located. Contact Financial Aid for state-specific refund policies.

New students who cancel within the first week (seven days) of the semester receive all monies returned with the exception of any nonrefundable fees. A week is defined as Monday through Sunday. Thereafter, students will be liable for any nonrefundable fees, the cost of any textbook or supplies accepted and the tuition liability as of the student's last date of physical attendance.

#### ■ Withdrawal and Leave of Absence

Students who withdraw or take a leave of absence from AMDA after instruction has started will receive a prorated refund for unused portions of the tuition and other refundable charges provided they have completed less than 60 percent of the semester.

AMDA will determine the charges by using the number of calendar days completed by the student divided by the total number of calendar days in the semester the student withdrew, multiplied by the tuition and other refundable charges. If the amount of calendar days completed by the student equals or exceeds 60 percent of the semester, the student is not eligible for a refund. The total number of calendar days in a semester shall include weekends and holidays under five consecutive days, but exclude any scheduled breaks of more than five days.

#### ■ Student Account Policy Appeals

Appeals of student account policies may be made in writing to the Student Accounts Department. All financial appeals are reviewed by the Student Accounts Appeals Committee. Students are notified in writing once a decision is made.

#### ■ Student's Right to Cancel (Los Angeles Campus Only)

Students who sign the Enrollment Agreement have the right to cancel and obtain 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 Academic Services, AMDA College of the Performing Arts, 6305 Yucca Street, Los Angeles, CA 90028. This notice may be provided by mail, email or hand delivery. If sent by mail (properly addressed with postage prepaid), the written notice of cancellation is effective as of the date of the postmark. The written notice of cancellation need not take any particular form and is effective if it shows that the student no longer wishes to be bound by the Enrollment Agreement.

## California Students: Student Tuition Recovery Fund

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution who is or was a California resident while enrolled or was enrolled in a residency program if the student enrolled in the institution, prepaid tuition and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program who is a California resident or are enrolled in a residency program and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment if you are not a California resident or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 North Market Blvd., Suite 225, Sacramento, CA 95834, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120-day period before the closure of the institution or location of the institution or were enrolled in an educational program within the 120-day period before the program discontinued.
3. You were enrolled at an institution or location of the institution more than 120 days before the closure of the institution or location of the institution in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before the closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.

5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund or other monetary award by an arbitrator or court based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

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A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

## Financial Aid

The mission of the Financial Aid Department is to offer a comprehensive financial aid program that meets the financial needs of all AMDA students. The department utilizes aid programs from all sources for which students are eligible.

The department maintains the following goals:

- To seek funding for students from as many sources as possible.
- To provide guidance in the application process.
- To represent the needs of AMDA students who have documented financial need.



- To provide financial aid counseling for students and their families.
- To provide money management guidance.
- To provide accurate and clear consumer information regarding financial aid at AMDA.
- To ensure good stewardship of financial aid funds.
- To provide the AMDA administration with the information it needs to make informed decisions about financial aid funding for AMDA students.
- To maximize financial aid available to AMDA students within the limits of each source of funding.

AMDA participates in federal and state financial aid programs, as well as awarding millions of dollars in institutional scholarships and grants to students each year. All students are encouraged to apply for assistance. In compliance with all applicable federal regulations, financial aid is awarded without discrimination due to race, color, national origin, nationality, disability, age or sex.

Major forms of financial aid include scholarships and grants, loans and work study. Scholarships and grants are free aid that do not need to be repaid. Loans are borrowed aid that must be repaid in full (plus applicable interest) and are intended to assist students in educational expenses only.

Students should consider their future loan debt and ability to repay before they commit to borrowing. Work study is aid that must be earned through employment. Most aid is awarded on the basis of academic achievement, demonstrated financial need, other set criteria or a combination of these factors. Financial aid packages can combine institutional, federal, state and private funding programs.

### Institutional Aid

AMDA offers free aid in the form of scholarships and grants, borrowed aid in the form of loans and work aid for employment on campus.

#### ■ AMDA Scholarships and Grants

AMDA offers several institutional scholarships and grants to help students cover the cost of their education. These range from single-year grants and one-time aid packages to recurring aid options that can be reapplied for throughout a student's course of study. Eligibility for these awards is determined by specific academic, personal or professional criteria.

While scholarships and grants are limited, students should always consider these financial aid options as a great way

to subsidize the cost of their education without having to incur long-term debt. Below is a list of AMDA financial aid programs and eligibility criteria. For additional information, please visit [amda.edu/finaid](http://amda.edu/finaid).

- **Scholarships:** Institutionally funded, merit-based awards given to students based on the results of their audition and application. Eligibility is determined by the review of both the application and the audition. These awards are eligible for renewal provided the student maintains a minimum cumulative GPA of 2.5 (undergraduate) or 3.5 (graduate).
- **Grants:** Institutionally funded, need-based awards given to students in financial need. For eligibility, review of their submitted Free Application for Federal Student Aid (FAFSA) and other documents will be taken into consideration.

## Federal Aid

AMDA is approved to grant federal aid, also known as Title IV funds. Federal student aid includes grants, loans and work study opportunities for enrolled students.

### ■ Federal Grants

#### Pell Grant

Pell Grant is a federal program intended to assist undergraduate students demonstrating significant financial need to gain access to higher education. Awards are based on financial need and may be used only for a course of study that culminates in a first undergraduate degree. Pell Grant determination is based on eligibility as determined by the FAFSA. The FAFSA can be completed online at [studentaid.gov/h/apply-for-aid](http://studentaid.gov/h/apply-for-aid).

#### Supplemental Educational Opportunity Grant (SEOG)

SEOG is a federally sponsored program designed to assist students pursuing their first undergraduate degree. Awards are based on financial need and availability. Funds are limited and awarded until exhausted. This program is administered through the Financial Aid Department.

### ■ Federal Loans

#### Direct Stafford Loans

Direct Stafford Loans are available to US citizens or permanent residents. Stafford Loans may be either subsidized or unsubsidized.

- **Subsidized:** For undergraduate students who demonstrate financial need. Interest does not accrue while the student is enrolled at least half-time. Students must complete a FAFSA to be eligible for this loan.

- **Unsubsidized:** For undergraduate and graduate students with or without financial need. Interest begins to accumulate upon disbursement of the loan. Students must complete a FAFSA to be eligible for this loan.

In this federal program, undergraduate students may borrow \$5,500 to \$12,500 per year in either subsidized or unsubsidized loans, depending on class level and dependency status. Graduate students may borrow up to \$20,500 per year in unsubsidized loans. Repayment begins after the student ceases at least half-time enrollment.

#### Direct PLUS Loans

Direct PLUS Loans are available to parents of dependent undergraduate students. The maximum PLUS Loan amount qualified parents can borrow is the cost of attendance minus any other financial aid received. This program is not based on financial need, however all borrowers must meet certain credit standards set by the US Department of Education. These loans are subject to origination fees. Repayment begins 60 days following the full disbursement of the loan, but can be deferred while the student is in school and up to 60 days after leaving school. Depending on the repayment plan, the borrower may be allowed 10 to 25 years to repay the loan with a minimum \$600 annual repayment. Students are required to complete a FAFSA to be considered. It is recommended to consider Stafford Loans before pursuing this type of loan.

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### **Direct Graduate PLUS Loans**

Direct Graduate PLUS Loans are low-interest loans available to graduate students regardless of need. The maximum Graduate PLUS Loan amount qualified students can borrow is the cost of attendance minus any other financial aid received. The graduate student borrower must be enrolled at least half-time and must meet certain credit standards set by the US Department of Education. If the graduate student borrower does not pass the credit check, they may still receive a loan if another individual agrees to endorse the loan. The graduate student must be a US citizen or eligible noncitizen, must not be in default on any federal education loans, owe an overpayment on a federal education grant and must meet other general eligibility requirements for federal student aid programs. Students must start repaying the loan six months after graduating, leaving school or enrolling less than half-time.

### **Federal Loan Requirements for Borrowers**

Students borrowing federal loan funds are required to complete Entrance Counseling, a Master Promissory Note and the Annual Student Loan Acknowledgement to fully understand their rights and responsibilities.

### **Entrance Counseling**

Prior to the first disbursement, all federal loans require completion of entrance counseling by the student (for Stafford Loans) or parent (for PLUS Loans). Entrance counseling provides comprehensive information on the terms, conditions and the responsibilities of the borrower.

### **Master Promissory Note**

A signed Master Promissory Note (MPN) is also required, serving as the document outlining the requirements for and acknowledgement of repayment. Subsequently, loan information will be submitted to the National Student Loan Data System (NSLDS) and will be accessible by guarantor agencies, lenders and schools determined to be authorized users of the data system. Only one MPN is required to be completed for a student's entire period of enrollment if they receive Stafford Loans or PLUS Loans without a cosigner or endorser. A new MPN must be submitted with each new PLUS Loan that has an endorser cosigning. If a graduate student previously signed an MPN to receive a Graduate PLUS Loan at a previous school, they will need to sign a new MPN for a Direct Graduate PLUS Loan at AMDA.

### **Federal Work Study**

Federal Work Study (FWS) is a federally sponsored employment program awarded through student employment at AMDA. FWS enables undergraduate

students to gain employment experience while earning funds for miscellaneous living expenses. Students may work no more than 20 hours per week during regular school sessions. Federal Work Study funds are available only to students who demonstrate financial need.

### **Return of Title IV Funds (R2T4) Policy**

Title IV funds are awarded and disbursed under the assumption the student will attend AMDA for the entire period in which aid was distributed. Students who officially withdraw from AMDA and have received federal funds must have a Return of Title IV Funds (R2T4) calculation performed to determine the percentage of aid earned based on a prorated schedule. The official withdrawal date for R2T4 calculations is determined by the Registrar's Office using the student's last day of attendance or submitted coursework.

Any Title IV funds received in excess of the earned amount are considered unearned. Unearned aid must be returned to the respective federal programs, regardless of remaining charges on a student's account. The student may owe a balance to AMDA if they have not earned enough Title IV funds to cover all institutional charges. AMDA has its own institutional refund policy separate from R2T4 to determine the charges a student will owe to AMDA after withdrawal (see the Tuition Refund Policy). Questions about this policy should be addressed to the Student Accounts Department.

### **Calculation of Earned and Unearned Title IV Aid**

#### **Step 1**

AMDA will determine the total amount of Title IV aid disbursed (if any) for the semester the student withdrew as well as the amount that could have been disbursed. Title IV aid is counted as aid disbursed in the calculation if it has been applied to the student account on or before the date the student withdrew.

#### **Step 2**

AMDA will calculate the percentage of aid earned by using the number of calendar days completed by the student divided by the total number of calendar days in the semester the student withdrew (weekends and holidays included). The total number of calendar days in a semester shall exclude any scheduled breaks of more than five days. If the calculated percentage equals or exceeds 60 percent, the student is considered to have earned all aid for the period and there is no need to return any federal funds.

**Step 3**

AMDA will calculate the amount of aid earned by multiplying the percentage of Title IV aid earned by the total amount of Title IV aid disbursed or the amount that could have been disbursed.

**Step 4**

If the aid already disbursed equals the earned aid, no further action is required. If the amount already disbursed is greater than the earned aid, the difference must be returned to the appropriate Title IV aid program. If the aid already disbursed is less than the earned aid, the Student Accounts Department will calculate a postwithdrawal disbursement.

**Return of Funds**

In accordance with federal regulations, unearned aid will be returned to the federal programs within 45 days of the student's withdrawal in the following order:

- Unsubsidized Federal Direct (or Stafford) Loans
- Subsidized Federal Direct (or Stafford) Loans
- Direct Graduate PLUS Loans
- Direct PLUS Loans
- Federal Pell Grants
- Federal Supplemental Educational Opportunity Grants
- Other assistance under this title for which a return of funds is required

Loans must be repaid by the loan borrower as outlined in the terms of the borrower's promissory note. The student's grace period for loan repayments for Unsubsidized and Subsidized Stafford Loans will begin on the day of withdrawal from AMDA. The student should contact the lender if they have questions about their grace period or repayment status.

**State Aid****Cal Grant**

Cal Grant is a California state funded program intended to make higher education accessible for California residents, administered through the California Student Aid Commission (CSAC). Eligibility is determined by CSAC based on a combination of merit and financial need. Awarding and eligibility information can be found at [mygrantinfo.csac.ca.gov](http://mygrantinfo.csac.ca.gov).

**Other State Grant Programs**

Although most state grant programs require students to attend a school within their particular state, there are several

which allow students to attend schools outside their state of residence. All applicants are encouraged to explore their home state grant guidelines. AMDA will accept state grant funds from any state that allows out-of-state schools to participate.

**Other Aid Programs****Military and Veterans Benefits**

AMDA is approved by the Department of Veterans Affairs (VA) for the education of veterans, active duty personnel, reservists and eligible dependents under current law. Benefit programs for veterans through the VA include: Chapter 31 (Vocational Rehabilitation), Chapter 33 (Post-9/11 GI Bill and the Yellow Ribbon Program) and Chapter 35 (Survivors and Dependents Assistance). Eligibility for veterans benefits is determined and must be verified by the Department of Veterans Affairs. More information is located at [ebenefits.va.gov](http://ebenefits.va.gov).

**Alternative and Private Loans**

Alternative loans have variable interest rates and do not offer the same repayment options as federal loans. AMDA does not maintain a preferred lender list and cannot recommend a specific lender. However, we do recommend resources to help students make an educated decision, such as our historic lender list, which can be found at [amda.edu/altloans](http://amda.edu/altloans).

Students should contact the Financial Aid Department before seeking alternative loans to ensure all options have been considered.

**Scholarships and Grants**

Additional scholarships and grants are available outside of institutional, federal and state aid. Students are encouraged to use websites such as Scholarships.com ([scholarships.com](http://scholarships.com)), CollegeNet ([collegenet.com](http://collegenet.com)) or FastWeb ([fastweb.com](http://fastweb.com)) and explore all opportunities for which they are eligible.

**International Students**

Based on regulatory guidelines, international students are not eligible for any scholarships, grants or loans which are subsidized by the US government. However, international students may be eligible for AMDA scholarships and grants based on academic achievement or financial need. The Institute of International Education ([iie.org](http://iie.org)),

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NAFSA: Association of International Educators ([nafsa.org](http://nafsa.org)) and Rotary International ([rotary.org](http://rotary.org)) may be useful in identifying scholarship opportunities for international students.

### Application Process

All financial aid applicants must be accepted for admission to an educational program at AMDA as a precondition for financial aid eligibility.

Students who are US citizens or US permanent residents are encouraged to complete a Free Application for Federal Student Aid (FAFSA) online at [studentaid.gov/h/apply-for-aid](http://studentaid.gov/h/apply-for-aid). The FAFSA provides information needed to determine a student's financial need. Need is determined by calculating the difference between a student's cost of attendance and expected family contribution. A new FAFSA must be filed for each award year a student attends AMDA. The information contained in the FAFSA and other required documentation is confidential. Additional information can be found on the AMDA website at [amda.edu/finaid](http://amda.edu/finaid). The AMDA school code is 016082.

Access to information on the FAFSA is governed by the terms of the Family Educational Rights and Privacy Act (FERPA) of 1974.

#### ■ Verification

If a student's FAFSA is selected by the US Department of Education for a review process called verification, their FAFSA Student Aid Report will indicate whether students and/or parents will need to provide additional information for review. If called for verification, students and/or parents will be asked to resubmit their income information within their FAFSA. Documentation such as verification worksheets or copies of federal tax transcripts may also need to be submitted to the Financial Aid Department. If requested documentation is not submitted, federal and state funds cannot be released to the student. While the IRS Data Retrieval Tool is not required when completing the FAFSA, AMDA highly recommends eligible students and/or parents utilize the tool to report accurate tax information and possibly eliminate the need to provide additional documentation.

#### ■ Deadlines

All documentation required to complete processing of financial aid is due by the stated deadlines. Required documentation not submitted may result in a denial of

awarded aid. Students denied financial aid based on missing documentation or deadlines may still apply for aid and be awarded dependent on availability of funding.

### Award Processing

Students will receive a financial aid award letter after application requirements have been completed. The award letter will detail the type and amount of financial assistance for which the student is eligible. The award letter is an estimate of funding and is contingent on final notification from funding sources and verification of information reported on the FAFSA. Award processing time may vary depending on a variety of factors (e.g., fund source, date submitted/received or number of applicants). Estimated processing time of the FAFSA is 1 to 2 weeks, award determination and notification is 1 to 3 weeks and loan processing is 1 to 4 weeks.

Processing times for fund sources vary. Applicants need to allow the Financial Aid Department sufficient time to properly process financial aid for each student. In order for financial aid to be disbursed in a timely manner, it is the student's responsibility to respond to all correspondence and submit requested documents promptly.

#### ■ Coordination of Aid

It is the responsibility of the Financial Aid Department to coordinate all aid resources awarded to each student. When need-based funds are a component of a student's financial aid award package, care must be taken to ensure that total aid awarded does not exceed their need. When total aid exceeds need, an over-award exists. In these situations, the Financial Aid Department will make appropriate reductions to the aid package to eliminate the over-award while retaining as much of the original award as possible.

### Satisfactory Academic Progress

The receipt of financial aid is a privilege that creates both rights and obligations. The US Department of Education requires every postsecondary institution receiving federal funds (Title IV) to have an academic progress policy to determine eligibility and continued receipt of federal funds. Title IV funds affected by this policy include the following programs: Pell Grant, SEOG, Federal Work Study, PLUS Loans and Stafford Loans. In compliance with federal and state agency requirements, AMDA's Satisfactory Academic Progress (SAP) policy can be found in the Academic Standards section of this Catalog.

## Education Department

The Education Department supervises and coordinates academic programs at AMDA. The staff is available to provide information and guidance regarding classes, schedules, curriculum, school procedures, rules and regulations. The Education Department encompasses all areas of student services, including student advisement, transcript and enrollment verifications, graduation and the Registrar's Office. Students are invited to bring all questions, concerns and ideas about their academic experience to Education Department staff.

### ■ Academic Advising

AMDA provides academic advising to prepare students to navigate all aspects of academic planning by offering guidance, mentoring and resources in support of their academic success. Academic advising is provided to students for the duration of their program and ensures timely and informed progress toward program completion. For further information about academic advising and mentoring, please contact the Education Department.

AMDA's faculty are also committed to students' academic and professional development. By virtue of their commitment to and close interaction with students, the faculty are best positioned to understand their students' potential and needs and how to best cultivate students' academic and professional promise. At AMDA, faculty advising and mentoring is an integral part of teaching.

### ■ Academic Support

AMDA provides academic support programs for performance-based and lecture-based courses in order to enrich students' learning experience. These faculty-guided support programs include accent and dialect workshops, stage combat review, instrumental and sight-singing training, speech support and writing and mathematics labs.

### ■ Office of the Registrar

The Registrar's Office supports the academic mission of AMDA by preserving the accuracy and privacy of all academic records. As part of the Education Department, the Registrar's Office is responsible for course registration,

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transcripts, enrollment verifications, degree progress and maintenance of academic records. The Registrar's Office protects the privacy and security of records in accordance with state and federal laws and AMDA policies.

### Student Affairs Department

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The Student Affairs Department is committed to creating an integrated learning experience that supports students in reaching their educational, professional and personal goals. In order to establish a positive living and learning environment where students are prepared to contribute to a dynamic and changing world, the department:

- Challenges students to create a diverse community of mutual respect through social interaction and cultural exploration
- Provides leadership and support for Student Affairs programs across the institution
- Supports students in their intellectual, cultural, physical, emotional and social development
- Motivates students to contribute as leaders and professionals through student leadership and experiential learning opportunities
- Creates local (and worldwide) academic, professional and personal connections

AMDA seeks to develop a safe and inclusive community, empower students through programming and events, and provide resources and support for all students. Student activities provide exposure to and involvement in a variety of social, cultural and recreational opportunities. For more information on Student Affairs, visit [amda.edu/studentaffairs](https://amda.edu/studentaffairs).

### Student Success

The mission of the Office of Student Success is to provide equitable, inclusive and comprehensive academic and nonacademic support services to all AMDA students. Each AMDA student is assigned a Student Success Advisor who will provide guidance and support while at AMDA. AMDA is here to support and help guide students with the primary goal of holistic student success. This includes using multicultural and developmental approaches for student support, student engagement and student success while embracing and celebrating a diverse community.

Student Success aims to build strong and collaborative partnerships with students, faculty and other campus services to support students in accomplishing their educational and career goals. The office is a vital resource and connection between students and other campus life services at AMDA.

### Student Housing

AMDA's Student Housing and Residential Life fosters a sense of community through student leadership and program planning in which learning is supported and extended beyond the classroom. Student Housing and Residential Life offers residents the opportunity to live and learn in a diverse community of AMDA students and participate in fellowship with others as a result of sharing common attitudes, interests and goals.

### Student Life

The Student Affairs Department offers AMDA students robust Student Life and Engagement opportunities. AMDA recognizes the importance of extracurricular involvement, connecting with peers and building leadership skills. To fulfill students' intellectual and personal interests, Student Life at AMDA offers programming and activities throughout the year, ranging from student clubs, Cultural Heritage Month Committees, Student Liaison Committees, guest speakers, personal development workshops and more.

Student Life at AMDA is committed to providing students with a well-rounded education outside of the classroom and focuses on giving students the tools to lead their community and take on leadership roles. AMDA's work alongside students is rooted in the values of education, justice, inclusion and community.

### Student Financial Services

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Student Financial Services (Financial Aid and Student Accounts) is committed to providing support, guidance and opportunities to ensure students can achieve their academic and professional goals without financial barriers. Student Financial Services offers resources that guide students through financing an education, applying for financial aid and maintaining their student account, equipping them with helpful resources and encouraging stewardship.

### International Student Services

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International Student Services is committed to providing support to international students to achieve their educational goals while enrolled at AMDA. International Student Services assists with immigration and visa processes in compliance with government rules regarding student visas. The office provides referrals to resources and serves as an advocate for international students as they pursue their education in the United States. International student advisors are available to work with students prior to enrollment and during their time at AMDA to offer support and guidance.

### Accessibility Services

The mission of AMDA's Accessibility Services is to ensure that all students are afforded an equal opportunity to fully participate in and benefit from AMDA's unsurpassed performing arts education and diverse community of creative artists.

Accessibility Services serves as a resource center and support system for disabled students, ensuring them full accessibility to the campus and coordinating their accommodations. Reasonable accommodations are designed to remove access barriers in all aspects of AMDA's programming, including instruction, policies and housing. Students are encouraged to contact the office as soon as possible if they think they may require disability accommodations. For more information on services provided and the accommodation process, refer to [amda.edu/accessibility](http://amda.edu/accessibility).

### Production

AMDA strives to give all students a comprehensive and enriching performing arts education. The Production Department provides opportunities and experiences that will challenge performers, foster their success and prepare them for the industry. AMDA's robust production offerings allow students in all disciplines and grade levels to cultivate the knowledge and training needed for a successful performing arts career. Production arranges for audiovisual and film production needs while overseeing all curriculum-related production opportunities. AMDA's experienced staff of

industry-leading professionals give students firsthand experience in directing, producing and managing productions.

### The Performing Arts Library

The AMDA Performing Arts Library is an innovative partner in the pursuit of academic excellence for the AMDA community and a leader in providing dynamic information services to its patrons. The Library provides a welcoming environment that supports the AMDA faculty and students in their academic, artistic and professional goals while actively supporting the curricula of AMDA's educational programs. In order to achieve excellence in the provision and promotion of information services to meet the instructional and creative needs of the institution, the Library:

- Encourages and facilitates information literacy, critical thinking, intellectual independence and lifelong learning skills
- Provides quality information resources
- Provides prompt, unbiased and knowledgeable responses to requests for assistance
- Ensures a comfortable and safe learning environment for the community

The Library collection primarily focuses on performing arts materials in theatre, music, dance and film along with critical texts supporting each subject discipline. Detailed information on the collection, catalog access, and available services can be found on the Library's website at [library.amda.edu](http://library.amda.edu).



### Health and Wellness

AMDA aims to foster a community of performing artists who are optimally prepared, both physically and mentally, for a successful, healthy and sustainable career. Through prevention, intervention and education, AMDA aims to empower its students to become active participants in their well-being and support a vibrant, healthy and engaged campus community.

Students are provided with complimentary services to support their physical and emotional well-being such as health promotion, nutrition guidance, mental health counseling, injury consultation, fitness, injury prevention and vocal health resources. For more information on AMDA's health and wellness services, please visit [amda.edu/health](https://amda.edu/health).

### Information Technology

The Information Technology Department aims to provide quality access and support services to students to enhance their educational experience. Upon acceptance to AMDA, students are given access to a self-service Student Portal for managing document requirements, financial aid, student accounts, their schedule and their grades. In conjunction with the Student Portal, AMDA utilizes Canvas as the learning management system for online instruction. AMDA students are provided an @amda.edu email address for official communication. All students also have access to AMDA's Wi-Fi network, which is available throughout campus and in every on-campus residence. AMDA provides several computer laboratories on campus for classwork, research, writing and video editing.

#### ■ AMDA's Acceptable Use of Technology Policy

Users of AMDA's networks are expected to abide by all state and federal laws and regulations and the behavioral standards of the AMDA community. Illegal downloading or sharing of media (e.g., music or video files), software and other protected files and data is forbidden. Violations of institution guidelines on computer use will result in disciplinary action, which may include warnings, loss of computer privileges, suspension and/or legal prosecution.

### Security

The Security Department maintains a safe and secure environment in order for AMDA students, faculty, staff and visitors to have a quality learning and working experience. AMDA facilities are under camera surveillance 24 hours a day and Security monitors access to all AMDA buildings.

Residential Safety Officers (RSOs) monitor the dormitories and campus to ensure safety of students, faculty and staff. RSOs respond to calls ranging from lock-outs, escorts, alcohol and drug violations, unauthorized parties, roommate disputes, medical emergencies and facility issues. If responding to any dormitory violation, a health and safety inspection is conducted with the assistance of a Resident Advisor on duty following a detailed report. RSOs are also available as walking escorts any time of day by request.

### Alumni Services

Alumni Services is dedicated to developing and strengthening lifelong collaborative relationships with AMDA's alumni network. AMDA supports its extensive alumni community by offering networking tools, career guidance and opportunities, free workshops and on-demand educational video content. Alumni Services keeps alumni informed of on-campus and virtual alumni activities, opportunities and celebratory announcements. Career and life updates involving AMDA alumni should be sent to Alumni Services at [alumniservices@amda.edu](mailto:alumniservices@amda.edu).

### Career Preparation

Through AMDA's curriculum, the immersive conservatory-style training prepares students with the essential knowledge, skills, abilities and competencies necessary to graduate ready for professional careers in performance. Students across programs take courses that provide a practical business understanding of professional necessities for a career in the performing arts such as reel creation, headshots, resumes, unions, financial management, networking, audition techniques and industry events. While AMDA offers career preparation throughout the curriculum, AMDA cannot guarantee employment after the student has successfully completed their program of study.

### New Student Orientation

AMDA offers incoming students a New Student Orientation every semester to help new students become familiar with AMDA. Students complete the orientation in-person or online. The orientation provides an overview of information that assists the student with navigating the processes, programs and services of AMDA. Policies and information about student rights and responsibilities are also covered.



# Academic Policies

## Academic Calendar

The academic year calendar is divided into three, 15-week semesters (Fall, Spring and Summer). Academic credit is given in credit hours or clock hours, whichever is applicable to the program of enrollment.

## Course Schedule

Courses are typically scheduled Monday through Friday, from 8:00 a.m. to 7:00 p.m. Optional extracurricular courses, rehearsals and projects are typically held after 5:30 p.m. Students in rehearsals and productions will be expected to be available for designated weekdays and weekends according to the needs of the production or academic schedule.

AOS and Conservatory Program students in their fourth semester are scheduled in the evening (5:30 p.m. to 11:30 p.m.) for performance and industry course obligations. Only currently enrolled students, faculty and staff are permitted to attend classes, rehearsals and demonstrations.

AMDA makes every reasonable effort to offer courses as announced. However, AMDA reserves the right to modify the course schedule or to cancel courses if necessary.

Students may be administratively transferred to equivalent courses. Not all courses listed in this Catalog are available each semester at all campus locations.

## Course Syllabi and Assignments

The syllabi or lesson plans for courses in the programs of study at AMDA are subject to change at the discretion of the instructor. Students are provided a syllabus at the beginning of each course.

Students are required to keep copies of all work submitted to instructors. If a submitted assignment is lost, the student is required to provide a replacement. If the student does not have a copy of their work, it is presumed that the work was not completed or submitted.

## Course Numbering

Course numbering may vary depending on the program of study. Lower division undergraduate courses are generally numbered 100 through 299. Students are expected to complete all their 100- and 200-level courses in their freshman and sophomore years. Upper division undergraduate courses are intended for students with junior or senior standing and are generally numbered 300 through 499. Graduate courses

are generally numbered 500 through 699.

## Clock and Credit Hours

### ■ Clock Hours (Conservatory Programs)

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

### ■ Credit Hours (Degree Programs)

A credit hour of either a lecture- or seminar-based course represents one hour per week of scheduled class or seminar time and at least two hours of student preparation. A credit hour of a studio- or lab-based course represents two hours per week of scheduled, supervised instruction and a minimum of one hour per week of independent student preparation and outside rehearsal time.

## Full-Time Enrollment

To maintain full-time enrollment status, AMDA students must be registered for a minimum of six credit hours per semester for graduate Degree Programs, 12 credit hours per semester for undergraduate Degree Programs and 24 clock hours per week for Conservatory Programs.

### ■ Credit Load

For graduate Degree Programs, full-time enrollment status is considered a credit load of six to 12 (or as prescribed) credits per semester. A credit load of three credits is considered half-time and three credits or fewer is considered less than half-time (part-time).

For undergraduate Degree Programs, full-time enrollment status is considered a credit load of 12 to 16 (or as prescribed) credits per semester. Nine to 11 credits is considered three-quarter time, six to eight credits is considered half-time and six credits or fewer is considered less than half-time (part-time). AMDA expects all students to maintain a full-time credit load for timely program completion.

Full tuition charges for the semester are applied to undergraduate students who are enrolled in 12 to 16 credits. Students who register for more than the prescribed curriculum credits will incur additional tuition charges. Prescribed credits over 16 will not incur additional tuition charges.

Undergraduate Degree Program students enrolled less than full time during their course of study may not be making normal academic progress, leading to a possible delay in graduation.

Undergraduate students may petition to be part-time during the Add/Drop period in Week 1. After Friday of the first week of the semester, students may only withdraw from a course, thereby maintaining the same enrollment status.

AOS and Conservatory Program students are required to register for their curriculum's courses as prescribed and are considered full-time for each of their four semesters.

## Registration

Course registration happens each semester. Only registered students may attend classes. It is the student's responsibility to ensure they are registered in all prescribed courses as per their program and semester level. Registration details can be viewed in the student portal.

Previous AMDA financial responsibilities must be met before registration. Students with holds on their accounts will not be able to register for classes.

Specifics regarding registration deadlines are announced by the Registrar's Office each semester. Students are not permitted to register for courses after the Add/Drop period.

### ■ New Student Registration

New students in all programs are automatically registered for their first semester courses by the Registrar's Office. Students are expected to review their registered course schedule for the semester to ensure full-time enrollment status.

AOS Degree or Conservatory Certificate alumni who have been accepted to a Bachelor Degree Program will need to self-register their elective General Education and Performance class choices for their fifth semester.

### ■ Continuing Student Registration

AMDA assumes a currently enrolled (active status) student will continue into the consecutive semester and follow the registration process guidelines. If there is a change in a student's intent to continue enrollment for the upcoming semester, the Registrar's Office must be notified by the 10th week of the current semester.

### **New York Campus Registration, Scheduling and Cohort Assignments**

The New York campus only offers courses that are considered a part of a lockstep program. Each student is registered for predetermined courses as outlined in the program versions based on semester level. Students do not self-register for classes or create individual schedules in their program version. The

Office of the Registrar creates cohorts for every semester of student enrollment, assigning students randomly to ensure an equitable process and varied student experience. Once students are registered into a cohort, they must remain in their assigned courses for the duration of the semester. Student requests for cohort assignment will not be approved. In extenuating circumstances, the Office of Student Affairs may recommend a change to a student's section based on administrative discretion. Despite any access to information in the portal or otherwise, student schedules will only be final after official notification from the Office of the Registrar noting that the registration process is complete. Official notification will occur after final grades have been received and processed from the previous semester.

### **AOS Programs/Conservatory Programs**

AOS Programs and Conservatory Programs are designed with a specific curriculum for each of the four semesters of enrollment. Each semester, active status students who are enrolled in an AOS Program or Conservatory Program are automatically registered for their next semester's courses. When a particular semester offers elective course options, students are notified by email to submit their elective course selection. Students who do not submit their selection are automatically registered in a course where space is available.

### **Bachelor Programs**

Course registration information is provided to active status students during the current semester for the next semester's registration of courses. During this preregistration time frame, students are responsible for reviewing the required and elective courses for their program as well as registering by the deadline. Students will be automatically registered for courses listed as required. For elective courses, students self-register through the Student Portal during the registration period.

### **Graduate Programs**

Graduate Programs are designed with a specific curriculum for each of the semesters of enrollment. Each semester, active status students who are enrolled in a graduate program are automatically registered for their next semester's courses.

### ■ Maximum Credit Load

Undergraduate students may register for a maximum of 19 credits per semester without prior approval. Students in good academic standing wishing to exceed this maximum must submit an academic plan and receive written approval before registering. Undergraduate students who register for more than 16 credits will incur additional tuition charges on a per-credit basis.

### ■ Course Add/Drop Policy (Bachelor and Master Programs Only)

The Add/Drop period happens during the first week of the semester. Students add or drop courses through the Student Portal within the Add/Drop period of the semester without transcript notation or financial liability. Students may not drop required courses.

Tuition charges are prorated based on a change in credit load if the credit load falls below 12 credits or is increased over the prescribed credit load offering per semester. Students are responsible for checking their total credit load per semester to ensure they are at full-time status. After the Add/Drop period, withdrawing from a course requires the Add/Drop form. All original course fees and requirements are applied to the student until an add/drop has been fully processed.

Students may register for any offered course as long as the prerequisites have been met, with the exception of dance, individual voice, vocal coaching and productions taken for credit. These classes are assigned and registered by the Education Department. Changes to levels for courses (e.g., Dance and Musicianship) may only be initiated by instructors and through departmental procedure. If a student selected a dance discipline during the course pre-registration process (e.g., Ballet or Jazz), dance discipline changes during the Add/Drop period may only be permitted via the Add/Drop form. Bachelor or Master Program students may withdraw from a course between the second and the 14th week of the semester by submitting the Add/Drop form. Tuition charges are unaffected. The withdrawal policy is as follows:

- **Week 1:** Students may add or drop courses within the first five days of the semester. After Friday of the first week of the semester, students may only withdraw from a course.
- **Weeks 2–11:** Students who withdraw from a course during the second through the 11th week will have a “W” (Withdrawal) recorded on their official transcript record.
- **Weeks 12–14:** Students who withdraw from a course after the 11th week will have a “W/F” (Withdrawal/Fail) recorded. A W/F affects the student’s GPA.

### ■ Advanced Standing

Bachelor Degree Program students with 15 to 30 credits remaining toward degree completion may apply for advanced standing (accelerated enrollment). Within a student’s fifth semester, students may apply for a degree progress review to determine their eligibility for accelerated enrollment by submitting the Advanced Standing form, available through

the Student Portal. An audit review will be conducted, and the student will be notified. If applicable, the student’s following semester will reflect their approved classification.

### Enrollment Verification

Students who are currently enrolled may request a verification of enrollment by submitting their request via AMDA’s Parchment link, located on the AMDA website at [amda.edu/registrar](http://amda.edu/registrar) and on the Student Portal.

### Transfer Credit Policy

Transfer credit may be awarded at AMDA for college-level courses from any United States institution accredited by an agency recognized by the US Department of Education. Transfer credits are only applicable to Degree Programs. The maximum award for transfer credits is 60 credits for Bachelor Programs or 30 credits for Associate Programs. The maximum transfer credit award is inclusive of any of the following: Experiential Learning Credit, AP/CLEP/IB credits and/or credits earned from another institution.

Students are requested to have all official transcripts sent directly to AMDA. AMDA will maintain records of transfer credit evaluations of previous education. Students will be notified in writing of the transfer credit evaluation. If granted, credit will be reflected on the official transcript.

AMDA will review transcripts from international institutions licensed or officially recognized by the department of education or ministry of the country where the institution operates for eligibility of transfer of credit. International students must submit authentic documents to AMDA and provide translations or evaluations conducted by a member of the American Association of College Registrars and Admissions Officers, National Association of Credential Evaluation Services, Inc. or Association of International Credential Evaluators, Inc.

### ■ Evaluation of Prior Credit

Undergraduate students’ prior college coursework will be evaluated for General Education transfer credit upon receipt of official transcripts from all previous schools attended. Courses eligible for transfer evaluation must have a final grade of C or above and apply to one of AMDA’s General Education categories.

Graduate students’ prior graduate-level coursework will be evaluated for Advanced, Analytically and Academically Oriented Theatre Studies transfer credit upon receipt of

official transcripts from all previous schools attended.

### ■ Standardized Assessments/Examinations

Students who have tested through the College Board's Advanced Placement Program (AP) or College Level Examination Program (CLEP) may submit official documentation for exam scores to be evaluated for transfer credit. Test results must be received by AMDA directly from the testing service. 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

International Baccalaureate (IB) courses may be submitted for evaluation of transfer credit, provided an official transcript is submitted to AMDA. Only courses that are applicable to AMDA's General Education categories and are classified High Level designation will be evaluated. IB scores earned must be 5 or higher to be accepted. Courses listed under the category of Standard Level will not be considered for evaluation.

## NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at AMDA is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or certificate you earn in the educational program is also at the complete discretion of the institution to which you may seek to transfer. If the degree, certificate or credits 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 AMDA to determine if your degree, certificate or credits will transfer.

### Experiential Learning Credit Policy for Degree Programs

Experiential Learning Credit refers to life or work experience meeting a particular level of professional industry standard or accomplishment. Upon AMDA's approval, this type of credit may be applied toward AMDA's Degree Programs. Credit hours can only be awarded for life or work experience that directly relates to the student's AMDA program.

In the Degree Programs, students are awarded Experiential Learning Credit through submission of an Experiential Learning Portfolio reflecting practical learning opportunities as acquired through prominent professional industry experiences. Portfolio assessments may result in up to a maximum of 30 program credits applied toward the Bachelor Degrees and 15 program credits toward the Associate of Occupational Studies Degrees.

To be eligible for Experiential Learning Credit, students must be degree seeking and obtain approval from their division chair. After approval, students must enroll in a one-credit workshop on experiential learning to begin the process of compiling the Experiential Learning Portfolio. By the end of the workshop, students will understand the objective of the portfolio and will have a draft portfolio they can continue to work on after the workshop. Upon successful completion of the workshop as determined by attendance and progress in compiling the portfolio, the student will defend their portfolio with the Experiential Learning Portfolio Education Review Board. There is a one-time portfolio submission fee of \$350 in addition to the tuition for the one-credit workshop.

The Experiential Learning Portfolio Education Review Board will assess portfolio submissions and provide a determination within 14 calendar days after the student's defense with the Board. If a student would like to appeal the Board's decision, they may submit a written appeal to the Office of Institutional Effectiveness within 30 days of the decision. The student's portfolio will be submitted to a secondary Experiential Learning Portfolio Education Review Board. That review may take up to 14 calendar days. Once the secondary Board provides the review to the Office of Institutional Effectiveness the student will be notified of the final decision of the appeal. No further action can be taken by the student after the appeal process is complete.

### Performance Credit Policy for Certificate Programs

In the Certificate Programs, administrators and Division Chairs will review offered and signed contracts on an individual basis to determine eligibility for Performance Credit (PC) based on the experience garnered from the work offered and alignment with program and course outcomes. If a contract is deemed ineligible for Performance Credit, administration will work closely with the student to best determine next steps. Assessment for Performance Credit may result in up to a maximum of 450 total clock hours applied toward the Conservatory Programs in the fourth semester of study only.

## Articulation Agreements

AMDA has entered into an Articulation and Transfer Agreement with The New School for Public Engagement and the City University of New York Baccalaureate for Unique and Interdisciplinary Studies.

### Hussian Teach-Out Agreement

Effective August 24, 2023, AMDA will serve as the teach-out provider for Hussian College students. Hussian College students will be articulated into the following programs:

- Hussian College Bachelor of Fine Arts in Acting into AMDA Bachelor of Fine Arts in Acting
- Hussian College Bachelor of Fine Arts in Contemporary Musical Theatre and Film into AMDA Bachelor of Fine Arts in Music Theatre
- Hussian College Bachelor of Fine Arts in Commercial Dance into AMDA Bachelor of Fine Arts in Dance with a concentration in Commercial Dance
- Hussian College Bachelor of Fine Arts in Film and Digital Content into AMDA Bachelor of Fine Arts in Film and Television Arts with a concentration in Filmmaking and Digital Content

## Audition Policy

AOS and Conservatory Programs: First, second and third semester students are not permitted to audition outside of AMDA for performance work of any kind (salaried or unsalaried). Fourth semester students are encouraged to audition for productions, provided that no classes or AMDA rehearsals are missed in order to audition, rehearse and/or perform.

Bachelor Programs: Students in semesters one through six are not permitted to audition outside of AMDA for performance work of any kind (salaried or unsalaried). Seventh and eighth semester students are permitted to audition for productions, provided that no classes or AMDA rehearsals are missed in order to audition, rehearse and/or perform.

Failure to comply with the Audition Policy may result in a student's dismissal.

## Casting Policy

AMDA prioritizes diversity within our community and strives to provide opportunities that best serve our students. AMDA is committed to creating and upholding the best standards and practices regarding casting for every student in the classroom, on the stage and in on-camera work. The focus is to ensure equity and inclusion.

AMDA is committed to dismantling the concepts surrounding type and typecasting. Such concepts are antiquated, restrictive, unsafe and do not take into account the groups of people who have been historically excluded by traditional casting practices. Students may pursue roles to which they feel most drawn or aligned, based on their identity, passion and their own personal truth.

All roles will be available to any actor whose performance can maintain the integrity of the story and who can believably inhabit the character. AMDA's casting is driven to serve the following:

1. Tell the story.
2. Do right by the authors.
3. Do right by all of our communities.
4. Honor the values that provide opportunity for exploration, growth and development of each individual artist.

For a more in-depth understanding of our casting policy, please visit [amda.edu/casting](https://amda.edu/casting).

## Distance Education

AMDA delivers select distance education courses and programs via Canvas, a web-based learning management system. Online learning provides convenience and flexibility while still maintaining engagement between the student and instructor.

Using Canvas, instructors will respond to and evaluate students' lessons, projects and demonstrations within approximately 10 days of receipt or due date. AMDA maintains a record of the dates on which lessons, projects and demonstrations were received and responses were returned to each student. The first lesson and assignments will be delivered within the first seven days of the semester.

Eligibility for online programs is determined by the location submitted on a student's AMDA Application. It is the student's responsibility to notify the Registrar's Office of a change in their location.

## Digital Resources

AMDA uses Zoom for all web conferencing. All synchronous online classes meet exclusively through Zoom. Remote classes and classes held in Zoom-capable classrooms (in-person and remote) will be recorded in Zoom for general course reference. Recordings, via this format, help maintain the

protected learning environment while providing an invaluable resource for students and instructors. These recordings will be available to view as Cloud Recordings for 30 days through Canvas. No other recordings are approved in class environments.

## Attendance

AMDA's attendance policies are directly related to performing arts professional standards and industry expectations.

Within the performing arts industry, any missed rehearsal or performance can affect the artist's reputation, salary and/or ability to procure future work. Likewise, a student's development is critically dependent on attendance and class participation.

AMDA students are expected to attend all synchronous classes according to their class schedule. Missing class has a direct impact on student performance and class structure. Students are responsible for monitoring their own absences and understanding the impact each absence may have on their grade. When class is missed, the student remains accountable for the missed coursework and being fully prepared by the next class session.

The course syllabus outlines exact hours and class meetings required per course. Courses may require a higher attendance standard based on curricula. Attendance and punctuality standards are stated in each course syllabus.

Students are expected to attend and complete all courses for the entire semester to receive the full amount of federal funds, also known as Title IV funds. When a student withdraws from or stops attending a course, officially or unofficially, the student may no longer qualify for the full amount of federal funds originally awarded. Students receiving financial aid are subject to a federal audit of attendance.

Absences may delay or nullify Title IV funds and other financial aid. Information on weekly attendance as it relates to prorated funding can be found in the Refund Policies and Procedures section under Costs and Financial Aid.

International students may be subject to more specific attendance standards based on Student and Exchange Visitor Information System requirements.

### Class Absence and Grade Impact

Class attendance is of vital importance.

- Any absence, regardless of reason, will impact the course participation points and overall course grade.
- Cumulative absences are a contributor to the overall course grade and course status.
- Students are responsible for any missed classwork or assignments.
- Midterms, final exams and/or demonstrations, if missed, will not be rescheduled.

### Advance Notification of Absence

Advance notification of any anticipated absence is expected and considered a professional courtesy. Advance notification does not always eliminate grading consequences, nor does it remove or delete the absence from the student's record. Refer to the course syllabus for instruction on how best to communicate advance notice absences to instructors.

### Absences Due to Extenuating Circumstances

Absences based on extenuating circumstances can be evaluated for special consideration with regard to the impact on grading and continued enrollment. Students will remain accountable for missed coursework. Upon evaluation, AMDA will help facilitate communication between instructors and students. Extenuating circumstances are defined as:

- Hospitalization
- Contagious disease (community health risk)
- Concussion
- Physical injury/mental health emergency
- Death of a family member
- Religious observance
- Family emergency

Communication should occur within seven days of the absence. To discuss absences pertaining to any of the above reasons, contact the following departments:

Los Angeles campus (and distance education): For any medical-related absences (concussion, physical injuries, contagious disease or hospitalizations), please contact the AMDA Center for Health and Performance. For all other absence issues, please contact the Education Department.

New York City campus: For any medical-related absences (concussion, physical injuries, contagious disease or hospitalizations), please contact the Athletic Performance Department. For all other absence issues, please contact your Student Success Advisor.

### Participation Affected by Injury or Prolonged Illness

Students who cannot fully participate in class due to injury or prolonged illness are required to provide medical documentation. If a student must modify their participation based on medical documentation, the modification is limited to a two-week maximum. During that time, the student is required to attend and participate to the student's maximum ability without risking additional harm. However, any injury or illness that prevents a student from fully participating in classwork beyond a two-week period will require further review and assessment by the Education Department and/or Accessibility Services. If an acceptable and reasonable accommodation cannot be found, the student may be required to withdraw from the affected course(s).

### Student Bereavement Policy

AMDA recognizes that a time of bereavement can be very difficult. Therefore, the institution provides a student bereavement policy for those facing the loss of a family member.

AMDA's bereavement policy accommodates up to a maximum of five consecutive days of absences to arrange, attend or observe secular or non-secular traditions associated with the death of a family member. A student must submit a completed Notification of Absence form to the Education Department (Los Angeles campus) for review or contact Student Affairs (New York City campus).

### Misconduct Regarding Attendance Policy

Students who misuse the attendance policy will be considered to have committed academic misconduct. Examples include:

- Falsifying an illness or family emergency
- Falsely claiming to an instructor that a particular absence is approved by AMDA
- Falsely presenting an absence as an extenuating circumstance as defined by AMDA

### Punctuality

Students must be on time to every class. Late arrival may result in a posted absence or grade impact. Students should arrive several minutes early to warm up and be prepared for class. Punctuality standards are outlined in each course syllabus.

### Leaving Class

It is at the instructor's discretion to establish the guidelines for class breaks or individual exit and return during class.

A student who walks out of class in a fashion contrary to what the instructor has established as policy may be dismissed from class and would incur a recorded absence.

If an instructor is delayed in starting class, students are to remain in class and be prepared to work. If an instructor is delayed more than 20 minutes after a published class start time, students are permitted to leave the class. It is requested that a student from the class notify Reception or the Education Department of the faculty absence.

### Makeup Classes

In the event of an instructor's absence, makeup classes will be scheduled around students' classes. Students are expected to make every effort to attend makeup classes. However, if a student has a conflict with the makeup class, the student must inform the instructor at least 24 hours before the class occurs. If the student notifies the instructor after the deadline, the student will be responsible for the impact of the class absence on their final course grade. Should a regularly scheduled class occur at the same time as a makeup class, the student's first obligation is to attend their regularly scheduled class. Individual voice or vocal coaching classes are considered part of a student's regular class schedule and must be attended.

### Distance Education

The importance of online program attendance is no different from in-person courses. Student "attendance" in both synchronous and asynchronous online courses is defined as active participation in the course as described in the course syllabus. Examples of such activity include, but are not limited to, contributing to an online discussion or text chat session, submitting an assignment or working draft, working through exercises, taking a quiz or exam, viewing and/or completing a tutorial and initiating contact with a faculty member to ask a course-related question.

### Midterm and Final Exams/Demonstrations

Evaluation of student work is a critical part of the training at AMDA. Midterms, final exams and demonstrations are typically held for each course. Midterm exams and demonstrations occur during the midpoint of each semester, final exams and demonstrations occur at the end of each semester. Missed midterms, final exams or demonstrations

will not be rescheduled. Students are required to attend each scheduled final demonstration and be available until 6:00 p.m. on the last day of the semester.

## Grading Procedures

### Course Grade

Course grading criteria can be found on the course syllabus's listed requirements. Throughout the semester, students may communicate directly with their instructor for ongoing grading information. Once posted, official final course grades will be available through the AMDA Student Portal.

### Grade Point Average

Grade point average (GPA) is calculated by dividing the total amount of grade points earned by the total amount of hours attempted.

The following grades are not computed in the GPA:

I	Incomplete
P	Pass
FAIL	Fail
TR	Transfer Credit
W	Withdrawal
CR/NCR	Credit/No Credit
PC	Performance Credit

Final grades of "I" (Incomplete) and "F" (Fail) must be resolved. Students with unresolved fail or incomplete grades are ineligible to graduate and may be dismissed. Grades of plus (+) or minus (-) may be issued and are included in both the semester and cumulative GPA calculations.

### Undergraduate

Undergraduate AMDA students are required to maintain a minimum semester and cumulative GPA of 2.0 per semester. The following grades are computed in the GPA for undergraduate students:

Grade	Grade Points	Representation
A	4.0/Clock/Credit Hour	Extraordinary
A-	3.67/Clock/Credit Hour	Excellent
B+	3.33/Clock/Credit Hour	Very Good
B	3.0/Clock/Credit Hour	Good

B-	2.67/Clock/Credit Hour	Above Average
C+	2.33/Clock/Credit Hour	Fair
C	2.0/Clock/Credit Hour	Average
C-	1.67/Clock/Credit Hour	Needs Improving
D+	1.33/Clock/Credit Hour	Below Average
D	1.0/Clock/Credit Hour	Passing
F	0.0/Clock/Credit Hour	Failure
WF	0.0/Credit Hour only	Failure

### Graduate

Graduate AMDA students are required to maintain a minimum semester and cumulative GPA of 3.0 per semester. Final grades below "C" will not apply toward degree completion and must be retaken. The following grades are computed in the GPA for graduate students:

A	4.0/Credit Hour
A-	3.67/Credit Hour
B+	3.33/Credit Hour
B	3.0/Credit Hour
B-	2.67/Credit Hour
C+	2.33/Credit Hour
C	2.0/Credit Hour
C-	0.0/Credit Hour
D+	0.0/Credit Hour
D	0.0/Credit Hour
F	0.0/Credit Hour
WF	0.0 Credit Hour only
WF	0.0/Credit Hour only

### Grades of Incomplete

A grade of Incomplete ("I") is a temporary grade that may be given to a student when unexpected extenuating circumstances prevent the completion of a course. A grade of Incomplete does not impact the GPA but is calculated toward the credits attempted. Typically, such circumstances are limited to sudden injury/illness or orders for military service occurring within the last two weeks of the semester. In some cases, students may be asked to submit an explanation of their extenuating circumstance to the Registrar's Office. Incomplete grades may only be awarded

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if a student has been in regular attendance and meeting the course objectives throughout the semester. If an “I” is granted, it is the student’s responsibility to communicate with the instructor of the course to fulfill the requirement to earn a passing grade no later than Friday of Week 6 of the following semester’s enrollment. Earning a passing grade replaces the grade of “I.” If the “I” is unfulfilled by midpoint, the “I” will convert to an “F.”

### Failing Grade and Retake Policy

AOS and Conservatory Program students earning a final grade of “F” (Fail) in a core course in their program of study may be ineligible to progress to the next semester as the curriculum is designed to take courses sequentially. Students are required to repeat failed courses in the subsequent semester, pending course scheduling availability. Charges and fees related to the course(s) that a student is required to retake are the responsibility of the student. Charges are reflected on the billing statement for the semester after the term in which the student failed the course(s), regardless of the semester in which the student is scheduled to retake the course(s). Questions concerning charges and fees should be directed to the Student Accounts department. All courses must be successfully fulfilled to complete the program.

Bachelor Program students who fail a course not designated as a core requirement may choose an alternate course toward degree progress. Only courses that are an exact repeat of the course failed will be eligible for Failed Grade Replacement. Students are recommended to meet with the Office of the Registrar for guidance through the course selection process.

Graduate program students who fail a course may choose an approved applicable alternate course toward degree progress or retake the course the next semester it is offered. This may affect timely program completion.

### Failed Grade Replacement

Failed courses may be retaken to earn a higher grade. All grades are reflected on the academic transcript, however, only the highest earned grade will be factored into the semester and cumulative grade point averages. Any course can be retaken in any program, and retaken courses will count toward program fulfillment. Each instance of course registration will show on the final transcript. Only three attempts per course are permitted to earn a passing grade. After three attempts, all subsequent grades will be factored into semester and cumulative grade point averages. Students may also be eligible for course retakes and grade replacement for approved AMDA equivalent courses. Upon successful

completion of the course, the lower letter grade(s) will no longer be factored into semester and cumulative GPA calculations. Financial aid eligibility may not apply for multiple repeated courses. This policy is effective beginning Fall 2022 for new enrollments only. Please contact the Registrar’s Office with any questions on course equivalencies or the grade replacement policy.

### Course Withdrawal

#### ■ Bachelor and Master Degree Programs

Bachelor and Master Degree Program students who opt to withdraw from a course within the second to 11th week of the semester will have a “W” (Withdrawal) posted on their official record. A “W” does not affect the student’s GPA but is calculated as attempted credits in the Satisfactory Academic Progress (SAP) calculation. Students who opt to withdraw from a course after the 11th week through the 14th week will have a “W/F” (Withdrawal/Fail) posted on their official record. A “W/F” constitutes a grade of “F” in the determination of a student’s GPA and is calculated as attempted credits in the SAP calculation.

#### ■ Certificate Programs

Due to the nature of the clock hour progression in the Certificate Program, course withdrawal is rare and may have impacts on financial aid and student accounts. Generally, students with only medical reasons will be considered for course withdrawal. If approved, certificate program students who opt to withdraw from a course by Friday of the 13th week of the semester will receive a “W”. Students who withdraw after Friday of the 13th week of the semester will receive the grade assigned by the instructor. Students who are requesting to withdraw from a course for medical reasons may do so by completing a course withdrawal form to NY Health along with supporting documentation. Students who wish to withdraw from a course for any other reason should submit a course withdrawal form request to Student Success. All requests for course withdrawals must be approved by Academic Services.

### Academic Warning and Academic Probation Status

#### ■ AMDA Los Angeles Campus

- Students who earn a semester and/or cumulative GPA below 2.0 (undergraduate) or 3.0 (graduate) will be placed on Academic Warning for the consecutive semester.
- If the student fails to raise their semester and/or cumulative GPA above the required threshold in the

consecutive semester, they will be placed on Academic Probation for the consecutive semester.

- If while on Academic Probation the student fails to raise their semester and/or cumulative GPA above the required threshold in the consecutive semester, the student may be subject to academic dismissal.

### ■ AMDA New York Campus

- Students in the Conservatory Programs are placed on Academic Warning status if they receive an “F” in any course during a semester, regardless of their GPA.
- In the subsequent semester, a student can be removed from Academic Warning status if they receive all passing grades and receive over a 2.0 cumulative grade point average.
- Students who do not pass a course in multiple attempts will be placed on Academic Probation regardless of GPA.
- Any student who receives a semester or cumulative GPA of under 2.0 will be placed on Academic Probation.
- Students on Academic Probation are not eligible for student leadership positions and participation in AMDA activities outside of program requirements.
- Students who do not show academic improvement after one semester on Academic Probation may be subject to academic dismissal.

Students dismissed from a program may submit a formal appeal to the Registrar’s Office for reevaluation to continue enrollment. See the Student Standards section for a full list of standards, violations and appeal procedures.

### Grade Appeals

In general, grades represent the faculty member’s professional judgment of a student’s performance in a course and, as such, are final. However, after the final grade appeal process is completed, students may dispute the grade if they believe that the final grade was biased or arbitrary.

Grade appeals can be made only in instances where procedural issues are in question, such as one of the following:

- An error in calculation.
- The instructor has applied more exacting standards to the particular student.
- The grade was given on some other basis than performance in the course.
- The grade represents a substantial departure from the instructor’s announced standards.

### ■ Final Grade Appeal Form

Students who wish to have a final grade further evaluated may submit the Final Grade Appeal Form to the Registrar’s Office within two weeks after the semester’s end. The Final Grade Appeal Form will be forwarded to the course’s faculty for evaluation. Upon completion, a copy of the form will be provided to the student and retained on record. Forms are available on the AMDA website at [amda.edu/education](http://amda.edu/education).

### ■ Grade Dispute Process

If the grade appeal resolution is not satisfactory to the student, the student has the burden of proof to show that the grade was based on one or more of the factors listed above. The student must submit an academic petition with evidence of these factor(s) for a grade dispute to the Registrar’s Office within six weeks of the official posting period. The Registrar’s Office will arrange a panel to review the appeal and dispute. The panel will reach a decision to either uphold or change the grade. The Registrar’s Office then informs the instructor and the student of the final panel decision.

### AMDA Scholarship Review Process

Students who have been awarded AMDA scholarships are continually reviewed for cumulative GPA requirements to determine their eligibility to maintain their scholarships. A minimum cumulative GPA of 2.5 (undergraduate) and 3.5 (graduate) is required to maintain scholarship eligibility. At the end of each semester, students who have earned less than the required minimum GPA are provided a scholarship GPA eligibility reminder letter. Raising the cumulative GPA is critical to maintaining the awarded scholarship. At the end of each student’s academic year, students who have earned less than the required minimum cumulative GPA will be notified of loss of eligibility.

Students may submit a written appeal for the reinstatement of their scholarship award by providing a statement of explanation addressing the reason for not achieving the required GPA and a plan to ensure the required GPA will be achieved. Students may also address any relevant financial issues. Those with failed classes or conduct violations are ineligible to appeal and maintain their scholarship.

Scholarship appeal letters are to be submitted to the Financial Aid Department. A review of the submitted documentation along with the student’s full financial status will be conducted by the Scholarship Review Committee. Upon finalization of the review, students will be notified of the resolution. Appeal letters need to be received within two weeks of the deadline date stated on the initial notification of loss of eligibility.

### Right to Appeal Rules and Regulations

A procedure with the intent of assuring fairness and objectivity will be applied for all appeals. While procedures are not designed to incorporate all the due process safeguards that the courts of law require, they are designed to provide a system that will represent “fairness and the absence of arbitrariness.” AMDA makes every effort to see that an avenue of appeal is present.

### Transcripts

#### ■ Permanent Record

Permanent records are transcripts comprising academic information pertaining to the completion of a student’s program of study.

#### ■ Official Records

Official transcripts are issued by the Registrar’s Office upon receipt of a submitted Transcript Request form. Official transcripts bear the institutional seal and the signature of the institution’s Registrar. Unofficial transcripts are available on the Student Portal.

#### ■ Changes to Records

The Registrar’s Office maintains and updates student records. It is the student’s responsibility to inform the Registrar’s Office of all name, address, email and phone number changes via email or the Change of Personal Information form. The student’s legal name must be used on all official records. The Registrar’s Office requires appropriate documentation in order to change any information on an official record.

AMDA recognizes students may choose a preferred name in addition to their legal name. Students may request a preferred name be recorded in the student information system without the need for additional documentation. Preferred names may be displayed on course rosters, class schedules and internal communication. Upon request, student ID cards and student emails may also be updated. Preferred names will not be reflected on official transcripts, financial aid documentation and other areas where legal names are required.

#### ■ Retention of Academic Records

AMDA manages the retention, safety and disposal of all student records in order to be certain that the information is collected, stored and disseminated consistent with state and federal guidelines. AMDA manages all systems which contain personally identifiable information in order to ensure each individual’s right to privacy is protected, the information collected is used only for the purpose for which it was intended and every safeguard to protect that privacy has been made by

each department which has access to that information. AMDA student academic records will be retained for five years after graduation or the last date of attendance. After five years, a student’s academic record will be digitized and kept in a permanent archive.

### Satisfactory Academic Progress

Students must meet Satisfactory Academic Progress (SAP) standards in order to continue enrollment and receive financial aid. Satisfactory Academic Progress is defined as the successful completion of coursework 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’s SAP standards. The Registrar’s Office conducts a review at the end of each semester to determine compliance with SAP standards. Students who have not achieved the established SAP standards are placed on academic warning or probation or dismissed. These standards apply to the student’s entire academic record at AMDA. For additional information on SAP standards and consequences, review the full AMDA Satisfactory Academic Progress Policy in the Academic Standards section (page 147).

## Changes of Status

### Semester Break

Students who are completing an academic year may initiate a semester break by notifying the Education Department or Registrar’s Office.

New York City students may request a semester break after completing two consecutive semesters.

Undergraduate Los Angeles students may request a semester break only at the end of their academic year if they plan to reenroll in the semester following the break. Late enrollment fees will apply if the request is not submitted by the stated semester deadline dates. Students taking a semester break or Summer semester off maintain an active AMDA email account where they receive all communication regarding the following semester’s registration, housing and other information.

A semester break taken during the academic year is processed as a withdrawal, as is any semester break exceeding one semester. Students in this category will need to submit a Readmission Application (available at [amda.edu/registrar](http://amda.edu/registrar)) for full review and evaluation. Students must be approved and cleared by all departments in order to be readmitted to AMDA. International students processed as withdrawn will have their F-1 visa status terminated and must submit a new I-20 Form application with

the Readmission Application materials to reinstate their F-1 visa status.

Graduate program students may not request a semester break.

## Withdrawal

Withdrawing from AMDA means discontinuing attendance in all courses and the program in which the student is enrolled. Students who intend to withdraw are required to meet with the following departments as part of the exit process: Student Affairs, Education Department (Registrar's Office), Housing (if applicable), Financial Aid (if applicable) and Student Accounts. Students are to meet with the Education Department to initiate a withdrawal by completing a Change of Status form. Unofficial (administrative) withdrawals are processed by the Education Department for students who have not enrolled for their consecutive semester and have not officially communicated with AMDA.

It is important to note that students who withdraw are not automatically granted readmission. Any student whose status is withdrawn must apply for readmission (see the Readmission section, page 106).

### Administrative Withdrawal

Students who are delinquent on their student accounts, do not register or do not apply for a status change (if applicable) by the end of the semester will be administratively withdrawn from AMDA. If the student's plans are not clarified by the end of the semester in question, the school will assume that the student has chosen to withdraw from the program. The student must respond within 14 business days of the date posted on the Withdrawal Notification letter.

AMDA may withdraw a 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 when AMDA may determine that a student is unable to engage in the basic required activities necessary to obtain an education. Such a situation may occur when a student is unable to achieve academic progress. It may also arise when a student impedes the progress of others with their behavior. If 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. In exigent circumstances, AMDA may take immediate measures to dismiss or withdraw a student. If such an immediate measure is necessary, the student will immediately

thereafter be given an opportunity to be heard and to present their position and any additional information.

- AMDA reserves the right to request or require students to withdraw from the college and residential housing for reasons pertaining to mental or physical health when the student's words or behavior exhibit a direct threat of harm to themselves or others or when a student's behavior as it relates to mental or physical health significantly disrupts the ability of other students to participate in the educational programs offered by the college. Such withdrawal may include complete withdrawal from enrollment at AMDA and residential housing. AMDA further reserves the right to request that a student submit written medical clearance from a psychiatrist or applicable medical practitioner before returning to school or being allowed to live in AMDA residential housing.

AMDA acknowledges that each situation is unique to the individual circumstances and therefore will act accordingly. Readmission after such withdrawal will be on a case-by-case basis and is not guaranteed.

## Leave of Absence

An approved leave of absence (LOA) is a temporary interruption in academic attendance in an ongoing program for a specific period of time. Students must formally request an LOA with the Office of the Registrar (Education Department) to maintain enrollment status by completing the Change of Status form. Failure to request an LOA may result in loss of good standing with AMDA. For US citizens or permanent residents receiving federal or private loans, funds already received by the student are to be returned to the lender, depending on the date of the student's LOA. Federal grant awards such as FSEOG, Pell and institutional awards (e.g., AMDA scholarships) may also be decreased. F-1 International Students must meet with the International Student Affairs Office for impacts of leave on a student's international student status.

A leave of absence for up to one semester is granted to students who anticipate returning to AMDA to complete their studies. Students requesting an LOA must be in good standing and making satisfactory academic progress toward a program. Students are required to officially notify the Office of the Registrar (Education Department) in writing and provide supporting documentation for reinstatement before resuming their studies at AMDA. Students who do not return to continue their studies within one semester will be withdrawn from the program. The withdrawal date on record will be the last date of attendance.

A leave of absence must fall into one of the following categories:

### **Medical (Injury, Mental Health)**

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 is also required as supporting documentation for readmission.

If there is sufficient information to suggest that, because 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.

### **Military**

In the event the student is called to active military duty, a copy of their military orders must be provided to the Education Department to arrange for a military leave of absence. Military leave of absence is available only to students in receipt of United States military active duty orders.

### **Family**

If the student is presented with childcare issues, loss of a family member or unexpected medical care of family, the student may request a leave of absence. A leave of absence for family care will be granted on a case-by-case basis.

### **Financial**

A student may request a Financial Leave if they need additional time to secure funding or financial aid to apply towards outstanding current or future charges or payments. Students approved for a Financial LOA must be cleared by both the Student Accounts and Financial Aid departments before being approved to return. Students approved for a Financial LOA must be cleared to return after one semester on LOA or they will be withdrawn.

### **Professional Opportunity**

Leaves of absence for professional opportunities will only be considered in a student's final semester.

### **Program Change**

Students in good academic standing interested in a change of program may initiate the request by submitting the Change of Program form to the Education Department by the stated deadline. A meeting with the Education Department and/or the department chair may be required to review aspects of the new program requirements, such as audition requirements and potential enrollment extension. Students must complete

the new program within 150 percent of the published length for financial aid eligibility. Although a program change may be approved, AMDA cannot guarantee course availability, which may result in a delay in graduation.

For online programs, only students entering their third or fifth semesters have the option to change programs to or from distance education. When considering a distance education program, students must confirm whether their state of residence is authorized for distance education with AMDA.

### **New York Experience (NYE)**

The New York Experience (NYE) is an opportunity for second semester Los Angeles BFA students to study in New York City for their third semester. Students may request to attend the New York campus when submitting their third semester enrollment intention. Students participating in the NYE register for all prescribed courses, housing and orientation with the New York campus. Upon completion of the NYE, students will resume their studies in Los Angeles.

### **Campus Transfer (AOS and Conservatory Students Only)**

Conservatory and AOS Program students may request a campus transfer. The transfer applies to the entire second year (third and fourth semesters) only.

Students interested in transferring campuses are required to submit their interest to the Education Department by the 10th week of the current semester. Students who retract their request after the deadline or who submit their interest past the deadline will incur a processing fee of \$200. Students are placed in a pending status while an evaluation of the student's academic standing is conducted. To be eligible for transfer, students must meet the following criteria:

- Cumulative GPA of 3.0
- In good academic standing
- Not on disciplinary probation
- In good financial standing

Students are encouraged to contact the Education Department with any questions.

### **Continuing Education for AMDA Alumni**

#### **■ Bachelor Degree Program to Master Degree Program**

Bachelor Degree graduates interested in a Master Degree Program must complete the Graduate Application. Applications are submitted online and will be directed to the Admissions Department. Verification of graduation status must be confirmed in order to enroll in a Master Degree Program.

Students with completed graduate-level advanced, analytically and academically oriented theatre studies courses outside of AMDA need to submit official transcripts to the Registrar's Office at the Los Angeles campus for transfer credit evaluation. Students can transfer up to three credits for the MA Program and up to six credits for the MFA Program from other institutions.

### ■ Conservatory/AOS Degree Program to BFA Degree Program

AOS Degree and Conservatory graduates interested in a BFA Degree in Acting, Music Theatre, Dance Theatre or Performing Arts must complete the Application for BFA (AOS/Conservatory Alumni). Applications are submitted online and will be directed to the Admissions Department. Verification of graduation status must be confirmed in order to enroll in the BFA Degree Program. Graduates of the AOS and Conservatory Programs will be awarded 60 Performance Immersion credits applied toward the 120-credit requirement for completion of the BFA Degree. Students with completed college courses outside of AMDA need to submit official transcripts to the Registrar's Office at the Los Angeles campus for transfer credit evaluation. Students can transfer up to 30 General Education credits from other institutions.

For current AOS and Conservatory Program students applying for the BFA Program, an academic evaluation will occur after completion of their third semester. Provisional admission may be granted until the Education Department verifies the student has completed their program and met BFA admission requirements.

An additional evaluation will be conducted for AOS Degree and Conservatory Certificate graduates applying for a BFA Degree Program outside of their respective discipline. This may result in additional required coursework.

### ■ Conservatory to AOS Degree Program

Conservatory graduates interested in an AOS Degree in Acting, Musical Theatre or Dance Theatre must complete the Application for AOS (Conservatory Alumni). Applications are submitted online and will be directed to the Admissions Department. Verification of graduation status must be confirmed in order to enroll in the AOS Degree Program. Courses taken as part of the Conservatory Program will be evaluated course by course for credit equivalency toward the AOS Degree. Applicants must adhere to the AOS Degree graduation requirements in effect at the time of application.

An additional evaluation will be conducted for Conservatory Certificate graduates applying for an AOS Program outside of their respective discipline. This may result in additional required

coursework.

## Readmission

Former AMDA students may apply for readmission in order to resume their studies at AMDA. The following steps must be taken for consideration of readmission:

1. Submit Application for Readmission.
2. Submit personal statement: Students must submit a personal statement addressing the initial reasons for leaving AMDA, what the student has been doing while not enrolled and their reasons for wanting to return.
3. Submit official transcript(s): Students must submit all applicable official transcripts for any coursework completed while away from AMDA.
4. Submit medical statement (if applicable): If the student withdrew for medical reasons, they must provide a statement from a health care professional including detailed information regarding the status of their health as it relates to reengaging in a rigorous curriculum and returning to normal, unrestricted activity.

Applications and all accompanying documentation must be received by the Education Department one month before the start of the semester. Incomplete or missing information may delay readmission.

Students will receive an official letter from the Education Department stating approval or denial of readmission following a thorough review by all applicable AMDA departments.

## Graduation

### Graduation Requirements

All students must submit the Application for Graduation in order to graduate and to request participation in commencement. The Registrar's Office conducts an audit of the student's record during their second-to-last semester, at which point students are provided an audit outline in preparation for their final semester's class registration. A final review of each student's academic record, in accordance with graduation requirements, is completed after final grades have been posted for the final semester. Students are accountable for tracking their degree or certificate status. Students must fulfill program requirements and earn a minimum cumulative GPA of 2.0 (undergraduate programs) or 3.0 (graduate programs) to be eligible for graduation. Students will be notified of their deferred graduation status if curriculum requirements have not been satisfied.

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### Commencement Requirements

Students who are candidates for graduation and have no more than six credits (Degree Programs) or 100 clock hours (Certificate Programs) remaining toward program completion may also request participation in commencement. Candidates who request permission to participate in commencement are expected to complete any remaining credits in the consecutive semester following commencement ceremony.

### Residency Requirement

Students enrolled in the undergraduate Degree Programs must complete a minimum of 50 percent of their degree credits in residence to qualify for graduation at AMDA. Students enrolled in the Graduate Degree Programs must complete a minimum of 80 percent of the program's total required credits in residence to qualify for graduation at AMDA. Courses that do not apply toward program requirements may not be used in the calculation of residency.

### Withheld Diplomas

Students who have not fulfilled their program requirements are not considered official graduates. Nongraduates and those who have failed to settle their financial obligations will have their certificates or diplomas withheld. It is the student's responsibility to clear any outstanding balances or holds with the Student Accounts and Financial Aid Departments before graduation. Students may review their account balance on the Student Portal. Academic records and alumni benefits (including library use, tapings and studio use) will be withheld until all academic and financial requirements have been met.

### Honors Designation

Degree Program students who have earned a cumulative GPA of 3.70 or higher will be listed in the commencement program as graduating with honors. The GPA is calculated at the end of the student's second-to-last semester.



## Student Standards

AMDA desires to see students complete their academic goals. However, students must follow AMDA policies and achieve Satisfactory Academic Progress in order to remain enrolled at AMDA. Registration signifies that the student agrees to abide by the rules, regulations and requirements of the institution. AMDA reserves the right to cancel the registration of any student who does not comply. This agreement is in keeping with AMDA's philosophy that students should be aware of the dimensions and constraints of the educational community in which they participate during their course of study.

The following may affect a student's eligibility to continue attending AMDA:

- Satisfactory Academic Progress
- Registration processes
- Veterans Affairs
- Academic integrity
- Copyright infringement
- Disruption to the educational environment
- Harassment and sexual harassment
- Illegal and criminal offenses
- Attendance
- Audition policy

The above are explained in the AMDA Catalog and Student Handbook.

## Failure to Meet Standards

When one or more of the above standards are not met, the following actions may be taken: warning, probation or dismissal. Each policy area has a process for administration and appeal. Administrative actions may include, but are not limited to, the following:

### Warning

A student may be put on warning, with or without a remediation plan, when their academic work, professional development or behavior falls below the institution or program standards and the infraction does not require more serious or more immediate action.

### Probation

A student may be put on probation when their academic progress, professional development or behavior has been inconsistent with AMDA requirements. A student is given a specific amount of time (usually one semester) in which to remediate the cause(s) of probation or will otherwise face dismissal from AMDA. 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.

### Dismissal

A student may be dismissed from the academic program when conditions are judged to be of a serious nature and are not judged to be remediable (e.g., insufficient grade point average, a serious violation of school standards of conduct and ethics or failure to remediate previously identified deficiencies within the specified time). Students may be dismissed from AMDA for the reasons including, but not limited to, the list of eligibility requirements under the Student Standards section.

## Appeals Process

A student has the right to appeal a decision to the relevant AMDA official. Appeals will only be considered when they are received in writing within the required deadlines stated in the decision letter. Appeals may be made only on the basis that one or more of the following factors have contributed to an unfair or unsupported decision:

- The process deviated from applicable policy or procedures
- Serious violation(s) of other institution policies, rules or procedures
- Preponderance of facts or other evidence not consistent with the final decision
- New information is available that was not available at the time the matter was originally considered
- Bias or discrimination in the review process

When an appeal is made, all relevant institutional officials will cooperate fully in presenting and discussing the recommendations and actions. The original institution official decides the appropriate process for consideration of the appeal. Absent unusual circumstances, the appeals processes should normally be completed within 30 business days of receipt of the appeal. Appeal decisions made under this section are final.

## Satisfactory Academic Progress

All students are required to meet the standards for Satisfactory Academic Progress (SAP) in order to continue their matriculation at AMDA. In addition, a student must meet the requirements of the SAP policy below to be eligible to receive federal, state and need-based institutional financial aid assistance and to register for classes. Scholarships and other awards may require students to meet higher standards. Veterans Affairs students have additional requirements.

### ■ Overview of SAP Standards

AMDA students and financial aid recipients in particular are expected to make reasonable and timely academic progress toward their declared program objective each semester.

There are three components to these standards:

#### **The GPA Standard**

The GPA Standard is a qualitative measure of progress as measured by the student's cumulative AMDA grade point average. AMDA academic policies determine how the GPA is calculated, including which grades count in the GPA calculation and the effect of course repeats on GPA. To meet this standard, undergraduate students must have a minimum 2.0 cumulative GPA and graduate students must have a minimum 3.0 cumulative GPA. Each student can view their cumulative GPA on the unofficial transcript in the Student Portal.

#### **The Pace Standard**

The Pace Standard is a quantitative measure that attempts to calculate the pace at which a student is progressing toward program completion. Pace is calculated by dividing the cumulative number of units successfully completed by the cumulative number of units you have attempted. Students are required to successfully complete a minimum of 67 percent of all attempted units to remain eligible for federal, state and institutional financial aid.

#### **The Maximum Time Frame Standard**

The Maximum Time Frame Standard determines if the student is actually completing the academic program within a reasonable amount of time and with a limited, reasonable number of units attempted. The maximum time frame for completion of a program of study and financial aid eligibility is 150 percent of the published length of the program in credit hours or weeks of instruction for clock hours. The maximum time frame is the calculated percentage of credit hours attempted or weeks of instruction in the clock hour program relative to 150 percent of the number of credit hours or weeks required for program completion. Students who have a change of program will not have additional financial aid eligibility beyond the Maximum Time Frame Standard.

These three standards apply to a student's entire academic record at AMDA, whether or not financial aid was received for prior semesters of enrollment. Student academic records are reviewed by the Registrar's Office at the end of each semester to determine compliance with SAP standards for the prior semester. The Financial Aid Office notifies students

who have not achieved the established SAP standards of their academic probation or academic ineligibility status.

### ■ Academic Requirements and Review Process

Satisfactory Academic Progress is monitored at the end of each academic semester (Fall, Spring and Summer). Students who fully meet all three standards above are considered in good standing for SAP. Students who are not meeting the standards will be notified of the results and the impact on their financial aid and academic eligibility. Students who have exceeded the Maximum Time Frame Standard are immediately ineligible to receive additional financial aid assistance. In addition, students who have been academically disqualified are also not eligible to receive financial aid assistance until formally reinstated to the institution.

### ■ Impact of Course Grades and Status on SAP

#### **Grades of Incomplete**

Students who earn a grade of Incomplete need to resolve the grade by the middle of the subsequent semester of enrollment. If the grade of Incomplete is unresolved, the grade changes to an "F." A grade of Incomplete does not impact the cumulative GPA but is calculated toward total credits attempted in the SAP Pace and Maximum Time Frame Standards calculations. Upon a grade of Incomplete being replaced with a letter grade, the student's SAP standards are reviewed again.

#### **Failed Grades**

Students who receive a final grade of "F" must repeat the class and successfully pass a subsequent attempt. If the course is not a requirement, students may select an alternate course to fulfill the credits. Students with unresolved failing grades are ineligible to graduate. A grade of "F" is calculated in the GPA and is counted toward total credits attempted in the SAP Pace and Maximum Time Frame Standards calculations.

#### **Withdrawals**

Students who withdraw from a course or program after add/drop week will have a "W" posted to their official record. Withdrawals have no effect on a student's cumulative GPA but are calculated toward total credits attempted in the SAP Pace and Maximum Time Frame Standards calculations.

#### **Withdrawal-Fail (Degree Programs)**

Students who opt to withdraw from a class after the fifth week of a semester will have a "WF" posted on their official record. A "WF" constitutes a grade of "F" in the determination of a student's GPA and is calculated as attempted credits in the SAP Pace and Maximum Time Frame Standards calculations.

**Repeated Courses**

If a student must repeat a course due to a failed grade, the grade earned for both courses will be used toward the calculation of the student's cumulative GPA. All attempted courses are calculated toward total credits in the SAP Pace and Maximum Time Frame Standards calculations.

**Transfer Credits (Degree Programs)**

Credit hours that are accepted toward the student's educational program count as both attempted and completed when calculating SAP Pace and Maximum Time Frame Standards calculations.

**Remedial Courses**

AMDA does not offer remedial courses or accept remedial courses as transfer credit.

**Financial Aid and Academic Warning**

Failure to meet the minimum cumulative GPA or Pace Standards requirements will result in a warning status for the subsequent academic semester or payment period with continued financial aid eligibility. Students must make up for the deficit credit hours for the prior semester or increase their cumulative GPA to good academic standing.

Students who comply with the established standards of academic progress at the end of the warning semester or payment period will return to good academic standing and remain eligible for financial aid. Students who fail to regain good academic standing during the warning semester or payment period are subject to termination or dismissal and are ineligible for financial aid, unless an appeal is requested and approved.

**Financial Aid and Academic Suspension**

A student is subject to financial aid and SAP suspension if the student:

- Fails to meet the minimum cumulative GPA at the end of a warning or probation semester or payment period.
- Fails to maintain the minimum clock hour or credit hour Pace Standard at the end of a warning or probation semester or payment period.
- Has an unsuccessful appeal.
- Exceeds the Maximum Time Frame for program completion

**Financial Aid and Academic Appeal**

Students who fail to meet SAP standards and lose eligibility for financial aid may appeal the decision. The appeal must include all of the following:

1. A letter of appeal including a personal statement explaining the following:
  - Extenuating circumstances that led to the student not meeting the SAP standards
  - Actions the student is taking to ensure future academic progress

2. Documentation to support extenuating circumstance(s). Examples of extenuating circumstances include, but are not limited to:
  - A period of illness or injury for the student
  - A period of illness or injury for an immediate family member requiring the student's assistance
  - Death of a family member
  - Family difficulties (financial, divorce, etc.)
  - Military service
3. A detailed plan showing:
  - How the student will meet remaining program requirements
  - How the student will address the SAP standard deficiencies in order to make reasonable academic progress toward a degree or certificate

This appeal should be sent to the Education and Financial Aid Departments within five days of notification of unsatisfactory academic status or financial aid suspension status. The student will be notified in writing if the appeal is approved or denied within two weeks of the date of receipt of the appeal.

**Financial Aid and Academic Probation**

If a student successfully appeals, they will be placed on academic and financial aid probation for one additional semester or payment period and will remain eligible for financial aid during that semester or payment period. Students who meet the minimum SAP standards at the end of a probation semester or payment period will be returned to good academic standing and remain eligible for financial aid. Students who fail to meet the minimum SAP standards at the end of a probation semester or payment period are subject to academic termination or dismissal and are ineligible for financial aid.

**Timely Advising Requirement**

All students on academic warning or probation status are required to meet with their academic advisors during the first two weeks of classes in regular semesters to review their academic situations and to formulate or review and revise their plans of study as needed. Any student in either of these statuses who does not comply with this requirement will not be allowed to register and continue enrollment at AMDA unless the cumulative GPA of the student is 2.0 or greater at the end of the semester in which the requirement was not met.

### ■ Academic Dismissal and Reinstatement

Students who are deemed academically ineligible and dismissed from school may apply for readmission after one year. If their readmission application is approved, the student is required to retake all failed courses during the immediate semester back in school. If the student passes all of these courses, they will be allowed to continue with the program. Students are not eligible for financial aid funding during their first semester back while repeating failed courses. If the student met SAP standards after repeating all failed courses, they would regain financial aid eligibility.

### ■ Withdrawal from AMDA

Students who withdraw during the academic year of enrollment must still fulfill the Pace Standard requirements of the SAP policy. Students who are not enrolled for two consecutive semesters of attendance are subject to academic termination or dismissal and thus would not be eligible to receive federal financial aid funding. Students who withdraw during the SAP probation semester or payment period without extenuating circumstances may be subject to the loss of eligibility to participate in the financial aid programs upon reenrollment due to failure to meet the minimum SAP standards.

### Active Enrollment

To remain on active status, students must enroll in consecutive semesters or have an approved leave of absence on file. Students who have not enrolled in a class each semester and do not have an approved leave of absence will be administratively withdrawn.

### Veterans Affairs

AMDA is approved by the US Department of Veterans Affairs (VA) for the training of veterans. AMDA's VA Certifying Officer (CO) ensures compliance with VA regulations and guidelines. VA regulations require that postsecondary institutions maintain records that accurately reflect implementation of its guidelines. The purpose of VA regulations is to ensure that the student is provided the opportunity to attend the school and complete the program best suited to their needs.

### ■ Veterans Benefits and Transition Act of 2018 (Section 103)

AMDA College of the Performing Arts (The American Musical and Dramatic Academy) is a participant in the Veterans Benefits and Transition Act of 2018 signed into law on December 31, 2018. This provision was effective August 1, 2019, for any students that are considered a "covered individual" using Chapter 33: Post 9/11 GI Bill benefits or any participants in Chapter 31: Vocational Rehabilitation and Employment

Program benefits regarding unpaid tuition and fees. A "covered individual" is any individual who is entitled to receive educational assistance under either Chapter 31 or Chapter 33.

The policy states while payment to the institution is pending from the VA (up to 90 days) that the college will NOT:

- Assess late penalty fees/charges due to delayed disbursements from the Department of Veterans Affairs under Chapter 31 or Chapter 33.
- Prevent students from enrolling in classes.
- Require the student to secure alternative or additional funding to cover the applicable tuition and fee expenses.
- Deny the student access to any resources (access to classes, libraries or other institutional facilities) available to other students who have satisfied their tuition and fee bills.

The college WILL require that each student provides the following:

- An official Department of Veterans Affairs "Certificate of Eligibility" or "Statement of Benefits" from the VA website or (eBenefits, VAF 28-1905) on or before the first day of class for the semester
- A written certification request to be certified for benefits
- Additional information required to ensure proper certification of benefits

If there is a difference in the amount of the student's financial obligation to the university and the amount that the student is eligible to receive from the Department of Veterans Affairs, the student may incur an additional fee or payment may be required to make up the difference.

### ■ Student Responsibilities

To ensure continuation of VA benefits, students must notify AMDA's Certifying Officer when any of the following occurs:

- Class registration
- Changes to schedule (any additions, drops, withdrawals or other interruptions)
- Discontinuing regular class attendance
- Change of program or major
- Change of address

Recertification for benefits is not automatic and must be requested each semester to prevent overpayment and subsequent indebtedness to the federal government. It is important to immediately notify the CO of the changes above as it may affect eligibility for benefits. Failure to notify the CO may result in incorrect payment for which the student may be held liable.

VA educational benefits are payable for regular attendance in

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courses that are part of the student's program. VA educational benefits are not payable for:

- Courses not attended regularly
- Repeating a course for which a passing grade was received
- Courses for which credit is received through successful completion of a proficiency test or grade by examination
- Courses taken on an audit basis
- Courses that are dropped
- Courses taken that are not part of the student's academic program

### ■ Satisfactory Academic Progress for VA

The VA requires all students attending AMDA under Veterans Educational Assistance Benefits to make Satisfactory Academic Progress or be liable for overpayments from the VA. In addition to the AMDA Catalog requirements, the VA enforces the following:

- Regular Attendance: AMDA makes routine attendance checks through the faculty to verify compliance.
- Unsatisfactory Progress: Education benefits are terminated when a student fails or withdraws from all classes or is suspended by AMDA.
- Classes Not Completed: Unless there are extenuating circumstances, students do not receive benefits for any portion of a class dropped after drop deadlines or for classes in which incomplete (delayed) grades are received and not resolved within stated deadlines.

### Academic Integrity Policy

All of those participating in the educational process at AMDA are expected to exhibit honesty and integrity in all aspects of their academic work. Academic dishonesty includes cheating, plagiarism and any attempt to obtain credit for academic work through fraudulent, deceptive or dishonest means. Students should presume that all of their written work may be checked against international electronic databases of student work and published sources to detect plagiarism. These electronic databases often add the submitted material to their sources to compare against other student work. By submitting assignments, a student agrees to these processes.

### ■ Definitions

It is the student's responsibility to know and understand what constitutes academic dishonesty and to seek guidance when in doubt about these matters.

AMDA defines academic dishonesty as follows:

**Cheating:** Using or attempting to use unauthorized materials, information, study aids or extended assistance in any academic

activity, exercise or exam.

**Fabrication or Falsification:** Altering or inventing any information or study aids in any academic exercise. This includes falsification or unauthorized modification of any academic records. This may also include attempting to gain advantage over fellow students in an academic exercise through such means as lying about the need for an extension on a paper.

**Plagiarism:** Intentional or unintentional misrepresentation of writings, works or ideas of another as one's own. Both verbatim duplication of content (in whole or in part) and paraphrasing without proper attribution or citation of sources may be considered plagiarism. Verbatim duplication of content (in whole or in part), paraphrasing without proper attribution or citation of sources, this is inclusive of generative artificial intelligence tools.

**Sabotage:** Willfully damaging or impeding the academic work of another person. This has particular application to computer files, library resources and laboratory or studio work and may include software piracy, constructing and introducing viruses into a system or copying copyrighted programs. This may also include deliberately depriving others of necessary academic sources.

**Aiding and Abetting:** Helping or attempting to help another commit an act of academic dishonesty. For example, students may not copy work or allow others to conduct research or prepare work for them without advance authorization of the instructor.

**Reuse or Resubmission of Work:** Submitting work or significant portions of work for use in more than one course without the instructor's knowledge and permission.

### ■ Violations: Review and Disciplinary Actions

Faculty will take the lead in approaching students regarding perceived violations of academic integrity. Students are also encouraged to confront others when they become aware of academic dishonesty directed against their work or the work of other students.

### First Offense

When a concern about academic integrity arises, the concerned faculty member(s) will initiate a conference with the student(s) involved

- to clarify policy and determine whether an offense occurred
- to provide an opportunity for student acknowledgment of a recognized offense

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- to discern an appropriate response for making things right, clarifying consequences and committing to future behaviors that will lead to academic honesty and integrity and the restoration of relationships

The initial goal is to discern whether there is an offense and determine an appropriate response. If the result of the initial student-faculty conference determines that no offense has occurred, the process will not proceed further and no further action need be taken.

Upon student acknowledgment of a recognized offense, the offense will be reported to and recorded by the Education Department, and an appropriate response will be mutually discerned by the faculty member(s) and student(s) together.

The response will be shaped by determining whether the offense was intentional or unintentional; both are considered violations with consequences.

For all recognized offenses, the student(s) and faculty member(s) will attempt to collaboratively determine an appropriate response. The typical consequence for a recognized first offense is a zero on the assignment.

However, depending on the nature of the violation, the response may be:

- Redo the assignment (e.g., paper or exam) with guidelines for resubmission
- Complete an additional substitute assignment
- Redo the assignment for less credit
- Reduction of grade for an assignment
- Zero on the assignment
- Reduction of overall course grade
- Withdrawal from or failure of course

All student and faculty mutually determined and agreed-upon responses (and fulfilled agreements) will be reported to the Education Department and Program Director.

### Multiple Offenses

All second offenses of any kind will be treated as recognized and intentional (i.e., known and willful violations) and dealt with by the administration. Multiple offenses may include:

- Second, third and subsequent offenses
- Different types of offenses (e.g., plagiarism and cheating)
- Simultaneous offenses (e.g., in different courses)
- Unintentional followed by intentional offenses

The typical response for a second violation will be failure of the

course and loss of eligibility for honors. The typical response for a third violation will be disqualification. Other possible consequences are loss of financial aid and reduction or removal of scholarships at the discretion of AMDA.

Students can appeal their status within five business days following their notification of disqualification, during which time they are allowed to remain in class. The Education Department will submit the matter to the Academic Integrity Review Committee. The decision of the Academic Integrity Review Committee is final. If students do not appeal within five business days, they are academically disqualified.

All academically disqualified students will receive an academic integrity violation, have a hold on their account and be unable to register for at least one semester. After one semester, they may apply for readmission by petition to AMDA. Readmission is not automatic but will be weighed relative to the severity of the violation and appropriate response by the student. If a student who is allowed to reenroll commits another integrity violation, the student will be permanently disqualified.

### Disputed Offense or Penalty

If, as the result of the initial student-faculty conference, the faculty member believes that an offense has occurred, the matter will be submitted to the Academic Integrity Review Committee for resolution in any of the following instances:

- The student does not acknowledge an offense.
- The student and faculty member disagree on an appropriate response.
- The student and faculty member are otherwise unable to mutually resolve the situation.

### Unwilling to Participate

Students who are unwilling to voluntarily participate in the above processes, willfully act in an uncooperative, abusive or destructive manner or intentionally undermine agreed-upon outcomes may be subject to academic disqualification, suspension or dismissal from the institution as determined by AMDA.

### Reporting

AMDA will record cases where academic integrity has been violated in order to discern individual and institutional student patterns and to help determine appropriate responses and outcomes. Similarly, all violations will be reported to AMDA's Academic Integrity Review Committee. Intentional violations will be permanently recorded in the student's academic file.

Unintentional violations will be kept in a temporary file until the completion of the student's academic involvement at AMDA. Reports will conform to current legal expectations regarding student rights and responsibilities.

### Copyright Infringement

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement.

Unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing, may subject the student to civil and criminal liabilities.

Students who engage in illegal downloading, peer-to-peer file sharing or unauthorized distribution of copyrighted materials using AMDA's information technology system may be subject to disciplinary action up to and including suspension or dismissal.

Penalties for copyright infringement include civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or statutory damages affixed at not less than \$750 and not more than \$30,000 per work infringed. For willful infringement, a court may award up to \$150,000 per work infringed. A court can, in its discretion, also assess costs and attorney fees. For details, see Title 17, United States Code, Sections 504, 505. Willful copyright infringement can also result in criminal penalties, including imprisonment of up to five years and fines of up to \$250,000 per offense.

### Educational Environment

AMDA endeavors to provide a safe and orderly environment in which all students are able to pursue their academic, social and spiritual development. AMDA reserves the right to implement a disciplinary process that may culminate in the suspension, dismissal, or an administrative course(s) withdrawal of any student who does not meet behavioral standards or comply with institution policies. AMDA also expects that the actions of any student not pose a threat to the health or safety of others and not unreasonably disrupt the educational environment of the institution.

### Threat to the Health or Safety of Others

Threat to the health or safety of others includes, but is not limited to, any act, planned or threatened, that places another individual at an unreasonable risk of bodily harm, exposure to illness, loss of life or destruction of property. A threatened act includes overt threats as well as threats reasonably perceived by the actions, interactions or conduct of a student. Further, a student may be considered to pose a direct threat to the health of others if current medical information indicates that the student's behavior or medical condition could reasonably expose others to illness, disease or other bodily harm. This exposure risk must exceed that commonly found in community environments and would include failure to maintain appropriate hygiene or to protect others from a contagious illness or disease.

### Disruption to the Educational Environment

Disruption to the educational environment includes, but is not limited to, any act that unreasonably impedes another student's functioning within an academic or community life setting or impedes the ability of faculty, administration or staff to fulfill their duties and obligations. A violation may include a single disruptive act or ongoing acts and may involve complaints from students, faculty or staff. In determining violations, an assessment will be made of the nature and extent of the disruption and the content and frequency of the complaints.

### Institution Response

Violation of these or other policies may result in disciplinary action up to and including suspension or dismissal. AMDA reserves the right to remove a student from particular settings or from all institution activity pending the outcome of the disciplinary process, depending on the nature and extent of the offense.

# Statements of Compliance

## Student Consumer Responsibility

Prospective and current students can locate important information about AMDA in AMDA publications. This information is designed to provide open, pertinent information for both prospective and current students. The presentation of this information complies with the Higher Education Act of 2008, which requires postsecondary institutions to disclose various aspects of their policies and procedures.

## Right to Change Requirements

The AMDA Catalog presents the policies and procedures for all educational programs offered by the institution. AMDA reserves the right to make alterations to this Catalog and the policies and procedures therein as deemed necessary by AMDA. Changes may also be necessitated by federal, state or local law; other regulatory requirements; accreditation or licensure. Changes may include, but are not limited to, curriculum, academic policies, administrative policies, procedures and costs. Notice is not required for a new policy to take effect. However, AMDA will make reasonable attempts to notify students promptly of any policy changes through communication methods deemed appropriate by AMDA administration.

## Bankruptcy Notice

AMDA does not have a pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, nor 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 (11 U.S.C. Sec 1101 et seq.).

## Standards of Ethical Business Conduct

AMDA and its employees are not permitted to engage in revenue-sharing arrangements with any lender nor accept equipment or printing services from loan providers. AMDA and its employees will not steer borrowers to particular lenders or delay loan certification.

AMDA prohibits employees and agents of the institution from any of the following:

- Receiving gifts from a lender, guaranty agency or loan servicer
- Accepting compensation for any type of consulting arrangement or contract to provide services to or on behalf of a lender relating to education loans
- Serving on an advisory board, commission or group established by lenders or guarantors, except for reimbursement for reasonable expenses

This statutory prohibition is implemented in 34 CFR 682.212.

## Assessment of Student Learning

AMDA is committed to the assessment of student learning for purposes of the ongoing improvement of curriculum, programs and services offered by the institution and for accreditation processes. Students, faculty, staff and administrators all play a role in student learning and all benefit from the creation of useful and meaningful assessment strategies and information.

Assessment activities at AMDA are conducted by academic, administrative and student affairs departments and units and may take the form of surveys, standardized tests, program evaluation forms, focus groups, student projects, student reflective activities or any of a variety of other mechanisms. Some assessments may be voluntary, others may be required.

Assessment-related data are kept confidential for individual students and are released only in aggregate form. Unless the assessment tool is also part of the assignments for a course, student performance in the assessment activity does not affect course grades or progress toward graduation.

## Statement on Academic Freedom

AMDA is dedicated to the principle of academic freedom, allowing members of our community to teach, study and communicate ideas — including those that may be considered unpopular or controversial — without fear of censorship, repercussions or interference. Such freedom is essential to cultivating an environment that fosters intellectual development, critical thinking and artistic expression through stimulating curiosity, exposure to diverse viewpoints and informed debate. Students have the right to express their opinions and to respectfully question those presented by others.

Academic freedom is dependent on academic responsibility — faithful performance of one's academic duties and obligations, including the presentation of course content that meets stated requirements and learning objectives. In the classroom, faculty members may introduce and discuss ideas that are controversial when these ideas are relevant to the course. Faculty members are entitled to satisfy course learning objectives by using their choice of instructional materials, provided materials meet the curricular requirements for the course and program.

As members of a learned profession and professional

employees, faculty should be free from institutional censorship or discipline. However, their positions as educators, members of the community and representatives of their professions obligate them to responsibly exercise these freedoms, to speak with accuracy and restraint, to demonstrate respect for others and to avoid perceptions that they are speaking as representatives of AMDA.

Any student or faculty member who believes their academic freedom has been questioned or compromised in any way may contact the Director of Education or Executive Director.

### **Nondiscrimination and Title IX Compliance**

In compliance with Titles VI and VII of the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972 and Section 504 of the Rehabilitation Act of 1973, AMDA does not discriminate on the basis of race, color, national origin, sex, gender, age, disability, genetic information, religion or status as a veteran in the recruitment or admission of students or in any of its policies, practices or procedures. AMDA's Title IX Coordinator is the designated agent of AMDA with primary responsibility for coordinating the institution's Title IX compliance efforts. The Title IX Coordinator's responsibilities are critical to the development, implementation and monitoring of meaningful efforts to comply with Title IX legislation, regulation and case law. In broad terms, the Title IX Coordinator oversees monitoring of institutional policy in relation to Title IX law developments; implementation of grievance procedures, including notification, investigation and disposition of complaints; provision of educational materials and training for the campus community; conducting and/or coordinating investigations of complaints received pursuant to Title IX and ensuring a fair and neutral process for all parties; and monitoring all other aspects of the institution's Title IX compliance.

\* The following people have been designated to handle inquiries regarding the institution's nondiscrimination policies and Title IX, to receive discrimination/harassment complaints from members of the institution community and to monitor the institution's compliance with state and federal nondiscrimination laws and regulations:

Dr. Eugene Smith  
Title IX and Equity Coordinator  
NYTitleIX@amda.edu  
LATitleIX@amda.edu

### **Jeanne Clery Disclosure**

The Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act, commonly referred to as the Clery Act, is a federal law that requires institutions of higher education in the United States to disclose campus security information, including crime statistics for the campus and surrounding areas. Each year the full report that contains three years' worth of campus crime and fire statistics and campus security policy statements can be found at amda.edu. A 60-day crime log and a fire log are open to the public and available from the campus safety department.

### **Anti-Hazing Policy**

AMDA does not tolerate hazing activities by any individuals, groups, teams or student organizations. AMDA defines hazing to include any action or situation, on or off campus, that intentionally or recklessly endangers the mental or physical health or safety of one or more persons. Subjecting or encouraging any person to commit an act that violates human dignity is prohibited. Implied or expressed consent of participants to hazing shall not be a defense. Students found to be involved in any hazing action or activities shall be subject to institutional disciplinary actions. The sanctions will be progressive (up to and including expulsion and referral for prosecution) and consistent with federal, state and local laws.

### **Drug-Free Policy**

The Drug-Free Schools and Communities Act Amendment of 1989 (the "Act") requires all institutions of higher education, as a condition of receiving any form of federal financial assistance from any federal agency on or after October 1, 1990, to certify to the United States Department of Education (the "Department") that they have adopted and implemented programs to prevent the use of illicit drugs and the abuse of alcohol by students and employees.

At a minimum, the Act requires each institution to distribute to all of its students and employees the following: (a) a statement of standards of conduct that clearly prohibits the unlawful possession, use or distribution of drugs and alcohol by students and employees on the institution's property or as part of any of its activities; (b) a description of the applicable legal sanctions under local, state and federal laws for the possession or distribution of illicit drugs and alcohol; (c) a description of the health risks associated with the use of illicit drugs and the abuse of alcohol; (d) a description of any drug or

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alcohol counseling, treatment, rehabilitation or reentry programs that are available to the institution's employees or students; and (e) a statement that the institution will impose sanctions on students and employees who violate its standards of conduct relating to illicit drugs and alcohol and a description of those sanctions. The sanctions must be progressive (up to and including expulsion or termination of employment and referral for prosecution) and consistent with federal, state and local laws.

AMDA honors without exception the laws of the city, state and nation and expects its constituents to do the same. All members of the AMDA community are required to abide by the policy statement set forth in the AMDA Student Handbook, Staff Handbook and Faculty Handbook.

### Voter Registration

The 1998 Reauthorization of the Higher Education Act of 1965 included a mandate that requires institutions of higher education to engage in certain voter registration activities during years when there are elections for federal office, governor or other chief executives within the state [HEA Section 487(a)(23)]. In accordance with the statute, institutions must make a good faith effort to distribute voter registration forms and make such forms widely available to students in attendance. The institution shall be considered in compliance with the requirements for each student to whom the institution electronically transmits a message containing a voter registration form acceptable for use in the state in which the institution is located or an Internet address where such a form can be downloaded, if such information is in an electronic message devoted exclusively to voter registration.

Qualifications to register to vote:

- You must be a United States citizen.
- You must be 18 years old by December 31 of the year in which you register. (You must be 18 years old by the date of the general, primary or other election in which you want to vote.)
- You must have lived at your present address at least 30 days before an election.
- You must not be in prison or on parole for a felony conviction.
- You must not have been adjudged mentally incompetent by a court.
- You must not be able to claim the right to vote elsewhere.

Voter registration information can be found in the AMDA

Library and online:

- New York State Voter Registration Forms [www.elections.ny.gov/VotingRegister.html](http://www.elections.ny.gov/VotingRegister.html)
- California Voter Registration Forms [sos.ca.gov/elections/elections\\_vr.htm](http://sos.ca.gov/elections/elections_vr.htm)
- Other State Voter Registration Information [vote.gov/](http://vote.gov/)

### Family Educational Rights and Privacy Act

The Family Educational Rights and Privacy Act (FERPA) (20 U.S.C. § 1232g; 34 CFR Part 99) is a federal law that protects the privacy of student education records. The law applies to all schools that receive funds under an applicable program of the US Department of Education. AMDA complies with FERPA, as amended, and its implementing regulations issued, which provide students with safeguards for the accuracy, completeness and privacy of educational records. Annual notice is given to students summarizing their rights under this law.

FERPA affords students who have attended a postsecondary institution the following rights related to their education records:

- To inspect and review their educational records maintained by the school.
- To request that a school correct records which they believe to be inaccurate or misleading.
- To limit disclosure of their records, as written permission from the eligible student is required in order to release any information from the student's educational record that is not directory information (personally identifiable information).
- To file complaints under FERPA with the US Department of Education Family Policy Compliance Office concerning alleged failures by the institution to comply with the Act.

AMDA's Statement of Policies and Procedures under FERPA is available in the AMDA Student Handbook or at [amda.edu/education](http://amda.edu/education).

### Student Complaint Policy

The primary objectives of the Student Complaint Policy are to ensure that students have the opportunity to present complaints to AMDA about a certain action or inaction by a member of the AMDA community and that AMDA has a consistent way of resolving those complaints in a fair and just manner. This policy applies to problems arising in the relationship between a student and AMDA that are

not governed by other specific complaint procedures. Upon request from any student, the Education Department will provide guidance about the appropriate system for redress of a particular complaint.

### ■ Review Process

If a student decides to file a complaint, they must do so in writing to the appointed academic administrator. Any such written complaint must be received by the administrator no later than 45 calendar days after the student first became aware of the facts which gave rise to the complaint. The administrator should conduct an informal investigation as warranted to resolve any factual disputes. The administrator may appoint an impartial fact-finding panel to conduct an investigation. The administrator must state the terms and conditions of the investigation in a memorandum appointing the fact-finding panel. A fact-finding panel appointed shall have no authority to make recommendations or impose final action. The panel's conclusions shall be limited to determining and presenting facts to the administrator in a written report.

Based on the report of the fact-finding panel, the administrator shall make a determination and submit their decision in writing to the student and to the person alleged to have caused the complaint within 10 calendar days of receipt of the panel's report. The written determination shall include the reasons for the decision, indicate the remedial action to be taken, if any, and inform the student of the right to seek further review.

### ■ Appeal Procedure

Within 10 calendar days of receipt of the administrator's decision, a student who is not satisfied with the response of the administrator after the initial review may seek further review by submitting the written complaint, together with the administrator's written decision, to the assigned Senior Administration Official or appointed designee.

The Senior Administration Official or appointed designee's action will be limited to a review of the basis for the administrator's decision and need not involve a new factual investigation. The Senior Administration Official/appointed designee may direct that further facts be gathered or that additional remedial action be taken. Within 15 calendar days of receipt of the request for review, the

Senior Administration Official/appointed designee will submit their decision in writing to the student and to the person alleged to have caused the complaint. The written disposition shall include the reasons for the decision and

direct a remedy for the aggrieved student, if any. The appeal decision is considered final.

## Governance

The Board of Directors is responsible for the governance of AMDA. The strategic priorities of the Board include mission, organizational structure, academic integrity, operational responsibility and planning. The Board meets regularly to ensure accountability of AMDA to its students and constituencies. The Board of Directors support key personnel who provide overall leadership and administer the day-to-day operations at AMDA.

### ■ Board of Directors

David Martin, President and Artistic Director  
 Jan Martin, President and Chief Executive Officer  
 Nancy Sullivan, Chair  
 Elisa Lefkowitz, Secretary  
 Molly Chestnut  
 Jon Freedman  
 Juan Jones  
 Sally Koenig  
 Matt McAlpine

A man and a woman in period costumes are standing on a stage set. The woman is wearing a pink and purple dress and black high-heeled shoes. The man is wearing a yellow and black striped shirt, a grey vest, and light-colored trousers. They are looking at each other. The background is a brick wall with a sign that says "QUIET IN THE STAGE AREA" and another sign that says "IN CASE".

# Course Descriptions

AMDA Los Angeles  
Undergraduate Degree Programs

## Acting

### ■ Acting

#### AC100 Acting I: Beginning Scene Study

This course is an introduction to the craft of acting. Students develop an appreciation for the discipline of acting that is necessary to be successful in the profession. They also gain a theoretical and practical understanding of the basic principles of acting: self-awareness, relaxation, concentration, use of voice, body movement, sense memory, improvisation, privacy in public, imagination, visualization, truthful actions, objectives, sense of urgency and living the reality of the given circumstances. Students explore these concepts through physical and vocal warm-ups, improvisations, theatre exercises, object exercises, scene work, class discussions, self-evaluations, text exploration and written analysis. (2.5 credits)

#### AC102 Acting I: Techniques

Complementing the work in Acting I: Beginning Scene Study, this course focuses on a variety of acting techniques (affective memory, psychological gesture, Laban effort-actions and viewpoints, among others), exploring sensory work, vocal and physical scoring, camera technique and group improvisation as methods of freeing the imagination and honing concentration. These techniques are used in a series of improvisational exercises, guided "open scenes" and scenes developed from scripted material. (2.5 credits)

#### AC103 Iconic Theatre: 19th through Mid-20th Century

An introduction to the key imagery, productions, texts, artists and cultural movements that define the high points of iconic Western theatre, from the rise of modernist realism and nonrealism in 19th-century Europe, through the first decades of 20th-century American theatre. Viewing excerpts of selected plays, images and other supporting materials expands students' understanding of the periods explored, inspiring a deeper appreciation of historical influences on modern theatre. This course provides a beginning foundation and point of reference for students' ongoing coursework. (1.0 credit)

#### AC110 Acting II: Contemporary Scene Study

Using scenes from realist, contemporary American plays (after the year 2000), 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. (2.5 credits)

#### AC112 Acting II: Period Scene Study

Students explore the works of classic American realist playwrights (such as Odets, Williams, Miller, Inge and Hellman) in a variety of early periods (1930s through 1960s). The processes of script analysis, scene analysis, critical thinking and character analysis are used to examine the political, historical and societal elements that influenced the plays and playwrights. (2.5 credits)

#### AC113 Iconic Theatre: Ancient Greece to Romanticism

An introduction to the key imagery, productions, texts, artists and cultural movements that define the high points of iconic Western theatre, from classical Greece through the English Restoration and Molière. Through excerpts of selected plays, images and other supporting materials, students expand their understanding of the periods explored, inspiring a deeper appreciation of each element. This course provides a beginning foundation and point of reference for students' ongoing coursework. (1.0 credit)

#### AC116 Acting Fundamentals

This course is designed primarily for students in the Dance Theatre program as a means of developing acting skill sets necessary for professional success. Through a variety of exercises, students gain a theoretical and practical understanding of the basic introductory principles of acting as a craft. Emphasis is placed on the synthesis of body, mind and voice to express believably truthful characters. Success in this course prepares students for continued work in acting and, specifically, more in-depth scene study applications. (1.5 credits)

#### AC200 Alexander Technique

For over 100 years, the Alexander Technique has been beloved by performing artists of all disciplines. It is a practical educational method that teaches awareness and prevention of unnecessary and harmful muscular tension in the body. The technique promotes ease and efficiency of movement, enhanced balance and coordination, improved vocal and respiratory functioning and a more reliable sensory perception. (1.0 credit)

#### AC215 Art of the Monologue

Students further develop the ability to effectively prepare and present contemporary and classical monologues in both comedic and dramatic style. Through the analysis of story structure and character intention and work on verbal and physical scores, students develop one-minute monologues that can be used for auditions. (1.0 credit)

#### AC220 Introduction to Shakespeare

Students are introduced to a sampling of William Shakespeare's comedies, tragedies and histories, set against the background of the playwright's life. The exploration of prose, verse, meter, imagery and structure of language helps lead students to a deeper appreciation and understanding of the works of Shakespeare. (2.0 credits)

#### AC222 Acting Styles

Enhanced acting skills are developed through a series of exercises focusing on heightened language and the physical demands often associated with important historical dramatic styles and texts. Coursework is also designed to stimulate imagination, sharpen concentration and improve visualization. (2.0 credits)

#### AC225 Audition Techniques for Television and Stage

Actors gain practical understanding of the professional expectations and necessary skills required for on-camera and on-stage auditions. Using a variety of texts, students participate in a series of simulated audition, callback and cold-reading experiences. (1.0 credit)

#### AC226 Wardrobe, Makeup and Hair

This course explores various makeup styles and methods of application. Students also learn about proper wig preparation and care and wardrobe etiquette. (1.0 credit)

#### AC227 Acting III: Advanced Scene Study

Through the mastery of complex and widely divergent period acting and textual styles, students pursue the ultimate goal of creating performance-ready scenes and monologues of imaginative range and emotional power. Students alternate between Shakespearean monologues and scenes and contemporary texts to further develop their physical and vocal versatility. (3.5 credits)

#### AC232 Classic Repertoire

Students expand acting skills through the research, rehearsal and performance of a variety of classic theatrical texts. Emphasis is placed on influential theatrical movements and the acting styles they fostered. Authors explored may include Shakespeare, Molière, Ibsen, Chekhov and various playwrights from Greek classical theatre to Restoration comedy. (3.5 credits)

#### AC233D AOS Industry Event - Digital

AOS students in their final semester are provided the unique opportunity to audition for the Industry Event, held digitally. Those selected present a brief sample of their skills to current industry professionals. This course culminates in a singular event presented to AMDA-invited industry guests (including casting directors, directors, agents and managers). Presentations consist of audition-like

performances structured for pace and flow and highlighting marketable performance strengths. (0.0 credits)

**AC242 AOS Acting Capstone Performance**  
Students in their final semester of the AOS Acting program get the opportunity to work collaboratively on the creation of a unique performance project. Students experience an entire production process, including auditioning and pitching performance material, casting, rehearsals, technical and dress rehearsals and performances open to public viewing. (5.0 credits)

**AC244 AOS Capstone Scenes**  
Students in their final semester of the AOS Acting and Musical Theatre programs get the opportunity to work collaboratively on the creation of a unique performance project with a focus on acting. Students experience an entire production process, including auditioning and pitching performance material, casting, rehearsals, technical and dress rehearsals and performances open to public viewing. (5.0 credits)

**AC246 Industry Workshop**  
This course is designed to provide a practical business understanding of the performing arts industry. It expands on content previously explored in AMDA career preparation courses in an effort to empower students with the tools for self-marketing and promotion. Topics include industry standard headshots and résumés, talent unions, agents, casting directors, finance management and current market trends. Additionally, the course covers professional ethics and responsibilities in meeting, contacting and accessing industry professionals. (1.0 credit)

**AC247 Industry Preparation**  
This course is designed to provide a practical business understanding of the performing arts industry. It expands on content previously explored in AMDA career preparation courses in an effort to empower students with the tools for self-promotion and marketing. Topics include industry tools and standards, branding, social media, auditions, unions, agents, casting directors, finance management and current market trends in film, television and theatre. Additionally, the course covers professional ethics and responsibilities in meeting, contacting and accessing industry professionals. (2.5 credits)

**AC250 AOS Acting Mock Auditions**  
Industry standards and expectations are emphasized within sample audition, callback and/or producer session experiences. Students prepare and deliver auditions representative of both in-person and self-tape structures. Feedback and assessment are provided by the

instructor and may also include invited guests from AMDA's faculty and/or other industry professionals. (0.5 credits)

**AC304 Advanced Scene Study: 1960-2000**  
Explore the language, themes, invention and experimentation that marked Western contemporary theatre from the 1960s through the 1990s. Through classroom exercises and scene work, students explore socially and politically challenging dramas from each decade and develop, through practice and performance, a deeper appreciation for the important plays and playwrights of the postmodern period and their groundbreaking contribution to the contemporary drama of the 21st century. (3.5 credits)

**AC305 Absurdist and Nonlinear Theatre**  
Actors acquire the tools needed to approach a range of texts whose structure is not rooted in realism or linear plot and character development. Projects focus on expanding the actor's ability to create a character arc and believable reality within plays that are nonrealistic and/or dreamlike in their mood and structure, language and sense of reality or that explore an absurdist view of modern life. Students study core nonlinear and absurdist masters, including Samuel Beckett, Eugène Ionesco and Jean Genet, as well as other major dramatists of the genre. (3.5 credits)

**AC306 Introduction to Stage Direction and Design**  
In this introductory survey of the history of theatre direction and design, students gain valuable insights about creative and collaborative processes as related to working with artistic, design and production team members such as director, stage management, house management, producer, publicist and lighting, sound and costume designers. (2.0 credits)

**AC313 Voice Acting**  
The many disciplines of voice acting, including animation, video games, ADR, promos, legal, recorded books, commercials and industrials, are examined. Students record readings from provided copy and apply notes in an effort to create the most commercially viable readings. (1.5 credits)

**AC318 Career Preparation: Acting**  
Gain an understanding of planning and tracking personal finance for the performing artist. Students learn how to plan for professional necessities such as headshots and résumés, membership fees and dues (unions, casting websites, actor web hosting sites) and commission fees (agents, managers) in addition to essential daily living expenses. Students are required to obtain professional headshots by the conclusion of the course. (1.0 credit)

**AC320 Scene Study: Shakespeare**  
Building on the information gained from Introduction to Shakespeare (course AC220), students delve deeper into the acting demands and challenges of performing Shakespeare. This course provides students a rich understanding of language and text while honing skills necessary to create commanding performances within Shakespeare's plays. (3.5 credits)

**AC327 Comedic Styles: 20th and 21st Centuries**  
Explore the range of comic styles, techniques and core plays and playwrights that have illuminated the development of modern comedy. This far-reaching study includes early 1920s vaudeville and burlesque, social comedies of mid-20th-century English and American comic masters, the transgressive social and political comedy of the last half of the 20th century, and the satirical and situational comedies of today. Through classroom exercises and scene work, students explore the different styles, texts and techniques that help form the foundation of great comic acting. (3.5 credits)

**AC339 Film and Television Genres**  
This acting class (which incorporates an on-camera element) provides an in-depth study of the acting styles associated with a variety of film and television genres. Students examine acting for film genres such as screwball comedy, romantic comedy, westerns, detective/crime, film noir and period drama. Acting techniques and processes related to television genres such as sitcoms and hour-long dramatic shows are also explored. (2.0 credits)

**AC400 One Acts Performance**  
Students become fully immersed in the art of the one-act play form in this course. The class explores the difference between a one-act and full-length play, 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 AMDA audience. (3.0 credits)

**AC410 Relevant Roles**  
As a complement to industry and audition preparation, students explore and perform roles which they feel present the most marketable connection to their individual artistic identity. Additionally, students portray characters from works they feel carry societal, historical, cultural or personal relevance as related to craft and industry opportunities. (3.0 credits)

**AC412 Industry and Networking: Business Essentials**  
Offering practical business perspectives on the performing arts industry, this course guides students in the exploration of

essential tools and topics for navigating a professional career in a context of meeting, contacting and accessing industry professionals. Topics include industry standard headshots and résumés, talent unions, agents, casting directors, finance management, industry trends and creating an online presence. Additionally, the course emphasizes professional ethics and responsibilities. (1.5 credits)

**AC417 Directing**

Students assume the responsibilities associated with that of a production's director, including developing a directorial concept, design, blocking, time management and actor communication. Students also serve as actors for each other's projects, tasked with fulfilling each assigned director's instruction and vision. (3.0 credits)

**AC419 Audition Paradigm for the Actor**

The student actor explores and puts to practical use the who-what-where-how of professional audition trends and expectations. A series of simulated audition experiences requiring a variety of applied skills helps prepare actors for the demands of professional auditions. Discussions and coursework include topics for both stage and camera, such as character breakdowns, callbacks, self-tapes and audition techniques and strategies. Visiting faculty and industry guests contribute to the course experience through sharing a wide range of perspectives and industry experience. (2.0 credits)

**AC422 Art of the Monologue**

Students further develop the ability to effectively prepare and present contemporary and classical monologues in both comedic and dramatic style. Through the analysis of story structure and character intention and work on verbal and physical scores, students develop one-minute monologues that can be used for auditions. (1.0 credit)

**AC430 BFA Acting Capstone Production**

This course provides students who are in their final semester of the BFA Degree in Acting Program the opportunity to work collaboratively on the creation of a unique performance project. Students experience an entire production process, including auditioning and pitching performance material, casting, rehearsals, technical and dress rehearsals and performances open to public viewing. (4.0 credits)

**AC433 BFA Industry Event - In Person**

BFA students in their final semester are provided the unique opportunity to audition for the Industry Event. Those selected present a brief sample of their skills to current industry professionals. This course culminates in a singular event presented to AMDA-invited industry

guests (including casting directors, directors, agents and managers). Presentations consist of audition-like performances structured for pace and flow and highlighting marketable performance strengths. (0.0 credits)

**AC433D BFA Industry Event - Digital**

BFA students in their final semester are provided the unique opportunity to audition for the Industry Event, held digitally. Those selected present a brief sample of their skills to current industry professionals. This course culminates in a singular event presented to AMDA-invited industry guests (including casting directors, directors, agents and managers). Presentations consist of audition-like performances structured for pace and flow and highlighting marketable performance strengths. (0.0 credits)

**AC438-443 BFA Play Production**

All BFA students, regardless of semester level or registered program, can audition for a fully produced play. Students who are cast perform sustained characters within the art of a fully realized production as directed by an industry professional (an AMDA ongoing teaching artist or visiting guest director). Scenic, costume and lighting designs are created to help establish and fortify the visual world in which the production's characters exist. (0.5 - 3.0 credits)

**PI200 Experiential Learning Workshop**

Students use the conceptual framework of critical inquiry to demonstrate their experiential learning, resulting in a complete portfolio presentation. Students use research and analysis of specific learning areas and outcomes to create the portfolio, which connects a student's life experiences to their program of study, traces the progression of the learning over time, and helps explain how the learning is equivalent to one or more AMDA degree requirements. The workshop leads each student to presenting and defending their portfolio to the Education Review Board for credit evaluation. (1.0 credit)

**PI240 Digital Tools for the Performing Artist**

Through weekly exercises, students learn tools to create content for digital mediums, including how to make self-tapes, reels and performance projects from home. Balancing artistic experimentation and industry standards, students learn to express their unique voice and art for sharing online. (1.0 credit)

**PI244 Original Content Creation**

Participants learn to transform creative impulses into digital performance projects through writing, research, performance and collaboration, ultimately focusing on one personal creative project. Once the creative

project concept is formulated, students write a proposal and prepare and perform a three-minute elevator pitch aimed at enticing future collaborators or investors. Students then create a fully realized, three-minute digital performance project. The final product may be used to enhance the student's portfolio, website or reel or for submission to outside artistic opportunities. The course culminates in a final presentation and assessment. (1.5 credits)

**PI223-251 Finding Your Voice**

Students develop and cultivate original work through weekly exercises, research, practice, creation, conversation and collaboration. Possible forms of expression include poetry and spoken word, original songwriting and producing, filmmaking and editing, voice-over acting, stand-up or sketch comedy, 10-minute plays, idea-to-page-to-pitch, movement generation, audio expression, musical improvisation, devised theatre and creative writing. (1.0 credit)

**OnCamera, Film and Television**

**CM100 On-Camera Acting I: Technique**

This course covers basic acting for the camera techniques. The goal is to become comfortable in front of the camera and to understand the basic techniques of film acting. The exercises are designed to develop the tools needed to work on a film set as a professional actor. Emphasis is placed on living truthfully moment to moment on camera, with a strong emphasis on montage theory and frame size as it relates to the actor's job. The working vocabulary used in the industry is introduced. The course includes on-camera work and playback analysis of exercises and basic scene work. (2.5 credits)

**CM102 Acting I: Technique**

This course focuses on a variety of acting techniques, exploring sensory work, vocal and physical scoring, camera technique and group improvisation as methods of freeing the imagination and honing concentration. These techniques are used in a series of improvisational exercises, guided "open scenes" and scenes developed from scripted material. (2.5 credits)

**CM104 Screenwriting I: Technique**

In this introductory writing course, the practical mechanics of formal Aristotelian story structure are explored and applied to works written for the screen. The craft of screenwriting is examined through lectures, workshops and critical examination of examples from masters of the medium. Additionally, students learn the proper technique for screenplay formatting and how to clearly and economically communicate their vision

on the page. In-class film viewing focuses on observation, breakdown and analysis of storytelling elements. (1.5 credits)

**CM110 On-Camera Acting II: Scene Study**

This course delves further into the practice of acting for both television and film with emphasis placed on listening, working with a scene partner, continuity when shooting out of sequence, timing and blocking. Students strive to achieve the goal of truthful acting within the constraints of the camera and the shot (wide, medium, close-up, etc.). The course includes live tapings and playback of selected scenes and monologues. (2.5 credits)

**CM112 Screenwriting II: Development**

Students generate cinematic concepts that lead to the development and completion of a short three- to six-page screenplay. Through the expansion of previously learned standards and practices, students benefit from using actor workshops and performance opportunities to test and develop their material. The class culminates in a demonstrated reading of student work. (1.5 credits)

**CM200 On-Camera Acting III**

This course is devoted to developing a greater understanding of on-camera acting technique and scene study elements. Exploration includes complex shots, use of additional equipment, character work and best practices for professional camera acting. Acting styles range from classic film era to contemporary three- and single-camera sitcom. Students use detailed approaches to build truthful characters on camera and learn to successfully use the tools of a visual medium. (2.5 credits)

**CM202 Screenwriting III: Original Works**

Through a series of written exercises and assignments, students delve into multiple genres and styles of screenwriting. Students lay the foundation for a feature film or television series by conceiving, outlining and scripting a portion of the project. The class culminates in a full pitch of their final project, which is designed to prepare students for a professional-level experience. (3.0 credits)

**CM220 Introduction to Filmmaking and Production**

Through a series of collaborative assignments and exercises, essential aspects of the filmmaking and production process – from script breakdown to final delivery – are explored. Students gain practical experience with budgeting and scheduling software, cameras, lenses, sound, lighting and editing software. Assignments and exercises emphasize collaboration, preproduction planning, maximizing resources,

mise-en-scène and the application of postproduction techniques to serve creative vision. (2.5 credits)

**CM230 Introduction to Auditioning for Film and Television**

The world of auditioning for film and television consists of many components; actors need to understand each component individually to most effectively use them in professional environments. All previously acquired skills and techniques are synthesized and applied to the audition experience. Additional attention is paid to professional conduct, including entering and leaving the audition space. This course helps establish a confident, relaxed professional actor that is ready to audition. (1.0 credit)

**CM242 Reel for the Actor**

An actor's "reel" is a vital and necessary tool for showcasing their work and effective self-promotion. Casting directors, agents, managers, producers, directors and other industry professionals in television and film use the actor's reel to cast projects, foster and build relationships within the industry and help the actor showcase their work on a large scale. Whether featuring student films and web series or studio feature films, the actor's reel is essential and can also be joyous and exciting to create. This course culminates in each student having their own reel, ready for professional use. (3.0 credits)

**CM244 Short Film Project: Original Works**

Students participate in the creation, development and completion of a professional three- to six-minute film under faculty/staff supervision. The final finished films are screened for AMDA audiences at the end of the semester. (4.0 credits)

**CM246 AOS Camera Capstone Performance**

A unique presentation is created through a fusion of cinematic and theatrical performances. Under the guidance of AMDA faculty and/or guest directors versed in both film and theatre, students experience a thorough and collaborative production process, including pitching/casting, conception, rehearsals, incorporation of technical components (lights, sound, wardrobe) and performance. The process culminates in the presentation of an original showcase production designed to highlight each performer's individuality. (5.0 credits)

**CM318 Career Preparation: On Camera**

Gain an understanding of planning and tracking personal finance for the performing artist. Students learn how to plan for professional necessities such as headshots and résumés, membership fees and dues (unions, casting websites, actor web hosting

sites) and commission fees (agents, managers) in addition to essential daily living expenses. Students are required to obtain professional headshots by the conclusion of the course. (1.0 credit)

**FL120 Acting for the Camera I**

Students receive practical training and experience in acting methods and techniques for film and television. Monologue and scene study work on camera may be included. Students are introduced to the working vocabulary used in the film industry. Emphasis is placed on truthful acting within the constraints of the camera and the shot (wide, medium, close-up, etc.). The course includes live tapings and playback of selected scenes and monologues. (2.0 credits)

**FL121 Acting for the Camera II**

Expanding on the vocabulary and fundamental principles of film acting explored in Acting for the Camera I, this course offers instruction and practice in the basics of acting for both television and film: listening, working with a scene partner, continuity when shooting out of sequence, and timing and blocking for the camera. Emphasis is placed on truthful acting within the constraints of the camera and the shot (wide, medium, close-up, etc.). The course includes live tapings and playback of selected scenes and monologues. (2.0 credits)

**FL150 Television History Survey**

Television is one of the most powerful forms of communication in American society, reflecting and shaping culture. This course delves into the history of American television as a cultural, social and political force. Using critical thinking and analysis skills, students apply various cultural, literary and cinematic theories to television as a system of storytelling and mythmaking. Through viewing, reading and in-depth discussion, students examine how aesthetics, economics and social shifts have influenced representations of gender, race and class within the medium of television and at times, vice versa. (1.0 credit)

**FL151 Film and Television History II: Styles**

From the iconoclastic experimentation of the French New Wave in the 1950s and 60s to the alternative visions provided by Black artists of the L.A. Rebellion in the 1970s and 80s, cinematic artists are continually challenging the norms of classical Hollywood storytelling through style. This survey course explores individual practitioners and broader movements throughout film history, with an emphasis on the contributions of artists from excluded and underrepresented groups. Through

viewings, discussions, research and brief weekly writing assignments, the goal is to expand our knowledge of film history and ultimately incorporate those findings into our creative practice. (1.5 credits)

**FL180 Film Studies: History of the Entertainment Business**

We explore the work of some of the finest motion picture, stage and television performers, directors, cinematographers and writers through screening their works. Particular attention is paid to the history of the entertainment industry. (1.5 credits)

**FL181 Film Studies: Milestones of Film**

A series of films are selected to help illustrate benchmarks in cinematic history. The films, which may span from the early days of cinema to the present day, each represent a momentous achievement in the art form – a “first,” “best” or “most.” Students view the films in their entirety and are then asked to share insights and feedback about how each film helped contribute to the development of the art form. (1.5 credits)

**FL182 Film Studies: Silent Film Era**

From the first “30-second spectacular” films that thrilled audiences because they had never seen a picture moving before to the creative geniuses who invented the language of film, this course explores the birth of cinema in the years 1899 to 1929. The work of silent film legends, such as Sarah Bernhardt and John Barrymore, is explored. (1.5 credits)

**FL183 Film Studies: Four-Star Films**

Students explore the history of cinema, with particular emphasis on the aesthetic and technical aspects of historically important or otherwise notable films and the development of cinema as an art, a business and a cultural force. Emphasis is placed on the analysis of the visual and aural aspects of selected motion pictures, the dramatic aspects of narrative films and the growth and sociological effect of film as an art. (1.5 credits)

**FL184 Film Studies: True Stories in Film**

When watching films based on actual events, audiences may experience a high degree of emotional attachment. The audience may feel they become a part of the story, rather than just a witness to it. Some of the best filmmakers have found this element of truth essential in the creation of enduring motion pictures. In this course, we explore a series of highly regarded films that use actual events as their basis. The films feature many of Hollywood’s finest artists, such as Al Pacino, George Clooney, Marion Cotillard, Clark Gable, Sean Penn, Johnny Depp, Denzel Washington, Robert DeNiro,

Spencer Tracy, Judy Garland, James Cagney, Steven Spielberg, Sidney Lumet, and Francis Ford Coppola. (1.5 credits)

**FL185 Film Studies: Great Stars and Epic Movies**

Students explore a series of motion pictures that are large in scope and in entertainment value. These epic films have set box-office records, feature some of the world’s most recognizable stars and are written or directed by the most celebrated artists in the industry. These “must see” works are considered classics or destined to become classics in cinema history. (1.5 credits)

**FL186 Film Studies: Comedy Classics**

Students are immersed in an analysis of classic film comedies and satires spanning the origins of cinema through the 21st century. Emphasis is placed on how comedy works, the different types of comedy films and comedy trends. Actors and directors considered to be comic geniuses in film history are also profiled. (1.5 credits)

**FL187 Film Studies: Science Fiction, Fantasy, Horror Films**

Science fiction, fantasy and horror as film genres are a blend of literary art with scientific and philosophical speculation. How do filmmakers construct surprise and suspense to maximize our emotional involvement in film narratives? The course examines unique stylistic and formal innovations used in the creation of these film genres in such areas as camerawork, lighting, sound, point of view and narrative structure. The course further introduces and applies the language of film analysis by studying representative films important to these genres. (1.5 credits)

**FL188 Film Studies: Television Then and Now**

In this examination of American television comedies and dramas, students focus on how television amuses and enlightens its audiences, how it influences culture and daily life and how it has evolved over time. Students view original programs that constitute some of the key moments in television history and assess their significance based on aesthetics, content, technology and sociopolitical impact. (1.5 credits)

**FL189 Film Studies: Award Honorees**

What makes a film stand out to critics, peers and audiences? Through weekly film screenings, discussions and assignments, students explore the trends and qualities associated with various film industry awards. Getting nominated can be exceedingly difficult and complex, and winning even more so. This course examines select films that have achieved a level of recognition that can only

be dreamt of by most filmmakers and entertainers. We look at how these films represent political, social, geographical and historical moments of their time. Not only are these films landmarks within the industry, but they also help illustrate the challenges, conflicts and emotions that unite us as human beings. (1.5 credits)

**FL202 Acting for the Camera III**

With a focus on developing an advanced understanding of on-camera acting techniques, this course explores complex camera shots, equipment, character work and professional best practices involved with acting for the camera. (2.0 credits)

**FL240 Reel Projects**

Acting students are led further into the on-camera process with a film production experience. Scenes are scripted then produced, with students serving as crew and actors for each other’s films. Projects are edited during the semester and each actor is featured in at least one scene. (3.0 credits)

**FL260 Shoot for the Edit**

Students build on all previous semesters of on-camera classes, with specific focus on application of techniques as applied to the demands of a final film edit. Film structure, the editing process and elevated film acting techniques are explored to achieve characters that align with a director’s process, that can be successfully cut by an editor and that live effectively on camera. (2.0 credits)

**FL280 Film Studies: Great Performances**

In studying some of the great scenes and films in motion picture history (with a focus on films made after World War II) students expand their awareness of the influence of the entertainment industry on American culture. Through class discussions, lectures, weekly reports and screening of films, documentaries and interviews with some of the great actors of the silver screen, students are offered an in-depth exploration of what it takes to create fully realized, believable characters for the screen. (1.5 credits)

**FL380 Film Studies: The Art of the Motion Picture**

Students focus on motion pictures as an art form, gaining familiarity with the language and modern trends of the industry. We look at films from the inception of the craft through the past decade. Class discussions, lectures, weekly reports and screening of feature films, documentaries and interviews guide students through an exploration of various aspects of the art of filmmaking, a craft that continues to evolve since its beginnings over 100 years ago. (1.5 credits)

**FL407 Character in Film**

Using tools of character development, students create an original character for the screen. The process begins with a blank page and culminates in the self-production of a one- to two-page short form narrative film. From script to storyboards, location to lighting, camera to final cut, the focus is on translating authentic characters and truthful acting to the frame. The course includes foundational filmmaking studies and techniques that support the core objectives of the class, as students strive to create quality characters for the screen. (3.0 credits)

**FL415 The Reel Actor**

Final-semester BFA acting students are empowered with essential skills and career-launching tools designed for professional self-marketing and promotion. Students are guided in the creation and preparation of sample performance work (monologues and scenes) as produced specifically for this course. Performance monologues and scenes are prepared and filmed on location on the AMDA campus. The film team provided by AMDA includes director, director of photography, sound, gaffer and other film production support staff. Upon completion of shooting, instructors guide students in the use of basic editing tools and web hosting platforms. The course culminates with each student having a digital sample of their work that is ready to use for industry promotion. (3.0 credits)

**FL417 Media for the Actor**

What are the most common industry demands and expectations for actors and their ability to work with digital media? Media for the Actor explores essential techniques for pulling footage, uploading clips and auditions and basic editing. Throughout the course, students create and upload self-taped auditions. They learn the fundamentals of iMovie editing software and generate content such as a mock audition reel and cell phone short films. Finally, students create a scene for use in an educational reel, which prepares them for creating professional performance reels once they enter the industry and start acquiring professional content. Students also serve as cast and crew for each scene shot in class. (2.0 credits)

**FL418 Media for the Musical Theatre Performer**

Students investigate the criteria and techniques in digital media used to promote and market a professional musical theatre performer. Emphasis is placed on the selection of audition footage, processing and uploading the footage onto the appropriate medium and basic editing applications. Footage recorded in this course can be used in an educational reel, which helps prepare students for creating professional performance reels

once they enter the industry and start acquiring professional content. Topics and activities include generating content (such as an audition reel), processing mock auditions taped in class, self-taping, iMovie editing fundamentals and final product review and distribution. Students also serve as cast and crew for each scene shot in class. (2.0 credits)

■ **Voice Production and Speech**

**VP140 Voice Production and Speech I: Foundations**

The components of the voice are defined, and practical exercises are used with the goal of developing healthy, natural and career-sustaining vocal technique. Among the aspects covered are relaxation, breath, production of tone, range of voice and clarity of speech. (2.0 credits)

**VP141 Voice Production and Speech II: Techniques**

Speech challenges for standard American pronunciation are introduced. Work on breath, placement, volume and production of tone continues from Voice Production and Speech I. Students also strive to master rib reserve breathing and learn to identify the rhetorical tools most effective for an actor's vocal variation. (1.5 credits)

**VP243 Voice Production and Speech III: Advanced Techniques**

Students refine the skills gained in Voice Production and Speech I and II. Students perform a contemporary monologue in General American Pronunciation (GAP) with healthy, supported vocal choices. The students also perform a classical monologue in Standard American Pronunciation (SAP) with the appropriate theatrical style. Students begin study of International Phonetic Alphabet (IPA) and transcription skills. (1.5 credits)

**VP300 Voice Production and Speech: Dialects-IPA/Introduction to Dialects**

Students receive an introduction to learning dialects for use in creating believable characterizations in performance. Received Pronunciation, Cockney, Multicultural London English (MUCLE), a US dialect, the International Phonetic Alphabet (IPA) and advanced Standard American Pronunciation (SAP) are the focal points for coursework. Dialect emphasis is determined by the instructor based on their assessment of each student's skill set and aptitude for dialects. (1.5 credits)

**VP400 Voice Production and Speech: Dialects-French/Spanish**

Dialect and accent work that is most useful for the working actor is explored. Emphasis is placed on French and Spanish dialects along with a basic International Phonetic Alphabet (IPA)

review as necessary for the class. Students aim to perfect two dialects or accents from primary or secondary source materials. Students continue to broaden and strengthen critical listening skills, articulatory awareness and transcription abilities fostered in the Introduction to Dialects class. Additionally, students work in groups to teach and share their research discoveries with the class. (1.5 credits)

**VP402 Voice Production and Speech: Dialects-German/Irish**

Dialect and accent work that is most useful for the working actor is explored. Emphasis is placed on German and Irish dialects along with a basic International Phonetic Alphabet (IPA) review as necessary for the class. Students aim to perfect two dialects or accents from primary or secondary source materials. Students continue to broaden and strengthen critical listening skills, articulatory awareness and transcription abilities fostered in the Introduction to Dialects class. Additionally, students work in groups to teach and share their research discoveries with the class. (1.5 credits)

**VP404 Voice Production and Speech: Dialects-Scottish/Russian**

Dialect and accent work that is most useful for the working actor is explored. Emphasis is placed on Scottish and Russian dialects along with a basic International Phonetic Alphabet (IPA) review as necessary for the class. Students aim to perfect two dialects or accents from primary or secondary source materials. Students continue to broaden and strengthen critical listening skills, articulatory awareness and transcription abilities fostered in the Introduction to Dialects class. Additionally, students work in groups to teach and share their research discoveries with the class. (1.5 credits)

**VP406 Voice Production and Speech: Dialects-French/Irish**

Dialect and accent work that is most useful for the working actor is explored. Emphasis is placed on French and Irish dialects along with a basic International Phonetic Alphabet (IPA) review as necessary for the class. Students aim to perfect two dialects or accents from primary or secondary source materials. Students continue to broaden and strengthen critical listening skills, articulatory awareness and transcription abilities fostered in the Introduction to Dialects class. Additionally, students work in groups to teach and share their research discoveries with the class. (1.5 credits)

**VP408 Voice Production and Speech: Dialects-Russian/Italian**

Dialect and accent work that is most useful for the working actor is explored. Emphasis is placed on Russian and Italian dialects

along with a basic International Phonetic Alphabet (IPA) review as necessary for the class. Students aim to perfect two dialects or accents from primary or secondary source materials. Students continue to broaden and strengthen critical listening skills, articulatory awareness and transcription abilities fostered in the Introduction to Dialects class. Additionally, students work in groups to teach and share their research discoveries with the class. (1.5 credits)

**VP410 Voice Production and Speech: Dialects-German/South African**

Dialect and accent work that is most useful for the working actor is explored. Emphasis is placed on German and South African dialects along with a basic International Phonetic Alphabet (IPA) review as necessary for the class. Students aim to perfect two dialects or accents from primary or secondary source materials. Students continue to broaden and strengthen critical listening skills, articulatory awareness and transcription abilities fostered in the Introduction to Dialects class. Additionally, students work in groups to teach and share their research discoveries with the class. (1.5 credits)

■ **Improvisation**

**AC122 Improvisation I: Foundations**

Designed to enhance range, imagination and physical choices, this class helps 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. (1.5 credits)

**AC123 Improvisation II: Techniques**

Improvisational skills are further developed with emphasis on kinesthetic and sensory awareness. Advanced exercises in concentration, problem-solving, moment-to-moment interaction and spontaneity are highlighted. Special emphasis is placed on character development. Students portray a myriad of well-rounded characters, exploring strong story lines. (1.5 credits)

**AC202 Improvisation: Introduction to Long Form**

This course introduces students to a range of long-form improvisation games, exercises and techniques. Students explore two-person scenes, three-person scenes, group scenes, nonverbal scenes, monologues, organic scenes, game scenes and openings, as well as long-form improvisation mechanics such as walk-ons, tag-outs, edits and use of themes. Students are taught to create honest relationships on stage within a visceral environment

and to actively listen and support the needs of the ensemble within a long-form improvisation set. (1.5 credits)

**AC234 Improvisation for the Camera**

The student's ability to observe, be observed, concentrate, imagine, contribute and continue to establish foundations to achieve 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. This course focuses on two aspects of improvisation in the industry: ADR (automated or additional dialogue replacement, aka looping) and marketing through improvisation. (1.5 credits)

**AC300 Advanced Improvisation: Genres**

In genre improvisation, actors identify traits within certain artistic genres and apply those traits to improvise scenes and stories. Traits may be atmosphere, style of acting, types of characters or types of things that happen. Some of the genres that may be explored are Shakespeare, Tennessee Williams, musicals, film (sci-fi, noir, western, gangster, etc.), fairy tales and more. A mixture of short and long-form improvisation may be used. (1.5 credits)

**AC301 Advanced Improvisation: The Slam Experience**

Building on previously learned improvisation techniques, a variety of games are explored and ultimately selected for use in constructing an improv slam. Students are challenged to solidify their improvisation techniques in order to entertain an audience that will provide ideas and suggestions within the performance. (1.5 credits)

**AC302 Advanced Improvisation: Long-Form Performance Technique**

Building on previous improvisation foundation training, this course explores a variety of approaches and techniques used to create a long-form improvisation performance. (1.5 credits)

■ **Stage Combat**

**SC100 Stage Combat I: Unarmed**

Students are introduced to the concentrated study of basic and advanced unarmed stage combat techniques. The focus of study helps develop the actor's awareness of body, movement, partnering and safety. The course culminates in the creation and execution of a choreographed unarmed fight scene. (1.5 credits)

**SC180 Stage Combat II: Rapier and Dagger**

Students are introduced to the art of rapier and dagger through the mechanics and techniques of footwork, choreography and the history and development of the Western European rapier. Students develop concentration and focus required to execute a dramatic moment of illusionary violence using armed combat techniques. (1.5 credits)

**SC230 Combat for the Camera**

Students explore how to modify and expand on advanced unarmed stage combat techniques to create effective combat action for the camera. (1.5 credits)

**SC280 Stage Combat III: Broadsword**

Through the study and use of the broadsword, students develop advanced stage combat techniques. Application of all previously studied principles of stage combat are applied to choreographed fights incorporating scenes from dramatic literature. (1.5 credits)

**SC318 Advanced Stage Combat: Combat for the Camera**

Students explore how to modify and expand on advanced stage combat techniques to create effective combat action for the camera. Unarmed techniques are the primary focus, but coursework may also expand to include fighting with knives and found objects. Note: This course does not provide students with any content on digital media; emphasis is on process as opposed to product. (1.5 credits)

**SC320 Advanced Stage Combat: Sword and Shield, Smallsword**

This dynamic expansion of stage combat repertoire focuses on the use of sword and shield and smallsword. This weaponry is unique to the theatrical combat demands associated with a variety of historical periods. With sword and shield, students learn the skills necessary for fighting with two weapons simultaneously – one in each hand. With smallsword, students focus on point work and wrist work techniques such as deceptions and envelopments. Both styles lead to the application of choreography often used in Shakespeare and Renaissance-style plays and movies. (1.5 credits)

**SC377 Advanced Stage Combat: Skills Proficiency Test Unarmed**

Students develop advanced unarmed techniques as laid out by the Society of American Fight Directors (SAFD). Applying all previously studied principles of stage combat, students execute choreographed fights incorporating scenes from literature, culminating in an adjudicated performance for a fight master from SAFD. Students'

final performance may result in SAFD certification within the demonstrated discipline or weapon. (1.5 credits)

**SC379 Advanced Stage Combat: SPT Rapier and Dagger**

Students develop advanced rapier and dagger techniques as laid out by the Society of American Fight Directors (SAFD). Applying all previously studied principles of stage combat, students execute choreographed fights incorporating scenes from literature, culminating in an adjudicated performance for a fight master from the SAFD. Students' final performance may result in SAFD certification within the demonstrated discipline or weapon. (1.5 credits)

**SC380 Advanced Stage Combat: Battles**

Students review the study of basic and advanced unarmed stage combat techniques, learn multiple attacker scenarios and unified movement. Actors develop the skills necessary for safely executing believable fight sequences with multiple combatants. (1.5 credits)

**SC381 Advanced Stage Combat: Skills Proficiency Test**

A variety of specialty and advanced combat training experiences is 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. (1.5 credits)

**SC382 Advanced Stage Combat: Environmental**

Students receive advanced conditioning and training in theatrical combat skills, which may include advanced unarmed martial arts techniques, found objects, breakaways, low falls and tumbling and blood effects. The course leads toward a final presentation in environment-specific areas. (1.5 credits)

**SC384 Advanced Stage Combat: Fight Choreography and Direction**

Students explore the responsibilities associated with fight choreography and direction. Employing all previously learned combat techniques and story analysis, students create informed, originally choreographed fight sequences. (1.5 credits)

**SC386 Advanced Stage Combat: Styles**

Using advanced unarmed stage combat techniques, students perform styles related to Eastern martial arts, classic American westerns and modern paramilitary. These styles then also lead to fighting with found objects and knife fighting. (1.5 credits)

**SC387 Advanced Stage Combat: Weaponry**

Staff/spear, found objects (such as household items not typically thought of as weapons) and swashbuckling single sword are the weapons explored in this challenging stage combat course. Through a variety of techniques, exercises and choreography, students heighten their existing stage combat skills and expand their combat repertoire. (1.5 credits)

■ **Acting for Camera**

**AC334 Reality TV: Structure & Styles**

Students explore the creation and recording of an original 7-episode reality television show through development and structured improvisation. Reality genres introduced and studied can include Documentary, Legal, Competition, Lifestyle, Travel, Transformation/Self-Improvement and Social Experiment. Improvisational techniques are fused with problem solving, networking, collaboration, conflict management, team building, and the sharing of or denial of resources in order to achieve a particular goal or need. Through this process actors become more comfortable and capable of acclimating to a variety of Reality productions and environments. (1.0 credit)

**FL251 Streaming, the New Golden Era of Film & TV**

A survey of the entertainment industry's evolution leading to Streaming as a dominant platform for film and TV performances. The course examines platforms such as Netflix, Hulu, YouTube, and countless others that have become fierce competitors to more traditional movie studios while also creating a lasting shift in how films and TV shows are green lit, made, produced, aired, consumed and marketed. Students will be shown movie scenes, television scenes, and artist interviews as a springboard for brief written responses and in-depth classroom discussions. (1.0 credit)

**CM210 Characters: from Page to Screen**

Characters: from Page to Screen guides students in the mechanics of developing and performing a complex film or television role. Students also examine diverse approaches of established actors in developing a role. Incorporating established research and performance techniques throughout the course, students explore two different challenging roles from film or television to research, develop and film. Each role explored will result in various scenes being shot from that character's film or TV show and viewed by the class as part of the course culmination. (3.5 credits)

**CM226 Wardrobe, Makeup and Hair for Film and TV**

This course explores various makeup styles and methods of application with an emphasis on Film and TV. Students will learn about proper onset etiquette, skin care, dressing the body, hair and wig preparation, and various other Film and TV related topics. (1.0 credit)

**CM251 Introduction to Editing and Media**

Adobe Premiere Pro is the industry standard for video editors, and this course introduces students to the tools and techniques of editing film and video using Premiere Pro. By the end of the course, students will develop basic technical skills, as well as develop their editing eye through extensive lab and practical work. Students explore both the theory & practice of various editing styles and gain an informed understanding of how stories are constructed in the editing room. This course emphasizes the craft of editing: assembling sequences of images and sounds to create finished programs including transitions, titles, and effects. (1.5 credits)

**CM314 Screenwriting IV: Short Films**

This workshop class is the final course in the BFA Acting for Camera program's screenwriting arc of courses. Through the reading and critiquing of weekly assignments, students develop ideas into cinematic Short Film structures. Students are encouraged to bring their visual and aural senses to the writing process, and produce characters based on situations of conflict. The class will culminate in the creation of up to 2 short film scripts. This course provides exceptional preparation and skills that will serve students well in CM420 Creating Short Films. (2.0 credits)

**CM320 Advanced Filmmaking and Production**

Advanced Filmmaking and Production puts everything into action with each student completing a 3-5 minute scene serving as the Director of Photography. Students will start with a 3-5 page script written by a classmate and go through the preproduction process: script breakdown, shot list, storyboard, lookbook, and floor plan. Each step of the process will feature master classes and workshops on lighting, shooting strategy, dynamic blocking, and camera movement. Each scene will be shot in class or at a Campus location approved and secured by AMDA; students are assigned to act, direct, and crew for one another. Crew positions will include sound mixer, gaffer, camera assistant, art director, etc. Students will then complete the post-production process on the scenes they shot. Students will collaborate and execute each step of the filmmaking process. (3.0 credits)

**CM324 Script Analysis for Film and TV**  
Script Analysis for Film and TV guides students in the understanding of story structure and dramatic principles. Through in-depth analysis of a screenplay's plot, characters, dialogue, images, and theme, students are tasked with making specific and informed choices as an actor, director, and/or writer. Students will view This course includes the viewing of successful films, analyzing their scripts, and breaking down the choices made from script to screen. Script readings will be required in between class sessions as preparation for in-class screenings and discussions. (2.0 credits)

**CM330 Mock Auditions for Film, TV, and Stage**  
Actors gain practical understanding of the professional expectations and necessary skills required for on-camera auditions. Using a variety of texts, students will participate in a series of simulated audition, callback and/or cold reading experiences. Visiting guests may be included as additional sources of feedback for students. (2.0 credits)

**CM342 Acting for TV: Procedural Dramas**  
An in depth study of the techniques necessary to effectively portray characters featured in this genre of television. The process includes working on Police, Medical and Legal dramas and managing the effective tools to perform multi-dimensional and believable characters. This task can pose unique challenges when faced with prototypical roles that are contemporary to the young actor such as: rookie cop, medical student/intern, law student, patient, witness, suspect, etc. Each genre focuses on one script for the exploratory process. (2.0 credits)

**CM347 Performance Techniques for Interviewers, Hosts and Spokespeople**  
Unique performance genres require unique skill sets. Interviewers/interviewees, hosts, and spokespeople are performers who must project their authentic selves to an audience. Without the added layer of a character, students learn techniques for speaking genuinely as themselves while tasked with asking/answering interview questions, presenting products, or announcing and introducing other people/segments – all while simultaneously engaging their audience. (2.0 credits)

**CM412 Industry and Networking: Business Essentials**  
Offering practical business perspectives on meeting, contacting, and accessing industry professionals, students explore essential tools and topics for navigating a professional Film, TV and Theatrical career. Topics include industry standard headshots and résumés, talent unions, agents, casting directors, finance management, industry trends and creating

an online presence. Additionally, this course emphasizes professional ethics and responsibilities. (1.5 credits)

**CM415 Sample Performance Reels**  
Students are empowered with essential skills and career-launching tools designed for professional self-marketing and promotion. Students are guided in the creation and preparation of sample performance work (monologues and scenes) as produced specifically for this course. Performance monologues and scenes are prepared and filmed on location on the AMDA campus. The film team provided by AMDA includes director, director of photography, sound, gaffer and other film production support staff. Upon completion of shooting, instructors guide students in the use of basic editing tools and web hosting platforms. The course culminates with each student having a digital sample of their work that is ready to use for industry promotion. (3.0 credits)

**CM420 Creating Short Films**  
Students partner together to write an original narrative short film 3-5 pages in length (per instructor discretion, writing open scenes with sparse dialog and few given circumstances may also be an option). Actors are guided through the writing process to assure their characters' can be portrayed with full, rich, inner-lives and that the films can meet realistic production guidelines in terms of structure, locations, action, etc. Films are then produced, with students serving as crew and actors for each other's films. Projects are edited in the subsequent semester and all finished product films will be considered for inclusion (in part or in whole) in CM430 Capstone Production. (4.0 credits)

**CM430 BFA CAM Capstone Production**  
Students in their final semester work collaboratively within the creation of a unique performance project. Students experience an entire production process, including auditioning, casting, rehearsals, technical and dress rehearsals, and performances open to public viewing. Acting for Camera program Capstone productions contain a combination of filmed and live performance work. (4.0 credits)

## Music Theatre

### ■ Musical Theatre

**MT122 Introduction to Singing Techniques**  
This introduction to the technique of singing is geared to the nonmajor. Building on solo vocal performance and applying healthy vocal techniques, students explore their natural singing voice and find their vocal identity.

Concepts and skills introduced in the class include the basic techniques in vocal production: body alignment, vocal onset, breathing and resonance. (0.5 credits)

**MT130 Musical Theatre I: Techniques**  
Students work in-depth on solos chosen by the instructor (from the contemporary musical theatre canon) to help build a thorough approach to working on a song to reach the highest level of performance possible. The tools acquired help students create more alive, immediate, active, honest, clear and original musical theatre performances. (3.5 credits)

**MT134 Musical Theatre II: Styles**  
Building on the performance skills acquired in their first semester, students explore various performance styles of musical theatre from 1875 to 1980, including Gilbert and Sullivan, vaudeville, operetta, revues, the Princess Musicals, the Jazz Age, Tin Pan Alley, plot-driven musicals like Show Boat, and the Rodgers and Hammerstein masterpieces. (3.5 credits)

**MT141 Iconic Music Theatre History**  
Students explore more than 25 iconic performers spanning the history of the American musical, covering four major iconic types of musical theatre performers – ingenues, leading men, leading ladies and powerhouses. Students also research and discuss current events and trends in the American musical theatre. (1.0 credit)

**MT222 Singing Techniques I**  
Geared to students in the acting and dance theatre programs, this course is an introduction to singing technique. Building on solo vocal performance and applying healthy vocal techniques, students explore their natural singing voice and find their vocal identity. Concepts and skills introduced in the class include the basic techniques in vocal production: body alignment, vocal onset, breathing and resonance. (1.0 credit)

**MT233 Musical Theatre III: Scenes**  
Building on the foundation of Musical Theatre II, students move from solo performance to scenes with duets, trios and small group numbers. Acting tools are explored, and harmony work is introduced for the first time in the class setting. (3.5 credits)

**MT240 Musical Theatre: Audition Preparation**  
Students learn how to maximize their talents in various professional audition settings, including how to choose the correct repertoire, control the room and present their material. Topics may include appropriate attire for auditions, creating professional headshots and résumés, navigating protocols for dance calls and reading copy. (3.0 credits)

**MT244 Musical Theatre: Auditions**

In this intensive, six-week course designed specifically for the final semester of the AOS Degree in Musical Theatre Program, students learn how to maximize their talents in a professional audition setting, including how to choose the correct material, make appropriate audition cuts during the preparation process and own the audition room. The class culminates in a mock audition for an invited panel of musical theatre professionals. (1.0 credit)

**MT245 Industry and Networking: Music Media**

Students in their final semester are guided in the creation and preparation of media content for use in professional self-marketing and job-seeking efforts. Content centers on a variety of media clips that promote music theatre on film, including "slates," and additional content for use when creating a professional online presence. Industry guests provide insight into current audition trends and expectations. (2.0 credits)

**MT264 AOS MT Capstone Performance**

Students in their final semester work collaboratively within the creation of a unique performance project. Students experience an entire production process, including auditioning, casting, rehearsals, technical and dress rehearsals through to performances open to public viewing. (5.0 credits)

**MT307 Musical Theatre Auditions: Mastering the Callback**

Students learn to collaborate with a director, musical director and choreographer during the professional musical theatre audition callback setting. Song and dance are integrated as musicianship, sightsinging and harmonization skills are advanced. Students learn to quickly break down audition sides from the musical theatre repertoire, including a dream role audition project. (2.0 credits)

**MT309 Commercial Music: Fundamentals of Performance**

The roots of commercial mainstream music are introduced. Contemporary hit radio music genres and musical improvisation are explored. Students identify and develop distinctive commercial music performance styles in a solo remake project while advancing the understanding and comprehension of performance practice in the field of commercial music. (2.0 credits)

**MT318 Career Preparation: Music Theatre**

Gain an understanding of planning and tracking personal finance for the performing artist. Students learn how to plan for professional necessities such as headshots and résumés, membership fees and dues (unions, casting websites, actor web hosting sites) and commission fees

(agents, managers) in addition to essential daily living expenses. Students are required to obtain professional headshots by the conclusion of the course. (1.0 credit)

**MT327 Musical Theatre Styles: Creating A New Musical Character**

Students examine music performance practices that exist outside of traditionally produced book musicals, focusing on a nonfiction character research project based on a singing icon. The character research project additionally examines written components and music collaboration as required elements of building a one-person show. The course culminates with an introduction to recording sessions for finals, where students record a 60-second promo cut of a song as a promotional tool for the research project. (3.0 credits)

**MT329 Commercial Music: Performance Techniques**

Students learn techniques for commercial music performance. Music arrangement and musical collaboration are explored with an emphasis on stylized arrangements and distinctive, inspired vocal performance. Students explore solo material, practice pitching as a music group act and perform a tribute to music industry icons. The course culminates with an introduction to recording sessions for finals, where students record a 60-second promo cut of one of the songs explored as a promotional tool for their commercial music act. (3.0 credits)

**MT338 Ensemble Singing for the Actor**

Students gain the performance skills necessary to properly prepare songs for an effective musical theatre ensemble performance. Some of the skills explored are singing harmony, movement and building a character within the ensemble. (1.5 credits)

**MT404 Industry and Networking: Music Business Essentials**

Practical business perspectives of music-related performing arts industries are provided. Essential tools and topics for navigating a professional career in music and musical theatre are explored in a context of meeting, contacting and accessing industry professionals. Topics include industry standard headshots and résumés for musical theatre and theatrical (film and television) auditions, promo shots for the music industry, talent unions, agents, managers, casting directors, A&R representatives, vocal contractors, recording deals, songwriting/publishing deals, streaming and self-publishing music recordings on digital platforms, finance management, current industry trends, and media as used for an online presence. Additionally, emphasis is placed on professional ethics and responsibilities. The who-what-where-how

of audition trends and expectations are explored and put to practical use through industry guest visits. (1.5 credits)

**MT406 Industry and Networking: Music Media**

Students are empowered in their final semester with essential skills and career-launching tools designed for professional self-marketing and promotion. Students are guided in the creation and preparation of music media content for use in promotional and job-seeking efforts. Content centers on a variety of live music sessions and/or audition-like presentations that may then be edited or blended with additional content for use when creating a professional online presence. Coursework expands to include application of skills related to the professional audition and promotional process. (2.0 credits)

**MT410 Commercial Music Repertoire: Collaborative Songwriting**

Songwriting partnerships and groups are formed, using collaboration to create new song lyrics and melodies. The course explores traditional and nontraditional song structure, songwriting to premade beats and samples, creating new music fusion and writing hooks. (1.0 credit)

**MT412 Musical Theatre Auditions: Essential Repertoire**

Students explore the preparation and enhancement of essential categories in the audition portfolio to meet professional standards, develop presentation skills and improve job-seeking techniques. The portfolio is designed to showcase work in various cuts, including 8 bar, 16 bar, 32 bar and short song in all genres of musical theatre. Closely supervised students learn to evaluate and prepare creative elements to be included in their audition portfolio. (1.0 credit)

**MT413 Musical Theatre Auditions: Mock Panel**

Students explore the preparation and execution of the musical theatre audition repertoire, including meeting professional standards, developing musical presentation skills and improving job-seeking techniques. All genres of musical theatre are covered. Students are closely supervised throughout the course and learn to evaluate, prepare and adjust creative elements when demonstrating for and working with an audition panel. The course culminates in presentations before multiple panels of faculty and industry professionals. (1.0 credit)

**MT414 Musical Theatre Auditions: Specialty Categories**

Students focus on integrating song and dance through multiple mock auditions for ensemble to meet professional standards, develop musical presentation

skills and improve job-seeking techniques. Students learn musical theatre audition repertoire combinations and are expected to learn music, harmonies and staging in short turnaround. (1.0 credit)

**MT416 Commercial Music: Session Singing**

Students learn industry expectations, best practices and techniques for working as a session singer in recording studios. Multiple commercial music genres are explored as students navigate how to work with a vocal producer. (1.0 credit)

**MT417 Musical Theatre Company: Repertory Roles**

Students explore, identify, understand and audition for dream roles appropriate to their essence. They spend the semester deeply exploring one character, from their backstory through their final scene. Students additionally are introduced to industry production elements such as table work, blocking for a fully staged presentation, crafting promotional excerpts of performance work based on time constraints, a costume parade and tech rehearsal. The class becomes a repertory company with each student performing their own songs and scenes as well as those of their classmates, culminating in a public class presentation. (3.0 credits)

**MT418 Commercial Music: Home Studio Production for Vocalists**

Students learn the foundational elements of self-engineered home studio recording for vocalists. An overview of essential hardware and software is provided, with guidance in recording lead vocals, overdubs, stacking background vocals and mixing. The import of audio samples and tracks and smart virtual instruments for accompaniment are also explored. The course culminates with students engineering a final mix of their own home-studio vocal recording. (1.0 credit)

**MT419 Commercial Music Project**

Students explore, identify, understand and create commercial music song arrangements appropriate to their essence as unique commercial music artists. They focus on two solo pieces, one roots piece, one contemporary piece and multiple collaborations. Students additionally are introduced to music industry elements, such as standard microphone technique, performance prep for a record label pitch and blocking for a fully staged presentation. The class becomes a vocal ensemble with each student performing their own songs as well as providing background vocals and musical support for their classmates, culminating in a public class presentation. (3.0 credits)

**MT430 BFA MT Capstone Production**

Students in their final semester work collaboratively within the creation of a unique performance project. Students experience an entire production process, including auditioning, casting, rehearsals, technical and dress rehearsals, and performances open to public viewing. (5.0 credits)

**MT437-443 BFA Music Theatre Production**

All BFA students, regardless of semester level or registered program, can audition, get cast, rehearse and perform in a fully produced musical. Students who are cast ultimately perform sustained characters within the arc of a fully realized musical production as directed, choreographed and musical directed by industry professionals (AMDA ongoing teaching artists or visiting guest artists). Scenic, costume and lighting designs are created to help establish and fortify the visual world in which the production's characters exist. (0.5 - 3.0 credits)

■ **Movement for Music Theatre**

**MTB111 Ballet for Music Theatre**

This highly technical form of dance serves as the foundation for all dance studies. AMDA's Ballet courses introduce and expand on the principles, techniques and vocabulary of classical Ballet with an emphasis on stylistic nuance, musicality and artistry. Focus is placed on the universal principles of Ballet and how those principles can be applied to other forms of dance. Instruction is delivered using a traditional Ballet class format (barre, center, adagio, turns, petite allegro, grand allegro, etc.). Extended movement combinations are applied to provide opportunities for the integration of technique and performance skills. Students are divided into various levels based on skill. (1.0 credit)

**MTJ111 Jazz for Music Theatre**

Emphasizing syncopation, isolation and movement clarity, this course introduces and expands on the principles, techniques and vocabulary of Jazz dance with an emphasis on technical refinement, musicality and artistry. Instruction is delivered using a traditional dance class format (warm-up, center, across the floor, etc.). Extended movement combinations are applied to provide the opportunity for integration of technique and performance. Students are divided into various levels based on skill. (1.0 credit)

**MTT111 Tap for Music Theatre**

Students explore the rhythms and steps essential to the art form of Tap dancing. A variety of theatrical Tap dance styles is explored. Emphasis is placed on precision,

rhythmic patterns, musicality and stylistic interpretations. Students are divided into various levels based on skill. (1.0 credit)

**MTD150 Dance and Movement for the Performing Artist I**

Through the art of dance and movement, students learn professionalism. Emphasis is placed on the development of professional attitudes as well as taking and responding to direction. The weekly technique classes consist of a series of exercises that condition the body for strength, flexibility, endurance and coordination. Ballroom and folk dance forms are introduced. Students explore the development of professional attitudes, physical awareness, flexibility and precision related to movement for the stage. Effective spatial relationships, posture, rhythmic accuracy and performance energy are emphasized. (1.0 credit)

**MTD170 Dance and Movement for the Performing Artist II**

Serving as a continuation of the training achieved in Dance and Movement for the Performing Artist I, this course places increased attention on professional rehearsal and performance ethics. Complex movement patterns, partnering and text work are introduced. The influence of physical nuance on character development is explored. Particular attention is focused on musical phrasing and dynamics as well as continued work on posture, body alignment and effective stillness. (1.0 credit)

■ **Music**

**MU141 Piano Fundamentals**

Students learn the fundamentals of music theory, including pitch and rhythm symbols, meter and time signatures, notation and scales. All elements of music theory have a practical application to the keyboard. Students are placed in levels according to their previous music training. (1.0 credit)

**MU143 Piano Techniques**

Students continue learning advanced-beginner music theory, including pitch and rhythm symbols, meter and time signatures, notation and scales, chords and execution of complex rhythms. All elements of music theory have a practical application to the keyboard. Students are placed in levels according to their previous music training. Students continue building their fundamental understanding of music theory through practical application of basic piano. Chording, accompaniment and standard pop and blues progressions are explored. Pop songs are presented in performance, preferably with the students accompanying their own singing. Free choice repertoire is explored and sight-reading of familiar melodies improve ear training and

coordination at the keyboard. The goal is to complete the text material of Alfred's Basic Piano Library: Level Two. (1.0 credit)

**MU144 Sight Singing Fundamentals**

Students develop their aural skills and foundational knowledge of musicianship to directly apply to sight singing. Interval and rhythm recognition are the initial focus, with an introduction to the movable do solfège and numerical sight singing methods. Melodic and rhythmic dictation are also explored. (1.0 credit)

**MU145 Songwriting: Piano Based**

Students learn the fundamental concepts of music theory and lyric organization associated with song form, as related to piano-based songwriting. Traditional and unconventional chord progressions, music hooks and music themes within standard sections of song structure are introduced and developed. Students learn to create charts for their songs, which include chord symbols, music road maps, lyrics with basic rhythms and notation of pertinent melody lines. Basic music production techniques, including using loops, recording audio and using MIDI technology, are taught using GarageBand. Students perform their songs in class and offer constructive comments on each other's performances. (1.0 credit)

**MU148 Sight Singing Techniques**

To better analyze music, students improve aural skills, including rhythm and meter, sight singing, intervals, melody and harmony recognition, harmonic structures, and melodic and rhythmic dictation. Emphasis is also placed on the fusion and transfer of these skills toward total musicianship. (1.0 credit)

**MU150 Introduction to Guitar**

Students are introduced to the fundamentals of guitar playing. Topics include fingerboard knowledge, basic techniques, chords, strumming, reading music (standard notation/tablature) and basic concepts in music theory. Students are provided music to listen to that exposes them to the many different styles written for this instrument. (Guitars are provided during class and are available for students during scheduled weekly guitar lab sessions.) (1.0 credit)

**MU151 Guitar Fundamentals**

The fundamental elements of acoustic guitar playing are introduced in this course. Students explore the various components located within the structure of the instrument and exercise standard music theory practices associated with beginning-level guitar playing. Throughout the semester, students learn to identify notes within the fretboard and to play and read chord tablature. (Guitars are

provided during class time and are also available for student practice during weekly scheduled guitar lab sessions.) (1.0 credit)

**MU200 Piano Improvisation Techniques**

This piano improvisation course explores creative, inspired musical embellishment and personal interpretation, with varying degrees of pianistic textural looseness and flexibility. Chord progression improvisations, melodic variations, arpeggiated accompaniment and rubato fills are also introduced as essential tools for the improvising pianist. (1.0 credits)

**MU231 Small Vocal Ensemble: Barbershop, Doo-Wop, Motown**

Students examine small-ensemble vocal repertoire, ranging from the traditional barbershop harmonies to the early mainstream sounds of doo-wop and Motown. In addition to the exploration of vocal styles, this course further develops basic musicianship skills for the professional vocalist, including sight singing, retention of harmony and aural dictation. (1.0 credit)

**MU233 Small Vocal Ensemble: Madrigals and Contemporary Vocal Bands**

In small groups (averaging eight or less per group), students examine small-ensemble vocal repertoire, ranging from the historical (madrigals of the Renaissance period) to mainstream contemporary pop. In addition to the exploration of vocal styles, this course further develops basic musicianship skills for the professional vocalist, including sight singing and retention of harmony. (1.0 credit)

**MU235 Small Vocal Ensemble: Historical and Contemporary Repertoire Styles**

In small groups (averaging eight or fewer per group), students examine small-ensemble vocal repertoire, ranging from the historical polyphonic to mainstream contemporary pop vocal groups. In addition to the exploration of vocal styles, this course further develops basic musicianship skills for the professional vocalist, including sight singing and retention of harmony. (1.0 credit)

**MU237 Large Vocal Ensemble: Broadway Music**

Students examine large-ensemble vocal repertoire from the canon of Broadway musicals. A variety of styles are explored, including historical (classic/traditional musical theatre and/or pastiche) and contemporary (contemporary musical theatre and pop-influenced musical theatre). In addition to the exploration of vocal styles, this course further develops basic musicianship skills for the professional vocalist, including sight singing, retention of harmony, vocal blending and musical shaping. (1.0 credit)

**MU241 Piano Intermediate**

The continued development of musicianship, chord theory and piano improvisation with an additional focus on the art of accompaniment are the topics of this course. Each week, students explore the unique performance relationship between vocalists and accompanists. Class members provide accompaniment for each other, improvising simple chord progressions and reading off lead sheets. (1.0 credit)

**MU243 Large Vocal Ensemble: Opera, Operetta, Legit Musicals**

As a large ensemble, students examine large-ensemble vocal repertoire from the canon of operas, operettas and legit musicals that require classical voice singing styles. Historical and contemporary musical compositions are explored. This course advances mindful singing practices when performing classical voice repertoire while further developing essential musicianship skills for the professional vocalist. (1.0 credit)

**MU245 Intermediate Collaborative Piano**

Following a project-based curriculum, students develop collaborative piano skills, focusing on improvisation and piano technique for intermediate-level pianists. (1.0 credit)

**MU260 Songwriting: Virtual Instrument and Beat Machine**

Students learn the fundamental concepts of music theory and lyric organization associated with song form, as related to virtual instrument and beat machine-based songwriting. Basic music production techniques are taught using GarageBand, including using loops, recording audio and using MIDI technology as well as programming beats on a drum machine. Students write and perform tracks that they create and learn how to make demos of their songs. Production and arranging techniques are explored on digital audio workstations like Logic and Ableton Live. (1.0 credit)

**MU400 Small Vocal Ensemble: Contemporary A Cappella**

Students participate in a rotation of multiple small vocal ensemble groupings, focusing repertoire on contemporary a cappella arrangements. Existing and original vocal arrangements are explored, challenging students to upload a high standard of musicianship without instrumental accompaniment. (1.0 credit)

**MU404 Sight Singing: Cold Read Music Auditions**

A broad range of callback music sides challenge students to cold read sheet music in mock audition settings. Sight singing and aural skills are further developed. (1.0 credit)

## ■ Voice

### **IV101-402 Individual Voice I-VIII**

The function, technique and overall health of the individual student's voice is assessed. Basic foundational vocal skills are introduced and explored with emphasis on body alignment, breathing, tongue/jaw function and onsets/releases. Vocal sounds introduced and explored include head voice, basic mix and belt. Using healthy vocal techniques, students develop and practice skills to enhance solo vocal performance. (0.5 credits)

### **VS101 Introduction to Vocal Fitness**

Mind, body, vocal mechanism and personal practice habits are the four basic aspects of vocal fitness introduced through creative, interactive assignments, including physical and vocal fitness exercises, reading, journaling, viewing educational videos, topic-specific presentations and singing demonstrations. Students acquire skills to identify habits and behaviors that sabotage healthy singing while learning current best vocal health practices and strategies to eliminate personal barriers and implement healthy, consistent vocal behaviors and habits in all desired singing styles. (1.0 credit)

### **VS200 Essential Vocal Anatomy and Physiology for the Professional Singer**

Students learn the anatomical and physiological processes of voice production essential to the professional singer, advancing comprehension and control of the individual voice as a wind instrument. (1.0 credit)

### **VS202 Comparative Vocal Pedagogies: Contemporary and Classical Singing Techniques**

Students learn and compare the standard concepts and practices of multiple contemporary and classical singing techniques, surveying a range of popular singing sounds from 1500 to present day and advancing comprehension of voice training methods developed for multiple vocal styles. (1.0 credit)

### **VS204 Vocal Fitness and Injury Prevention**

This course provides singers an introduction to the identification, management and prevention of vocal fatigue. Topics include, but are not limited to, vocal wellness practices, semi-occluded vocal tract (SOVT) exercises, vocal physiology exercises, self-massage for singers and techniques for direct application of all exercises to singing practices. (1.0 credit)

### **VS220 Intermediate Vocal Fitness**

Causes of vocal fatigue and possible management strategies are explored as students examine and assess their own voice use. Through exploring a range of semi-occluded vocal tract (SOVT)

exercises, functional vocal isolation exercises, laryngeal self-massage, breathwork, mindful voice practices and techniques for direct application of vocal exercises to singing songs, students develop and create their own unique Personal Wellness Plan to guide them in managing vocal fatigue. (1.0 credit)

### **VS232 Restorative Techniques for Singers**

This interactive course explores breathing strategies to alleviate stress and anxiety and enhance performance, with specific strategies for producing voice (singing and speaking) with slow, deliberate movement. Students practice restorative yoga and yoga nidra to release and balance mind and body energy; intentional breathing practices to create energetic flow and restore physical balance; self-massage techniques for voice-specific rejuvenation of jaw, tongue and larynx; and meditation to enhance and elevate practice and artistic performance. (1.0 credit)

### **VS301-402 Vocal Coaching V-VIII**

Students advance musicianship as they explore music repertoire, emphasizing essential music comprehension, musicality and music portfolio preparation for the singing performer. (0.5 credits)

### **VS310 Vocal Wellness for the Performer**

Balancing daily voice use requirements with performing voice requirements when cast in a music production is a challenging task. Students acquire valuable information about their own voice use by reviewing topics including vocal hygiene practices, daily vocal load, vocal pacing plans, resonance mapping and functional voice exercise protocols as they relate to managing the voice during rehearsal and performance of a show. Through exploring many aspects of voice use when performing, students build a unique vocal health tool kit and learn how to manage vocal fatigue and illness when cast in a music production. (1.0 credit)

### **VS404 Advanced Vocal Fitness and Injury Prevention**

Advanced study of respiration, phonation, vocal anatomy, isolation exercises and vocal qualities. By acquiring a specific and detailed understanding of the vocal instrument, mastering isolation exercises for all 13 vocal parts and learning to create vocal qualities by coordinating vocal parts in a healthy way making any desired sound, singers elevate their ability to make artistic choices and offer heightened expression in all singing. (1.0 credit)

## Dance Theatre

### **DCB111 Classical Ballet Foundations**

This class is designed to emphasize alignment, movement efficiency, anatomical awareness and proper placement. Traditional barre and floor barre exercises are paired with conditioning-based instruction for building strength, flexibility, stamina and coordination. Foundational movements of classical Ballet are learned and refined through repetition, instructor feedback and self-modification. Students are divided into various levels based on skill. (1.0 credit)

### **DCC111 Contemporary Foundations**

Using warm-up and technique exercises based in Modern, Jazz, Ballet, release technique, floor work, inversion and gesture, this contemporary dance course challenges students to fuse various foundational dance techniques into contemporary movement expressions. Classwork develops movement clarity, strength, flexibility, coordination, rhythm, dynamics and spatial awareness. Movement phrases are learned and refined through repetition, instructor feedback and self-modification. Students are divided into various levels based on skill. (1.0 credit)

### **DCH111 Hip-Hop Foundations**

Through exploration of the fundamental movement mechanics related to Hip-Hop, this course exposes students to a wide variety of styles and influences within the genre. Emphasis is placed on the origins of Hip-Hop dance and urban dance expressions through the exploration of breaking, funk styles (popping, locking), substyles (waves, glides), house and commercial Hip-Hop. The culture and music of Hip-Hop and other related styles of dance are addressed and incorporated. Hip-Hop progressions and movement phrases are learned and refined through repetition, instructor feedback and self-modification. Students are divided into various levels based on skill. (1.0 credit)

### **DCJ111 Classic Jazz Foundations**

Incorporating the foundational techniques of American Jazz dance, movement is explored with emphasis placed on alignment, clarity, anatomical awareness and physical dynamics. Traditional warm-up, center and across the floor exercises are paired with conditioning-based instruction designed to build strength, flexibility, stamina and coordination. Jazz progressions are learned and refined through repetition, instructor feedback and self-modification. Students are divided into various levels based on skill. (1.0 credit)

**DCM111 Modern Foundations**

Movement mechanics related to the Modern dance styles of masters such as Horton, Graham, Cunningham, Taylor and Limon are used to expose dancers to a wide variety of Modern dance techniques. Traditional warm-up, center and across the floor progressions are paired with conditioning-based instruction designed to build strength, flexibility, stamina and coordination. Foundational Modern dance fortifications and exercises are learned and refined through repetition, instructor feedback and self-modification. Students are divided into various levels based on skill. (1.0 credit)

**DCO111 Contemporary Ballet Foundations**

Blending the fundamentals of classical Ballet, Modern and Postmodern dance techniques, the course provides focused study in the foundations of contemporary Ballet. Traditional barre and center exercises are paired with conditioning-based instruction designed to build strength, flexibility, stamina and coordination. Contemporary Ballet movement phrases are learned and refined through repetition, instructor feedback and self-modification. Students are divided into various levels based on skill. (1.0 credit)

**DCS111 Broadway Styles/Theatre Dance Foundations**

Through explorations of the various theatrical dance styles used on the Broadway stage, this course focuses on diversifying students' range of style execution, improving specificity and increasing awareness of performance. Traditional warm-up, center and across the floor progressions are paired with conditioning-based instruction designed to build strength, flexibility, stamina and coordination. Short movement phrases are learned and refined through repetition, instructor feedback and self-modification. Students are divided into various levels based on skill. (1.0 credit)

**DCZ111 Commercial Jazz Foundations**

Commercial Jazz blends elements of classic Jazz with Hip-Hop, Jazz Funk and Contemporary. Traditional warm-up, center and across the floor exercises are paired with conditioning-based instruction designed to build strength, flexibility, stamina and coordination. Contrasting styles of commercial Jazz are learned and refined through repetition, instructor feedback and self-modification. Students are divided into various levels based on skill. (1.0 credit)

**DN008-010 Physical Circuit**

Based on the credit load selected for this course, students complete a specific amount of class hours by attending a variety of body conditioning classes. Students

select from a rotation of classes offered each week of the semester, including yoga, Pilates, cardio, strength training and restorative practices. In addition to regularly scheduled classes, special nutrition and injury prevention workshops hosted by the Center for Health and Performance are also offered. Students can customize a supportive physical cross-training practice by participating in this self-scheduled body awareness course. (0.5 - 1.5 credits)

**DN130 Fitness and Injury Prevention**

Promoting a healthy lifestyle and longevity as a performing artist, this course explores the various aspects of nutrition, including an overall awareness of what is needed to properly and effectively fuel the body for dance performance. Additionally, physical fitness is explored through topics such as flexibility, core strength, balance, resistance training and endurance. Students identify common dance-related injuries and explore the various strength and conditioning techniques that aid in prevention of these injuries. Students also learn how meeting mental health and nutritional needs contributes to the overall health and well-being of performers. (1.5 credits)

**DN140 Iconic Dance in Popular Culture**

Students examine current dance trends and their impact on popular culture. Influential dance companies, choreographers, dance artists and cultural icons are emphasized. Students develop valuable analytical writing and verbal communication skills through research papers, critique, class discussions and self-reflection. This course provides an overview of the current landscape of the dance industry. (1.0 credit)

**DN141 Dance Theatre History**

Dance history is analyzed as a reflection of culture and art forms from the Renaissance to the 20th century. Throughout the course of the semester, students read articles and observations by prominent dance critics, as well as view recordings of acclaimed dance choreography to better understand dance history. The course also includes class discussions, lectures, group and individual assignments and presentations. (1.0 credit)

**DN150 Dance and Movement for the Performing Artist I**

Through the art of dance and movement, students learn professionalism. Emphasis is placed on the development of professional attitudes as well as taking and responding to direction. The weekly technique classes consist of a series of exercises that condition the body for strength, flexibility, endurance and coordination. Ballroom and folk dance forms are introduced. Students explore the development of professional attitudes, physical awareness, flexibility and precision related to movement for the stage.

Effective spatial relationships, posture, rhythmic accuracy and performance energy are emphasized. (1.0 credit)

**DN170 Dance and Movement for the Performing Artist II**

Serving as a continuation of the training achieved in Dance and Movement for the Performing Artist I, this course places increased attention on professional rehearsal and performance ethics. Complex movement patterns, partnering and text work are introduced. The influence of physical nuance on character development is explored. Particular attention is focused on musical phrasing and dynamics as well as continued work on posture, body alignment and effective stillness. (1.0 credit)

**DN204 Dance Theatre: Audition Techniques**

Students prepare for a wide array of dance audition experiences and career opportunities. Each class simulates a particular type of dance "call" taught by a member of the faculty or a guest artist. Students perform a wide variety of combinations and styles to further develop audition strategies, technical skills and performance qualities. Combinations may include commercial Jazz, Hip-Hop, Heels, Theatre Dance, Modern and Contemporary. Professional expectations are introduced related to audition confirmation emails, dressing appropriately, headshots and résumés, and professional conduct. Assessments and critiques include verbal and written feedback from the instructor and guests. (1.0 credit)

**DN231 Musical Theatre: Dance Audition Techniques**

Students learn and perform weekly combinations as preparation for a variety of musical theatre dance audition experiences. Coursework provides opportunities for the refinement of audition strategies, rehearsal techniques, technical skills and performance qualities. Combinations may include Theatre Dance, Jazz, Tap and Contemporary dance styles. (1.0 credit)

**DN234 Dance Industry Workshop**

This course is designed to provide a practical business understanding of the performing arts industry. It expands on content previously explored in AMDA career preparation courses in an effort to empower students with the tools for self-marketing and promotion. Topics include industry standard headshots and résumés, talent unions, agents, casting directors, finance management and current market trends. Additionally, the course covers professional ethics and responsibilities in meeting, contacting and accessing industry professionals. (1.5 credits)

**DN240 AOS Dance Theatre Reels**

Students participate in workshops, events, question and answer sessions, lectures and assignments designed to provide practical knowledge and access to essential tools for those entering a career in dance theatre performance. Students explore finance management, industry standard headshots, résumés, contracts, taxes, talent unions, agents and tools for securing audition opportunities without representation. This course expands on content previously explored in AMDA career preparation courses in an effort to empower students with the tools for self-marketing and promotion. Additionally, professional ethics and responsibilities for those entering a career in the performing arts are emphasized. (1.5 credits)

**DN241 AOS DT Capstone Performance**

Graduating students present a dance theatre performance showcase, displaying a variety of genres and styles for industry guests and the AMDA community. AMDA faculty and guest choreographers develop original choreographic works designed to complement students' strengths. This original showcase highlights each student's individuality, providing an opportunity to introduce oneself as an emerging professional dance theatre artist. (4.0 credits)

**DN242 Kinetic Storytelling for the Camera I**

Students are introduced to creating dance performance and compositions for the screen. Through exercises and class projects, students gain insight into filmmaking technologies and their impact on a dancer's experience and expectations on a film set. Students learn terminology and basic filmmaking skills to better communicate with collaborators and create their own short dance films. Students are expected to choreograph, perform, shoot, direct and edit dance for the camera. Coursework includes screening examples of professional work, discussion, analysis, critique and choreographic homework assignments. (2.0 credits)

**DN303 Dance Theatre: Audition Techniques**

Students prepare for a wide array of dance audition experiences and career opportunities. Each class simulates a particular type of dance "call" taught by a member of the faculty or a guest artist. Students perform a variety of combinations and styles to further develop audition strategies, technical skills and performance qualities. Combinations may include commercial Jazz, Hip-Hop, Heels, Theatre Dance, Modern and Contemporary. Professional expectations are introduced related to audition confirmation emails, dressing appropriately, headshots and résumés and professional conduct. Assessments and critiques include verbal and written feedback from the instructor and guests. (1.0 credit)

**DN304 Dance Theatre: Kinetic Storytelling I**

Combining elements of dance technique with theatrical expression and storytelling, this course introduces students to the investigation, study and practice of dance theatre composition. Focus is placed on basic choreographic principles such as shape, space, time and structure. Essential course components include improvisation and collaboration as expressed in the development of solo phrases, duets and group work. (2.0 credits)

**DN331 Musical Theatre: Dance Audition Techniques**

Students learn and perform weekly combinations as preparation for a variety of musical theatre dance audition experiences. Coursework provides opportunities for the refinement of audition strategies, rehearsal techniques, technical skills and performance qualities. Combinations may include Theatre Dance, Jazz, Tap and Contemporary dance styles. (1.0 credit)

**DN342 Kinetic Storytelling for the Camera I**

Students are introduced to creating dance performance and compositions for the screen. Through exercises and class projects, students gain insight into filmmaking technologies and their impact on a dancer's experience and expectations on a film set. Students learn terminology and basic filmmaking skills to better communicate with collaborators and create their own short dance films. Students are expected to choreograph, perform, shoot, direct and edit dance for the camera. Coursework includes screening examples of professional work, discussion, analysis, critique and choreographic homework assignments. (2.0 credits)

**DN343 Dance Theatre: Kinetic Storytelling for the Camera II**

Building on the basics learned in Kinetic Storytelling for the Camera I, students develop choreographic works designed for video production. Detailed story outlines, multiple camera shots and integration of music is explored. Essential course components include rehearsing, recording, viewing playback, discussing and improving via critique from the instructor. Students are required to demonstrate ability to work as individual dancers as well as members of an ensemble. (1.0 credit)

**DN404 Dance Theatre: Kinetic Storytelling II**

Building on the framework achieved in Dance Theatre: Kinetic Storytelling I, this course enhances the investigation, study and practice of dance theatre composition. Emphasis is placed on refining the clarity of the student's choreographic voice. Each student focuses

on developing a unique movement vocabulary as expressed in the creation of fully realized dance works. (1.0 credit)

**DN410 BFA Dance Theatre Senior Reels**

Designed for students in their final semester of the Dance Theatre Program, this course emphasizes an individual approach to visual branding. Each student, based on their own career goals and personal postgraduation plan, is tasked with creating choreography, costuming and hair and makeup for multiple film shoots. Pre- and postproduction skills are reviewed and refined, culminating in the completion of a professional-level dance reel. (1.5 credits)

**DN420 Industry and Networking**

Students participate in workshops, events, question and answer sessions, lectures and assignments designed to provide practical knowledge and access to essential tools for those entering a career in dance theatre performance. Students explore finance management, industry standard headshots, résumés, contracts, taxes, talent unions, agents and tools for securing audition opportunities without representation. This course expands on content previously explored in AMDA career preparation courses in an effort to empower students with the tools for self-marketing and promotion. Additionally, professional ethics and responsibilities for those entering a career in the performing arts are emphasized. (1.5 credits)

**DN430 BFA DT Capstone Production**

Graduating students present a dance theatre performance showcase, displaying a variety of genres and styles for industry guests and the AMDA community. AMDA faculty and guest choreographers develop original choreographic works designed to complement students' strengths. This original showcase highlights each student's individuality, providing an opportunity to introduce oneself as an emerging professional dance theatre artist. (4.0 credits)

**DNA111 West Coast Swing**

Students learn how to dance West Coast Swing as a social dance, freestyle and as a choreographed routine. While learning to dance to a variety of different types of music and styles of West Coast Swing movement, students work on timing, technique, partnering skills and patterns. Students are divided into various levels based on skill. (1.0 credit)

**DNB111 Ballet**

This highly technical form of dance serves as the foundation for all dance studies. AMDA's Ballet courses introduce and expand on the principles, techniques and vocabulary of classical Ballet with an emphasis on stylistic nuance, musicality and artistry. Focus is placed on the universal principles of Ballet and how those principles can be applied to

other forms of dance. Instruction is delivered using a traditional Ballet class format (barre, center, adagio, turns, petite allegro, grand allegro, etc.). Extended movement combinations are applied to provide opportunities for the integration of technique and performance skills. Students are divided into various levels based on skill. (1.0 credit)

**DNC111 Contemporary**

Using a combination of Modern, Jazz and lyrical and classical Ballet techniques, this course introduces and expands on the principles, techniques and vocabulary of Contemporary dance. Emphasis is placed on intentional movement, musicality, movement dynamics and performance artistry through extended movement combinations and improvisation. Students are divided into various levels based on skill. (1.0 credit)

**DND111 Song and Dance**

The combined use of vocal and physical skill sets guides Dance Theatre students to perform fully integrated musical theatre numbers. Students work with a musical director and choreographer to explore the complete arc of a song containing a dance break or substantial physical performance elements. This course provides the fundamental skills needed to perform repertoire that combines ensemble vocal technique and dance performance. Students are divided into various levels based on skill. (1.0 credit)

**DNE111 Contemporary Partnering**

The theory and technique of partnering as it relates to contemporary Modern dance are explored in this course. Students discover essential partnering skills such as releasing, giving and supporting weight, expanding the range of spatial concentration, lifting, catching and falling. With mastery of these skills, students move with and through gravity, share weight in motion and use momentum and flow in partnering. Students are divided into various levels based on skill. (1.0 credit)

**DNG111 Heels**

Various genres of dance are explored through the experience of dancing in heels. Students learn combinations in the styles of Jazz (classical and contemporary), Jazz Funk, Hip-Hop and Musical Theatre. In addition, students work on improvisation in heels. Students are divided into various levels based on skill. (1.0 credit)

**DNH111 Hip-Hop**

The principles, techniques and vocabulary of Hip-Hop dance are introduced and expanded on, with an emphasis on specificity, grooves, dynamics, musicality and style. Instruction is delivered using a traditional dance class format (warm-up, center, progressions, etc.) with extended movement combinations

and explorations into freestyle Hip-Hop dance. Students are divided into various levels based on skill. (1.0 credit)

**DNI111 Haitian Dance**

This course explores fundamental movement mechanics as related to the Dunham dance technique. Dunham combines the dance movements of Caribbean and African cultures with Modern dance techniques. Emphasis is placed on the development of isolation, polyrhythmic phrasing and fall and recovery. Students develop an awareness of muscle control, footwork and body alignment. Centered and off-centered movement is also explored. Students are divided into various levels based on skill. (1.0 credit)

**DNJ111 Jazz**

Emphasizing syncopation, isolation and movement clarity, this course introduces and expands on the principles, techniques and vocabulary of Jazz dance with an emphasis on technical refinement, musicality and artistry. Instruction is delivered using a traditional dance class format (warm-up, center, across the floor, etc.). Extended movement combinations are applied to provide the opportunity for integration of technique and performance. Students are divided into various levels based on skill. (1.0 credit)

**DNK111 Dance Improvisation**

This course is designed to offer a safe space for personal exploration, discovery and finding agency within the body. Students are introduced to various improvisational methods that expand creativity and possibility within personal movement vocabulary. Each week, this class encourages students to play with the body's relationship to space, time, energy and texture. Improvisational prompts and tasks are offered in a variety of practices, including warm-up, center explorations, traveling, floor work, partner and/or group work. Students are divided into various levels based on skill. (1.0 credit)

**DNM111 Modern**

Integrating elements of Horton, Graham, Cunningham, Taylor and Limon, this course introduces and expands on the principles, techniques and vocabulary of the pioneers of Modern dance. Emphasis is placed on improving alignment, musical phrasing, spatial awareness and performance focus through the use of dynamic movement patterns and integrated performance. Instruction is delivered using a traditional dance class format (warm-up, center, across the floor, etc.). Extended movement phrase work is applied to provide an opportunity for the integration of technique and performance. Students are divided into various levels based on skill. (1.0 credit)

**DNO301-402 Dance Theatre Company**

Students work with choreographers to create original dance works within 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 principal, soloist, corps/ensemble or understudy. The audition, casting, rehearsal, tech and presentation process is guided by the lead instructor. Selected pieces may be performed for the AMDA community. The course culminates in an end-of-semester performance incorporating repertoire from the entire semester. Students are divided into various levels based on skill. (2.0 credits)

**DNR111 Ballroom**

A variety of dances is introduced over the duration of this course, such as waltz, tango, foxtrot, rumba, cha-cha and samba. Students learn aspects of dance history and etiquette, cooperation with a partner and the basic actions and figures of leading and following techniques. Students are divided into various levels based on skill. (1.0 credit)

**DNT111 Tap**

Students explore the rhythms and steps essential to the art form of Tap dancing. A variety of theatrical Tap dance styles is explored. Emphasis is placed on precision, rhythmic patterns, musicality and stylistic interpretations. Students are divided into various levels based on skill. (1.0 credit)

**DNU111 Tumbling**

Students work on basic progressions: forward rolls, backward rolls, handstands, handstand drills, cartwheels, roundoffs, walkovers, etc. Participation is dependent on each student's skill as determined by a teacher assessment. Emphasis is placed on using tumbling skills in choreographic expressions. Strength, flexibility, conditioning and proper body assignment are a key component in the class curriculum. Students learn how to set up and put away the equipment properly and safely. Students are divided into various levels based on skill. (1.0 credit)

**DNV111 Restorative Practices for Dancers**

The study of restorative techniques for dancers is explored through a variety of practices that may include ecstatic dance, movement meditation, restorative yoga, breath-work technique, guided relaxation and somatic therapies. Students learn techniques and strategies that calm the mind, body and nervous system, as well as methods of bringing deep relaxation to the body and mind through specific

movements, postures and techniques. After becoming acquainted with each of the restorative practices and how to sequence them, students are encouraged to make choices as to what practices best support their individual needs. Each class offers modifications designed to protect those working through an injury and includes information for addressing the most common ailments that impact dancers and their instrument. Students are divided into various levels based on skill. (1.0 credit)

**DNW100-106 Dance Theatre Production**  
Dance Theatre Production is a production opportunity designed for the advanced dancer in which students enhance their understanding and appreciation of dance vocabulary and skills. Students must audition for the production and participate as a dancer or understudy as cast. Production work may also include the study of choreographic principles and processes, observation of rehearsals, mentor meetings, research projects, exercises and notation. (0.5 - 3.0 credits)

**DNY111 Bollywood**  
Students are introduced to the technique and vocabulary of Bollywood dance. Class material illuminates the multitude of influences on this fusion style. Exploration includes Indian classical dance fundamentals, regional folk dance movements and the symbiotic relationship between Indian and Western dance. In addition to practical training, lessons in the history, theory and cultural impacts that have shaped Bollywood dance are included. Students are challenged to embody new movement vocabulary, stylistics, musicality, rhythm and subtle nuances inherent to this world dance style. Students are divided into various levels based on skill. (1.0 credit)

**DNZ111 Street Jazz/Jazz Funk**  
Street Jazz blends elements of Jazz, Hip-Hop, Jazz Funk and improvisation into a contemporary medium. This course offers multiple ways of investigating Street Jazz as a physical, aesthetic, intellectual and cultural practice. Classes include a warm-up, technical phrase work, progressions and highly stylized choreography. Students are divided into various levels based on skill. (1.0 credit)

**DT318 Career Preparation: Dance Theatre**  
Gain an understanding of planning and tracking personal finance for the performing artist. Students learn how to plan for professional necessities such as headshots and résumés, membership fees and dues (unions, casting websites, actor web hosting sites) and commission fees (agents, managers) in addition to essential daily living expenses. Students are required to obtain professional headshots by the conclusion of the course. (1.0 credit)

**DTP101-202 Dance Theatre Project**  
Designed especially for the Dance Theatre program, Dance Theatre Project provides students access to industry choreographers and simulates professional environments in which dancers must learn and perform original compositions quickly and precisely. Guidelines regarding professional expectations, etiquette and behavior are introduced and reinforced throughout the semester. Various dance styles and genres are represented. Students experience the full creative process from audition and casting to rehearsal and presentation. This course culminates in a presentation of select works for AMDA faculty. (2.0 credits)

## Content Creation

**CCO101 Idea Origination**  
Creative exercises, guided prompts, structured improv, media intake and collaborative discussion lead students through various ways of generating ideas that excite and ignite. Once ideas are formed, students are provided the tools to document and retain their creative impulses for further exploration and development. (1.5 credits)

**CCO102 Concept Development and Organization**  
Within this course, students transform original ideas into a more formalized structure of storytelling (one act, song, choreography, spoken word, etc.). Students are guided through the process of creating a vision board, step outline, generating supporting materials, engaging collaborators, verbal and written articulation, and developing a visual sample and project pitch. (1.5 credits)

**CCO110 Studio Techniques for Content Creation**  
Within this course, students transform original ideas into a more formalized structure of storytelling (one-act, song, choreography, spoken word, etc.) Students are guided through the process of creating a vision board, step outline, generating supporting materials, engaging collaborators, verbal and written articulation, and developing a visual sample and project pitch. (1.5 credits)

**CCO210 Introduction to Contemporary Media Industry**  
This seminar-style course explores where entertainment media is found, how it is being consumed and the influence it carries. Within this process, students investigate how and where the content they create can have a platform and the processes by which content creators are collaborating with entertainment media entities. (3.0 credits)

## Theatre Arts

### Theatre Arts Foundation

**THP100 Theatre Practicum: Theatre Viewing**  
A mixture of attending live performances of AMDA productions with viewing recorded outside theatrical performances provides the basis for building skill sets in theatre analysis. After each viewing, students submit written observations and analysis as related to a variety of production components. This is designed to illuminate the collaborative nature of theatre as an event and create a more informed and enlightened viewing experience. This course is largely independent and reflective in nature. (1.0 credits)

**THR100 Introduction to Theatre and Performance**  
The foundations of the study of theatre and performance are explored in this introductory class. Through a historical survey of seminal works, students develop their theatre appreciation and knowledge base. With a greater understanding of theatre and its impact on culture, students then go on to develop their own set of analytical skills related to performance through observing, writing about and actively participating in theatre exercises. (3.0 credits)

**THR105 Acting I: Foundations and Techniques**  
Students bring to life characters and stories within a given text. Through life-study observation and various acting techniques, students actualize natural human behavior within rehearsed scenes. Techniques for demonstrating the who-where-when-what in role preparation are developed. The goal is to develop performances that are infused with passion, commitment and craft. (3.0 credits)

**THR107 Introduction to Musical Theatre Technique**  
Students are introduced to the foundational skills needed for effective musical theatre performance. The use of AMDA's Approach to a Song method for developing skills in acting and singing is introduced to students to overcome challenges related to musical theatre performance. (3.0 credits)

**THR109 Introduction to Improvisation**  
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. (3.0 credits)

**THR110 Acting II: Scene Study**

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:** THR105 Acting I: Foundations and Techniques (3.0 credits)

**THR111 Introduction to Movement**

Students are introduced to elements of movement for the theatre as related to professional attitudes, physical awareness, flexibility and precision. There is a foundational emphasis placed on spatial relationships, posture, rhythmic accuracy, energy and the ability to respond to direction. (3.0 credits)

**THR112 The Speaking Voice: Vocal Production and Performance**

Students are trained in a series of practical exercises, including relaxation, breath, production of tone, range of voice, elongation of breath and tone and clarity of speech. These exercises assist in developing healthy, natural and career-sustaining vocal technique and help students fully realize the potential and variety in their own voices. (2.0 credits)

**THR134 History of the American Musical**

This select yet comprehensive study explores American musical theatre from 1875 to 1943, the dawn of the form's golden age. (3.0 credits)

**THR210 History of the Theatre I**

History of the Theatre I explores the artistic, intellectual, historical, sociopolitical and overall cultural context of major playwrights and theatrical traditions. Significant dramatists are studied and numerous works spanning 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. (3.0 credits)

**THR220 Principles of Dramatic Analysis**

Students learn to break down a play into its parts, from plot components like inciting incident, crisis, climax, etc., to style and genre. The course begins by examining Aristotelian methods and then further investigates dramatic structure, adaptation and deconstruction. Analytical and critical skills are developed for identifying essential dramatic components used for creating performable characters. (3.0 credits)

**THR230 Introduction to Design, Technology and Production (with lab)**

The look and feel of a show's design can greatly impact the experience for performers and audiences alike. The

set, lights, direction and other design components can enhance the mood, energy and reality in which a story will unfold. This course delves into why and how design elements come to fruition. Discussions include how the type of performance space, such as proscenium, thrust, amphitheater, etc., might affect a production. Additionally, the need for communication and collaboration among design teams is emphasized. Practical considerations such as costs, materials and methods are intersected with artistic creativity. This course includes a hands-on lab component to expose students to the realities of theatrical design. (4.0 credits)

**THR235 Analyzing the Classics**

Students learn to identify and develop the critical skills needed to effectively analyze dramatic text, identifying the essential information theatre artists use to create successful productions. The perspectives of the actor, director and designer are considered. The elements of dramatic structure, character creation, story arc, psychological and physical environments, vocal score, mood, theme and dramatic style are explored. Research, readings and analytical discussions are essential components of the class. Several different plays from the American canon illustrating different dramatic approaches are examined. Works by Treadwell, O'Neill, Williams, Hellman, Hansberry, Wilson, Miller, Albee, Mamet, Nottage and Kushner may be explored. (3.0 credits)

**THR240 Introduction to Playwriting**

Students explore the fundamentals of playwriting while developing skills in creating compelling characters, dialogue and plot. The basic elements of dramatic structure and the parallels and differences of the art forms are examined. **Prerequisite:** ENG101 English Composition (3.0 credits)

**THR305 Essentials of Stage Management**

Essentials of Stage Management serves as an introduction to the theories, techniques and practices of stage managing a production, from the initial stages to the conclusion of the run. Plays, musicals, opera, dance and touring productions are examined from the perspective of the stage manager. Working with directors, choreographers and other members of the production team is discussed as well as calling shows. Students acquire practical experience through assignments on AMDA productions. **Prerequisite:** THR230 Introduction to Design, Technology and Production (with lab) (3.0 credits)

**THR310 History of the Theatre II**

Students trace the development of contemporary Western theatre by examining dramatic texts from 19th-century realism to the present. Emphasis is placed on the influence of Ibsen,

Chekhov and Strindberg. The conventions and acting styles of each period are compared, and the role of politics, economics and philosophy in developing theatre is analyzed. **Prerequisite:** THR210 History of the Theatre I (3.0 credits)

**THR321 Classic Repertoire**

Students are familiarized with a vast classical repertoire, including the Greek dramatists, Shakespeare, Calderon, Molière and Racine. Students research and perform works from a classic repertoire, specifically focusing on influential theatrical movements and the acting styles they fostered. (3.0 credits)

**THR323 Contemporary Black Theatre: 1960 to Present**

Through the study of African American theatre from 1960 to the present, students gain perspective on the impact of social movements and how they influenced playwriting. Style, form and content are explored through the cultural environments that existed during the Civil Rights and Black Arts movements. Students read and analyze work by Childress, Wolfe, Baldwin, Baraka and others. **Prerequisite:** ENG101 English Composition (3.0 credits)

**THR327 Writing: Experiments with Characters and Form**

Students are provided opportunities to creatively express themselves by writing for film, television and theatre. Through detailed exploration of the principles surrounding character and story construction, students are encouraged to create, on the page, three-dimensional characters with wants, needs and an emotional arc. The writing workshop process has students brainstorm, structure, edit, review and revise and ultimately prepares them to draft an outline for a new, full-length script. **Prerequisite:** THR240 Introduction to Playwriting (3.0 credits)

**THR330 Directing for the Theatre**

This course is an introduction to the art of theatre direction and the contributions made by collaborative team members involved in creating a theatrical production. Exploration includes history of stage directing and house and stage management. **Prerequisite:** THR230 Introduction to Design, Technology and Production (with lab) (3.0 credits)

**THR411 Theories of Theatre**

Why and how did theatre develop as it did? What ideas and events influenced and determined the direction of theatre exploration and creation? Theories of Theatre explores the relationship between theatre performance and literature and the cultural and political ideas at the heart of intellectual debate and creative artistic development from the ancient Greeks

to contemporary realism and modern experimental theatre. **Prerequisite:** THR310 *History of the Theatre II* (3.0 credits)

**THR417 Applied Theatrical Design**

In a continuation of Introduction to Design, Technology and Production, this course offers students a chance to create their own aesthetic design for theatre. Students are guided to create and/or articulate basic designs for sets, lights and costumes. Each student then chooses one of their basic designs to develop in greater detail. The course culminates with each student presenting their final, fully developed design. **Prerequisite:** THR310 *History of the Theatre II* (3.0 credits)

**THR427 Adaptation and the Theatre**

A detailed look at the structures of storytelling and the challenges faced when adapting a story for the medium of live theatre. With any adaptation, the goal is to maintain the integrity of the original story. Films are written in three acts consisting of numerous quick scenes and multiple locations providing extensive visuals. Novels are constructed of multiple dense chapters designed to slowly unfurl exposition with modulated character and story development to inspire the imagination. Conversely, plays and musicals usually adhere to a strict two-act structure, using longer and fewer scenes to communicate the story with minimal locales. This course examines works successfully adapted to the theatre. Original source material for these adaptations includes literature and film. **Prerequisite:** THR310 *History of the Theatre II* (3.0 credits)

**THR450 BA Capstone Project**

The Bachelor of Arts Degree in Theatre Arts capstone project provides students with the opportunity to demonstrate their intellectual, practical and personal growth. With project approval and guidance from an AMDA faculty member, students exercise and apply the skill sets they have developed throughout the program. Project objectives include a summative demonstration of critical thinking skills related to performance, an understanding of playwriting and production processes, an awareness of theatre repertoire and the ability to develop and communicate informed judgements about theatre. (3.0 credits)

■ **Theatre Arts General Education**

**ANT200 Introduction to Anthropology**

The field of anthropology seeks to describe elements of humanity through a social scientific approach to the study of culture, biology, evolution, language and history. Students explore these fields in terms of theory, methodology and information

analysis. Through a survey of the five major subfields, students gain an understanding of the holistic and comparative methods by which anthropologists probe human and cultural development. (4.0 credits)

**ART306 Visual Art and the Human Experience**

Employing a diverse array of artists and artworks to help students distinguish artistic form, content, and their importance in society, this course serves as an exploration of visual art forms and their cultural connections. A brief study of the origins/historical development and the impact of art from ancient times to the 21st century guides this exploration. Students learn how to examine, compare, analyze, evaluate, interpret, and discuss works of visual art within various contexts and themes. Works for examination encompass representative artistic styles from Western and other major world cultures. Course topics may include, but are not limited to, developing a personal set of standards for judging art, understanding the language of art and exploring the technical and formal aspects of various art media (painting, printmaking, photography, sculpture, architecture, etc.). (3.0 credits)

**CRE208 History of Science Fiction**

Through close analysis of visual style, themes and subtext of key films associated with the historical development of the science fiction genre, students gain an understanding of how filmmakers use their vision of the future to comment on contemporary society and culture. Students learn how to study and appreciate films from different national cinemas, identifying how science and technology have changed film and other mediums. This survey-style exploration not only provides students a sense of the history and function of the cinematic sci-fi genre, but also provides a forum for writing lucid and perceptive film criticism. (3.0 credits)

**CRE303 Cultures of Fear and the Horror Film**

Horror and fear play seminal roles in the construction of cultural mythos and practice. Students examine the construction and application of central themes in the scope of international horror cinema and how they reveal salient aspects of cultural similarities and differences, including gender, sexuality, violence and sociopolitical climates. Students contextualize the films via texts drawing from anthropology, film studies, basic film production and culture theory. (3.0 credits)

**CRT200 Applied Logic and Critical Thinking**

At a time when the sheer volume of information we receive each day can be overwhelming, it has become increasingly important that we think deeply about

how we think, the sources on which we rely and the beliefs that underpin our worldviews. With a focus on developing methods in thinking critically, logically and objectively, this course offers the opportunity for students to strengthen skills in formulating arguments and communicating them effectively. Students participate in evaluating contemporary issues from multiple perspectives. Then, by way of collaborative discussions and interactive class activities, students are challenged to analyze beliefs, investigate their own thought processes and support their informed conclusions. (3.0 credits)

**CRT206 Introduction to Philosophy**

Students systematically explore texts and thinkers from the history of philosophy (East and West, ancient and modern) through in-class presentations, readings, discussions and writing. Concepts such as knowledge, reality and value are analyzed to focus on topics such as the mind, free will, personal identity, the nature of God and the meaning of life. Emphasis is placed on developing critical thinking techniques and creating philosophical awareness. (3.0 credits)

**ENG101 English Composition**

Through interactive exercises, students are asked to think critically about complex ideas and express themselves through written responses that are well-structured, logically reasoned, effective and grammatically accurate. Assigned topics are from the contemporary world, so students can write about issues that are current, relevant and compelling. Students' writing ability is developed and enhanced through cultivating skills in planning, drafting, revising and editing. (3.0 credits)

**ENG300 Academic Research and Writing**

This upper-level course aims to prepare students for professional and graduate level research and writing. Topics covered include selecting a topic and developing a research plan, using library and digital resources to identify reliable sources that point to relevant research questions, building an argument, creating a coherent draft, and proofing and editing. Students develop a primary research paper throughout the term that includes a number of peer-reviewed milestones and workshop opportunities. (4.0 credits)

**FIN101 Personal Finance**

The purpose of this course is to prepare students with essential personal finance management skills. Topics include how to build strong credit, preparing for tax season, creating secondary revenue streams, and technology that can help promote sound budgeting practices. Students participate in activities that help to reinforce these skills, including creating mock investment portfolios and developing personal budgets. (3.0 credits)

**HUM110 Exploring World Literature**

Across space and time, the human experience is unified through the expressions of social, cultural and emotional phenomena such as love, strife, hope and faith. The exploration of world literature provides windows into how these most universally lived realities have been experienced and articulated by some of the greatest storytellers the world has known. In this discussion-based course, students are guided on a thematic tour through the multicultural literary landscape from the 11th century until today. Students develop skills in close reading, critical analysis and thesis development. (3.0 credits)

**HUM310 Classic American Literature**

By studying classic American literature from the Civil War to the present, students receive a broad overview of notable literary works with an emphasis on understanding the relationship between form and content and on formulating criteria for artistic judgment. In addition to learning basic literary terms and conventions, students examine ideas, themes and perspectives from American literature. Topics explore the connections between literature, culture and the human condition. (3.0 credits)

**MAT202 Applied Statistics**

We frequently use our own observations to make predictions about what will happen in the future. With a collective approach to making these kinds of projections, applied statistics offers us the tools to more dependably hypothesize about probability. This course guides students in their development of research, data collection and analysis skills, all of which are activated to explore correlations between variables that we observe in the world around us. Much of this course is project-based, providing significant opportunities for students to use their statistical abilities to investigate and present findings on issues that are relevant to their lives as performers and artists. (3.0 credits)

**POL307 Introduction to Political Science**

Contemporary politics impacts our daily lives and shapes the trajectory of our futures. The concepts of power, legitimacy and political ideology are put into conversation with theory that ranges from classical to modern. Discussions and coursework also include ethics, forms of government and comparative politics. (3.0 credits)

**SCI219 Biology Concepts**

This course applies a broad, conceptual understanding of biology. Students are introduced to scientific ideologies and concepts that not only shape the biological world, but also shape humans. The scientific method, evolution and biodiversity, the biology of cells, physiology, the dynamics of inheritance and the effect

humans have on the environment are examined. The text emphasizes methods and the theoretical foundations of ideas, while minimizing isolated facts. It stresses the integration of ideas, making connections that form our understanding of the living world. (4.0 credits)

**SCI222 Astronomy Foundations**

Focusing on a synthesis of current knowledge of the cosmos and techniques used in its investigation, this course emphasizes the composition, history and dynamics of the solar system (the sun, planets, moons, comets, asteroids and meteors) and theories of its origin and evolution. The second part of the course examines the nature of stars, galaxies and the universe as interpreted from analysis of starlight. Topics include distance, magnitude, luminosity, temperature and composition of stars; stellar evolution; other solar systems; and search for extraterrestrial life. Special attention is given to independent stargazing activities, current celestial events and new information revealed by satellite data or crewed space missions. (4.0 credits)

**SOC203 Introduction to Psychology**

This introduction to the scientific field of psychology provides students with an overview of contemporary perspectives on the human mind. In an exploration of the interactions between our thoughts and behaviors, students gain insights into modern psychology's theoretical frameworks, methodological approaches and applications. Topics covered include historical and modern psychology, research approaches, developmental psychology, sex/gender/sexuality, learning and memory, thinking/intelligence, human emotions, social psychology and personality. (3.0 credits)

**SOC301 Mass Communication and Societal Impacts**

In this highly interactive course, students investigate, collaborate and present their ideas related to mass communication in the 21st century. The quickly shifting dynamics of social media and the entertainment and news industries are discussed in terms of their historical development and their impact on modern societies. Students also explore the relationship between the media and the government, advertising and consumer trends and propaganda and social unrest. (3.0 credits)

**SOC304 Introduction to Sociology**

In this exploration of the organizing concepts, methods and application of sociology, students are guided through classical and contemporary perspectives on society, community, organization, inequality and social change. Each

perspective is considered in relation to social forces including race, gender, class and sexuality. (3.0 credits)

**SPC205 Introduction to Oral Communication**

Students are introduced to the principles and applications of speaking effectively to diverse audiences in a variety of settings. Through formal and informal oral presentations, students explore verbal and nonverbal elements of communication and the development of communication skills, such as topic selection, organization, analysis of research, critical listening, audience analysis, language use, reasoning, persuading, informing, ethics and effective delivery. (3.0 credits)  
General Education

**Performance and Academic Success**

**FS100 First-Semester Seminars**

This orientation to performance training is built on a commitment to student success within a rigorous college/conservatory program and a challenging metropolitan environment. It is designed to provide necessary information, skills and guidance while helping students build immediate and valuable support systems. Students identify personal, social, academic and professional goals by approaching their artistry as a lifelong learning process. (0.5 credits)

**Foundational College Writing**

**ENG101 English Composition**

Through interactive exercises, students are asked to think critically about complex ideas and express themselves through written responses that are well-structured, logically reasoned, effective and grammatically accurate. Assigned topics are from the contemporary world, so students can write about issues that are current, relevant and compelling. Students' writing ability is developed and enhanced through cultivating skills in planning, drafting, revising and editing. (3.0 credits)

**Foundational Communication**

**COM101 Introduction to Oral Communication**

Students are introduced to the principles and applications of speaking effectively to diverse audiences in a variety of settings. Through formal and informal oral presentations, students explore verbal and nonverbal elements of communication and the development of communication skills, such as topic selection, organization, analysis of research, critical listening,

audience analysis, language use, reasoning, persuading, informing, ethics and effective delivery. (3.0 credits)

**COM102 Introduction to Communications**

This course surveys the academic field of human communication with attention to the various contexts in which communication is experienced and the cultural influences in the production and evaluation of communication across all contexts. Students are introduced to the discipline, the social scientific approach to the study of communication and the understanding of human communication across academic, personal, and professional contexts. (3.0 credits)

■ **Foundational Critical Thinking**

**CRT151 Applied Logic and Critical Thinking**

At a time when the sheer volume of information we receive each day can be overwhelming, it has become increasingly important that we think deeply about how we think, the sources on which we rely and the beliefs that underpin our worldviews. With a focus on developing methods in thinking critically, logically and objectively, this course offers the opportunity for students to strengthen skills in formulating arguments and communicating them effectively. Students participate in evaluating contemporary issues from multiple perspectives. Then, by way of collaborative discussions and interactive class activities, students are challenged to analyze beliefs, investigate their own thought processes and support their informed conclusions. (3.0 credits)

**CRT152 Introduction to Philosophy**  
Students systematically explore texts and thinkers from the history of philosophy (East and West, ancient and modern) through in-class presentations, readings, discussions and writing. Concepts such as knowledge, reality and value are analyzed to focus on topics such as the mind, free will, personal identity, the nature of God and the meaning of life. Emphasis is placed on developing critical thinking techniques and creating philosophical awareness. (3.0 credits)

■ **Foundational Quantitative Reasoning**

**MAT151 Math: Problem Solving**

Students engage and develop their problem-solving skills through real-world applications in this highly interactive course. Building on their everyday mathematical abilities, students broaden their capacity to think critically, logically and quantitatively in their approaches to issues such as personal finance, statistical analysis and communicating numeric information. (3.0 credits)

**MAT152 Applied Statistics**

We frequently use our own observations to make predictions about what will happen in the future. With a collective approach to making these kinds of projections, applied statistics offers us the tools to more dependably hypothesize about probability. This course guides students in their development of research, data collection and analysis skills, all of which are activated to explore correlations between variables that we observe in the world around us. Much of this course is project-based, providing significant opportunities for students to use their statistical abilities to investigate and present findings on issues that are relevant to their lives as performers and artists. (3.0 credits)

■ **Arts and Humanities**

**HUM234 Creative Writing: Elements of Craft**

Elements of Craft helps students learn the tools and skills to make rhetorically and emotionally engaging art. The most challenging endeavor in writing may be where to begin. Writers are encouraged to start at the beginning with what they know, and the rest will come with patience, persistence and practice. In this course, we familiarize ourselves with the elements of three creative writing genres – poetry, fiction and nonfiction, as well as with the language and practices of the creative writing workshop. Through reading and writing, we compose our truest work, foster the growth of voice and personal style and learn how to confidently turn one true sentence into many, many more. (3.0 credits)

**HUM236 Exploring World Literature**

Across space and time, the human experience is unified through the expressions of social, cultural and emotional phenomena such as love, strife, hope and faith. The exploration of world literature provides windows into how these most universally lived realities have been experienced and articulated by some of the greatest storytellers the world has known. In this discussion-based course, students are guided on a thematic tour through the multicultural literary landscape from the 11th century until today. Students develop skills in close reading, critical analysis and thesis development. (3.0 credits)

**HUM237 Visual Art and the Human Experience**

From the prehistoric era to the 21st century, we'll be exploring visual art across time periods, cultures, and peoples. With an emphasis on the "human experience," this course focuses on common themes expressed by artists around the world and throughout history (e.g., the human body, identity (culture, race, gender,

etc.), social change and commentary, death, and the sacred). This survey course goes beyond a Western, Eurocentric lens, to look at art and art-making from a more global and inclusive point of view. Through discussion, students will learn to examine, analyze, and interpret works of visual art within social and environmental contexts. Students will also be given the space and opportunity to share the ways they personally, artistically, and/or conceptually relate to the diverse array of presented artworks/artists. (3.0 credits)

**HUM238 Classic American Literature**

By studying classic American literature from the Civil War to the present, students receive a broad overview of notable literary works with an emphasis on understanding the relationship between form and content and on formulating criteria for artistic judgment. In addition to learning basic literary terms and conventions, students examine ideas, themes and perspectives from American literature. Topics explore the connections between literature, culture and the human condition. (3.0 credits)

**HUM239 Critical Moments in History**

This course maps out some of the social and cultural formations underscoring the contemporary history of the West. Students interrogate some of the ideological and political assumptions informing modernity. They consider how race, ethnicity, class, gender and sexuality have been figured and represented using a variety of texts in different contexts. The texts that students encounter range from philosophical, legal and sociological writings to autobiographies, short fiction, poems, photography and films. The contexts in which these are explored include slavery and colonialism, the impact of 20th century war, the right to vote, the Civil Rights and current events. (3.0 credits)

**HUM344 African American Poetry**

This course focuses equally on critical analysis and creative responses, using African American poetry as a conduit to understand both the plight of marginalized people and those that sought to marginalize them. Ultimately, this class seeks to find connections between the work of African American poets and the fraught and fragile world that we inhabit today. Students will be guided by a spirit of academic and artistic curiosity. This class undertakes a rigorous survey of African American poetry from its precolonial roots to contemporary practices. Students delve into work created by enslaved authors like Phillis Wheatley and George Moses Horton, unpack the celebrity of Langston Hughes and Countee Cullen, and touch on many other movements, from the Chicago Renaissance to the Umbra group, Les Cennelles to Jazz, and slam poetry to Hip-Hop. (3.0 credits)

**HUM345 Asian American Literature and Culture**

This course surveys critical themes in the interdisciplinary field of Asian American literature and cinema, including perspectives from history, literature, sociology, and gender studies. It develops an account of Asian racialization in the context of US war and empire, focusing on Asian American immigration irrevocably marked by the forced migrations of colonialism, war, genocide, globalism, exile and survival. Students explore cultural forms such as literature and film to add an understanding of Asian American identity as a historically dynamic process and social relation. (3.0 credits)

**HUM351 Gender and Race in the Performing Arts**

Students are guided to think critically about the intersection of gender and the performing arts by delving into concepts surrounding sex, sexuality, race, ethnicity, nation and religion. Students put gender and the performing arts into conversation with feminist, gender and queer theories through an interdisciplinary cultural studies approach. (3.0 credits)

**HUM352 Creative Writing**

Through this dynamic creative writing workshop, performing artists can explore, develop, structure and present their written expressions in a safe and collaborative environment. Students read a range of texts – including memoirs, essays, short stories and one-act plays – and compare their fundamental structures. They then write and present their own material in multiple formats as a creative response. (3.0 credits)

**HUM353 Politics and Plays of the '60s and '70s**

This course explores the historical importance and perspective of selected American and European plays with an emphasis on texts that made significant contributions to the political, artistic and cultural revolutions of the 1960s and 1970s. (3.0 credits)

**HUM354 Archetypal Psychology**

Students explore Jungian archetypes and how they function in storytelling (theatre, film, literature, etc.). The course examines how archetypes are used to illuminate personality. Carl Jung and Joseph Campbell's theories are applied to mythology and modern narratives as well as Freudian concepts relating to the development of societies. (3.0 credits)

**HUM359 Jewish American Literature**

This course surveys the major questions and themes of 20th-century Jewish American literature and situates this literature in the context of ethnic writing in America. Students explore such topics as dialect or voice, multilingualism,

ethnic modernism and racial and ethnic difference. The course navigates the 19th century to the present, covering issues of race, gender, ethnicity, immigration and diaspora via the Jewish lens. (3.0 credits)

■ **Foundational Physical and Biological Sciences**

**SCI151 Health and Wellness**

Students get a comprehensive overview of health and wellness, with a focus on the application of lifestyle choices and issues related to knowledge, attitude and practices of personal health and wellness. We explore various aspects of personal health, including physical, social, emotional, intellectual, spiritual and environmental aspects, as well as substance abuse, disease prevention and healthy relationships. Students plan out strategies for nutrition, food buying and budgeting, physical fitness, stress management and lifestyle choices for optimum health with an emphasis on self-responsibility. (3.0 credits)

**SCI152 Anatomy and Physiology**

This course provides a comprehensive study of the anatomy and physiology of the human body. Special focus is on the structure and function of the body (and the connection between the two); homeostasis (the body's natural tendency to maintain a stable internal environment); levels of organization (the major levels of organization in the human organism from the chemical and cellular levels to the tissues, organs and organ systems); and the integration of systems (concerning which systems are subsets of larger systems and how they function together in harmony and conflict). Upon completion, students should be able to demonstrate an in-depth understanding of the principles of anatomy and physiology and their interrelationships. (3.0 credits)

**SCI153 Kinesiology**

This course provides a biophysical introduction to the study of human movement and the body's responses to physical activity. Topics include, but are not limited to, medical terminology, fitness and conditioning, sport psychology and methods of rehabilitation. Basic recognition of injury and illness is explored as well as various strategies for the care and prevention of movement-related injuries in athletic and physically active populations. (3.0 credits)

**SCI154 Concepts of Biology**

This introductory course examines the key theories of life and explores the fundamental concepts and principles of the study of living organisms and their interaction with the environment. We examine the structure and function of plant and animal cells; the organization of life into

hierarchical levels; how life grows, develops, and reproduces; and how life responds to changes in the environment. (3.0 credits)

**SCI155 Astronomy Foundations**

Focusing on a synthesis of current knowledge of the cosmos and techniques used in its investigation, this course emphasizes the composition, history and dynamics of the solar system (the sun, planets, moons, comets, asteroids and meteors) and theories of its origin and evolution. The second part of the course examines the nature of stars, galaxies and the universe as interpreted from analysis of starlight. Topics include distance, magnitude, luminosity, temperature and composition of stars; stellar evolution; other solar systems; and search for extraterrestrial life. Special attention is given to independent stargazing activities, current celestial events and new information revealed by satellite data or crewed space missions. (3.0 credits)

■ **Social and Behavioral Science**

**ANT254 Introduction to Anthropology**

The field of anthropology seeks to describe elements of humanity through a social scientific approach to the study of culture, biology, evolution, language and history. Students explore these fields in terms of theory, methodology and information analysis. Through a survey of the five major subfields, students gain an understanding of the holistic and comparative methods by which anthropologists probe human and cultural development. (3.0 credits)

**SOC251 American Political Institutions**

This course examines the inception and formation of the American government, with specific focus on the institutions that play a vital role in the development, enforcement and application of laws and policies. As these democratic institutions have been designed to be distinct and powerful in their own respect, and as each resist the encroachment of each other's power, attention is given to an understanding of the relationship between/among the institutions and how they mediate conflict between/among each other on domestic, social, economic and, when necessary, international issues. Finally, we dissect the behavior of the institutions and the members that make up these institutions regarding the decision-making process through particular concepts such as institutionalism, polarization, rational choice and socialization. (3.0 credits)

**SOC252 Introduction to Performance Psychology**

Performance psychology is a branch of psychology that focuses on the psychology of human performance that demands excellence. Students are introduced to

the science of the mind and how one's thoughts are developed and how they change by understanding the influence of a broad range of personal, interpersonal, and environmental factors that influence performance. This course presents systematic applications of psychological principles and techniques for performance. Students learn how performance psychology enhances performing skills and promotes learning new habits that help them perform consistently at high levels in and pressure situations. (3.0 credits)

**SOC253 The Sociological Perspective**

In this exploration of the organizing concepts, methods and application of sociology, students are guided through classical and contemporary perspectives on society, community, organization, inequality and social change. Each perspective is considered in relation to social forces including race, gender, class and sexuality. (3.0 credits)

**SOC327 Applied Performance Psychology**

Performance psychology is a branch of psychology that focuses on the psychology of human performance. This course engages in knowledge and application of psychological tools and psychological skills for mastery in artistic performance. Students apply and practice mental tools to enhance how they as performers think, feel and perform in their artistic forms. Students experientially use the mental tools to build or improve their confidence and their ability to perform exceptionally under psychological pressure and execute consistent delivery of outstanding performance. (3.0 credits)

**SOC328 Comparative Political Ideologies**

This course examines the origins, history, key concepts and terminology of modern political ideologies from a comparative perspective. Topics covered include liberalism, conservatism, socialism, anarchism, fascism, feminism and ecologism. Using critical thinking, students discover the applicability of course themes to performative art and apply them to their own artistic interpretations. (3.0 credits)

**SOC329 Social Issues in American Society**

This course confronts the everyday issues, situations, behaviors and ideas that are perceived and labeled as problematic "social problems" and for which a solution is seen as possible and necessary. With topics covering health care, mental illness, globalization, economic and social inequality, alcohol and drug abuse, American cultural imperialism and hegemony, racism, gender, new technologies and terrorism, the course exposes students to the scope of comprehensive and cutting-edge research in the field of sociology.

Students gain an awareness of the complexities of social issues and the difficulties in resolving them. (3.0 credits)

■ **Information and Digital Literacy**

**IDL302 Information Literacy: Academic Writing**

This writing, reading and research-intensive course introduces students to fundamental principles of information literacy and academic writing. Students apply these principles to a cumulative research project in which they explore a topic in-depth while demonstrating the ability to read critically, synthesize information, apply researched information to a problem or issue, organize original content, and integrate sources into their writing with integrity and finesse. Mastery of these concepts prepares students for success in their careers, continued academic studies, and participation in their communities as engaged global citizens. (3.0 credits)

**IDL303 Information Literacy: Multimedia Academic Writing**

This research-intensive course introduces students to the fundamental principles of information literacy and writing for multimedia communication. Students explore how digital knowledge is made and where it comes from, and the best practices for becoming informed citizens. Whether a student engages with a community of performers, artists or academics, they will acquire the tools necessary to be a responsible participant in the world of digital information, as well as those needed to have an impact as a member of the global community. Mastery of knowledge in this course is showcased in a cumulative multimedia project, such as a website, or blog, or podcast, that is scaffolded throughout the semester with in-class activities and smaller assignments. (3.0 credits)

**IDL304 Information Literacy: Dramaturgy**

This is a writing-, reading- and research-intensive course that introduces students to fundamental principles of information literacy and academic writing, with an emphasis on dramaturgy. Students apply principles to a cumulative group research project in which they explore a topic in depth while demonstrating the ability to read critically, synthesize information, apply researched information to a problem or issue, organize original content and integrate sources into their writing with integrity and finesse. Mastery of these concepts prepares students for success in their careers, continued

academic studies and participation in their communities as engaged global citizens. (3.0 credits)  
Distance Education

**DLT100R Introduction to Remote Production Technology**

This course introduces students to their AMDA Technology Package and provides insights into the type and scope of classes, projects and performances for which its elements can be used. Effective use of the smartphone, laptop, hard drives, appropriate NLE (nonlinear editing) software, ring light, tripod, backdrop and microphone are foundational to student success in the remote programs. This course serves to develop students' understanding of opportunities for learning and creation that this equipment can provide. Students begin to learn about how to optimize their local environments to best suit the use of this equipment for the purpose of recording, as well as media management. This course also provides information on the array of AMDA technical support structures that are in place. (1.0 credit)

**DLT110R Remote Audio/ Visual Production I**

This course expands and broadens students' understanding and practical application of remote audio/visual production tools and techniques. Intermediate use of the smartphone, laptop, hard drives, NLE (nonlinear editing) software, as well as lighting and audio tools support more diversified forms of content creation. (1.0 credit)

**DLT200R Remote Audio/ Visual Production II**

This course engages the student in the virtual contact of directing the camera, as well as all lighting and audio elements of digital audio/visual production in the Zoom remote environment. By developing their skills within the Zoom frame, while directing the camera's frame within it, this course better prepares them for the reverse engineered experience of virtual production. (1.0 credit)

**DLT210R Remote Audio/ Visual Production III**

This course explores dynamic collaboration through a multi-Zoom remote platform of preproduction, production and postproduction. Students collaborate as individual content creators within a shared virtual space, changing roles and responsibilities to learn various skill sets within the remote production platform and environment. Continued mastery of digital audio/visual production tools and resources leads to new content, while expanding students' ability to communicate and create collectively together and apart. (1.0 credit)



# Course Descriptions

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AMDA Los Angeles  
Graduate Degree Programs

**THR510 Seminar in Theories of Drama and Theatre**

Students experience an intensive survey of theories of drama, theatre and performance from historical and contemporary perspectives. Topics include semiotics, phenomenology, queer and gender theory, critical race theory and ecocriticism. (3.0 credits)

**THR520 Seminar in Theatre History I**

This survey course provides a concise study of the diverse expansion of drama and the development of theatre from its earliest ritual beginnings through the turn of the 21st century. Students will read, discuss and analyze the theatrical, societal and cultural significance of each historical era as well as seminal playwrights and plays. Plays and course lessons are drawn from Western and non-Western sources. Some of the topics explored could include the evolution of the physical stage, acting styles, the introduction of psychology as a new science, cultural diversity and the rise of women in theatre. (3.0 credits)

**THR521 Graduate Seminar: Film and Theatre Genre Analysis**

This course provides a dramaturgical investigation into film and theatre genres, including action and adventure, comedy, drama, fantasy, horror, science fiction, war and western, as well as relevant subgenres (e.g., romantic comedies, spy thrillers). What are the obligatory scenes (dramatic beats storytellers use to fulfill or subvert expectations) within each genre? What are the aesthetic and thematic concerns? Students screen several films and recorded theatre productions, as well as read dramaturgical theory, reflecting on their insights through brief written responses and in-class discussions. Students cocurate seminar topics by bringing in excerpts from each genre. The investigation culminates in a subgenre research project workshopped within the final weeks of the course. (3.0 credits)

**THR530 Seminar in Theatre History II**

This course offers a deep exploration of highly impactful periods in the history of theatre and drama. Critical moments in theatre history are examined through the lenses of their social, political and economic environments. Individuals who made significant contributions to these paradigm-shifting eras are discussed in terms of how theatre shaped their perspectives and how their perspectives shaped theatre. (3.0 credits)

**THR540 History of Musical Theatre**

This topical course explores the history and development of musical theatre (primarily American musical theatre) as well as various related subjects, themes, concepts and ideas. The contributions of major composers, lyricists, directors, performers

and choreographers are examined as well as various genres of musicals including book, concept, jukebox and rock/pop. Possible topics explored could include the deconstruction of Oklahoma, race and cultural diversity in casting, women in musical theatre and the Off-Broadway musical. The course utilizes lectures, student presentations, video clips, sound recordings, live performance attendance and assigned readings. (3.0 credits)

**THR541 Seminar in Cross-Cultural Theatre: Asian Theatre**

This survey course introduces students to the dramatic texts, theatrical arts, traditions and new developments in Asian theatre. The course focuses on traditional as well as modern Asian theatre and explores material drawn from each of the five diverse regions of Asia. Topics explored could include politics and the theatre in Hong Kong, Taiwan and Korea; the Muhammadan religion and theatre; and rising female playwrights in modern Japanese theatre. The reading and viewing of dramatic material from each region covered is supported by class lecture and discussion and relevant critical texts that provide the student with an informed perspective on the rich cultural, artistic, intellectual, historical and sociopolitical contributions of Asian theatre. (3.0 credits)

**THR550 Seminar in Research Methods**

Research and theatre have a variety of developing relationships. This course considers those relationships from multiple angles, including research as theatre, archival research and practice-based research. As such, the course explores experimental research practices that bring theatre together with sociological, communication and historical practices. Students in the course engage in collaborative research through the media of performance, text and visual documents. (3.0 credits)

**THR551 Advanced Motion Picture Scene and Script Analysis**

In this course, students explore screen story structure and the screenwriting tools of dramaturgy used in contemporary motion pictures to impact audiences emotionally and intellectually. Effective story outlining paradigms are investigated, and story strengths and weaknesses are analyzed. Students engage in film analysis projects that help them better understand story structure and how to apply these principles to screenwriting. (3.0 credits)

**THR560 Seminar in Critical Race Theory**

This course identifies and analyzes existing power structures that perpetuate white, heteronormative ideologies and the marginalization of people of color. It investigates race and racism as a social construction and highlights the ways these

theories are supported or condemned in the performing arts. Topics include Afro-pessimism, Latinx race theory, Orientalism, Native American race theory and multiculturalism. (3.0 credits)

**THR562 Seminar in Queer and Gender Theory**

This seminar offers an intersectional approach to understanding identity and its relationship to sex and sexuality. It is a post-structural analysis of heteronormative power structures that promote heterosexuality as the preferred sexual orientation and institutionalize patriarchy. It examines the ways these analyses and theories are supported or condemned in the performing arts. Topics include identity and performance, queer theory and intersectional feminism. (3.0 credits)

**THR570 Academic Writing in Theatre Studies: Development, Revisions and Critique**

This is a practice-oriented introduction to the fundamentals of academic literacy, including effective research, critical reading and written communication using the MLA style. The course focuses on invention, researching, drafting, revising and editing, along with effective techniques for critiquing both personal work and the work of colleagues. Special attention is given to constructing an effective argument. (3.0 credits)

**THR580 Academic Writing in Theatre Studies: Articles, Conferences and Publication**

A practice-oriented, intensive analysis of the principles of excellent academic writing as they specifically pertain to the goals of conference presentations and publication of articles, chapters in anthologies, and books. Practical instruction includes the submission process and guidelines for submissions for academic conferences, preparing and submitting a book proposal and the specifications of academic journals. (3.0 credits)

**THR600 Thesis Seminar**

This seminar is designed to guide candidates in the development and effective completion of their thesis. Focus is on the essential components of identifying the subject and methodology for the thesis; producing, critiquing, analyzing and revising the thesis; and completing a finished thesis, edited according to MLA guidelines and suitable for publication. (6.0 credits)

**WTM521 Advanced Dramatic Writing I: Story Analysis and Ideation**

Students investigate the techniques and dramatic tools used to write powerful scenes for the screen. Emphasis is on the creation of fully dimensional characters and use of visual elements, tempo, timing,

descriptive style and dialogue. This workshop course is product oriented; students ideate a screenplay then complete the first act. (3.0 credits)

**WTM511 Advanced Dramatic Writing II: Practicum in Screenwriting**

In this course, screen story structure creation undertaken in Dramatic Writing I is continued to the completion of a feature-length screenplay. Students revise their scripts from Dramatic Writing I, making a focused pass that centers on character, structure or story world. (6.0 credits)

**WTM512 Advanced Dramatic Writing III: Practicum in Screenwriting**

The student writer's creative strengths and weaknesses are identified and analyzed. Format includes exercises and original screenplay material specifically designed to strengthen narrative skills. Students will further explore the creative process and the various types of research (grounded, personal, imaginative and book-centered) to develop a new feature screenplay idea with provocative, three-dimensional characters. (3.0 credits)

**WTM513 Advanced Dramatic Writing IV: Practicum in Screenwriting**

Ideation in the development of a full television or movie outline to be completed as a thesis project. The first act of a feature-length thesis script is also written as preparation for final thesis completion and publication in Thesis/Graduate Project. (6.0 credits)

**WTM514 Advanced Dramatic Writing V: Thesis Preparation and Ideation**

Instruction in the steps of thesis publication and individual guidance in developing original story ideas into full outlines for thesis screenplays. The first act of a feature-length thesis script is also written as preparation for final thesis completion and publication in Thesis/Graduate Project. (3.0 credits)

**WTM516 Short Films, One Acts and Webisodes**

This course provides students with an opportunity to craft their writing voice by telling short stories for the stage in the form of one acts, 10-minute plays and monologues, as well as experiment in writing short webisodes for the screen. We read and watch relevant examples and dive into structure models and dramatic structure theory. Several classes are devoted to workshoping works in progress. At the end of the course the student will have written drafts of three major projects, including one finished play (one act or 10-minute), one webisode and a historical, research-based series of monologues or letters (Voices from History) that tell a tale from the past through a series of voices. (3.0 credits)

**WTM531 Advanced Hour-Long Drama Series Pilot**

This course is designed to explore the fundamentals of hour-long television writing while allowing students to develop their skills in creating compelling characters, dialogue and plot. This course surveys the basic elements of dramatic structure and the parallels and differences between writing for television and writing for film. The final project consists of an original, one-hour pilot script and the outline for six subsequent episodes. (3.0 credits)

**WTM552 Advanced Half-Hour Comedy Series Pilot**

An examination of the theory, spectrum and structures of comedy, as well as the writing of comedy scenes, teleplays and pilots. Students create a comedy one sheet, producing a detailed character list, ideas for subsequent episodes and a well-structured log line for both the pilot and the series. (3.0 credits)

**WTM553 Film and Theatre Pedagogy**

Students gain skills in the teaching of screenwriting, television writing and theater writing by preparing syllabi,

lesson plans and in-class practicum. This class is held conjointly with opportunities for graduates to assume teaching assistant positions. (3.0 credits)

**WTM562 Advanced Seminar in Screenplay Adaptation**

Advanced development of student screenwriting and playwriting skills and techniques, with emphasis on the adaptation of a published literary work. Students write adaptations of short stories, young adult novels and a literary source of their own choosing. A full outline of a feature film based on this literary choice will be added to the student's portfolio. (3.0 credits)

**WTM572 Thesis or Graduate Project**

Students complete a page-one rewrite of their feature film draft. Rewrites include a pass for character, structure, plot and dialogue, based on notes from the professor. All thematic, creative, personal and book research into character and world is presented with a final, polished script. Students choosing a television show for their thesis complete a rewrite of pilot scripts and include a full outline and character list and five subsequent episodes. The final television pilot also includes a full analysis of series, seasonal and principal character arcs. (6.0 credits)

**WTM580 Media Practicum: Business of Writing for Movies, Television and Theatre**

The building blocks of maintaining a career as a writer in media or theater are analyzed. The acquisition of representation, the writing of a query letter, the acquisition of an internship and employment and the building of producing skills (budgeting, independent cinema, webisodes) are also explored. (3.0 credits)

**WTM582 Professional Internship**

Using research and skills acquired in the Business of Writing for Movies, Television and Theatre, students acquire internships in line with their creative sensibilities. These internships include opportunities to strengthen their writing skills and hone their creative voices by writing script coverage and observing writers' rooms and in-house story consultation meetings. Students further explore skills learned in advanced writing workshops to make meaningful contributions in the television, film or allied industry of their choice. (3.0 credits)

**TA EXPERIENCE Teaching Assistant Experience**

Students are offered full practicum experience as a teacher's assistant, attending to any requirements of the lead teacher, including the reading and grading of all class assignments, teaching individual lessons and answering student queries. (0 credits)





A theatrical performance scene. A man in a blue and white historical costume, holding a sword, stands over a person lying on the floor. The background is a blue wall with a dark base. The floor is dark with green light patterns.

# Course Descriptions

AMDA New York City  
Conservatory Certificate Programs

## Acting

### ■ Acting: Classical & Period

#### ACT105 Acting II: Period Scene Study

In conjunction with Voice and Speech and Improvisation, students explore the works of American playwrights from the 1930s to 1950s. Students review the processes of script analysis, scene analysis, critical thinking and character analysis by combining political, historical and societal elements in a context of the plays and playwrights. **Prerequisite:** ACT101 (5.0 clock hrs./wk.; 75.0 clock hrs./course)

#### ACT110 Introduction to Shakespeare

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 are also explored. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### ACT111E Living Masterpieces of the Stage & Composition I

Students explore the development and elements of the Western tradition of theatre. The Greek playwrights, Roman and medieval periods, and 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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### ACT112S Living Masterpieces of the Stage & Oral Presentations II

A continuation of the themes and topics of Living Masterpieces of the Stage I. The periods covered extend into late 19th-century writers and the beginnings of modern drama. The reading, discussion and analysis of plays are augmented by rehearsal and performance scenes from the works under consideration. **Prerequisite:** ACT111E (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### ACT215 Classical Acting

The development of a personal approach to performing in classic plays and mastering techniques of scale are addressed. With an aim towards enriching creativity, imagination and aesthetic judgment, this course incorporates analysis of classic texts along with the combined techniques of acting, movement, voice and speech. 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. **Prerequisites:** ACT102, ACT105 (2.0 clock hrs./wk.; 60.0 clock hrs./course)

### ■ Acting: Foundations & Technique

#### ACT100 Acting I: Foundations

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. (6.0 clock hrs./wk.; 90.0 clock hrs./course)

#### ACT101 Acting I: Technique

In this introductory acting course, the principles and techniques of acting are introduced and explored. The craft of acting requires a disciplined body and a trained voice as well as the ability to concentrate, to observe and to use the imagination fully. The course encourages professional work habits and behavior. (5.0 clock hrs./wk.; 75.0 clock hrs./course)

#### ACT102 Acting I: Beginning Scene Study

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. (5.0 clock hrs./wk.; 75.0 clock hrs./course)

#### ACT206 Monologues for Auditions

In this fourth-term acting course, students apply acting basics from prior terms 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 are developed. The course culminates with an industry professional panel that gives feedback about the audition process. **Prerequisite:** ACT103 (4.0 clock hrs./5 wks.; 20.0 clock hrs./course)

#### ACT207 Monologues for the Actor

In this fourth-term acting course, students apply acting basics from prior terms 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 are developed. The course culminates with an industry professional panel that gives feedback about the audition process. (12 clock hrs./3 wks., 15 clock hrs./1 wk.; 51.0 clock hrs./course)

#### ACT231 Audition Monologues

Students apply acting basics from prior terms 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 are developed. The course culminates with a professional industry panel that gives feedback about the audition process. (4.0 clock hrs./4 wks., 7.5 hrs./1 wk.; 23.5 clock hrs./course)

### ■ Acting: Contemporary Scene Study

#### ACT103 Acting II: Scene Study

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. **Prerequisite:** ACT100 (6.0 clock hrs./wk.; 90.0 clock hrs./course)

#### ACT104 Acting II: Contemporary Scene Study

Students are provided with methods and techniques to further develop the skills necessary for acting that were addressed in the first semester. By working on scenes from contemporary American plays, 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. **Prerequisite:** ACT101 (5.0 clock hrs./wk.; 75.0 clock hrs./course)

#### ACT106 Acting II: Scene Study Foundations

This course provides students with methods and techniques to develop further those skills necessary for acting that were addressed in Acting I: Foundations. **Prerequisite:** ACT100 (3.0 clock hrs./wk.; 45.0 clock hrs./course)

#### ACT200 Acting III: Scene Study

This course enables the student to bridge the gap between classroom and performance or audition behavior, as it applies to a group scene. The student takes the journey starting from the selection of the scene and ending with the final performance of the piece. Each class session focuses on a different aspect of the process, utilizing the basic acting techniques taught in previous semesters. (2.0 clock hrs./5 wks.; 10.0 clock hrs./course)

#### ACT201 Acting III: Intermediate Scene Study

This is a rigorous course where the techniques and resources of the acting craft that were explored in the first year are put into practice. Monologues, duet, and group scenes are rehearsed in such a way as to

bring about truthful, exciting moments on the stage. **Prerequisite:** ACT103 (6.5 clock hrs./wk.; 97.5 clock hrs./course)

**ACT202 Acting III: Advanced Scene Study**

A rigorous course in which the 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 body and energized voice, movement with freedom and economy, grounding in sensory experience, imaginative play within given circumstances, dynamic storytelling and professional behavior. **Prerequisite:** ACT102, ACT104, ACT105 or ACT103 (7.0 clock hrs./wk.; 105.0 clock hrs./course)

■ **Improvisation**

**ACT120 Improvisation I: Technique**

What are the goals of improvisation? To enhance and strengthen the actors' range, imagination, spontaneity and physical choices. To develop sensory awareness. To play honestly within a visceral environment. To skillfully interact with the needs and responses of fellow players. To build and play within a specific environment. To instill a nonjudgmental sensibility to acting. To establish the foundations of a heightened sense of physical freedom. Through a series of Viola Spolin improvisation exercises, students work in the present moment and are challenged to relax, find physical freedom and integrate improvisation into their acting. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

**ACT121 Improvisation II: Structure and Style**

This course focuses on achieving better acting skills through improvisation. The focus is on stretching self-awareness, eliminating inhibitions, sharpening language skills, enhancing agility and heightening physical awareness in relation to space and story. **Prerequisite:** ACT120 (4.0 clock hrs./wk.; 60.0 clock hrs./course)

**ACT220 Improvisation I: Foundations**

Designed to enhance the actor's range, imagination, spontaneity, physical choices and sensory awareness, improvisation helps 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 as well as nonverbal and verbal problem-solving that specifically explores relationships. Actors are challenged to work in the present moment

and be relaxed, find physical freedom and integrate improvisation into acting. (2.0 clock hrs./4 wks.; 8.0 clock hrs./course)

**ACT221 Improvisation III: Advanced Technique**

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. **Prerequisite:** ACT121 (4.0 clock hrs./wk.; 60.0 clock hrs./course)

**ACT222 Improvologues**

Training continues to employ nonverbal 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. (4.0 clock hrs./3 wks., 2.0 clock hrs./1 wk.; 14.0 clock hrs./course)

**ACT223 Improvisation for the Camera**

True improvisation is always spontaneous. Out of the many skills an actor needs, spontaneity is at the forefront. The audience must perceive that what is occurring is happening right now, for the first time. This is especially true when the audience is viewing acting on a screen. Through improvisational exercises students in this course learn the tools necessary to deepen their on camera improvisation. Students stretch their range of spontaneity by learning a deeper understanding of impulse and instinct, environment, give and take, self-reliance and confidence. Students are trained in the craft of skillfully improvising their acting or using improvisation as a tool to enhance their scripted work on camera. Examples of filmmakers known for using improvisation in their work in both film and television are examined and analyzed. Each week students explore these techniques through filmed exercises while implementing what they've learned. **Prerequisite:** ACT121 (4.0 clock hrs./wk.; 60.0 clock hrs./course)

**ACT272 Advanced Improvisation for the Camera**

The student's ability to observe, be observed, concentrate, imagine, contribute and continue to establish foundations to achieve 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. This course

focuses on two aspects of improvisation in the industry: ADR (automated or additional dialogue replacement, aka looping) and marketing through improvisation. (8.0 clock hrs./wk.; 8.0 clock hrs./course)

■ **Stage Combat**

**SCB101 Stage Combat I: Unarmed**

Stage combat is the safely and believably created illusion of action and violence on stage and screen. This course focuses on unarmed stage combat. Students learn to comprehend and safely demonstrate unarmed stage combat and related movement techniques in rehearsal and performance. (3.0 clock hrs./wk.; 45.0 clock hrs./course)

**SCB102 Stage Combat II: Single Rapier**

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. **Prerequisite:** SCB101 (3.0 clock hrs./wk.; 45.0 clock hrs./course)

**SCB103 Stage Combat for Film**

Fights and action sequences are among the most challenging and dynamic elements of an actor's work on film. This course focuses on the principles and techniques of on camera fights and action. Students learn to comprehend and safely demonstrate a variety of on camera fight and stunt techniques, as well as developing an understanding of how fight and action sequences are created and shot. **Prerequisite:** SCB101 (3.0 clock hrs./wk.; 45.0 clock hrs./course)

**SCB201 Stage Combat III: Advanced Period Styles**

Stage combat techniques, including broadsword, rapier, 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 are covered through armed and unarmed scene work. **Prerequisite:** SCB102 (3.0 clock hrs./wk.; 45.0 clock hrs./course)

**SCB202 Stage Combat IV: Audition Techniques**

Armed stage combat is further explored through the introduction of eclectic weapon techniques such as quarterstaff, knife, sword and shield. Students also experience the process of creating battle scenes on stage. **Prerequisite:** SCB102 (2.0 clock hrs./3 wks., 7 clock hrs./1 wk.; 13.0 clock hrs./course)

## ■ Speech and Alignment

### ACT130 Alexander Technique I

The specific study of head-neck-torso choices made by the actor not only impacts posture and carriage but, as importantly, balance, breathing, availability of movement, voice, focus, dynamic expression and creativity. This class uses the classroom, daily life and experiential assignments toward an overall improved use of the self. This Alexander Technique-based body-mind learning is applied directly to poems or monologues currently being worked on by the students. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### ACT131 Alexander Technique II

The ongoing skill of releasing worn-out and inefficient patterns of mind-body choices is highlighted. This class builds on Alexander Technique I to engage greater responsibility for developing self-awareness. An evolving standard of head-neck-torso integration within acting is highlighted. Further emphasis is given to response patterns in the face of stimulus and letting go of body-based fear-reflexes that impact on the freedom to act. **Prerequisite:** ACT130 (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### VPS100 Introduction to Voice Production and Speech

Introduction to Voice Production and Speech is an introductory-level class that acquaints the dancer with the use of the body for sound as well as movement. The class is unique in that it aims to integrate sound and speech into the dancer's creative vocabulary. It empowers the dancer as it offers voice as another dimension of artistic and personal expression. The deep connection to impulse and emotion, sound and movement is a vital part of the dancer's art. This course gives an overview of the anatomy and alignment relating to sound. How the voice works, resonant tone, breath support and diction are explored. Exercises that open the body to full breath and then bridge the breath to sound, movement/choreography and speech are introduced. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### VPS101 Voice and Speech Production I

The Voice Production and Speech Curriculum at AMDA is a program designed to give the student actor the skills and knowledge necessary to be a working professional. The components of the voice are defined and practical exercises are used to create a healthy, natural and career-sustaining technique; one that allows the actor to be heard and understood. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

### VPS102 Voice Production and Speech II

The Voice Production and Speech Curriculum at AMDA is a program designed to give the student actor the skills and knowledge necessary to be a working professional. These skills include proper use of the vocal mechanism, clear understandable diction, resonant tone, Standard American Pronunciation and knowledge of the International Phonetic Alphabet and its application to communication. **Prerequisite:** VPS101 (4.0 clock hrs./wk.; 60.0 clock hrs./course)

### VPS200 Voice Production and Speech Application

Training continues with more focus on one-on-one work. Past exercises are reintroduced and preparation toward how to effectively continue with training, the maintenance of that training and "where to go from here" are discussed and planned. **Prerequisite:** VPS100 (2.0 clock hrs./8 wks.; 16.0 clock hrs./course)

### VPS201 Voice Production and Speech III

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. **Prerequisite:** VPS102 (4.0 clock hrs./wk.; 60.0 clock hrs./course)

### VPS202 Voice Production and Speech IV

Training continues with more focus on individual work. Past exercises are reintroduced and preparation toward 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 (scoring) and the study of dialects are also introduced. (4.0 clock hrs./3 wks., 2.0 clock hrs./1 wk.; 14.0 clock hrs./course)

### VPS203 Accents and Dialects On Camera

A one-semester technique class to develop a process for acquiring an accent or dialect and to become proficient in the most commonly requested accents and dialects for American actors. The course uses the substitution method to select important identifiers in an accent or

dialect and find the correlating sounds in Standard American speech to apply to the interpretation of screenplays. Students rely on their knowledge of the International Phonetic Alphabet to capture foreign and nonstandard American sounds. Students sharpen listening skills through identification of accents and dialects through listening to native speakers and commercial recordings, as well as studying research sources and cultural and historical materials pertinent to accent and dialect study and acquisition. **Prerequisite:** VPS102 (2.0 clock hrs./wk.; 30.0 clock hrs./course)

## ■ Acting Performance

### ACT203 Acting IV: Advanced Scene Study

Through a combination of critical self-examination, interview and exercises we will identify individual strengths and weaknesses. Scene study work will focus on addressing these qualities in the context of the professional theatrical rehearsal. The unit will culminate in the audition/casting process for the Graduation Showcase. **Prerequisite:** ACT103, VPS102 (2.0 clock hrs./4 wks.; 8.0 clock hrs./course)

### ACT205 Acting IV: Rehearsal Projects

This course provides students with methods to further develop their skills and techniques as actors with a particular emphasis on technical skills, creative and imaginative skills as well as preparation for their graduation showcase. This is an advanced acting class and, as such, each student is expected to present a prepared scene for each class section. **Prerequisite:** ACT105, ACT104, VPS102 (18.0 clock hrs./1 wk.; 18.0 clock hrs./course)

### ACT230 Audition Technique

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 courses are applied to scene work. (4.0 clock hrs./4 wks.; 8.0 clock hrs./course)

### ACT252 Performance Workshop: Conception to Production

Under the guidance of a senior faculty member, students audition for, 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 it 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. **Prerequisite:** ACT121 (60.0 clock hrs./13 days., 3.0 hrs./1 day; 81.0 clock hrs./course)

**ACT270 Drama Graduation Performance**  
Students participate in a complete dramatic theatrical production. A professional director is involved throughout the process, including auditions, rehearsals and, ultimately, a fully staged theatre production featuring scene work. Varied elements associated with a staged production, including costumes, sets and lighting, are included. **Prerequisite:** ACT103, VPS102 (27.5 clock hrs./5 wks.; 145.0 clock hrs./course)

**ACT271 Studio Graduation Performance**  
Students participate in a complete dramatic theatrical production. A professional director is involved throughout the process, including auditions, rehearsals and, ultimately, a fully staged theatre production featuring scene work. Varied elements associated with a staged production, including costumes, sets and lighting, are included. **Prerequisite:** ACT105, ACT104, VPS102 (27.5 clock hrs./5 wks.; 145.0 clock hrs./course)

## Camera

### ■ On Camera Acting

**CAM100 On Camera Acting I: Technique**  
This course covers basic acting for the camera techniques. The goal is to become comfortable in front of the camera and to understand the basic techniques of film acting. The exercises are designed to develop the tools needed to work on a film set as a professional actor. Emphasis is placed on living truthfully moment to moment on camera, with a strong emphasis on montage theory and frame size as it relates to the actor's job. The working vocabulary used in the industry is introduced. The course includes on camera work and playback analysis of exercises and basic scene work. **Prerequisite:** ACT101 (5.0 clock hrs./wk.; 75.0 clock hrs./course)

**CAM101 On Camera Acting I: Technique**  
This course covers basic acting for the camera techniques. The goal is to become comfortable in front of the camera and to understand the basic techniques of film acting. The exercises are designed to develop the tools needed to work on a film set as a professional actor. Emphasis is placed on living truthfully moment

to moment on camera, with a strong emphasis on montage theory and frame size as it relates to the actor's job. The working vocabulary used in the industry is introduced. The course includes on camera work and playback analysis of exercises and basic scene work. (5.0 clock hrs./wk.; 75.0 clock hrs./course)

### **CAM102 On Camera Acting II: Scene Study**

Expanding on the vocabulary and fundamental principles of camera acting explored in Acting for the Camera Technique, this course offers instruction and practice in the basics of contemporary scene study for the camera. Through script analysis, a series of exercises and scene work, students learn the building blocks of story and character and how to bring that work to life on camera. With an emphasis on relaxation, active listening, living truthfully moment to moment, working with a partner, understanding frame size, and continuity, students build on their first semester skills. The course includes live tapings and playback of selected exercises and scenes. **Prerequisite:** CAM101 (5.0 clock hrs./wk.; 75.0 clock hrs./course)

### **CAM200 Acting for Film and Television Workshop**

Theatre acting techniques are adapted for film and television acting. Students become well-rounded actors capable of making appropriate adjustments for film and television. (2.0 clock hrs./4 wks.; 8.0 clock hrs./course)

### **CAM201 On Camera Acting II: Scene Study**

Expanding on the vocabulary and fundamental principles of camera acting explored in Acting for the Camera Technique, this course offers instruction and practice in the basics of contemporary scene study for the camera. Through script analysis, a series of exercises and scene work, students learn the building blocks of story and character and how to bring that work to life on camera. With an emphasis on relaxation, active listening, living truthfully moment to moment, working with a partner, understanding frame size, and continuity, students build on their first semester skills. The course includes live tapings and playback of selected exercises and scenes. **Prerequisite:** CAM100 (5.0 clock hrs./wk.; 75.0 clock hrs./course)

### **CAM202 On Camera Acting III: Advanced Scene Study**

This course is devoted to developing an advanced understanding of on camera acting technique and scene study elements. Expanding on vocabulary used in previous semesters work, the class teaches students about equipment, character work, more complex shots, and professional best practices for camera acting. Students

explore styles ranging from the classic film era to the contemporary three- and single-camera sitcom. Students also explore in more detail an approach to character on camera and how to use the tools of a visual medium to successfully craft a fully formed character. **Prerequisite:** CAM102 (7.0 clock hrs./wk.; 105.0 clock hrs./course)

### ■ On Camera: Auditioning

#### **CAM230 Introduction to Audition for Film and Television**

The world of auditioning for film and television consists of many components. The actor needs to understand each component individually in order to combine and utilize them. Every skill the actor has previously acquired comes into play when working in front of a camera. Solid technique, creating environment and making strong, specific choices are just a few of the skills that the actor brings to this medium. The work the actor has done in the classroom is now applied to the audition experience. In addition to the actor's ability to portray a character, the first impression they give upon entering the room and the professional behavior the actor displays are of equal importance. The application of these accumulated lessons results in a confident, relaxed professional actor who is ready to audition. **Prerequisite:** CAM102 (3.0 clock hrs./wk.; 45.0 clock hrs./course)

#### **CAM236 Self-Tape Technique**

The ability to create a quality self-tape is crucial for today's actor. It has become extremely common for casting directors to request self-taped submissions for television, film and even theater projects. It is paramount that the actor represents themselves as best as they can. That means understanding how to produce a professional looking self-tape at home. The goal of this course is to arm the students with the ability to produce a self-tape that will compete in an ever-growing digital casting process. (8.0 clock hrs./wk.; 8.0 clock hrs./course)

#### **CAM237 Self-Tape**

The ability to create a quality self-tape is crucial for today's actor. It has become extremely common for casting directors to request self-taped submissions for television, film and even theater projects. It is paramount that the actor represents themselves as best as they can. That means understanding how to produce a professional looking self-tape at home. The goal of this course is to arm the students with the ability to produce a self-tape that will compete in an ever-growing digital casting process. (4.0 clock hrs./3 wks.; 12.0 clock hrs./course)

**CAM238 Auditioning for Film and Television**

Students prepare for commercial, voice-over and television auditions. The dynamics of getting work in a competitive field are presented along with an in-depth understanding of how to gain representation and how to present oneself in the audition process. (4.0 clock hrs./3 wks.; 12.0 clock hrs./course)

**IDP231 Self-Tape Workshop**

The ability to produce a quality self-tape is crucial for today's actor. It has become extremely common for casting directors to request self-taped submissions for television, film and even theater projects. It is paramount that the actor represents themselves as best as they can. That means understanding how to produce a professional looking self-tape at home. The goal of this course is to arm the students with the ability to produce a self-tape that will compete in an ever-growing digital casting process. (4.0 clock hrs./wk.; 4.0 clock hrs./ course)

**IDP232 Advanced Audition for Film and Television: Sides**

In the third semester Auditioning for Film and Television, students had an introduction to auditioning for the camera. This helped the actor develop an understanding of how to think on their feet and make solid choices that result in a good audition experience. In this course, students build on their previous skills by exploring more challenging material and audition scenarios. This work culminates in Panel Night, where the actors are seen and critiqued by a diverse group of industry professionals. (19.0 clock hrs./wk.; 19.0 clock hrs./course)

**IDP233 Advanced Audition for Film and Television: Cold Readings**

Unlike much of the work that's been done in previous semesters in terms of proper script analysis, cold reading is the art of performing a script with little to no advance rehearsal. In this course, students learn practices to become centered in the audition room and how to rapidly break down a script, get off the page and identify the medium and genre of the script. (18.0 clock hrs./wk.; 18.0 clock hrs./course)

**IDP234 On Camera Commercials**

The world of commercials is constantly changing. Today, there are as many types of on camera commercials as there are platforms to view them on. Students learn how to understand the objective of commercials so they can understand their job as actors when audition for and performing in them. Students learn that the style of commercial acting is clear and concise, so that a commercial

can get its message across in a small amount of time. (12.0 clock hrs./wk.; 12.0 clock hrs./course)

**IDP235 Voice-Over**

This course provides an overview of commercial and narrative voice-overs. Students learn basic techniques for voice-over performance and the wide range of opportunities for the professional actor to find and create work within the discipline. The course includes a combination of discussion and practical experiences. (8.0 clock hrs./wk.; 8.0 clock hrs./course)

**IDP236 Audiobooks and Podcasts**

This course provides an overview of audiobook performing and podcasting. Techniques for conceiving and executing in both mediums are explored. Students learn the wide range of opportunities for the professional actor to find and create work within these disciplines. The course includes a combination of discussion and practical experiences. (8.0 clock hrs./wk.; 8.0 clock hrs./course)

■ **On Camera: Dance**

**CAM160 Dance for the Camera I: Technique**

Students expand their dance skills to encompass specific criteria involved with movement pieces created for the camera. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**CAM260 Dance for the Camera II: Reels**

Students expand their knowledge of dance for the camera techniques. Students begin to develop a dance reel for use in self-promotion (2.0 clock hrs./9 wks.; 18.0 clock hrs./course)

■ **Film and Television History**

**CAM110E Film & TV History I: Survey & Composition**

This survey course provides students with an introduction to the history of the development of film and television production and how this history has affected the evolution of filmmaking and film acting styles. Students are exposed to the development of the filmic art from its early experimental phases through the collapse of the studio system all the way to the golden age of television. Each week focuses on a single era, topic or practitioner who expanded the art form. Each class begins with a short demonstration/lecture intended to put the content in context. Students engage in an active group exploration in addition to short assigned readings and viewing weekly film clips in class. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**CAM111S Film & TV History II: Styles & Oral Presentations**

This survey course is an advanced and nuanced exploration of the topics explored in Film and Television History I. It provides an increased emphasis on a wider range of cultural influences, with a particular reference to contributions of artists from underrepresented groups. It also examines the democratization of cinema in the digital age. Each class begins with a short demonstration/lecture framing the discussion to focus on a single era, topic or a group of practitioners who expanded the art form. Students engage in an active group exploration in addition to short assigned readings and viewing weekly film clips in class. **Prerequisite:** CAM110E (3.0 clock hrs./wk.; 45.0 clock hrs./course)

**CAM210 Film & Television History III: Ethics & Representation**

Explore historical and contemporary ethical issues through the lens of modern film. Through their work, filmmakers and performers confront some of the most challenging questions related to how humans ought to live their lives. This course provides an overview of these questions, how thinkers have proposed to answer them, and how they are approached in modern film. Students view a selection of movies from 1993 to the present and examine, discuss and write about the presentation of ethical dilemmas. This is a discussion-based course that encourages students to challenge their own perspectives and think critically about theories related to 'right' and 'wrong' behavior. Topics include moral reasoning, subjectivism, relativism, objectivism, utilitarianism and social contract theory, among others. **Prerequisite:** CAM111S (4.0 clock hrs./wk.; 60.0 clock hrs./course)

■ **Screenwriting**

**CAM120 Screenwriting I: Technique**

Screenwriting I: Technique is an introductory writing course in which the practical mechanics of formal Aristotelian story structure are explored and applied to works written for the screen. The craft of screenwriting is examined through lectures, workshops and critical examination of superior examples from the masters of this visual medium. Additionally, students learn the proper technique for screenplay formatting and how to clearly and economically clarify their vision on the page. In-class film viewing focuses on observation, breakdown and analysis of existing works. (3.0 clock hrs./wk.; 45.0 clock hrs./course)

**CAM121 Screenwriting II: Development**

Screenwriting II: Development is an advanced screenwriting course in which the professional standards and practices

explored in Screenwriting I: Technique are applied to the conception, development and completion of a short three- to six-page screenplay. Additionally, students benefit from using actor workshop and performance opportunities to test and develop their material. The class culminates in a staged reading during the final week of class. **Prerequisite:** CAM120 (4.0 clock hrs./wk.; 60.0 clock hrs./course)

**CAM220 Screenwriting III: Original Works**  
Screenwriting III: Original Works and styles is an advanced screenwriting course that builds on the skills learned in Screenwriting I: Technique and Screenwriting II: Development. Through a series of written exercises and assignments, students explore multiple genres and styles of screenwriting. Students lay the foundation for a feature film or television series by conceiving, outlining and scripting a portion of the project. The class culminates in a full pitch of their final project, which includes all the materials required for this professional, real-world experience. **Prerequisite:** CAM121 (4.0 clock hrs./wk.; 60.0 clock hrs./course)

**CAM270 Short Film Project: Original Works**  
Building on skills learned in third semester courses Introduction to Filmmaking and Production and Original Works and Development, this course provides the students the opportunity to participate in the creation, development and completion of a professional three- to six-minute short film under faculty/staff supervision. The final finished films are screened publicly at the end of the semester. (4 weeks/6 hours (1 weekend day); 128.0 clock hrs./course)

## ■ On Camera Performance

**CAM240 Introduction to Filmmaking and Production**  
This course is designed to introduce students to the process of filmmaking and all three phases of film production. Through a series of collaborative assignments and exercises, students explore every aspect of the process from script breakdown to final delivery of the film. Students use a wide range of techniques developed to provide practical experience with equipment, including budgeting and scheduling software, cameras, lenses, sound, lighting, and editing software. All assignments and exercises stress collaboration, preproduction planning, exploiting limited resources, mise-en-scène and the application of postproduction techniques to serve their creative vision. **Prerequisite:** CAM102 (5.0 clock hrs./wk.; 75.0 clock hrs./course)

**CAM251 Multimedia Performance**  
The course is designed as a complete, live theatrical production that fuses cinematic and theatrical techniques. Under the guidance of a professional director versed in working in both film and theater, students go through all phases of a professional production – casting, conception, rehearsals and performance. Varied elements associated with a live multimedia production, including filmed elements, projections, live work with a camera, costumes, sets and lighting, are included. Material includes both original content and preexisting material woven together to create a unified performance with a thematic focus. (27.5 hours a week/5 weeks; 145.0 clock hrs./course)

**CAM252 Narrative Reel for the Actor**  
A narrative reel is a vital and necessary tool to help an actor stay at the top of their game while showcasing their best work. There are many uses for a professional-looking reel. Casting directors, agents, managers, producers, directors and other important players in the television and film industry use the actor's reel to cast projects, foster and build relationships within the industry and help the actor showcase their work on a large scale. From student films and web series all the way up to big studio feature films, the actor's reel is just as essential to the actor as it is fun to create. In this course, we build the actor's reel together so that each student has a professional looking reel by the end of their semester. (3 weeks/6 hours; 92.0 clock hrs./course)

**CAM253 Final Film Project**  
Scenes are chosen from existing scripts and adjusted or rewritten (with a clear beginning, middle and end) for a short film. Actors can be gender- and race-neutral in casting. 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 incorporate all the techniques learned in previous terms. Edited scenes are screened at the end of the term. **Prerequisite:** CAM100 (6.0 clock hrs./13 days; 78.0 clock hrs./course)

**CAM290 Postproduction Workshop**  
In conjunction with their final short film capstone project, students build on the skills learned in third semester's Basic Film Production/Introduction to Filmmaking course. Students delve deeper into all aspects of the postproduction finishing process, including assembly, rough, and fine cut editing; sound design and mix; working with music and score; color correction and grading; adding wild sounds, looping and ADR work; and

exporting to multiple formats for delivery and exhibition. (8.0 clock hrs./wk.; 8.0 clock hrs./course)

## Musical Theatre

### ■ Musical Theatre Technique

**MTP101 Musical Theatre I: Technique**  
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. (7.0 clock hrs./wk.; 105.0 clock hrs./course)

**MTP200 Musical Theatre Auditions for the Dancer**  
Students prepare and present themselves for a professional musical theatre audition focused on that of a dancer. Musical theatre selections include full songs and 16-bar cuts. The course culminates with an industry professional panel providing feedback about the audition process. **Prerequisite:** MTP101 (4.0 clock hrs./9 wks.; 43.5 clock hrs./course)

**MTP201 Musical Theatre III: Scene Study & Solos**  
An advanced musical theatre performance class in which the students explore and perform musical theatre scenes with their integrated duets or trios and continue advanced solo work. **Prerequisite:** MTP103 (9.0 clock hrs./wk.; 135.0 clock hrs./course)

**MTP202 Musical Callback Preparation**  
Students are prepared for professional musical theatre callbacks. Typical callback experience is simulated; students receive materials with industry-standard turnaround for in-class mock callback. Students explore learning material quickly and applying musical theatre techniques learned in earlier semesters to ensure preparedness for the final stages of booking musical theatre work. (8.0 clock hrs./course)

**MTP203 Musical Theatre IV: Auditioning**  
Students are prepared for professional musical theatre auditions and the theatre business. Getting and keeping work is covered; career suggestions are provided. Students explore creating a résumé, getting effective headshots 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. **Prerequisite:** MTP103 (6.0 clock hrs./5 wks.; 35.0 clock hrs./course)

## ■ Musical Theatre History and Styles

### MTP102 Musical Theatre II: Styles

An intermediate musical theatre performance class in which students build on analytical, rehearsal and performance techniques which were taught and worked on in the first semester class, as applied to the solo song repertoire from 1866 to the beginning of rock. Music Analysis is emphasized. **Prerequisite:** MTP101 (4.0 clock hrs./wk.; 60.0 clock hrs./course)

### MTP103 Musical Theatre II: Performance Styles

An intermediate course that builds on analytical, rehearsal and performance techniques taught in the first term. The meaning of style based on investigation of composers, lyricists and song styles from 1866 to 1959 is 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. **Prerequisite:** MTP101 (7.0 clock hrs./wk.; 105 clock hrs./course)

### MTP110E Musical Theatre History, Styles & Composition

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 examples 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. (1.0 clock hrs./wk.; 15.0 clock hrs./course)

### MTP111S Musical Theatre History, Styles & Oral Presentations II

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. **Prerequisite:** MTP101 (2.0 clock hrs./wk.; 30.0 clock hrs./course)

## ■ Musicianship

### MUS101 Musicianship I

Using techniques from dance, musical theatre, theatre and 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 connect 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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### MUS102 Musicianship II

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. **Prerequisite:** MUS101(2.0 clock hrs./wk.; 30.0 clock hrs./course)

### MUS200 Music Literacy

Students learn basic techniques to excel in a Broadway-level music rehearsal. The course focuses on sight-reading music, including pitches and rhythms; Italian music terminology; following musical scores 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 could be cast upon graduation. (2.0 clock hrs./9 wks.; 18.0 clock hrs./course)

## ■ Individual Voice

### IVC100 Vocal Performance: Beginning Technique

Students begin to explore and develop the basics of a healthy vocal technique for singing in a classroom environment. The primary focus of this course is to introduce the beginning singer to the principles of producing a free, unstricted sound in singing. Skills developed are based on classical singing technique, including correct posture, breathing, release of physical constrictions, and singing pure vowels. The students work as a group and individually to develop these skills. When possible, these basic skills are then expanded to encompass the range of sounds necessary in musical theatre including legit singing, belting and mixing. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### IVC101 Individual Voice I

Students explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire is adjusted as each student progresses. 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 classical songs and application of techniques to assigned musical theatre repertoire are included. (1.0 clock hrs./wk.; 15.0 clock hrs./course)

### IVC102 Individual Voice I

Students explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire is adjusted as each student progresses. 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 classical songs and application of techniques to assigned musical theatre repertoire are included. (0.5 clock hrs./wk.; 8.5 clock hrs./course)

### IVC103 Individual Voice II

Students explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire is adjusted as each student progresses. 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 classical songs and application of techniques to assigned musical theatre repertoire are included. (1.0 clock hrs./wk.; 15.0 clock hrs./course)

### IVC201 Individual Voice III

Students explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire is adjusted as each student progresses. 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 classical songs and application of techniques to assigned musical theatre repertoire are included. (1.0 clock hrs./wk.; 15.0 clock hrs./course)

### IVC202 Individual Voice III

Students explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire is adjusted as each student progresses. 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 classical songs and application of techniques to assigned musical theatre repertoire are included. (0.75 clock hrs./wk.; 12.5 clock hrs./course)

#### **IVC103 Individual Voice IV**

Students explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire is adjusted as each student progresses. 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 classical songs and application of techniques to assigned musical theatre repertoire are included. (1.0 clock hrs./wk.; 15.0 clock hrs./course)

### ■ Musical Theatre Performance

#### **MTP270 Musical Theatre Graduation Performance**

Students participate in a complete dramatic theatrical production. A professional director is involved throughout the process, including auditions, rehearsals and, ultimately, a fully staged theatre production featuring scene work. Varied elements associated with a staged production, including costumes, sets and lighting, are included. **Prerequisite:** MTP103 (27.5 clock hrs./5 wks.; 145.0 clock hrs./course)

## Dance

### ■ Ballet Dance

#### **DNC140 Dance I: Ballet**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC141 Dance II: Ballet**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC142 Ballet Technique I**

The course provides students an opportunity to develop and master Ballet technique and performance skills. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC143 Classical Ballet**

The course provides students an opportunity to develop and master Ballet technique and performance skills with

an emphasis on skills as they relates to classical Ballet. This course also examines gender roles within the classical style. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC144 Pas de Deux I**

The course provides students an opportunity to develop and master Ballet technique and performance skills while learning classical and modern Ballet variations. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC145 Pas de Deux II**

The course provides students an opportunity to develop and master Ballet technique and performance skills while learning classical and modern Ballet variations. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC146 Ballet Technique II**

The course provides students an opportunity to develop and master Ballet technique and performance skills.. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC147 Classical Ballet II**

The course provides students an opportunity to develop and master Ballet technique and performance skills with an emphasis on skills as they relates to classical Ballet. This course also examines gender roles within the classical style. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC240 Dance III: Ballet**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC241 Dance IV: Ballet**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC242 Ballet Technique III**

The course provides students an opportunity to develop and master Ballet technique and performance skills. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC243 Classical Ballet III**

The course provides students an opportunity to develop and master Ballet technique and performance skills with

an emphasis on skills as they relates to classical Ballet. This course also examines gender roles within the classical style. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC245 Pas de Deux**

The course provides students an opportunity to develop and master Ballet pas de deux technique and performance skills while working with a partner. Classical and contemporary styles are explored. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC246 Ballet Technique**

A continuation of the advanced methods used in various dance forms to improve and refine technical skill, accuracy and stamina are explored; basic Ballet core techniques emphasize 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. (2.0 clock hrs./10 wks.; 20.0 clock hrs./course)

#### **DNC248 Ballet Leaps and Turns**

The course provides students an opportunity to develop and master Ballet technique and performance skills with an emphasis on turning and allegro work. (2.0 clock hrs./10 wks.; 20.0 clock hrs./course)

### ■ Dance History

DNC110E Dance History, Application and Composition I

Dance origins and primitive/folk dance styles influence the contemporary styles we use today. Students acquire a general knowledge of dance history from dance's beginnings in primitive styles, including African dance, medieval and Renaissance dance, baroque court dance, Ballet beginnings and early dance theory. These early styles are then exhibited through contemporaries, including Martha Graham, Doris Humphrey, Lester Horton, José Limón, Paul Taylor and Mark Morris. Students learn excerpts and complete dances based on the historical material presented in each class. (2.5 clock hrs./wk.; 37.5 clock hrs./course)

DNC115S Dance History, Application and Oral Presentations II

American dance forms are an important part of dance application in the 21st century. Students acquire a general knowledge of American dance history including minstrel and vaudeville, early and late 20th century Tap dance, and social and theatre dance from the 1910s through the 1950s. These American styles colored the works of important American choreographers and visionaries, including Agnes de Mille, Bob Fosse and Michael Jackson. Students learn excerpts and complete dances based on the

historical material presented in each class.  
**Prerequisite:** DNC110E (2.5 clock hrs./wk.; 37.5 clock hrs./course)

### **DNC210 Dance History and Application III**

Ballet history is an integral part of the dance experience. This first half of the course focuses on acquiring a general knowledge of Ballet history, including Romantic-era Ballet, early 20th-century Ballet, and Ballet in the 21st century. The second half of the term focuses on folk dance; the influence of one of AMDA's artistic founders, Hanya Holm; tango; popular dance from the '60s and '70s; and breakdance and Hip-Hop. Students learn excerpts and complete dances based on the historical material presented in each class. **Prerequisite:** DNC115S (2.5 clock hrs./wk.; 37.5 clock hrs./course)

## **■ Dance Physicality**

### **DNC160 Strength and Conditioning**

Course will focus on improving flexibility, cardiovascular health and gaining strength. Activities will incorporate elements of yoga, Pilates, boot camp, Zumba and dance warm ups. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC161 Theatrical Gymnastics I**

Students develop basic skills in theatrical gymnastics and tumbling. The course focuses on the ability to demonstrate basic gymnastic fundamentals; improving flexibility, strength and control; identifying and demonstrating basic terminology; and performing appropriate gymnastics movements. Students are divided into various levels based on skill and experience. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC260 Theatrical Gymnastics II**

Students continue to develop skills in theatrical gymnastics and tumbling. The course focuses on demonstrating basic gymnastic fundamentals; improving flexibility, strength and control; identifying and demonstrating terminology; and performing appropriate gymnastics movements. Students are divided into various levels based on skill and experience. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

## **■ Jazz Dance**

### **DNC130 Dance I: Jazz**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC131 Dance II: Jazz**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC132 Classic Jazz**

Students master basic Broadway 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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC133 Contemporary/Lyrical**

Students master basic Contemporary and lyrical Jazz performance skills. 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 may be divided into various levels based on skill. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC134 Hip-Hop and Heels**

This course combines the discipline of Hip-Hop and the skill of Heels. Combinations and technique are taught in both disciplines. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC230 Dance III: Jazz**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC231 Dance IV: Jazz**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC232 Commercial Dance Styles**

Students master basic commercial 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 may be divided into various levels based on skill. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC233 Jazz Styles**

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. (2.0 clock hrs./10 wks.; 20.0 clock hrs./course)

## **■ Modern Dance**

### **DNC150 Modern Technique I**

The course provides students an opportunity to develop and master Modern technique and performance skills. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC151 Modern Improvisation and Technique I**

The course provides students an opportunity to develop and master Modern improvisation and performance skills. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC152 Modern Technique II**

The course provides students an opportunity to develop and master Modern technique and performance skills. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **DNC153 Modern Improvisation and Technique II**

The course provides students an opportunity to develop and master Modern improvisation and performance skills. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC250 Modern Technique III**

Course will provide students an opportunity to develop and master modern technique and performance skills. Technical work and phrases will focus more on the post modern teachers and choreographers. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC252 Modern Technique IV**

A continuation of the advanced methods used in various dance forms to improve and refine technical skill, accuracy and stamina are explored; modern dance core techniques emphasize 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. (10.0 clock hrs./9 wks.; 94.0 clock hrs./course)

■ **Tap Dance**

**DNC120 Dance I: Tap**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC121 Dance II: Tap**

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. **Prerequisite:** DNC120 (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC122 Tap I**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC123 Tap II**

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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC220 Dance III: Tap**

Course will provide students an opportunity to develop basic Broadway tap technique and performance skills. Emphasis will be on musicality and proper foot technique stressing the importance of posture, poise, and upper body awareness. Students will begin working on picking up tap choreography quickly simulating an audition situation. This course will contain both online and live components. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC221 Dance IV: Tap**

Course will provide students an opportunity to continue to develop and master basic tap performance skills. Emphasis will be placed on technique and picking up combos quickly. (2.0 clock hrs./4 wks.; 3.0 hrs/1 wk.; 11.0 clock hrs./course)

**DNC222 Tap III**

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 with others in duets and trios. Students are divided into various levels based on skill. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC223 Dance IV: Tap**

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 with others in duets and trios. Students are divided into various levels based on skill. (2.0 clock hrs./10 wks.; 20.0 clock hrs./course)

■ **Theatre Dance and Movement**

**DNC100 Dance and Movement for the Actor I**

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. (3.0 clock hrs./wk. 45.0 clock hrs./course)

**DNC101 Dance I: Theatre Dance**

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 performance as a solo artist, with a dance partner and as an ensemble member. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC102 Theatre Dance I**

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 performance as a solo artist, with a dance partner and as an ensemble member. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC103 Dance II: Theatre Dance**

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; and performance of a solo waltz, the polka and a simple partnered waltz. **Prerequisite:** DNC100 or DNC101 (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC104 Theatre Dance II**

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 performance as a solo artist, with a dance partner and as an ensemble member. **Prerequisite:** DNC102 (3.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC200 Dance and Movement for the Actor III**

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; and performance as a solo artist, with dance partner and as an ensemble member. Students are divided into various levels based on skill. **Prerequisite:** DNC103 (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC203 Theatre Dance Repertory**

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, with a dance partner and as an ensemble member. Pickup combinations for audition technique are integrated into the coursework. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC204 Dance III: Theatre Dance**

Course will provide students an opportunity to develop and master professional ethics through the art of dance. The priorities in the class are perfecting their marks spatially, musically, and professionally, using the appropriate performing skills, and developing precision in their technique. This class will focus on learning different styles of musical theater choreography, maintaining their work and researching the style and show. Students will be assigned as dance captains and work with the choreographers to maintain the integrity of the choreography. **Prerequisite:** DNC103 (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC205 Audition Movement**

Students develop professional ethics through the performing arts. 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 skills as a solo artist and ensemble member. Specific attention is given to a “movement call” experience. (2.0 clock hrs./4 wks.; 8.0 clock hrs./course)

**DNC206 Dance IV: Audition Skills**

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 as an ensemble member. (2.0 clock hrs./5 wks.; 12.0 clock hrs./course)

**■ Dance Performance**

**DNC253 Choreography**

The course provides students an opportunity to develop and master Modern improvisation and performance skills, translating to choreographed works. (2.0 clock hrs./10 wks.; 20.0 clock hrs./course)

**DNC270 Student Choreography Workshop**

Students explore the process of putting together their own choreographed works. Students use their improvisation and choreography skills to audition, develop, and direct other students in their own artistic visions. Students develop leadership skills and production skills such as music editing, costuming, prop use, marketing and stage management. The focus of the course is on the process of developing choreography within a show context. A work in progress is presented to the AMDA community at the end of the course. (6.0 clock hrs./4 wks.; 18.0 clock hrs./1 wk; 42 clock hrs./course)

**DNC271 Dance Theatre Graduation Performance**

A professional director guides students through the audition and rehearsal process to a fully staged theatre production integrating choreography, voice and scene work. Varied elements associated with a staged production including costumes, sets and lighting are included. (27.5 clock hrs./5 wks.; 145.0 clock hrs./course)

**MTP200 Musical Theatre Auditions for the Dancer**

Students are prepared for professional musical theatre auditions. Students explore creating a résumé, getting effective headshots and choosing songs suitable for auditions. Musical theatre selections include 16-bar cuts. The course culminates with a professional industry panel providing feedback about the audition process. (4.0 clock hrs./9 wks., 7.5 hrs./1 wk.; 43.5 clock hrs./course)

Career Preparation  
PFD101C Professional Development:  
Business & Ethics of the Performer

This course provides students with foundational tools and resources to help them start a professional and ethical career in the business of acting. Topics include resumes, headshots, networking, websites, financial planning, and more. Additionally, the academic study of ethics will be integrated and applied to the current industry climate. By the end of the course, students walk away with a professional development toolkit, knowledge of industry standard practices, and an ethical guide to navigate their professional performance careers. (3.0 clock hrs./wk.; 45.0 clock hrs./course)

**PFD201 Career Preparation**

Students apply the principles learned to real life situations, such as the audition room. Students develop career goals to further the practical application of being an actor. (5.0 clock hrs./1 wks.; 5.0 clock hrs./course)

**IDP201 Career Preparation II**

An actor’s journey never ends. As a student prepares for graduation, this course allows them to look back at their journeys so they are best prepared for a career outside of AMDA. This five-hour workshop provides a time of reflection and an exploration of what to expect outside the classroom. (5.0 clock hrs./wk.; 5.0 clock hrs./course)



# APPENDIX

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# Los Angeles Campus Faculty

Date indicates first appointment at AMDA.

**Michael Angotti, PhD**  
Provost and Chief Academic Officer

**Barry Finkel**  
Vice President of Academic Affairs

## ACTING

**Barr, Drew** (2015)  
MFA, Acting, New York University  
BA, Drama, Stanford University

**Bontempo, James** (2005)  
Principal Faculty  
Master Performer

**Cicchini, Robert** (2014)  
Principal Faculty  
MFA, Acting, New York University  
BFA, Speech (Theatre),  
Wayne State University

**De Leon, Reginald** (2021)  
MA, Theatre Arts, California State  
University, Los Angeles  
BA, Public Relations, University  
of Southern California

**Dumais, Sergine** (2020)  
Master Performer

**Dylan, Abby** (2020)  
BFA, Theatre, Southern Methodist University

**Gallegos, Richard** (2019)  
Principal Faculty  
Master Performer

**Gordon, Eve** (2009)  
MFA, Acting, Yale University  
BA, History, Brown University

**Hanket, Arthur** (2014)  
MFA, Theatre, Florida State University  
BA, Drama, University of Virginia

**Kroeger, Adam** (2019)  
MFA, Classical Acting, George  
Washington University  
BFA, Theatre Arts/Performance  
Specialization, Central  
Washington University

**Lank, Leslie** (2016)  
MFA, Acting, University of California, Irvine  
BA, Theatre, Butler University

**Lieber, Paul** (2019)  
MFA, Creative Writing, Antioch University  
BA, City College of New York

**MacLean, Megan** (2011)  
MFA, Theatre Arts: Technical Theatre,  
California State University, Long Beach  
BA, Theatre Arts: Technical Theatre,  
California State University, Long Beach

**Martell, Leon** (2015)  
Principal Faculty  
MFA, Dramatic Arts, University of Iowa  
BA, Liberal Arts, University of Vermont

**Menzies, Rod** (2017)  
MFA, Acting, New York University

**Mesnik, William** (2004)  
Division Co-Chair: Acting  
MFA, Acting, Yale University  
BA, Speech and Dramatic  
Art, University of Iowa

**Murphy, John** (2021)  
BFA, Acting, AMDA College  
of the Performing Arts

**Orduna, Matthew** (2016)  
Principal Faculty  
MFA, Acting, University of Washington  
BS, Speech Communication Theatre  
Arts, University of Nebraska

**Perri, Paul** (2011)  
Principal Faculty  
Conservatory Diploma, Drama,  
The Juilliard School

**Plake, William** (2009)  
Certificate, American Society for  
the Alexander Technique

**Rich, Mert** (2013)  
BS, Education/Secondary Social  
Studies, Wayne State University

**Rockwell, Stephen** (2006)  
MFA, Acting, The American  
Conservatory Theater  
BA, Drama, Vassar College

**Schmidt, Suzanne** (2017)  
MFA, Theatre Arts, Northern  
Illinois University  
BA, Acting, University of Southern California

**Schofield, Barbara** (2003)  
Division Co-Chair: Acting  
PhD, Drama, Tufts University  
MA, Drama, Tufts University  
BA, Drama/English, Schiller University

**Stambouliah, Olivia** (2021)  
BA, Bachelor of Performance, Theory and  
Practice (Acting), Western Sydney University

**Syquia, Jeanne** (2020)  
MFA, Theatre Arts: Acting, California  
State University, Long Beach  
BA, Theatre, City University of  
New York, Hunter College

**Torrey, Lindsay** (2018)  
MFA, Theatre: Acting,  
University of Tennessee  
BA Dance/English, Columbia University

**Weier, Amanda** (2013)  
BS, Speech, Northwestern University

**White, Tanya** (2020)  
MFA, Creative Writing, Antioch University  
BFA, Theatre, Webster University

**Wiesel, Alexandria** (2019)  
MA, Theatre Arts, California State  
University, Northridge  
BFA, Musical Theatre, The New School

## IMPROVISATION

**Baughn, Karen** (2021)  
MA, Professional Creative Writing,  
University of Denver  
BA, Theater, Occidental College

**Carmon, David** (2013)  
MA, Television Fiction Writing, Glasgow  
Caledonian University, Scotland  
BA, Economics, University of Michigan  
Certificate, The Second City Training Center

**Greene, Thomas** (2006)  
Master Performer

**Makhloghi, Macklen** (2017)  
BS, Business Administration,  
University of Vermont

**Mushlin, Rebecca** (2012)  
Master Performer

**Rothenberg, Karly** (2005)  
Master Performer

**Zambrotta, Jessica** (2021)  
BFA, Acting, Marymount Manhattan College

## ON-CAMERA ACTING

**Beery, Brian** (2011)  
MFA, Screenwriting, American  
Film Institute, Los Angeles  
BA, Theatre Arts, University of  
California, Santa Cruz



**Black, Simone** (2021)  
BFA, Theatre, New York University

**Breaugh, Todd** (2003)  
Principal Faculty  
MFA, Theatre, University of South Carolina

**Camery, Jaymes** (2019)  
Principal Faculty  
MFA, Film Directing, California  
Institute of the Arts  
BA, Communication and Media  
Studies, Virginia Polytechnic  
Institute and State University

**Camilleri, Garret** (2021)  
BA, English: Creative Writing,  
California State University

**DeVore, Cain** (2013)  
Supervisor: On-Camera  
Studies, Principal Faculty  
Master Performer

**Dispensa, Andy** (2021)  
BA, Media Arts and Entertainment,  
Elon University

**Foti, Leo** (2021)  
Master Performer

**Ilongwe, Alani** (2021)  
BFA, Theatre, New York University,  
Tisch School of the Arts

**Mateo, Derek** (2011)  
MFA, Film Production, Loyola  
Marymount University  
MA, Asian American Studies, University  
of California, Los Angeles  
BA, Asian American Studies, University  
of California, Los Angeles

**Morgan, Sam** (2021)  
MFA, Film and Television,  
New York University  
BA, Telecommunications,  
Ball State University

**Nelson, Emily** (2017)  
BFA, Drama, Carnegie Mellon University

**Nedved, William** (2015)  
MFA, Writing for Screen & Television,  
University of Southern California  
MFA, Theatre, University of  
New South Wales  
BA, Theater Arts, University of Iowa

**Pankhurst, Patrick** (2021)  
BA, Social Relations, Harvard University

**Thompson, Martin** (2021)  
BFA, Drama - Broadcasting,  
East Carolina University

## STAGE COMBAT

**Altwine, Lacy** (2005)  
Supervisor: Stage Combat, Principal Faculty  
BFA, Theatre Performance, Tarkio College

**Brown, Timothy** (2008)  
BFA, Acting, Wright State University

**Currier, Charles** (2008)  
BA, Communications, Rowan University

**de Ment, Ariel** (2021)  
Master Performer

**Dolph, Greg** (2003)  
MFA, Acting, University of Illinois  
BS, Theatre, Bradley University  
BS, Mass Communications,  
Bradley University

**Duarte, Carlos** (2015)  
BA, Theatre Arts, California  
State University, Fullerton

**Franta, Matt** (2015)  
BA, Drama, Clarke University

**LeClerc, Marc** (2017)  
BFA, Acting, AMDA College  
of the Performing Arts

**Merckx, Kenneth** (2014)  
MFA, Theatre, University of Illinois  
BA, Drama, University of Washington

**Mitchell, Nathan** (2013)  
MFA, Theatre Practice, University  
of Exeter, England

**Sims, Travis** (2011)  
BA, Film and Video, Columbia  
College Chicago

VOICE PRODUCTION  
AND SPEECH

**Auberjonois, Tessa** (2017)  
MFA, Acting, Yale University  
BA, Theatre, Sarah Lawrence College

**Beltran, Stephanie** (2021)  
MFA, Professional Voice Studies,  
Bristol Old Vic Theatre School  
BA, Radio, Television and Film,  
California State University, Fullerton

**Burk, Anne** (2004)  
MFA, Theatre, University of  
California, Los Angeles  
BA, Theatre Arts, San Jose State University

**DiCola, Nicholas** (2018)  
MA, Voice Studies, The Royal Central  
School of Speech and Drama,  
University of London, England  
BA, Linguistic and Russian Language,  
University of Rochester

**Morrison, Grace** (2021)  
MFA, Drama, University of California, Irvine  
BA, Theatre Studies, University  
of California, Santa Barbara

## MUSICAL THEATRE

**Bishoff, Joel** (2012)  
Principal Faculty  
MFA, Theatre Arts, Columbia University  
BA, Drama and Political  
Science, Tufts University

**Chandler, Kirsten** (2012)  
Master Performer

**Conner, Scott** (2007)  
Division Chair: Music Theatre  
Master Performer

**Dang, Timothy** (2020)  
BFA, Drama, University of  
Southern California

**Daniels, Shayon** (2020)  
Master Performer

**Drake, Donna** (2020)  
Master Performer

**DeGruccio, Nick** (2007)  
BA, Drama, Hofstra University

**Funicelli, Nicole** (2020)  
Master Performer

**Hayter, Karyn** (2020)  
MFA, Directing, California State  
University, Fullerton  
MA, Education, California State  
University, Dominguez Hills  
BA, Theatre, California State  
University, Fullerton

**Murray, Mary Gordon** (2014)  
Master Performer

**O'Leary, Thomas** (2012)  
Principal Faculty  
BFA, Acting, University of Connecticut

**Rosoff, Wendy** (2007)  
Master Performer

**Sabella, Salvatore** (2020)  
MA, Theatre Education, Emerson College  
BFA, Theatre and Dance,  
University of Wyoming

**Shepherd, Sonya** (2021)  
MA, Education, University of Phoenix  
BA, Theatre/Communication Studies,  
University of Alabama at Birmingham

**Tyler, Rachel** (2020)  
BA, Musical Theatre, Guildford  
School of Acting

## INDIVIDUAL VOICE

**Amorosia, Mary** (2003)  
BM, Voice, Manhattanville College

**Aronson, Luann** (2012)  
Principal Faculty  
MM, Voice Performance, Southern  
Methodist University  
BM, Performance, Ithaca College

**Bennett, Jennifer** (2017)  
MM, Musical Theatre, Boston  
Conservatory at Berklee  
BM Music, State University of  
New York, Binghamton

**Brown, Weslie** (2014)  
MM, Music, California State  
University, Los Angeles  
BM, Music, California State  
University, Los Angeles

**Chitwood, Ross** (2011)  
Principal Faculty  
MM, Music, Rice University  
BM, Voice, The Juilliard School

**DeLuise, John** (2006)  
BA, Music with Theatre  
Studies, Yale University

**Fielder, Julian** (2010)  
BM, Vocal Performance and  
Conducting, Centenary College

**Gray, Natalie** (2015)  
BM, Music, Howard University

**Greene, Oliver** (2021)  
PhD, Musicology & Ethnomusicology,  
Florida State University  
MM, Vocal Performance, Southern  
Methodist University  
MM, Sacred Music, Southern  
Methodist University  
BM, Voice, University of Cincinnati

**Jasensky, Camille** (2021)  
MM, Vocal Performance, Rice University  
BM, Performance, University of Denver

**Kim, Sharon** (2014)  
Principal Faculty  
MFA, Voice, California Institute of the Arts  
BM, Music Performance: Vocal,  
University of Texas at El Paso

**Roche, Stephanie** (2014)  
Principal Faculty  
BFA, Acting, New York University

**Rosander, Christine** (2021)  
MM, Jazz Studies, University  
of Southern California  
BA, Music, California State  
University, Long Beach

**Vroman, Lisa** (2019)  
MFA, Music, Carnegie Mellon University  
BM, Music Education, State  
University of New York, Potsdam

**Winter, Nicole** (2020)  
BA, Communications, Rutgers University

## MUSIC

**Abulencia, Joshua** (2011)  
Principal Faculty  
BA, Music, University of Southern California

**Bailey, Kenner** (2017)  
MM, Piano, University of Southern California  
BM, Music, Truman State University

**Bartley, Joshua** (2019)  
BM, Theory and Composition/Performance  
Studies, New York University



**Benham, Aaron** (2021)  
BFA, Musical Theatre, Emerson College

**Berent, Richard** (2004)  
MM, Conducting, University of Michigan  
BA, Music, State University of New York, Bingham

**Brader, Robert** (2015)  
Principal Faculty  
MM, Film Composition, Seattle Film Institute  
BA, Music, Florida State University

**Connell, Nicholas** (2015)  
Principal Faculty  
BM, Songwriting, Berklee College of Music

**De Tarnowsky, Kyle** (2010)  
BM, Music Composition,  
Florida State University

**Ditto, Vincente** (2008)  
BA, Music, Eastman School of Music, University of Rochester

**Gates, Robert** (2007)  
MM, Composition, The Juilliard School  
BA, Music, University of California, Los Angeles

**Gillespie, Leigh** (2010)  
Principal Faculty  
MFA, Music: Electronic and Recording Media, Mills College

**Gledhill, Daniel** (2013)  
BM, Performance, Brigham Young University

**Harlan, Scott** (2009)  
Master Performer

**Hirtz, William** (2020)  
MM, Piano, Juilliard School  
BM, Piano, New England Conservatory

**Lavan, Victoria** (2005)  
Principal Faculty  
BA, Management, University of Phoenix

**Lent, James** (2011)  
Principal Faculty  
DMA, Piano, Yale University  
MMA, Piano, Yale University  
MM, Piano, Yale University  
BM, Applied Music, University of Houston

**Mathie, Kevin** (2017)  
BS, Music, Weber State University

**Mattingly, Doug** (2013)  
MM, Guitar, University of Southern California  
BM, Studio Guitar, University of Southern California

**Matzpohl, Silke** (2014)  
MM, Music, Hochschule for Music in Munich

**Pow, Lauralie** (2016)  
DMA, Collaborative Piano,  
University of Miami  
MM, Performance Piano, McGill  
Schulich School of Music  
BM, Music Theory, Eastman School of Music, University of Rochester

**Price, Dylan** (2014)  
BM, Music Theory, Eastman School of Music, University of Rochester

**Rada, David** (2005)  
BA, Music, Stanford University

**Roper, Jan** (2018)  
Master Performer

**Tong, Matthew** (2018)  
MM, Piano Accompanying, Eastman School of Music, University of Rochester  
BA, Music, University of California, Los Angeles

**Woo, A Kung** (2019)  
DMA, Piano, University of Southern California  
MM, Piano, University of Cincinnati

**Wright, Noriko** (2013)  
Principal Faculty  
BM, Music, Jin-ai Women's College, Japan

**Zediker, Anthony** (2014)  
BM, Music Performance, DePaul University

## DANCE THEATRE

**Ash, Gabriel** (2021)  
Master Performer

**Baxter, Cheryl** (2011)  
Master Performer

## APPENDIX: LOS ANGELES FACULTY

**Benedict, Marina** (2003)

Division Chair: Dance  
Master Performer

**Berg, Laura** (2016)

BFA, Dance, California Institute of the Arts

**Carson, Genevieve** (2012)

Principal Faculty  
BFA, Dance Performance,  
Chapman University

**Cohn, Bryn** (2019)

MFA, Choreography, University  
of Wisconsin - Milwaukee  
BFA, Dance Performance/Composition,  
California Institute of the Arts

**Cook, Patrick** (2021)

Master Performer

**Crosley, Mackenzie** (2016)

Master Performer

**Cruz, Lyrik** (2017)

Master Performer

**Djordjevich, Milka** (2018)

MFA, Dance, Sarah Lawrence College  
BA, World Arts and Cultures, University  
of California, Los Angeles

**Elgart, Sarah** (2020)

Master Performer

**Elkin, Michelle** (2020)

Master Performer

**Franco, Jessica** (2021)

Master Performer

**Fritz, Abigail** (2020)

BA, Cultural Studies, Columbia  
College Chicago

**Galvin, Erin** (2018)

BFA, Dance Theatre, AMDA  
College of the Performing Arts

**Gorman, Jason** (2016)

Master Performer

**Guerin-Torres, Melissa** (2019)

Master Performer

**Guerrero, Hector** (2006)

BA, Child Development, California  
State University, Los Angeles

**Guest, Layla** (2021)

MFA, Dance, Sarah Lawrence College  
BFA, Dance, California Institute of the Arts

**Hagen, Nicole** (2021)

BFA, Dance Performance,  
Chapman University

**Hobbs, Johnnie** (2016)

BFA, Theatre, University of the Arts

**Landwehr, Stephanie** (2014)

Principal Faculty  
Master Performer

**Logan, Sharon** (2021)

BFA, Dance Theatre, AMDA  
College of the Performing Arts

**Madorin, Megan** (2021)

MFA, Dance, University of Colorado  
BFA, Dance, New York University,  
Tisch School of the Arts

**McHargh, Kyle** (2012)

Principal Faculty  
BFA, Ballet, University of the Arts

**Newborn, Karine** (2018)

Master Performer

**Pearson, Andrew** (2018)

BFA, Dance Performance/Choreography,  
University of California, Irvine

**Raulston, Stefan** (2019)

Master Performer

**Reese, Gerran** (2017)

Master Performer

**Rintala, Troy** (2010)

Master Performer

**Samuels, Sean** (2021)

BFA, Performing Arts, AMDA  
College of the Performing Arts

**Santiago, Stefanie** (2019)

Master Performer

**Silver, Tracy** (2004)

Principal Faculty  
Master Performer

**Stevens, Leslie** (2011)

Master Performer

**Tertova, Daria** (2012)

MA, Dance, Russian Institute of Theatre Arts  
BA, Dance, Russian Institute of Theatre Arts

**Thakkar, Shivani** (2014)

BA, Theatre/Cinematic Television,  
University of Southern California

**Tokarz, Katherine** (2013)

Master Performer

**Viator, Sean** (2018)

BFA, Dance, University of Arizona

**Whiting, Rachel** (2018)

MFA, Dance, University of  
Wisconsin - Milwaukee  
BA, Performing Arts, St. Mary's  
College of California

### GENERAL EDUCATION

**Ackerman, Brittany** (2017)

MFA, Creative Writing, Florida  
Atlantic University  
BA, English, Indiana University

**Barnehama, Elan** (2021)

MFA, English, University of Massachusetts  
BA, English, Binghamton University

**Booker, D'Shaun** (2016)

MFA, Theatre Arts, California  
State University, Los Angeles  
BFA, Theatre Arts, Howard University

**Broom, Kyle** (2021)

PhD, Philosophy, University of  
Illinois at Urbana-Champaign  
MA, Philosophy, University of  
Illinois at Urbana-Champaign  
BA, Classics - Latin Concentration,  
University of Dallas  
BA, English, University of Dallas

**Brown, Alfred** (2021)

PhD, Literature and Creative Writing,  
University of Southern California  
MFA, Writing, Columbia University  
BA, English, Princeton University

**Clarke, Cynthia** (2012)

Division Chair: General Education  
PhD, Counseling Psychology,  
Argosy University  
MA, Sports Exercise Psychology,  
Argosy University  
BS Kinesiology Physical Education,  
California State University, Northridge

**Douziech, Alexandria** (2018)

MFA, Studio, School of the  
Art Institute of Chicago  
BA, Painting, Pennsylvania  
Academy of the Fine Arts

**Fantini, Nestor** (2021)

MA, Sociology, University of Toronto  
BA, Sociology, University of Toronto, Woodsworth College

**Gillis, Cara** (2021)

PhD, Philosophy, University of California, Irvine  
MA, Philosophy, University of California, Irvine  
MA, Philosophy, California State University, Long Beach

**Girard, Peter** (2019)

MA, Communication Studies, California State University, Los Angeles  
BA, Communication, California State University, Los Angeles

**Harrison, Ayla** (2011)

MFA, Theatre, University of California, Los Angeles  
BFA, Theatre, University of Central Florida

**Kepes, Nataly** (2013)

MS, Family and Consumer Sciences, California State University, Northridge  
BS, Family and Consumer Sciences, Nutrition, Dietetics and Food Science, California State University, Northridge

**Land, Morgan** (2021)

Principal Faculty  
MFA, Screenwriting, California State University, Northridge  
MA, Drama Therapy, New York University  
BA, Theatre Arts, Penn State University

**Lim, Stephanie** (2015)

MA, English, California State University, Northridge  
BA, English Literature, California State University, Northridge

**Manrique, Michel** (2019)

MS, Mathematics, University of California, Riverside  
BS, Mathematics, University of California, Riverside

**Martinez, Cristian** (2019)

MS, Mathematics, California State University, Los Angeles  
BS, Mathematics, California State University, Los Angeles

**Millstein, Bruce** (2021)

MA, English, California State University, Northridge  
BA, English, California State University, Northridge

**Misner, Josh** (2021)

PhD, Leadership Studies, Gonzaga University  
MA, Communication and Leadership, Gonzaga University  
BA, Applied Communication Studies, Gonzaga University

**Owens, Kelvin** (2021)

MA, Political Science, Mississippi State University  
BA, Political Science, Auburn University

**Patel, Ameer** (2019)

MA, Museum Studies, Johns Hopkins University  
BA, Art History, University of Maryland, College Park

**Reid, Alice** (2021)

MA, Communication, The University of Memphis  
BA, Communication Studies, California State University, Long Beach

**Santana, Marisol** (2021)

DEd, Art and Art Education, Columbia University  
MA, Educational Theatre for Colleges and Communities, New York University  
BA, Theatre Arts, Pepperdine University

**Sapiro, Jeffrey** (2021)

MA, English, University of Rochester  
BA, History, Cornell University

**Sekulovic-Arnold, Adriana** (2019)

PhD, Physical and Sport Activities Science and Techniques, University of Paris, Nanterre  
MS, Kinesiology - Research/Sports Culture, Paris 10 University, Nanterre  
MA, Comparative Research on Development, School for Higher Studies in Human Sciences  
BA, Applied Foreign Languages - English/Italian, Paris IV Sorbonne University

**Sigler, Catherine** (2019)

PhD, English Education, New York University  
MFA, English, Pennsylvania State University  
MFA, English and Professional Writing, Old Dominion University

**Simmons, Michael** (2020)

PhD, Comparative Literature, University of California, Irvine  
MA, Comparative Literature, University of California, Irvine  
BA, Philosophy, University of California, Irvine  
BA, Women's Studies, University of California, Irvine

**Squiers, Anthony** (2021)

PhD, Political Science, Western Michigan University  
MA, Political Science, Western Michigan University  
BA, Political Science, International Studies, Aquinas College

**Stoch, Amy** (2014)

Principal Faculty  
PhD, Theatre, University of Illinois  
MA, Theatre History, California State University, Northridge  
BA, Theatre, Ashland University

**Weingartner, Amy** (2015)

Principal Faculty  
MFA, Writing, Union Institute and University  
MA, English, Boston University  
BA, English, Ithaca College

**Wilson, Michael** (2018)

MFA, Creative Writing, The New School  
BA, English, Howard University

**Yasen, Alia** (2021)

PhD, Human Physiology, University of Oregon  
MS, Human Physiology, University of Oregon  
BA, Neuroscience, Willamette University

# New York City Campus Faculty

Date indicates first appointment at AMDA.

**Michael Angotti, PhD**  
Provost and Chief Academic Officer

**Heather Sieracki**  
Director of Education Services

## ACTING

**Baker, Jordan** (2020)  
MFA, Theatre, Rutgers University:  
Mason Gross School of the Arts  
BA, Theatre, Smith College

**Berne, Serena** (2004)  
BFA, Drama, Carnegie Mellon University

**Blatt, Michael** (2017)  
MFA, Directing, The Actors Studio  
Drama School at Pace University  
BFA, Acting/Direction, New York University

**Bracey, Jasmine** (2020)  
Academic Department Director:  
Acting: Foundations & Technique  
MFA, Acting, University of Delaware  
BA, Theatre, Florida State University

**Chaet, Jason** (2001)  
Chair of Camera Division  
BFA, Acting/Directing, Syracuse University

**Chernoff, Hope** (2020)  
MFA, Drama, University of California Irvine  
BA, Theater, Temple University

**Ciesla, Diane** (2012)  
BA, Theatre, Clarke University

**Connors, Amanda** (2021)  
BA, Theatre, University of  
Wisconsin-Madison  
BA, Journalism, University of  
Wisconsin-Madison

**Corcoran, Tim** (2015)  
BA, Theatre, The State  
University of New York

**Dennison, Gail** (2004)  
AOS, Acting, The American  
Academy of Dramatic Arts

**Doyle, Genesis** (2020)  
BA Broadcast Journalism,  
Michigan State University

**Elliott, James** (2001)  
MFA, Acting, The University  
of Texas at Austin  
BA, English, Williams College

**Finley, Mark** (2017)  
BFA, Acting, University of North Carolina

**Gould, Stacy** (2021)  
MFA, Classical and Contemporary  
Acting, Royal Scottish Academy  
of Music and Drama

**Graves, Karron** (2011)  
Master Performer

**Head, Shelia** (2004)  
BFA, Acting, Syracuse University

**Hunt, Suzy Jane** (2020)  
BS, Theatre, University of Evansville

**Koch, Tim** (2021)  
BA, Directing, Case Western  
Reserve University

**Lowery, Brennan** (2019)  
MFA, Drama, The New School  
BA, History, University of Virginia

**Manning, Robert** (2010)  
MFA, Acting, University of Washington  
BS, Biology, Howard College

**Martin, Julia** (2018)  
MFA, Theatre, Columbia University  
BA, Comparative Literature in English,  
Spanish and Chinese, Brown University

**O'Neill, Brian** (2018)  
Master Performer

**Palmer, Hayley** (2019)  
MFA, Acting, University of California, Irvine  
BA, Drama, University of California, Irvine

**Piniella, Reynaldo** (2021)  
BA, Theatre, CUNY Brooklyn College  
of the City University of New York

**Porter, Patrick** (2018)  
MFA, Performance and Performance  
Studies, Pratt Institute  
BA, English, Baylor University

**Riherd, Mark** (1997)  
Division Chair: Acting  
MA, Theatre, Ohio University  
BA, Drama and Literature, Union University

**Robertson, Scott** (2017)  
BA, Theatre, Empire State College

**Russell, Jay** (2018)  
Master Performer

**Samuels, Gayle** (2021)  
BA, English, University of Pennsylvania

**Shalansky, Dave** (2018)  
BFA, Acting, Boston University

**Stuart, Roxana** (1995)  
PhD, Theatre, City University of New York  
MA, Theatre, University of Arizona  
BA, Theatre, University of Arizona

**Tirrell, Barbara** (2020)  
BA, Theatre, Temple University

**Torres, Francine** (2020)  
MFA, Acting, UC University of  
California, San Diego  
BA, Theatre, San Francisco State University

**Verhaeghe, Victor** (2018)  
BA, Theatre, Central Michigan University

**Virta, Raymond** (2001)  
Master Performer

**Wisn, Elizabeth** (2020)  
MFA, Acting, Yale University  
BA, Music & Theatre, Skidmore College

## IMPROVISATION

**Griggs, Chris** (2020)  
BA, Theatre, Union University

**Hammond, Katie** (2021)  
BA, Theatre, College of Wooster

**Hanson, Dave** (2018)  
Master Performer

**Hauschild, Michael** (2013)  
Master Performer

**Perilstein, Michael** (2000)  
Academic Department  
Director: Improvisation  
MFA, Drama, University of Virginia  
BA, Theatre Arts, Hofstra University

**Rabbai, Debora** (2017)  
BA, Acting, The American  
Academy of Dramatic Arts

## STAGE COMBAT

**Hastings, David** (2007)  
Master Performer

**Kinter, Richard** (2011)  
Master Performer

**Knickle, Brynn** (2018)  
BS, Liberal Arts, The New School

**Lewis-Ockler, Judi** (2003)  
BFA, Musical Theatre, The New School

**McCoy, Mitchell** (2015)  
BFA, Drama, New York University

**Rosario, Gabriel** (2018)  
Master Performer

**Travers, Joseph** (1999)  
Academic Department  
Director: Stage Combat  
BA, Theatre, The State University  
of New York, New York

### SPEECH AND ALIGNMENT

**Bennett, Jenny** (2016)  
MFA, Acting, University of Delaware  
BA, Drama, University of Virginia

**Eckard, Angela** (1999)  
Academic Department Director:  
Speech and Alignment  
MFA, Acting, University of South Carolina  
BFA, Acting, Point Park College

**Hegg, Natalie** (2020)  
MFA, Acting, The American  
Conservatory Theatre  
BS, Theatre Performance,  
University of Evansville

**Heinz, Lee** (2021)  
MFA, Classical Acting, George  
Washington University  
MA, Theatre, Wayne State University  
BA, Drama, Vassar College

**Houston, Zachary** (2019)  
MFA, Acting, University of California, Irvine  
BA, Drama, Ohio State University

**Kalin, Katina** (2019)  
BA, Theatre, Indiana University Bloomington

**Machado, Stephanie** (2019)  
MFA, Acting, Yale University

**McElwee, Theresa** (2017)  
MFA, Acting, Yale University

**McGhee, Elena** (2021)  
BA, Theatre, University of Massachusetts

**Mehl, Laura** (2020)  
MA, Musical Theatre, New York University  
BA, Vocal Performance, Milligan College

**Metcalf, Sophia** (2021)  
MFA, Acting, University of California, Irvine  
BA, Classical Voice and Drama,  
McGill University

**Montbertrand, Carine** (2002)  
MFA, Theater, University of Delaware  
BA, Drama, Tufts University

**Myers, Emma** (2019)  
MFA, Acting, Brooklyn College  
BA, Humanistic Studies, McGill University

**Neher, Christopher** (2000)  
MFA, Acting, Ohio State University  
BFA, Acting, The State University  
of New York, Fredonia

**Palmer, Hayley** (2019)  
MFA, Acting, University of California, Irvine  
BA, Drama, University of California, Irvine

**Pensiero Solveig, Anika** (2015)  
MFA, Acting, University of California, Irvine  
BFA, Acting, University of Michigan

**Price, David** (2021)  
MFA, Acting, University of  
California, San Diego  
BFA, Acting, Southern Methodist University

**Rosenberg, Ira** (2018)  
MFA Acting, University of Delaware  
BA, History, University of Pennsylvania

**Stanek, Jim** (2021)  
BFA, Acting, Carnegie Mellon University

**Shikany, Anne** (2020)  
MM, Music, Manhattan School of Music  
BM, Music, University of Tulsa

**Singer, Daniel** (2011)  
BA, American Studies, The State  
University of New York, Buffalo

**Springfield, Jacqueline** (2015)  
MFA, Acting, University of North Carolina  
BS, Advertising, Middle  
Tennessee State University

**Tendy, Robert** (2018)  
MFA, Acting, University of California, Irvine  
BA, Directing, Binghamton University

**Vukovic, Brandon** (2018)  
MFA, Acting, Brown University  
BFA, Acting, Marymount Manhattan College

**Zaremba, Christian** (2020)  
BFA, Sociology, New York University

**Zaremba, Diane** (1998)  
MFA, Acting, Temple University  
BA, Acting, Temple University

### CAMERA

**Chaet, Jason** (2001)  
Division Chair: Camera  
BFA, Acting/Directing, Syracuse University

**Chapa, Jorge** (2022)  
MFA, Acting, The New School  
BA, English, The University of  
Texas-Pan American

**Dickerson, Will** (2021)  
MFA, Directing, American Film Institute

**Goll, Gillien** (2001)  
MA, Directing, Hunter College  
BA, Theatre, Barnard College

**Morales, Samantha** (2021)  
Academic Department Director:  
On Camera Acting  
BA, Theatre, University of Scranton

**Titland, Freia** (2022)  
Academic Department Director:  
On Camera Performance  
PhD, Philosophy & Religion, California  
Institute of Integral Studies  
MFA, Film, Regent University  
BFA, Acting, Pace University

**Wollner, Martha** (2022)  
BFA, Theatre, University of  
Tennessee, Knoxville

### PROFESSIONAL DEVELOPMENT

**Blaskie, Bryan** (2017)  
Academic Department Director:  
Career Preparation  
MFA, Musical Theatre Composition,  
New York University  
BA, Music Theory and Composition,  
Denison University

**Arends, Rebecca** (2018)  
Master Performer

**Brady, Brigid** (2015)  
MA, Applied Theatre, City  
University of New York  
BFA, Theatre, New York University

## APPENDIX: NEW YORK CITY FACULTY

**Goodin, Shiloh** (2018)  
BA, Theatre, University of Southern California

**Green, Kenney** (2020)  
Master Performer

**Hauschild, Michael** (2013)  
Master Performer

**Kichler, James** (2011)  
BM, Vocal Performance,  
Cleveland Institute of Music  
BA, Theatre and Speech,  
Northwestern University

**Lowery, Brennan** (2019)  
MFA, Drama, The New School  
BA, History, University of Virginia

**Moulton, Elizabeth** (2003)  
MM, Vocal Performance,  
University of Nebraska  
MA, Theatre, University of Maine  
BA, Art History, University  
of New Hampshire

**Robertson, Scott** (2017)  
BA, Theatre, Empire State College

**Seidman-Wright, Ariel** (2015)  
BFA, Musical Theater, The New School

**Shaughnessy, Candice** (2018)  
MM, Music, Duquesne University  
BA, Music Education, Seton Hill College

### DANCE

**Aloisi, Janine** (2011)  
MFA, Dance, University of Michigan  
BFA, Dance, Ohio State University

**Arends, Rebecca** (2018)  
BA, History, University of Wisconsin, Madison  
BA, Afro-American Studies, University of Wisconsin, Madison

**Barros, Laurena** (2012)  
Academic Department  
Director: Theatre Dance  
MFA, Dance, Montclair State University  
BA, Dance, University of Maryland

**Bruckner, Michelle** (2006)  
BFA, Dance, Adelphi University

**Cheng, Christine** (2021)  
BFA, Dance, National Taiwan University of Arts

**Clark, Bobby** (2019)  
BA, English, Framingham State University

**Colgan, Casey** (1985)  
Master Performer

**Crawford, Michael** (2021)  
Master Performer

**Fiorillo, Carissa** (2020)  
Master Performer

**Fuchs, Tim** (2021)  
BA, Musical Theatre, The State University of New York, SUNY Cortland

**Galindo, Ramon** (1999)  
BA, Theatre Arts, The State University of New York, Empire State

**Goodin, Shiloh** (2018)  
BA, Theatre, University of Southern California

**Hart-Haviland, Michele** (1996)  
Division Chair: Dance  
BA, Dance Education, Furman University

**Harvey, Katherine** (2009)  
BA, Dance Studies, Appalachian State University

**Howell, Beatrice** (2021)  
Master Performer

**Humphreys, Katie** (2022)  
Master Performer

**James II, Rashaan** (2021)  
BFA, Musical Theatre, University of Buffalo

**Kersey, Emily** (2019)  
BFA, Jazz Dance Performance,  
The University of the Arts

**Kichler, James** (2011)  
BM, Vocal Performance,  
Cleveland Institute of Music  
BA, Theatre and Speech,  
Northwestern University

**Kidder, David Paul** (2022)  
BFA, Musical Theatre, University of Central Florida

**Korenblum, Oren** (2018)  
Master Performer

**Masklee, Corey** (2020)  
BFA, Musical Theatre, The New School

**Munsch, Corinne** (2021)  
BFA, Musical Theatre with Dance Concentration, Otterbein University

**Murray-Davis, Cynthia** (1995)  
Master Performer

**Nieves, George** (2007)  
BFA, Theatre/Dance, Hunter College

**Parker, Stephanie** (2016)  
BFA, Musical Theatre, The New School

**Rosager, Lars** (1993)  
BA, Performing Arts, St. Mary's College

**Schwantes, Connor** (2021)  
Master Performer

**Seidman-Wright, Ariel** (2015)  
BFA, Musical Theater, The New School

**Thompson, Nicolas** (2008)  
Master Performer

**Tolson, Michelle** (2021)  
Master Performer

**Tomasetta, Dee** (2018)  
BFA, Dance, University of Michigan

**Umali, Isabel** (2022)  
BFA, Dance Performance, Purchase College, The State University of New York, Purchase College/SUNY

**VanElslander, Jena** (2010)  
BA, Psychology, Hunter College

**Zarr, Bradley Allen** (2021)  
Master Performer

### MUSICAL THEATRE

**Andrews Mehrtens, Keith** (2004)  
BA English Literature, The State University of New York, Albany

**Brady, Brigid** (2015)  
MA, Applied Theatre, City University of New York  
BFA, Theatre, New York University

**Cady, David** (2015)  
BFA, Acting, New York University

**Caldwell, David** (2009)  
BFA, Theatrical and Choral Music, Oberlin College

**Compton, Trey** (2020)  
BFA, Directing, Pace University

**Contenti, Eugenio** (2015)  
Master Performer

**Cox, William** (1996)  
Academic Supervisor, Accompanists  
BFA, Music and Music Education,  
University of Buffalo

**Dias, Jay** (2001)  
MM, Music Education, Ithaca College  
BM, Music Education, Ithaca College

**DiPietropolo, Antoinette** (2018)  
Master Performer

**Domoney, Kurt** (2019)  
BFA, Musical Theatre, University of  
Cincinnati College-Conservatory of Music

**George, Phillip** (1998)  
BA, Theatre, Hunter College

**Goldin Milicic, Igor** (2000)  
BA, Acting, North Carolina  
School of the Arts

**Green, Kenney** (2020)  
Master Performer

**Land, Elizabeth** (2021)  
MFA, Acting, University of  
California, at Davis  
BA, Drama, University of the Pacific

**Leech, Andrew** (2001)  
BS, Communication Arts, James  
Madison University

**Malotke, Natalie** (2020)  
BTA, Choreography, University of Michigan

**Massey, Brandi** (2019)  
Master Performer

**Mengelkoch, Kristen** (2019)  
MFA, Musical Theatre, San  
Diego State University  
BFA, Theatre Arts, Emporia State University

**Morath, Kathryn** (2005)  
BA, Semiotics, Brown University

**Morrissey, Thomas** (2001)  
BA, Film and Television, New York University

**Petricoff-Cohen, Elaine** (1989)  
Division Chair: Musical Theatre  
BS, Drama, Syracuse University



**Reiser, David** (2019)  
MFA, Music Theory, City College CUNY  
BFA, Musical Theatre, University of Michigan

**Rowan, Christine** (2020)  
BFA, Theatre, New York University

**Saunders, John** (2021)  
Master Performer

**Tilton, Stacy Lee** (2001)  
BA, Acting/Directing, California  
State University, Long Beach

**Torns, Stephanie** (2019)  
Master Performer

**Whitehead, Chrissy** (2005)  
BA, Performing Arts, St. Mary's  
College of California

**Znidarsic, John** (2001)  
BA, Theatre/English, John Carroll University

## MUSICIANSHIP

**Asti, Elizabeth** (2022)  
BFA, Musical Theatre, Bucknell University

**Joviala, Michael** (2001)  
DMA, Music Performance,  
Stony Brook University  
MA, Music and Music Education,  
Columbia University  
BA, Jazz Performance, University of the Arts

**Mehl, Laura** (2020)  
MA, Musical Theatre, New York University  
BA, Vocal Performance, Milligan College

**Mills, Paul** (2007)  
BS, Music, Columbia International University

**Susser, Peter** (1997)  
Academic Department  
Director: Musicianship  
DMA, Music Composition,  
Columbia University  
MM, Violoncello Performance,  
Manhattan School of Music  
BA, Music and French, Bennington College

**Taylor, Minque** (2020)  
BA, Communication, California  
State University, Los Angeles  
MA, Music Industry Administration,  
California State University, Northridge  
MM, Vocal Performance (Musical  
Theatre), New York University

**Waspe, Barami** (2018)  
DMA, Performance, Stony Brook University  
MM, Performance, Queens College  
BA, Jazz Performance, University of  
Cincinnati College-Conservatory of Music

## INDIVIDUAL VOICE

**Bershatsky, Ezra** (2018)  
BA, Vocal Performance and Composition,  
Mannes College of Music

**Bishop, Dorothy** (2015)  
MM, Opera Performance, Yale University

**Burke, Cáitlín** (2018)  
BA, Piano/Vocal Performance,  
Oakland University

## APPENDIX: NEW YORK CITY FACULTY

**Caldwell, Jeff** (2021)  
MS, Stage Direction for Opera,  
Indiana University Bloomington  
BM, Piano Performance, Oberlin College

**Cheifetz Billings, Amy** (2021)  
DMA, Vocal Performance,  
University of Washington  
MM, Vocal Performance,  
University of Washington  
BM, Vocal Performance, University  
of California, Irvine

**Corle, Katherine** (2018)  
BFA, Theatre, New York University

**Covais, Andrea** (2015)  
MA, Music, Montclair State University  
BM, Music, Manhattan School of Music

**Dornak, Alan** (2015)  
BA, Music, Sam Houston University

**Falduti, Joseph** (2015)  
MM, Vocal Performance, New  
York University - Steinhardt  
BM, Theory/Composition,  
Montclair State University

**Feeney, Mary** (1985)  
BM, Music, Boston Conservatory of Music

**Gonyea, Kyle** (2003)  
Associate Academic Department  
Director: Individual Voice  
MA, Higher Education Administration,  
Stony Brook University  
BM, Music Education/Voice  
Performance, University of Hartford

**Green, Laura** (2018)  
MM, Music, The Hartt School of Music  
BM, Education, James Madison University

**Harrelson, Neal** (2018)  
MM, Music, University of  
Tennessee, Knoxville  
BM, Music, Shorter College

**Herring, Emily** (2018)  
MA, Vocal Performance, University  
of Tennessee, Knoxville  
BA, Vocal Performance, University  
of Southern Mississippi

**Hurlbut, Mary** (1988)  
MM, Voice, Mannes College of Music  
BA, Music, William Patterson University

**Hurt, Martin** (2006)  
MM, Music, Manhattan School of Music  
BM, Music, Virginia  
Commonwealth University

**Junio, Ashleigh** (2018)  
MA, Vocal Performance: Music  
Theatre, New York University

**Kalina, Kristine** (2001)  
MM, Music, Washington  
University in St. Louis  
BM, Music, University of Illinois  
at Urbana-Champaign

**Kelly, Kristi** (2006)  
MM, Vocal Performance, University  
of Massachusetts Amherst  
BM, Vocal Performance, Viterbo University

**Kelso, David** (2015)  
BM, Music Therapy, Shenandoah University

**Landon, MaryEllen** (2006)  
MM, Voice, New Mexico State University  
BM, Music, West Virginia University

**Leggett, Holli** (2003)  
MM, Music Performance, Sam  
Houston State University  
BM, Vocal Performance,  
Southwestern University

**Moulton, Elizabeth** (2003)  
MM, Vocal Performance,  
University of Nebraska  
MA, Theatre, University of Maine  
BA, Art History, University  
of New Hampshire

**Nafziger, Sharla** (2003)  
MA, Music, Manhattan School of Music  
BA, Music, University of Toronto

**Ohrenstein, Dora** (2018)  
BA, Music, Barnard College

**Petrzelli, Heather** (2001)  
MM, Music, Boston University  
BM, Music, Wilkes University

**Petty, Tami** (2015)  
DMA, Vocal Performance and  
Literature, Eastman School of Music  
BM, Vocal Performance,  
Clayton State University

**Robinson, Jason** (2005)  
BA, Music Theatre, University of Cincinnati  
College-Conservatory of Music

**Rosales, Sadie Dawkins** (2003)  
BM, Vocal Performance,  
Cleveland Institute of Music  
MA, Adaption Theory, New York University

**Schwaiger, Johannes** (1997)  
MM, Opera Performance, Richard-  
Strauss Conservatory - Munich  
BM, Music, University of the Arts

**Sharp, Wendy** (1992)  
Academic Department  
Director: Individual Voice  
BM, Voice Theatre, Chicago  
College of the Performing Arts

**Shaughnessy, Candice** (2018)  
MM, Music, Duquesne University  
BA, Music Education, Seton  
Hill CollegeUniversity

**Singleton, Byron** (2005)  
MM, Performance, The New School  
BM, Voice, Northwestern University

**Stephens, Christopher** (2005)  
MM, Vocal Performance, University of  
Cincinnati College-Conservatory of Music  
BA, Music, University of Cincinnati

**Stone, Dorothy** (2015)  
BS, Vocal Performance, Mannes  
College of Music

**Vest, Robert** (2005)  
MM, Church Music, Southwestern  
Baptist Theological Seminary

**Welch, John** (2003)  
MA, Voice, Hunter College  
BA, Voice, Manhattan School of Music

**Wever, Wilma** (2002)  
MA, Music, Hunter College  
BM, Music, Mannes College of Music

# Glossary of Academic Terms

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**Academic Advisor:** A faculty or professional staff member trained to help students select courses and plan programs.

**Academic Dismissal:** A student who is dismissed, is no longer matriculated and, in addition, may not register for any credit courses at the college for one full semester.

**Academic Probation:** A student will be placed on academic probation at the end of a semester in which the student's grade point average falls below that which is required.

**Academic Suspension:** Academic suspension is the removal of a student from a matriculated status in a program.

**Accreditation:** An external review process by which experts authorize or give credentials indicating that standards and expectations have been met by academic programs or institutions. AMDA is accredited by the National Association of Schools of Theatre.

**Appeals:** Formal written request by a student for permission to deviate from AMDA policy.

**Attempted Hours:** Students' total credit-hour registration, either for a specific semester or cumulative for all semesters. Attempted hours include courses for which students have received either a letter grade or other administrative mark.

**Baccalaureate:** Applicable to a bachelor degree.

**Bachelor Degree:** A degree granted after completing a specified amount of academic study beyond the completion of high school and fulfilling all graduation requirements.

**Certificate:** Recognition given for completion of a Conservatory Program of less than four years of collegiate work.

**Clock Hours:** Units of credit for Conservatory Programs comprising one hour of scheduled, supervised instruction or studio time (class time) and a minimum of one hour per week of independent student preparation and outside rehearsal time.

**Corequisite:** A course that must be taken in the same semester as a given course.

**Commencement:** Ceremony celebrating anticipated completion of degrees and certificates.

**Course Description:** Course description(s) tell students what is taught in the course, what the objectives are and what they should be able to do upon completion. It also describes the required classroom hours, lab hours, credit hours and indicates if a prerequisite or corequisite is needed.

**Course Load:** Total number of semester credit or clock hours for which a student is registered during any semester.

**Credit/No Credit:** A method used to evaluate performance in courses and which is separate from the grade point system. Course grade does not affect GPA.

**Credit Hours:** Units acquired for completed coursework that are applied toward a Degree Program.

**Deadline:** The date by which certain information must be received by any given office or unit.

**Degree:** Title bestowed as official recognition for the completion of a curriculum.

**Degree Student:** A student who has been admitted to a degree program.

**Diploma:** Official document attesting to completion of a formal educational program.

**Directed Study:** A catalogued course taken outside the classroom, one-on-one with a faculty member.

**Drop:** A degree student may, prior to the specified deadline, drop a course. Dropped courses do not appear on a student's transcript.

**Educational Plan:** Individualized plan to guide students in completing degree requirements.

**Elective:** A course that will count as credit toward a degree but is not a specific program requirement.

**Full-Time Student:** Any student who is carrying a course load of 12 or more credits per semester (Undergraduate Programs), 6 or more credits per semester (Graduate Programs) or 24 clock hours per week (Conservatory Programs).

**Grade Point:** The numerical value given to letter grades. For example, an "A" is equivalent to 4.0 points, an "A-" to 3.67 points and a "B" is 3.0 points.

**Grade Point Average:** A student's scholastic average computed by dividing total grade points by total credit hours attempted.

**Graduate:** Master (MA, MFA) degree-granting programs, courses, and the students enrolled in them.

**Graduation:** Formal recognition of completion of degree requirements by the posting of the degree to the official academic record.

**Grant (Financial Aid):** A nonrepayable award to an eligible student based on determined financial needs and program criteria.

**Hold:** A barrier placed on a student's ability to register for classes or receive transcripts as a result of an unfulfilled monetary obligation or other action by the institution.

**Incomplete ("I"):** A temporary course grade granted only if a student is temporarily unable to complete course requirements because of unusual circumstances beyond the control of the student.

**Independent Study:** A course of study undertaken outside the classroom by a student under the supervision of one or more faculty members.

**Junior:** An undergraduate student who has earned between 60 and 89 credit hours.

**Leave of Absence:** An official status representing a leave from AMDA.

**Loan:** Financial assistance to students that must be repaid.

**Lower Division:** Courses at the 100 to 200 level, generally intended for first-year students or sophomores.

**Major:** Student's field of primary academic emphasis.

**Matriculation:** The first registration following admission as a classified student.

**Mentor:** A relational faculty or professional staff member who assists students in being successful in their educational or professional experiences.

**Nonbaccalaureate:** Not applicable to a bachelor degree, e.g., preparatory courses, continuing education.

**Part-Time Student:** Any undergraduate student enrolled at AMDA who is carrying a course load of fewer than 12 credit hours per semester.

**Pell Grant:** A nonrepayable financial aid award provided by the federal government directly to a student.

**Petitions:** Formal written request by a student for permission to deviate from AMDA policy.

**Prerequisite:** Course(s) or condition(s) required before enrollment in a more advanced class.

**Probation (Academic):** A warning to students who fail to maintain a semester or overall grade point average of 2.0 or better. Failure to improve the academic record within a specific time may result in academic dismissal.

**Program:** Plan of academic study.

**Quality Points:** The number of points assigned per credit hour/clock hour for each letter grade.

**Regalia:** Cap, gown and tassel worn at commencement.

**Registered Student:** A student who is currently enrolled at AMDA and has registered for classes in the current or upcoming semester. A student is considered enrolled once their specific classes have begun.

**Registration:** Process of initial class enrollment for a given semester.

**Reinstatement:** Process by which a student may gain reentry to AMDA after a dismissal.

**Requirement:** Course or condition that must be fulfilled as part of a particular program.

**Satisfactory Academic Progress (SAP):** The status of a student who has met or exceeded both the qualitative and quantitative measurements specified in this Catalog. A student must meet the Satisfactory Academic Progress requirements to be eligible for financial aid.

**Schedule Adjustment:** A change to a class schedule for a student who has already enrolled in at least one course for the semester. Deadlines for schedule adjustments are published in the Schedule of Classes.

**Section:** An offering of a course at a specific time, in a specific place, with a specific instructor.

**Scholarship:** A nonrepayable award to an eligible student based on criteria for academic achievement and determined financial need.

**Semester:** A 15-week period of academic study. The academic year is divided into Fall, Spring and Summer semesters.

**Senior:** An undergraduate student who has earned 90 or more credit hours.

**Sequence:** Courses that must be taken in a specific order.

**Sophomore:** An undergraduate student who has earned 31 to 59 credit hours.

**Student Portal:** AMDA web portal, used to access announcements, courses, financial information, calendars, schedules, important documents and downloads.

**Syllabus:** An outline or a summary of the main points of text, lecture or course of study.

**Title IV Financial Aid:** The student financial assistance programs authorized by Title IV of the Federal Higher Education Act of 1965, as amended, consist of the Federal Pell Grant Program, Federal Supplemental Educational Opportunity Grant (SEOG), Federal Work-Study (FWS), Federal Direct Student Loans (including the Federal Direct Subsidized Loans, Federal Direct Unsubsidized Loans and Federal Direct Parent Loans for Students [PLUS] Loans).

**Transcript:** The accurate and complete record of a student's academic coursework attempted at an institution, presented in either electronic format or paper format.

**Transcript Evaluation:** An official process which determines the number and type of transfer credits awarded.

**Transfer Credit:** Credit earned at another institution accepted toward an AMDA degree.

**Tuition:** A fee for instruction, especially at a formal institution of learning.

**Undergraduate:** Bachelor (BA, BFA) and associate (AOS) degree-granting programs and courses and the students enrolled in them.

**Upper Division:** Courses numbered in the 300 to 499 range, generally intended for juniors and seniors.

**Withdrawal:** An official procedure for leaving the institution.

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# Academic Calendar

## FALL 2023/2024

The 1201 W 5th St Los Angeles CA 90017 teaching location begins on August 24, 2023 and ends on December 15, 2023.

MONDAY, Oct. 23	Classes Begin	 
THURSDAY, Nov. 23	Thanksgiving Break no classes Nov 23-24	 
WEDNESDAY, Dec. 20	Winter Break no classes Dec 20-Jan. 2	 
WEDNESDAY, Jan. 2	Classes Resume	 
MONDAY, Jan. 5	MLK, Jr. Day no classes	 
FRIDAY, Feb. 16	Classes End	 
SATURDAY, Feb. 17	Graduation	 

## SPRING 2024

MONDAY, Feb. 26	Classes Begin (fourth semester students)	 
MONDAY, May 27	Memorial Day no classes	 
FRIDAY, June 7	Classes End	 
SATURDAY, June 8	Graduation	 

## SUMMER 2024

MONDAY, June 24	Classes Begin	 
THURSDAY, Jul. 4	Independence Day no classes	 
MONDAY, Sep. 2	Labor Day no classes	 
FRIDAY, Oct. 4	Classes End	 
SATURDAY, Oct. 5	Graduation	 



# AMDA

The American Musical  
and Dramatic Academy  
NEW YORK CITY

AMDA College of  
the Performing Arts  
LOS ANGELES

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# AMDA

The American Musical  
and Dramatic Academy  
NEW YORK CITY

AMDA College of  
the Performing Arts  
LOS ANGELES

## 2023-2024 Course Catalog Addendum

This catalog addendum contains new and updated information, as well as corrections of errors in the original catalog. These changes replace what is printed in the current catalog and are effective as of Fall, 2023 unless otherwise noted.



The following chart lists the pages in the AMDA 2023-2024 Catalog to be replaced or expanded with the content in this addendum.

Addendum Pages (new content)	Catalog Section	2023-24 Catalog Pages
2	<p style="text-align: center;"><b>New Section:</b>  <b>Bachelor of Fine Arts Degree in Acting for Camera – Teach Out</b></p>	<p>New section will begin on page 56, following “BFA Degree in Film and Television Arts”</p>
6	<p style="text-align: center;"><b>New Section:</b>  <b>Bachelor of Fine Arts Degree in Dance Theatre – Teach Out</b></p>	<p>New section will begin on page 72, following “BFA Degree in Dance”</p>
10	<p style="text-align: center;"><b>New Section:</b>  <b>Master of Fine Arts Degree in Writing for Theatre and Media – Teach Out</b></p>	<p>New section will begin on page 100, following “MFA Degree in Screenwriting”</p>
12	<p style="text-align: center;"><b>Costs and Financial Aid:</b>  <b>Military and Veterans Benefits</b></p>	125

# BACHELOR OF FINE ARTS DEGREE IN ACTING FOR CAMERA — TEACH OUT

## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Acting for Camera —Teach Out Program should be able to:

- Create convincing, compelling characters performed with vocal, physical, and emotional specificity.
- Demonstrate the use of objectives, obstacles, actions, subtext, and text.
- Speak in a supported manner, free of tension and appropriate for the demands of film and television.
- Stand and move utilizing an aligned spine, free of unintended physical tension and mannerisms.
- Apply historical insights and critical analysis to the performance of a screenplay from a variety of periods, styles, and genres.
- Apply standard entertainment industry business practices regarding preparation, communication, and professionalism.
- Engage in a collaborative production process.
- Develop original projects within the paradigm of the film and television industry.
- Demonstrate technical knowledge of equipment and processes used for filmmaking, including preproduction, production and postproduction elements.

**ADDITION: New section will begin on page 56, following “BFA Degree in Film and Television Arts”**



AMDA’s BFA Acting for Camera – Teach Out program offers a wide range of training for film, television, stage, and new media, with numerous opportunities to gain production and performance experience. Students are immediately immersed in technique-building coursework that provides for facile adaptation between camera and stage performance. Early coursework provides for imaginative and creative exploration while developing essential vocal and physical skills expected of professional working actors. The study of various historical and contemporary periods of film and television provide students contexts that help inform and shape their identity as a performing artist. Training includes development in skills considered integral to on-camera performance such as: improvisation, movement, combat, voice acting, as well as explorations of classical text and various film and TV acting genres.

A thoroughly prepared on-camera professional must understand and navigate all facets of the Film/TV industry, which is why advanced curricula is designed to expand the actor’s depth of knowledge, skills and confidence through courses in Screenwriting, Content Creation, Editing, and Filmmaking and Production. Complimenting performance training, AMDA’s General Education courses increase the actors’ understanding of their worlds, their critical reasoning, and their abilities to express themselves in an informed and effective manner. The program’s final semester is designed to prepare students for an exciting transition into the professional performing arts industry. Through curricula focused on Industry and Networking, Sample Performance Reels, Audition Preparation and a culminating Capstone Production blending live stage and filmed performances, AMDA helps prepare students to launch their careers as artists, content creators, visionaries, lifelong learners, and conscientious citizens of the world.

Performing arts jobs include, but are not limited to: Actor (27-2011), Morning Show Host (27-3011), Voice Over Artist (27-2011), Dialect Coach (25-1121).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	91.0	Film and Television Arts Foundation	91.0
General Education	30.0	General Education	30.0
<b>Minimum Credits Required</b>	<b>121.0</b>	<b>Total Credits Prescribed</b>	<b>121.0</b>



**First Semester** Sample Curriculum

AC122	Improvisation I: Foundations	1.5
CM100	On Camera Acting I: Technique	2.5
CM102	Acting I: Techniques	2.5
CM104	Screenwriting I: Technique	1.5
DN150	Dance & Movement for the Performing Artist I	1.0
FL150	TV History Survey	1.0
VP140	Voice Production and Speech I: Foundations	2.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Second Semester** Sample Curriculum

AC110	Acting II: Contemporary Scene Study	2.5
AC123	Improvisation II: Techniques	1.5
CM110	On Camera Acting II: Scene Study	2.5
CM114	Screenwriting II: Development	2.0
DN170	Dance & Movement for the Performing Artist II	1.0
FL151	Film Styles	1.5
VP141	Voice Production and Speech II: Techniques	1.5
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>15.5</b>

**Third Semester** Sample Curriculum

CM200	On Camera Acting III	2.5
CM202	Screenwriting III: Screenwriting for Performance	2.0
CM220	Introduction to Filmmaking and Production	2.5
CM230	Introduction to Auditioning for Film & TV	1.0
SC100	Stage Combat I: Unarmed	1.5
AC234 or MT338	<b>Choose:</b> Improvisation for the Camera or Ensemble Singing for the Actor	1.5
Performance Elective*	Finding Your Voice: Rotational Offering (Original Monologue or Sketch Comedy)	1.0
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Fourth Semester** Sample Curriculum

AC227	Acting III: Advanced Scene Study	3.5
CM210	Characters: from Page to Screen	3.5
CM324	Script Analysis for Film and TV	2.0
GE Requirement	Foundational Quantitative Reasoning**	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

## BFA Degree in Acting for Camera — Teach Out



### Fifth Semester Sample Curriculum

CM342	Acting for TV: Procedural Dramas	2.0
AC333	Acting Classics and Styles for Camera	3.5
CM226	Wardrobe, Makeup and Hair for Film and TV	1.0
CM318	Career Preparation: On Camera	1.0
CM347	Performance Techniques for Interviewers, Hosts and Spokespeople	2.0
GE Requirement	Foundational Physical and Biological Sciences**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.5</b>

### Sixth Semester Sample Curriculum

AC313	Voice Acting	1.5
AC334	Reality TV: Structure & Styles	1.0
CM314	Screenwriting IV: Short Films	2.0
CM251	Introduction to Editing and Media	1.5
FL260	Shoot for the Edit	2.0
Performance Elective*	Finding Your Voice: Rotational Offering	1.0
GE Requirement	Information and Digital Literacy**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.



**Seventh Semester** Sample Curriculum

CM420	Creating Short Films	4.0
FL261	Streaming, the New Golden Era of Film & TV	1.0
FL380	Film Survey: The Art of the Motion Picture	1.5
AC410	Relevant Roles	3.0
CM344	Character and Continuity	2.5
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Eighth Semester** Sample Curriculum

CM412	Industry and Networking: Business Essentials	1.5
CM415	Sample Performance Reels	3.0
CM330	Mock Auditions for Film, TV, and Stage	2.0
CM430	BFA CAM Capstone Production	4.0
AC434	Acting for Comedy in TV and Film	3.0
Performance Elective*	Choose: Advanced Improvisation: The Slam Experience, Combat for the Camera, or Finding Your Voice: Rotational Offerings (10 Minute Playwriting or The Art of Voiceover)	1.5
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>121.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

# BACHELOR OF FINE ARTS DEGREE IN DANCE THEATRE — TEACH OUT

## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Dance Theatre — Teach Out Program should:

- Create compelling performance arcs demonstrating physical, vocal and emotional specificity.
- Demonstrate technical proficiency in ballet, jazz, modern and a variety of movement styles and disciplines.
- Memorize and reproduce extended sequences of theatrical movement with respect to space, time, motion and energy.
- Develop and apply safe physical practices and holistic self-care.
- Apply critical and interpretive analysis related to theatre, film, performance and choreography.
- Demonstrate ability to positively and effectively apply adjustments as directed.
- Apply standard entertainment industry business practices regarding preparation, communication and professionalism.
- Engage in a collaborative production process.

**ADDITION: New section will begin on page 72, following "BFA Degree in Dance"**



The Bachelor of Fine Arts Degree in Dance Theatre —Teach Out Program is a physically rigorous course of study that prepares pre-professional dancers for career opportunities in dance companies, on Broadway and throughout the film and television industries. A range of dance styles are explored, including Contemporary, Ballet, Modern, Jazz, Hip-Hop, Tap, Commercial Jazz and Broadway. By working with some of the industry's most sought-after choreographers, dancers learn to blend precise technical choreography with interpretive storytelling, enhancing their ability to meet the demands of a competitive industry. Additional courses in acting, singing, kinetic storytelling and content creation cultivate skills that broaden students' casting and employment opportunities within the performing arts.

Performing arts jobs\* include, but are not limited to: Ballet (27-2031), Choreographer (27-2032), Dance Academy Owner (27-2032), Dance Instructor (25-1121), Dancer (27-2031).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	90.0	Dance Foundation	83.5
General Education	30.0	Elective (options may vary)	6.5 - 7.5
		General Education	30.0
<b>Minimum Credits Required</b>	<b>120.0</b>	<b>Total Credits Prescribed</b>	<b>120.0 - 121.0</b>



**First Semester** Sample Curriculum

AC116	Acting Fundamentals	1.5
DCH111	Hip-Hop Foundations*	1.0
DCO111	Contemporary Ballet Foundations*	1.0
DCS111	Broadway Styles/Theatre Dance Foundations*	1.0
DCZ111	Commercial Jazz Foundations*	1.0
DNB111	Ballet	1.0
DNM111	Modern	1.0
DTP101	Dance Theatre Project	2.0
DN130	Fitness and Injury Prevention	1.5
DN140	Iconic Dance in Popular Culture	1.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Second Semester** Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
DCH111	Hip-Hop Foundations*	1.0
DCO111	Contemporary Ballet Foundations*	1.0
DCS111	Broadway Styles/Theatre Dance Foundations*	1.0
DCZ111	Commercial Jazz Foundations*	1.0
DNB111	Ballet	1.0
DNM111	Modern	1.0
DTP102	Dance Theatre Project	2.0
DN141	Dance Theatre History	1.0
MT122	Introduction to Singing Techniques	0.5
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Third Semester** Sample Curriculum

DCB111	Classical Ballet Foundations*	1.0
DCC111	Contemporary Foundations*	1.0
DCJ111	Classic Jazz Foundations*	1.0
DCM111	Modern Foundations*	1.0
DNB111	Ballet	1.0
DNJ111	Jazz	1.0
DTP201	Dance Theatre Project	2.0
DN342	Kinetic Storytelling for the Camera I	2.0
Dance Specialty*	Choose: Contemporary Partnering, Tumbling, Song and Dance or Tap	1.0
Performance Elective*	Choose: Singing Techniques I or Finding Your Voice: Rotational Offering (Introduction to Music Scoring or Making Cover Songs Your Own)	1.0
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>15.0</b>

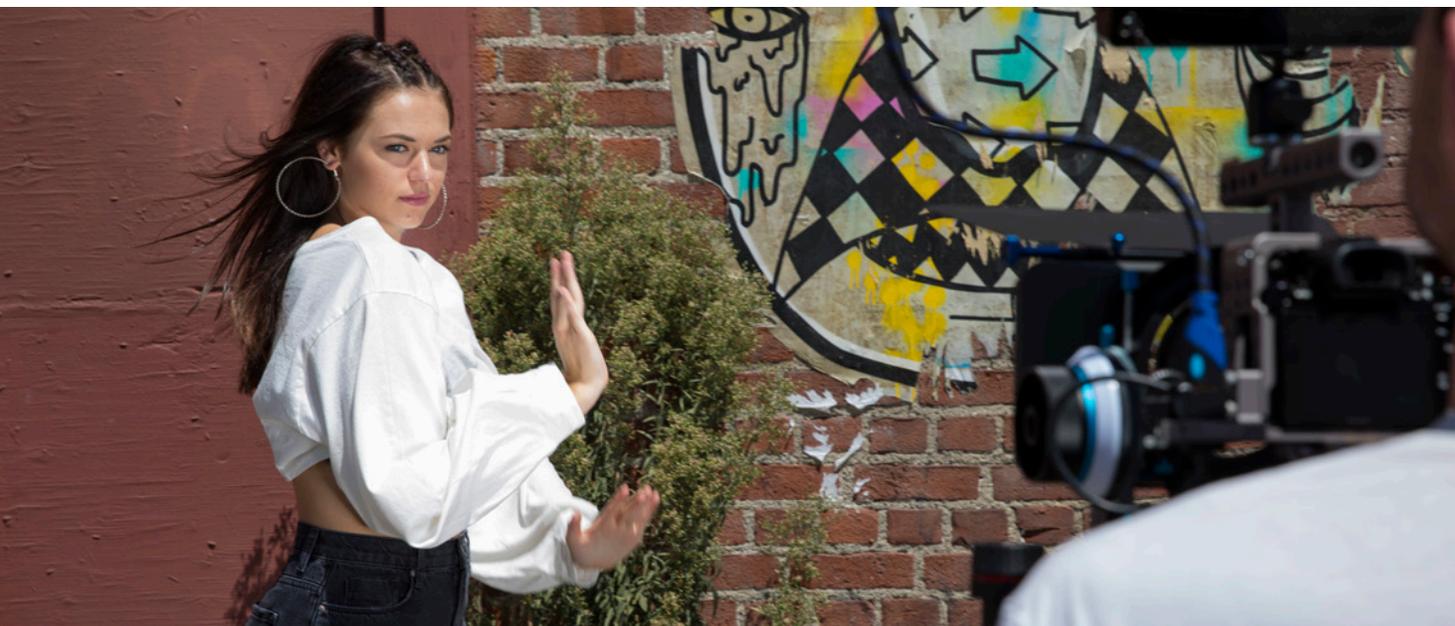
**Fourth Semester** Sample Curriculum

DCB111	Classical Ballet Foundations*	1.0
DCC111	Contemporary Foundations*	1.0
DCJ111	Classic Jazz Foundations*	1.0
DCM111	Modern Foundations*	1.0
DTP202	Dance Theatre Project	2.0
Dance Discipline*	Choose: Ballet or Jazz	1.0
Dance Specialty*	Choose: Contemporary Partnering, Tumbling, Song and Dance or Tap	1.0
Performance Elective*	Choose: Ensemble Singing for the Actor or Finding Your Voice: Rotational Offering (Movement and Text or Audio Expressions)	1.0-1.5
GE Requirement	Foundational Quantitative Reasoning**	3.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0-15.5</b>

Students must audition and successfully perform in at least one production (includes Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.



**Fifth Semester** Sample Curriculum

DNO301	Dance Theatre Company	2.0
DN304	Dance Theatre: Kinetic Storytelling I	2.0
AC226	Wardrobe, Makeup and Hair	1.0
DT318	Career Preparation: Dance Theatre	1.0
Dance Foundations**	Choose: Classical Ballet Foundations*, Contemporary Foundations*, Classic Jazz Foundations* or Modern Foundations*	1.0
Dance Discipline*	Choose: Ballet or Jazz	1.0
Dance Specialty*	Choose two: Dance Improvisation, Hip-Hop, Tumbling, Street Jazz/Jazz Funk or Tap	1.0
GE Requirement	Foundational Physical and Biological Sciences**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Sixth Semester** Sample Curriculum

DNO302	Dance Theatre Company	2.0
FL120	Acting for the Camera I	2.0
Dance Foundations**	Choose two: Classical Ballet Foundations*, Contemporary Foundations*, Classic Jazz Foundations* or Modern Foundations*	2.0
Dance Discipline*	Choose: Ballet or Jazz	1.0
Performance Elective*	Choose two: Hip-Hop, Tumbling, Street Jazz/Jazz Funk, Tap or Finding Your Voice: Rotational Offering (10 Minute Playwriting or Introduction to Creative Producing)	2.0
GE Requirement	Information and Digital Literacy**	3.0
GE Requirement	Social and Behavioral Sciences**	3.0
<b>Total Credits</b>		<b>15.0</b>

Students must audition and successfully perform in at least one production (includes Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.



**Seventh Semester** Sample Curriculum

DNO401	Dance Theatre Company	2.0
PI244	Original Content Creation	1.5
Dance Foundations**	Choose three: Classical Ballet Foundations*, Contemporary Foundations*, Classic Jazz Foundations* or Modern Foundations*	3.0
Dance Discipline*	Choose: Ballet or Jazz	1.0
Dance Specialty*	Choose two: Ballroom, Bollywood or Tap	2.0
Performance Elective*	Choose: Improvisation I: Foundations* or Stage Combat I: Unarmed	1.5
Performance Elective*	Choose: Art of the Monologue or Finding Your Voice: Rotational Offering (Site Specific Performance Practice or Great Masters: Inspire to Create)	1.0
GE Requirement	Arts and Humanities**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Eighth Semester** Sample Curriculum

DN430	BFA Dance Theatre Capstone Production	4.0
DN410	BFA Dance Theatre Senior Reels	1.5
DN420	Industry and Networking	1.5
DN303	Dance Theatre: Audition Techniques	1.0
DCB111	Classical Ballet Foundations*	1.0
DCC111	Contemporary Foundations*	1.0
DCJ111	Classic Jazz Foundations*	1.0
DCM111	Modern Foundations*	1.0
Dance Discipline*	Choose: Ballet or Jazz	1.0
Dance Specialty*	Choose two: Ballroom, Bollywood or Tap	2.0
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>120.0 - 121.0</b>

Students must audition and successfully perform in at least one production (includes Showcase, BFA Play, BFA Musical, Dance Theatre Concert and BlackBox).

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

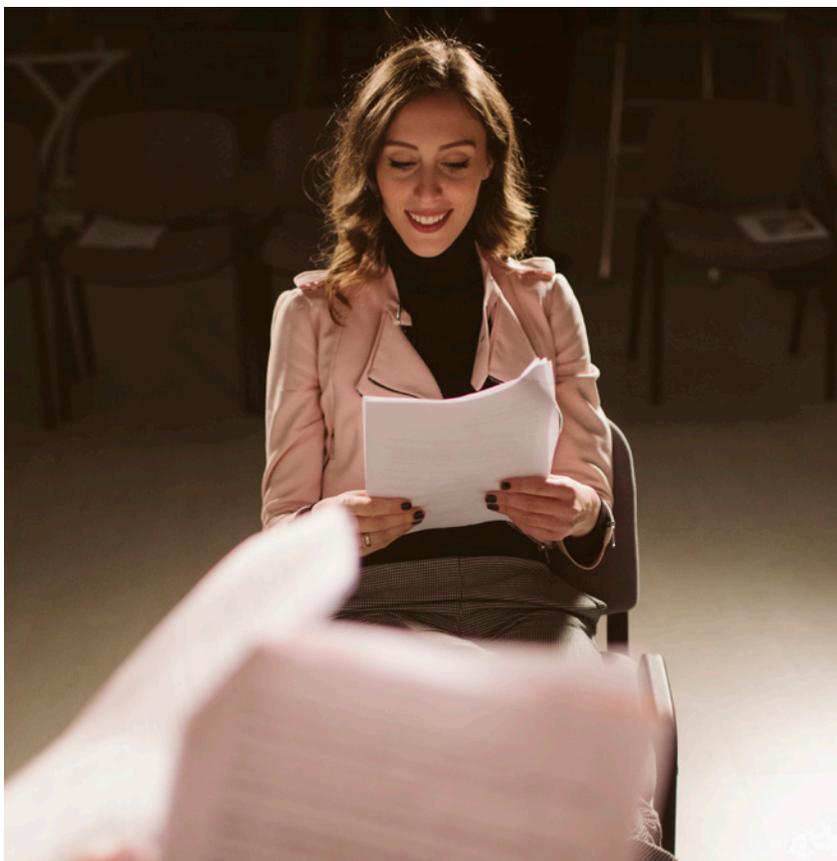
# MASTER OF FINE ARTS DEGREE IN WRITING FOR THEATRE AND MEDIA

## — TEACH OUT

### Program Learning Outcomes

- **Advanced Skills in Dramatic Construction:** Demonstrate the ability to create texts that effectively incorporate dramatic strategies and structures.
- **Concept to Script:** Demonstrate the ability to cultivate an idea from concept to finished product.
- **Script to Production:** Demonstrate the ability to edit a script through the process of collaboration to final production.
- **Interdisciplinary Competency:** Demonstrate a command of interdisciplinary research and practice through written and oral presentation.
- **History, Theory and Criticism:** Acquire an advanced understanding of theatre history, theory and criticism as it reflects current and historical discussion and debate and apply this knowledge to the production of creative pieces.
- **Cross-cultural Responsibility:** Demonstrate a grasp of global perspectives and cross-cultural analysis.
- **Research:** Engage in original, focused research pertaining to their field of study.
- **Professional Writing:** Demonstrate key professional capacities related to writing for performance, including effective communication skills, technology literacy and an understanding of professional ethics and best practices.

**ADDITION: New section will begin on page 100, following "MFA Degree in Screenwriting"**



The Master of Fine Arts in Writing for Theatre and Media — Teach Out is a two-year terminal graduate degree designed for students who are passionate about developing the professional-level skills necessary to create narratives from concept to production. Students prepare for their careers as professional writers by learning how to think critically about society and how to approach current issues such as diversity, inclusion, access and modern theatre theory. With a focus on the collaborative process, students develop advanced storytelling techniques through writing-intensive coursework and in co-curricular programming. Creating production-ready content is at the core of this program and to this end, students have many opportunities to witness their work being brought to fruition by AMDA’s student performers on the stage and screen. Graduates complete the program having created a portfolio of professional pieces, preparing them to enter the business of writing for theatre and media.

Performing arts jobs\* include, but are not limited to: Playwright (27-3043), College Professor (25-1121), Story Producer (27-2012), Screenwriter (27-3043).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

### SUMMARY OF REQUIRED COURSES

Program Category Key	Credits
Creation and Presentation	45.0
Advanced Analytical and Academic Theatre Studies	12.0
Internship	3.0
<b>Total Program Credit Hours</b>	<b>60.0</b>



## Sample Curriculum

### YEAR ONE

#### Fall Semester

WTM516	Short Films, One Acts, and Webisodes	3.0
WTM521	Advanced Dramatic Writing I: Story Analysis and Ideation	3.0
THR521	Graduate Seminar: Film and Theatre Genre Analysis	3.0
<b>Total Credits</b>		<b>9.0</b>

#### Spring Semester

WTM511	Advanced Dramatic Writing II: Practicum in Screenwriting	6.0
THR551	Advanced Motion Picture Scene and Script Analysis	3.0
THR560	Seminar in Critical Race Theory	3.0
<b>Total Credits</b>		<b>12.0</b>

#### Summer Semester

WTM580	Media Practicum: Business of Writing for Movies, Television, and Theatre	3.0
WTM531	Advanced Hour-Long Drama Series Pilot	3.0
WTM512	Advanced Dramatic Writing III: Practicum in Screenwriting	3.0
<b>Total Credits</b>		<b>9.0</b>

### YEAR TWO

#### Fall Semester

WTM552	Advanced Half-Hour Comedy Series Pilot	3.0
WTM553	Film and Theatre Pedagogy	3.0
WTM513	Advanced Dramatic Writing IV: Practicum in Screenwriting	6.0
<b>Total Credits</b>		<b>12.0</b>

#### Spring Semester

WTM514	Advanced Dramatic Writing V: Thesis Preparation and Ideation	3.0
WTM562	Advanced Seminar in Screenplay Adaptation	3.0
Optional	Teaching Assistant Experience	0.0
THR562	Seminar in Queer and Gender Theory	3.0
<b>Total Credits</b>		<b>9.0</b>

#### Summer Semester

WTM572	Thesis Graduate Project	6.0
WTM582	Professional Internship	3.0
<b>Total Credits</b>		<b>9.0</b>
<b>Total Program Credits</b>		<b>60.0</b>

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**UPDATED: Page 125, replaces “Military and Veterans Benefits”**

■ **Military and Veterans Benefits**

AMDA is approved by the California State Approving Agency for the training of veterans and eligible persons under the provisions of Title 38, United States Code. Benefit programs for veterans through the VA include: Chapter 31 (Vocational Rehabilitation), Chapter 33 (Post-9/11 GI Bill® and the Yellow Ribbon Program) and Chapter 35 (Survivors and Dependents Assistance). Eligibility for veterans benefits is determined and must be verified by the Department of Veterans Affairs. More information is located at [ebenefits.va.gov](https://ebenefits.va.gov).

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at [benefits.va.gov/gibill](https://benefits.va.gov/gibill).

# AMDA

The American Musical  
and Dramatic Academy  
NEW YORK CITY

AMDA College of  
the Performing Arts  
LOS ANGELES

## 2023-2024 Course Catalog Addendum

This catalog addendum contains new and updated information, as well as corrections of errors in the original catalog. These changes replace what is printed in the current catalog and are effective as of Fall 2023 unless otherwise noted.

The following chart lists the pages in the AMDA 2023-2024 Catalog to be replaced or expanded with the content in this addendum.

<b>Addendum Pages (new content)</b>	<b>Catalog Section</b>	<b>2023-24 Catalog Pages</b>
2	Updated Program Name: Associate of Occupational Studies Degree in Dance	90
4	Updated Program Name: Bachelor of Arts Degree in Performance Studies	80
8	Updated Program Name: Master of Arts Degree in Performance Studies	100

# ASSOCIATE OF OCCUPATIONAL STUDIES DEGREE IN DANCE

## Program Learning Outcomes

Students completing the Associate of Occupational Studies Degree in Dance program should be able to:

- Demonstrate familiarity with influential periods and genres of theatre and dance history and the special vocabulary of theatre and dance.
- Demonstrate foundational proficiency in voice and speech, including the production of clear, articulate and expressive speech as needed to enhance character in theatrical performance.
- Explain the choreographic processes, aesthetic properties of style and the ways these shape or are shaped by artistic and cultural ideas and contexts.
- Identify and incorporate elements of acting, movement, music and conceptual ideas that together compose dance theatre performances.
- Demonstrate proficiency in foundational dance techniques, including Ballet, Modern, Jazz and Contemporary, as used within theatrical dance performance.
- Differentiate health and injury prevention through the integration of body, mind and spirit plus a practiced balance between activity, stillness, work and rest.
- Generate acting, vocal and dance performances that engage the audience, reflecting strong narrative, characterization and believable relationships among characters.
- Integrate technical accuracy and connected storytelling in the performance of dance theatre works.
- Apply the basic business procedures of an actor/singer's profession, including auditions, résumés and professional self-promotion.



The Associate of Occupational Studies Degree in Dance Program embraces interdisciplinary artistic development with an emphasis on communication and storytelling through kinetic expression. Coursework builds on classical foundations in Ballet, Jazz and Modern with explorations of contemporary, commercial and cultural styles such as Hip-Hop, Contemporary, Jazz/Funk, Broadway, Heels, Contemporary, Latin Fusion and others. Additional courses provide opportunities for practical applications of theory, choreography, acting and dance for the camera. Dance productions and other theatrical performance opportunities expose students to a wide range of choreographers and choreographic processes. Supplemental coursework in scene study and musical theatre contribute to this uniquely demanding program. As part of their program completion, students perform in an originally choreographed production.

Performing arts jobs\* include, but are not limited to: Ballet (27-2031), Dance Academy Owner (27-2032), Dance Instructor (25-1121), Dancer (27-2031).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).



**First Semester** Sample Curriculum

AC116	Acting Fundamentals	1.5
DCH111	Hip-Hop Foundations*	1.0
DCO111	Contemporary Ballet Foundations*	1.0
DCS111	Broadway Styles/Theatre Dance Foundations*	1.0
DCZ111	Commercial Jazz Foundations*	1.0
DNB111	Ballet	1.0
DNM111	Modern	1.0
DTP101	Dance Theatre Project	2.0
DN130	Fitness and Injury Prevention	1.5
DN140	Iconic Dance in Popular Culture	1.0
GE Requirement	Foundational College Writing**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Second Semester** Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
DCH111	Hip-Hop Foundations*	1.0
DCO111	Contemporary Ballet Foundations*	1.0
DCS111	Broadway Styles/Theatre Dance Foundations*	1.0
DCZ111	Commercial Jazz Foundations*	1.0
DNB111	Ballet	1.0
DNM111	Modern	1.0
DTP102	Dance Theatre Project	2.0
DN141	Dance Theatre History	1.0
MT122	Introduction to Singing Techniques	0.5
GE Requirement	Foundational Communications**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Third Semester** Sample Curriculum

DCB111	Classical Ballet Foundations*	1.0
DCC111	Contemporary Foundations*	1.0
DCJ111	Classic Jazz Foundations*	1.0
DCM111	Modern Foundations*	1.0
DTP201	Dance Theatre Project	2.0
DN242	Kinetic Storytelling for the Camera I	2.0
DT318	Career Preparation: Dance Theatre	1.0
FL120	Acting for the Camera I	2.0
Performance Elective*	Singing Techniques I or Dance Specialty (Hip-Hop, Tumbling or Street Jazz/Jazz Funk)	1.0
GE Requirement	Foundational Critical Thinking**	3.0
<b>Total Credits</b>		<b>15.0</b>

**Fourth Semester** Sample Curriculum

DN241	AOS Dance Theatre Capstone Performance	4.0
DN240	AOS Dance Theatre Reels	1.5
DN234	Dance Industry Workshop	1.5
DN204	Dance Theatre: Audition Techniques	1.0
DCB111	Classical Ballet Foundations*	1.0
DCC111	Contemporary Foundations*	1.0
DCJ111	Classic Jazz Foundations*	1.0
DCM111	Modern Foundations*	1.0
DNB111	Ballet	1.0
Performance Elective*	<b>Choose two:</b> Dance Specialty (Dance Improvisation, Contemporary Partnering or Song and Dance)	2.0
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>60.0</b>

\*Denotes courses offered on a rotating basis.

\*\*Denotes category of courses.

# BACHELOR OF ARTS DEGREE IN PERFORMANCE STUDIES



The Bachelor of Arts Degree in Performance Studies is designed for students interested in pursuing a full range of academic study enhanced by specialized performing arts training. This eight-semester degree program includes access to foundational performing arts courses in acting, music and movement supplemented by varied studies in media and entertainment such as directing, theatre design, critique and analysis, and entertainment history. In this liberal arts degree program, students take dynamic course offerings in areas of study such as Arts and Humanities, the Natural Sciences, and Social Sciences. With their acquired knowledge, students are prepared to work effectively in a variety of existing and emerging performing arts environments and related industries.

Theatre arts related jobs\* include, but are not limited to: Art Directors (27-1011); (Arts) Manager (11-9190); Producers and Directors (27-2012); Writers and Authors (Advertising Copy Writer, Playwright, Television Writer) (27-3043); Art, Drama, and Music Teachers, Postsecondary (25-1121); Self-Enrichment Teachers (25-3021).

\*The six-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

## SUMMARY OF REQUIRED COURSES

Degree Requirements	Credits	Program Category Key	Credits
Theatre Arts Foundation	61.0	Theatre Arts Foundation	40.0
General Education	60.0	General Courses	21.0
Elective (options may vary)	3.0-3.5	Performance Courses	20.0
		General Education	60.0
		Elective (options may vary)	3.0-3.5
<b>Minimum Credits Required</b>	<b>123.5 - 124.0</b>	<b>Total Credits Prescribed</b>	<b>123.5-124.0</b>

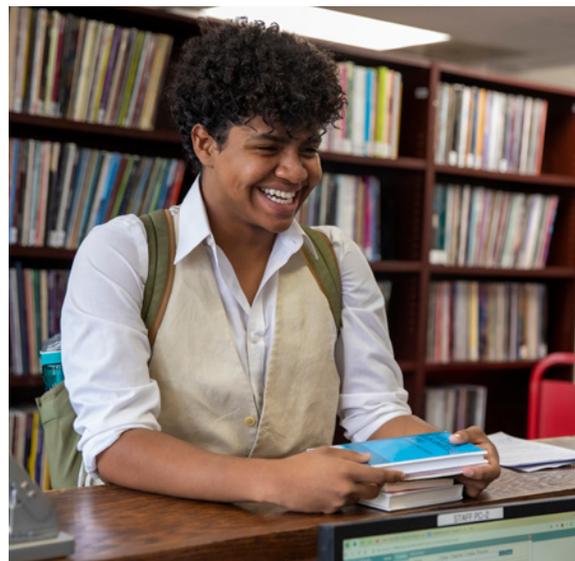


### Program Learning Outcomes

Students completing the Bachelor of Arts in Performance Studies Program should be able to:

- Demonstrate abilities to exhibit excellence in preparation, presentation, and credibility, incorporating these in the specific craft of theatre arts.
- Demonstrate comprehension of the core concepts, processes, history, and theory of theatre and performance.
- Implement analytical, conceptual and technical skills in a variety of performance practices.
- Work effectively in groups, to create theatrical moments or events and solve production problems.
- Demonstrate, across the various sub-fields, skills in personal discipline (organization, focus, energy commitment), effectively applied to theatrical problem-solving and the creation of theatrical moments and events.
- Formulate constructive critical responses to theatrical phenomena.
- Compare different theatrical forms, aesthetic values, or cultural contexts, as a way of deepening one's technical skills and expanding one's awareness of what is theatrically possible.
- Ability in areas of performance and production or playwriting appropriate to individual needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed.
- An understanding of procedures and approaches for realizing a variety of theatrical styles.
- Intermediate to advanced competence in one or more theatre specializations in creation, performance, scholarship, or teaching.

# BA Degree in Performance Studies



## First Semester Sample Curriculum

THR100	Introduction to Theatre and Performance	3.0
THR105	Acting I: Foundations and Techniques	3.0
THR134	History of the American Musical	3.0
ENG101	English Composition	3.0
FIN101	Personal Finance	3.0
<b>Total Credits</b>		<b>15.0</b>

## Second Semester Sample Curriculum

THR110	Acting II: Scene Study	3.0
THR112	The Speaking Voice: Vocal Production and Performance	2.0
THP100	Theatre Practicum: Theatre Viewing	1.0
SPC205	Introduction to Oral Communication	3.0
HUM110	Exploring World Literature	3.0
CRE208	A History of Science Fiction	3.0
<b>Total Credits</b>		<b>15.0</b>

## Third Semester Sample Curriculum

THR210	History of the Theatre I	3.0
CRT200	Applied Logic and Critical Thinking	3.0
SCI219	Biology Concepts	4.0

### General:

THR220	Principles of Dramatic Analysis	3.0
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### Select one of the following elective courses:

THR107	Introduction to Musical Theatre Technique	
THR109	Introduction to Improvisation	
THR111	Introduction to Movement	

### Performance:

AC222	Acting Styles	2.0
AC122	Improvisation I: Foundations	1.5
PI233-251	Finding Your Voice: Rotational Offering (Select Two Offerings)	2.0

<b>Total Credits</b>		<b>15.5 - 16.0</b>
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## Fourth Semester Sample Curriculum

THR230	Introduction to Design, Technology and Production (with lab)	4.0
THR240	Introduction to Playwriting	3.0
MAT202	Applied Statistics	3.0
ANT200	Introduction to Anthropology	3.0

### General:

THR235	Analyzing the Classics	3.0
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### Performance:

AC123	Improvisation II: Techniques	1.5
PI233-251	Finding Your Voice: Rotational Offering	1.0

<b>Total Credits</b>		<b>15.5 - 16.0</b>
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## Fifth Semester Sample Curriculum

THR310	History of the Theatre II	3.0
CRT206	Introduction to Philosophy	3.0
SOC304	Introduction to Sociology	3.0
SCI222	Astronomy Foundations	4.0

### General:

THR305	Essentials of Stage Management	3.0
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### Performance:

AC227	Acting III: Advanced Scene Study	3.5
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<b>Total Credits</b>		<b>16.0 - 16.5</b>
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## Sixth Semester Sample Curriculum

THR330	Directing for the Theatre	3.0
SOC203	Introduction to Psychology	3.0
CRE303	Cultures of Fear and the Horror Film	3.0
ENG300	Academic Research and Writing	4.0
HUM310	Classic American Literature	3.0

<b>Total Credits</b>		<b>16.0</b>
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## Seventh Semester Sample Curriculum

THR411	Theories of Theatre	3.0
POL307	Introduction to Political Science	3.0
ART306	Visual Art and the Human Experience	3.0

### General:

THR321	Classic Repertoire	3.0
THR417	Applied Theatrical Design	3.0

### Performance:

THR322	Contemporary Repertoire (1960 - 2000)	3.0
THR415	Digital Tools for Performance Industries	1.5
AC202 or AC313	Improvisation: Introduction to Long Form OR Voice Acting	1.5

<b>Total Credits</b>		<b>15.0</b>
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## Eighth Semester Sample Curriculum

THR427	Adaptation and the Theatre	3.0
THR450	BA Capstone Project	3.0
SOC301	Mass Communication and Societal Impacts	3.0

### General:

THR323	Contemporary Black Theatre: 1960 to Present	3.0
THR327	Writing: Experiments With Characters and Form	3.0

### Performance:

THR324	Contemporary Repertoire (2000 - present)	3.0
THR440	BA Capstone: Theatre Career Strategizing	3.0

<b>Total Credits</b>		<b>15.0</b>
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<b>Total Program Credits (General)</b>		<b>124.0</b>
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<b>Total Program Credits (Performance)</b>		<b>123.5</b>
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# MASTER OF ARTS DEGREE IN PERFORMANCE STUDIES

## Program Learning Outcomes

- **History, Theory and Criticism:** Acquire a comprehensive understanding of theatre history, theory and criticism as they reflect current and historical discussion and debate.
- **Research:** Engage in original, focused research pertaining to their field of study.
- **Cross-cultural Responsibility:** Demonstrate a grasp of global perspectives and cross-cultural analysis.
- **Interdisciplinary Competency:** Demonstrate a command of interdisciplinary research through written and oral presentation.
- **Academic and Professional Writing:** Demonstrate skills in academic and professional writing, including an effective understanding of primary research, project organization, drafting, revision, and final editing, resulting in work worthy of critical peer review and publication.
- **Praxis:** Produce original scholarly work and/or analysis of creative primary research that will add to the general body of knowledge.



The Master of Arts program at AMDA offers students the opportunity to develop as original scholars of theatre. Unique at AMDA is the opportunity to study theatre arts at the graduate level amongst an active and diverse community of performing artists. This intensive graduate program is completed in one year, including three semesters of immersive courses and an original thesis project. Student theses are completed under the mentorship of faculty and through collaboration with peers. The program's curriculum includes a course sequence in academic writing that emphasizes peer learning and review as well as organization, technique and writing project management. Students graduate from this program with highly developed skills in the analysis of theatre literature, history and criticism.

Performing arts jobs\* include, but are not limited to: Theatre Instructor (25-1121), Arts Administrator (11-9033), Theatre Librarian (25-4021), Managing Director (11-1021).

\*The 6-digit codes following each job represent the Standard Occupational Classification determined by the Bureau of Labor Statistics ([www.bls.gov](http://www.bls.gov)).

### SUMMARY OF REQUIRED COURSES

Program Category Key	Credits
Advanced, Analytical & Academic Theatre Studies	27.0
Advanced, Analytical & Academic Theatre Studies, Elective	3.0
<b>Total Program Credit Hours</b>	<b>30.0</b>



## Sample Curriculum

### First Semester

THR510	Seminar in Theories of Drama and Theatre	3.0
THR520	Seminar in Theatre History I	3.0
THR550	Seminar in Research Methods	3.0
THR570	Academic Writing in Theatre Studies: Development, Revisions and Critique	3.0
<b>Total Credits</b>		<b>12.0</b>

### Second Semester

THR530	Seminar in Theatre History II	3.0
THR541	Seminar in Cross-Cultural Theatre Studies: Asian Theatre	3.0
THR580	Academic Writing in Theatre Studies: Articles, Conferences and Publication	3.0
Theatre Elective*	<b>Choose:</b> History of Musical Theatre or Seminar in Queer and Gender Theory	3.0
<b>Total Credits</b>		<b>12.0</b>

### Third Semester

THR600	Thesis Seminar	6.0
<b>Total Credits</b>		<b>6.0</b>
<b>Total Program Credits</b>		<b>30.0</b>

\*Denotes courses offered on a rotating basis.