

# AMDA



## 2021-2022 CATALOG

The American Musical and Dramatic Academy  
NEW YORK CITY

AMDA College of the Performing Arts  
LOS ANGELES





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

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### **AMDA Catalog Disclaimer**

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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 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 while achieving accreditation with the National Association of Schools of Theatre (NAST) in 1984.



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 is a thriving institution and community that includes thousands of prominent alumni in every field of the entertainment industry. Among the many are Christopher Jackson (original cast of *Hamilton* on Broadway), Anthony Ramos (original cast of *Hamilton* on Broadway; star of the film *In the Heights*), Caissie Levy (originated the role of Elsa in *Frozen* on Broadway), Jason Derulo (Billboard Top 10 singer-songwriter), Jesse Tyler Ferguson ("Modern Family" on ABC), as well as industry titans Tyne Daly and Paul Sorvino.

Each year, more than 1,500 students engage in AMDA's rigorous curricula, training under the guidance of professional artists and instructors at the leading edge of their respective fields.



# Diversity Statement

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As scholars and practitioners of the performing arts, AMDA students, faculty and staff actively embrace equality, inclusiveness and acceptance as hallmarks of our institution's culture of diversity. AMDA's classrooms and stages provide safe and welcoming environments for our community of creative artists, a community whose members collectively reflect a global panorama of experiences, backgrounds, values and perspectives.

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

**Collaboration:** We pledge to work together in the classroom, on the stage and in all of our shared spaces with a spirit of giving and collegiality.

**Artistry:** We strive to connect our personal experiences to our creative work, allowing the art we create to bridge any gaps between us and increase our understanding and acceptance of one another.

**Honesty:** We speak with integrity in order to build trust with one another, bridge our experiences and build an open and truthful community.

**Mutual respect:** We share respect for one another and seek to understand the diverse perspectives, backgrounds and cultures of our community members.

**Courage:** We act on our convictions and values so that we may constantly engage, renew and support every member of our community.

These expectations come with specific commitments from AMDA as a college and from each individual member of our community. Committing to these principles requires each of us to take responsibility to actively grow and preserve AMDA's diverse community and culture. Diversity is deeply beneficial to higher education and the performing arts and its recognition prepares students, faculty and staff to better engage with larger communities and society. As such, AMDA commits to actively supporting diversity, equity, inclusion and acceptance in our education, creative productions, services and administration. Most crucially, we will continue to work towards the recruitment, retention, education and advancement of students, faculty and staff from historically excluded and underrepresented populations in higher education and the performing arts.



## 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.

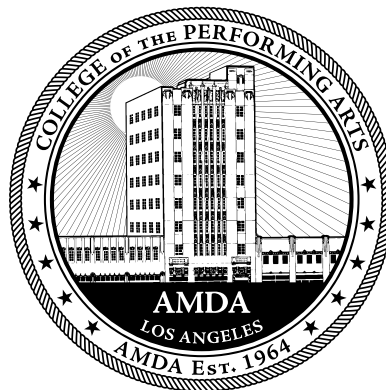
**AMDA** provides rigorous, performance-based training and an industry-focused education experience; one that inspires excellence and prepares artists with an appreciation for the universal power of transformation through art. AMDA's educational philosophy is based on close collegial interaction between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



# Accreditation and Approvals



## Accreditation

AMDA is a private, nonprofit, 501(c)(3) entity and has been accredited, both institutionally and programmatically, by the National Association of Schools of Theatre (NAST) since 1984. NAST has been designated by the United States Department of Education as the agency responsible for the accreditation throughout the United States of freestanding institutions and units offering theatre and theatre-related programs (both degree and nondegree granting).

NAST can be reached at:

The National Association of Schools of Theatre  
11250 Roger Bacon Drive, Suite 21  
Reston, VA 20190-5248  
Phone: 703-437-0700  
Fax: 703-437-6312  
Email: [info@arts-accredit.org](mailto:info@arts-accredit.org)

AMDA has been recognized as a Candidate for Accreditation by WASC Senior College and University Commission (WSCUC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510-748-9001. This status is a preliminary affiliation with the Commission awarded for a maximum period of five years. Candidacy is an indication that the institution is progressing toward Accreditation. Candidacy is not Accreditation and does not ensure eventual Accreditation.

## State Approvals

### ■ New York

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

### ■ 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.

## 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 ([gibill.va.gov](http://gibill.va.gov)) for eligibility criteria.







# 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 lies within the multiple and diverse performance opportunities offered to our students. The “curtain goes up” more than 150 times a year – from plays to musicals, to Dance Concerts, BlackBox, Readings, Artists’ Lab and many more. AMDA students, regardless of their semester level, have the opportunity to audition for all AMDA productions that provide 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 campus performance 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, with three semesters per year. All productions hold a series of auditions and are open to all students.

## ■ 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. All productions are structured to reflect professional industry standards.

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. The rehearsal and performance schedule involves weekday evenings and select weekends for a process that ranges from 5 to 13 weeks long.





### ■ Dance Concert

Dance Concert provides students the opportunity to work with professional choreographers in the development of original works, culminating in theatrical stage performances for selected pieces. Each semester's show is based on a theme; styles may include Ballet, Modern, Jazz, Hip-Hop, Tap, Cultural, Period and Contemporary. The dance works are created by guest artists, faculty and select student choreographers. Dance Concert 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 concert's 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 performances for the AMDA community.

### ■ Film Performance

Each BFA program offers opportunity for students to learn how to generate and edit digital media. Students in BFA and AOS programs complete their program with sample audition and/or performance reel content to help them successfully begin to promote themselves and their work as they enter the professional performing arts industry.



## Showcases

### ■ Division Showcases

Division showcases usually fall in a variety of categories: Musical Showcase, Acting Showcase, Dance Showcase or Blended Showcase (showcases highlighting two or more arts divisions). AMDA showcases are designed to provide students in their final semester of training an original and fully staged production experience. Each showcase is crafted based on the unique and individual cast members assigned as a company. Showcases 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 include any or all of the following: director, choreographer, musical director, stage manager, lighting designer and costume designer. Depending on the needs of each showcase, coaches in combat, dialect or other specialty performance areas may be added to a showcase's artistic team. The rehearsal and performance schedule involves weekday evenings and select weekends for a process that ranges from 5 to 15 weeks long.



## Industry Showcases

### ■ Spotlight Event

BFA students in their final semester are provided a unique audition opportunity. If selected, students perform samples of monologues, scenes or songs for invited industry guests (i.e., casting directors, directors, agents and managers).

## BlackBoxes

### ■ BlackBox: Acting Project, Music Project, Dance Theatre Project

Black Box (BB) projects offer students an opportunity to explore and perform classic or original works through a specially focused lens. Each semester, completely new projects are created, built around a selected theme. Projects are often inspired by or reflective of race, culture, gender identity, and the human experience. BlackBox Projects strive to lead audiences (and performers) to positive discourse, new perspectives, and global understanding.

Students work with professional directors and artistic support staff. The scenic and design elements of BB projects are on a smaller scale than other productions, placing even greater emphasis on the performer's work. BB projects are offered each term and all students are eligible to audition.

## 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 recreated from iconic choreographic works.

## Readings

### ■ 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.





## Artists' Lab

In addition to fostering strong performers, AMDA encourages students to find their own artistic perspective and to share that personal vision through performance. The Artists' Lab supports students in the development of their own creative voices as writers, directors, choreographers, filmmakers and producers. It provides students with a variety of opportunities to create, develop, enact and present work through various platforms. The Artists' Lab is the place for AMDA students to explore their creative impulses and find their voice.

### ■ Student Vision Production

A Vision Production is reserved for an upper-term student or recent graduate who has pitched a project deemed of a high standard by AMDA administration and faculty. This is an exciting opportunity for a soon-to-be or recent graduate to develop and stage original works and assume various production responsibilities before heading out into the industry.

### ■ Student Vision Project

Student Vision is a unique opportunity to pitch and present original projects based on a bare-bones production plan and vision (one acts, full-length plays or musicals, dance-theatre works, song cycles or spoken word, staged readings, etc.).

Once a project is green-lit, a faculty mentor is provided for guidance within the process, a producer guide is provided, outlining all procedures, expectations and deadlines needed to create a project that, if presented, ranges from 35 minutes to one-and-a-half hours in an AMDA black box studio space.

### ■ Student Vision In-Development

Student Vision In-Development is an opportunity for students to develop original performance projects under the support and guidance of AMDA's Artists' Lab. It is designed for students who have a script or project they want to develop through one-on-one mentorship. This supports students in delving deeper into the creative process without the pressure of production.

### ■ Project 15

Project 15 encourages students to develop streamlined, bare-bones creative projects that can be presented in their entirety in 30 minutes or less. Any and all creative projects are considered (one-act plays, musical theatre scenes, comedy sketches, sets of original music, dance theatre works, literary readings, stage combat sequences, etc.) as long as they can be performed in fewer than 30 minutes with few to no technical elements.





### ■ Finding Your Voice Courses and Workshops

Finding Your Voice is an opportunity for students to work with AMDA faculty or guest teaching artists to develop and cultivate original work through weekly exercises, research, practice, creation, conversation and collaboration. A number of offerings are provided and rotate each term, in subject matter that is not usually offered within the curriculum. These offerings 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, long-form musical improvisation, devised theatre and creative writing.

### ■ Café Performance

The Café Performance gives students the opportunity to present work from all performing arts genres in an intensely focused evening “cabaret” setting. 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 — playing Bach on the piano, spoken word or an original monologue, singing a folk song with guitar, a Shakespeare scene, stand-up comedy, a trio from musical theatre, etc. The Café Performance Series at AMDA is intended to celebrate all

the performing arts and to give students a regular opportunity to perform in those different genres.

### ■ Raise the Barre

Raise the Barre gives students the opportunity to present dance works of all styles. Whether it is a solo, duet or group showcasing original choreography, an ensemble performing choreography adapted from a well-known choreographer, physical theatre or an experimental movement piece, the possibilities are endless. Students entering the final selection phase receive one technical rehearsal leading into two back-to-back performances that evening. Raise the Barre is intended to celebrate dance in all of its forms and to give all students an opportunity to audition works each term.

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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.







# 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 semester 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 perform material 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 one-hour 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 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 two nights of 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.

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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 Music Theatre**

**BFA Degree in Dance Theatre**

**BFA Degree in Performing Arts**

**AOS Degree in Acting**

**AOS Degree in Musical Theatre**

**AOS Degree in Dance Theatre**

**AOS Degree in Acting For Camera**

## 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**





AMDA's General Education curriculum provides undergraduate degree students with an education that encourages intellectual inquiry and provides a solid academic foundation in order to be successful learners and contributors to their professions and communities. The courses challenge students to explore new subjects, intellectual traditions and perspectives and to expand their awareness of the wider world, while at the same time preparing them with essential knowledge, skills and abilities.

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.

## 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.

### Arts and Humanities

Through the study of art, history and culture, students explore the myriad of 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.

### 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.

### Creative Expression

Through a focus on topics related to diversity and inclusion, these courses offer interdisciplinary explorations into the perspectives and experiences related to gender, culture and ethnicity. Students gain a deep appreciation for the power of diversity and how the amplification of cultural experiences has affected paradigm shifts within the artistic community, and in turn, profoundly impacted the global human experience.

# 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 40) 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. See the requirements by program under Audition Criteria.
3. **Personal Essay:** Submit a response to a personal essay question from a provided prompt.
4. **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.
5. **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

### ■ Acting

Applicants will be asked to present two contrasting monologues that are each 60 to 90 seconds in length from published plays (original material may not be used). Monologues should demonstrate a connection to the character's emotional life, vocal clarity, clear physical

choices and a solid understanding of the text. A chair will be available for use during the audition, but no additional props or set pieces are permitted.

### ■ Musical Theatre

Applicants will be asked to present 60 to 90 seconds (or 32 bars) of a song from a musical theatre repertoire and a 60- to 90-second monologue from a published play (original material may not be used). The song selection should demonstrate engaged storytelling performed with proficient pitch, tone, diction and vocal clarity. Applicants are required to bring sheet music in their key to the audition and indicate on the sheet music the points at which the song selection starts and ends. AMDA will provide a professional accompanist. The monologue selection should demonstrate a connection to the character's emotional life, clear physical choices and a solid understanding of the text. A chair will be available for use during the audition, but no additional props or set pieces are permitted.

### ■ Dance Theatre

Applicants will be asked to present a 60- to 90-second solo dance piece in Ballet, Modern, Jazz or Contemporary. Solos should demonstrate classical line, technique, movement quality and performance. Applicants may bring a second piece to show proficiency in an alternate specialty dance style of their choice, such as Hip-Hop, Tap, Ballroom or cultural dance. Applicants will also be asked to demonstrate knowledge of ballet vocabulary and technique. Bring all appropriate dance shoes, attire and music accompaniment.

Because AMDA's Dance Theatre programs are interdisciplinary, applicants are encouraged to prepare a song or monologue in addition to dance pieces. Applicants should prepare one of the following:

- A 60- to 90-second contemporary monologue from a published play.
- 32 bars of a song from a musical theatre repertoire. Applicants are required to bring sheet music in their key to the audition and indicate on the sheet music the points at which the song selection starts and ends. AMDA will provide a professional accompanist.

### ■ Performing Arts

Applicants should follow the audition criteria for their focus of study within the Performing Arts program (Acting, Musical Theatre or Dance Theatre).

## 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).
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 111).

## 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 120) 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.



AMDA's BFA Degree in Acting Program offers a wide range of performance training for stage, film and television. The intense eight-semester curriculum combines performance-based immersion in craft and technique with well-rounded and engaging academic studies. This program also provides numerous opportunities for onstage production and performance experience throughout the eight semesters of study. Early coursework provides for imaginative and creative exploration while developing the vocal and physical techniques necessary for the professional actor. Training then broadens to include script analysis, dramatic theory, various historical periods and relevant performance media. Supplemental course offerings such as stage combat, improvisation, dialects and dance and movement provide actors with an even broader range of potential career opportunities. General Education courses increase the actors' understanding of their worlds, their critical reasoning and their abilities to express themselves effectively as educated and informed artists and citizens.

Advanced coursework in classical text, period styles and contemporary theatrical trends helps expand the actor's depth of knowledge, skill and confidence. With an eye toward the current competitive demands of the industry, courses in career preparation, networking, audition techniques and entrepreneurship help prepare students for an exciting transition into the professional performing arts industry. The final semester includes an original showcase opportunity that provides a unique production experience built on the strengths of each performer.

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	82.0
General Education	30.0	Elective (options may vary)	10.5 - 13.5
		General Education	30.5
Minimum Credits Required	120.0	Total Credits Prescribed	123.0 - 126.0





### 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
FS100	First-Semester Seminars	0.5
ENG101	English Composition	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
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
General Education Selection		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
<b>Select one of the following elective courses:</b>		<b>1.5</b>
AC202	Improvisation: Introduction to Long Form	
MT338	Ensemble Singing for the Actor	
<b>Select one of the following elective courses:</b>		<b>1.5</b>
FL380	Film Studies: The Art of the Motion Picture	
SC280	Stage Combat III: Broadsword	
General Education Selection		3.0
<b>Total Credits</b>		<b>16.0</b>

### Fourth Semester Sample Curriculum

AC220	Introduction to Shakespeare	2.0
FL202	Acting for the Camera III	2.0
AC232	Classic Repertoire	3.5
<b>Select one of the following elective courses:</b>		<b>1.0 - 1.5</b>
DN170	Dance and Movement for the Performing Artist II	1.0
SC318	Advanced Stage Combat: Combat for the Camera	1.5
<b>Select one of the following elective courses:</b>		<b>1.0 - 2.0</b>
AC225	Audition Techniques for Television and Stage	1.0
AC339	Film and Television Genres	2.0
General Education Selection 1		3.0
General Education Selection 2		3.0
<b>Total Credits</b>		<b>15.5 - 17.0</b>





## Fifth Semester Sample Curriculum

AC226	Wardrobe, Makeup and Hair	1.0
AC318	Career Preparation	1.0
FL260	Acting for the Camera: Shoot for the Edit	2.0
<b>Select one of the following required courses:</b>		<b>3.5</b>
AC304	Advanced Scene Study: 1960-2000	
AC305	Absurdist and Nonlinear Theatre	
<b>Select one of the following elective courses:</b>		<b>1.0 - 1.5</b>
AC313	Voice Acting	1.5
AC200	Alexander Technique	1.0
PI233-251	Finding Your Voice: Rotational Offering	1.0
General Education Selection 1		3.0
General Education Selection 2		3.0
<b>Total Credits</b>		<b>14.5 - 15.0</b>

## Sixth Semester Sample Curriculum

AC306	Introduction to Stage Direction and Design	2.0
FL417	Media for the Actor	2.0
<b>Select one of the following required courses:</b>		<b>3.5</b>
AC320	Scene Study: Shakespeare	
AC327	Comedic Styles: 20th and 21st Centuries	
<b>Select one of the following elective courses:</b>		<b>1.5 - 2.0</b>
AC300	Advanced Improvisation: Genres	1.5
SC318	Advanced Stage Combat: Combat for the Camera	1.5
VP300	Voice, Production and Speech: IPA/Introduction to Dialects	1.5
PI233-251	Finding Your Voice: Rotational Offering (Select Two Offerings)	2.0
General Education Selection 1		3.0
General Education Selection 2		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).





### Seventh Semester Sample Curriculum

AC400	One Acts Performance	3.0
AC417	Directing	3.0
FL405	Reel Writing	1.5
FL420	Character in Film	2.0
PI244	Original Content Creation	1.5
<b>Select one of the following elective courses:</b>		1.5
AC300	Advanced Improvisation: Genres	
SC318	Advanced Stage Combat: Combat for the Camera	
VP410	Dialects: Directed Studies German/South African	
General Education Selection		3.0
<b>Total Credits</b>		<b>15.5</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 Senior Showcase	4.0
FL415	Reel Actor	3.0
<b>Select one of the following elective courses:</b>		1.5 - 2.0
AC300	Advanced Improvisation: Genres	1.5
SC318	Advanced Stage Combat: Combat for the Camera	1.5
VP410	Dialects: Directed Studies German/South African	1.5
PI233-251	Finding Your Voice: Rotational Offering (Select Two Offerings)	2.0
<b>Total Credits</b>		<b>15.0 - 15.5</b>
<b>Total Program Credits</b>		<b>123.0 - 126.0</b>

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

# 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.



This comprehensive program offers an essential blend of music, acting and dance training for the aspiring musical theatre artist. This immersive performance-based degree program provides the tools necessary for a career in contemporary musical theatre performance blended with a dynamic range of academic studies, resulting in a well-rounded and vibrant 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 emphasizes a genuine union of music to lyrics, allowing students to explore a variety of genres, including classical, contemporary, jazz, blues and pop. Acting techniques, scene study, acting for the camera, music for the individual artist and voice production and speech courses provide essential skills necessary for creating transcendent performances on stage, on screen and in the recording studio. AMDA's BFA Degree in Music Theatre Program provides access to numerous production and performance opportunities throughout the eight semesters of study. With an eye toward the current competitive demands of the industry, courses in career preparation, networking, audition techniques and entrepreneurship help prepare for the exciting transition into the professional performing arts industry.

The final semester includes an original showcase opportunity that provides a unique production experience built on the strengths of each performer.

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	78.5 - 79.0
General Education	30.0	Elective (options may vary)	12.5 - 13.5
		General Education	30.5
Minimum Credits Required	120.0	Total Credits Prescribed	121.5 - 123.0





### First Semester Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
DN150	Dance and Movement for the Performing Artist I	1.0
DNB11_	Ballet	1.0
IV101	Individual Voice I	0.5
MT130/ MT130L	Musical Theatre I: Techniques and Accompanist Music Lab	3.5
MT141	Iconic Music Theatre History	1.0
MU141	Piano Fundamentals	1.0
MU144	Sightsinging Fundamentals	1.0
FS100	First-Semester Seminars	0.5
ENG101	English Composition	3.0
<b>Total Credits</b>		<b>15.0</b>

### Second Semester Sample Curriculum

AC110	Acting II: Contemporary Scene Study	2.5
DN170	Dance and Movement for the Performing Artist II	1.0
DNB111-113	Ballet	1.0
IV102	Individual Voice II	0.5
MT134/ MT134L	Musical Theatre II: Styles and Accompanist Music Lab	3.5
MU143	Piano Techniques	1.0
MU148	Sightsinging Techniques	1.0
VP140	Voice, Production and Speech I: Foundations	2.0
General Education Selection		3.0
<b>Total Credits</b>		<b>15.5</b>

### Third Semester Sample Curriculum

AC227	Acting III: Advanced Scene Study	3.5
DNJ11_	Jazz	1.0
IV201	Individual Voice III	0.5
MT233/ MT233L	Musical Theatre III: Scenes and Accompanist Music Lab	3.5
VP141	Voice, Production and Speech II: Techniques	1.5
<b>Select two of the following elective courses:</b>		<b>2.0</b>
MU145	Songwriting: Piano Based	
MU150	Introduction to Guitar	
MU151	Guitar Fundamentals	
MU231	Small Vocal Ensemble: Motown, Doo-Wop, Barbershop	
PI233-251	Finding Your Voice: Rotational Offering	
VS200	Essential Vocal Anatomy and Physiology of the Professional Singer	
General Education Selection		3.0
<b>Total Credits</b>		<b>15.0</b>

### Fourth Semester Sample Curriculum

DNJ11_	Jazz	1.0
FL120	Acting for the Camera I	2.0
IV202	Individual Voice IV	0.5
MT240/ MT240L	Musical Theatre: Audition Preparation and Accompanist Music Lab	3.0
VP243	Voice, Production and Speech III: Advanced Techniques	1.5
<b>Select one of the following elective courses:</b>		<b>1.0</b>
MU131	Jazz Harmonies	
MU145	Songwriting: Piano-Based	
MU150	Introduction to Guitar	
MU151	Guitar Fundamentals	
MU153	Guitar Techniques I	
VS202	Comparative Vocal Pedagogies: Classical and Contemporary Techniques	
PI233-251	Finding Your Voice: Rotational Offering	
General Education Selection 1		3.0
General Education Selection 2		3.0
<b>Total Credits</b>		<b>15.0</b>



### Fifth Semester Sample Curriculum

AC226	Wardrobe, Makeup and Hair	1.0
AC318	Career Preparation	1.0
DNT111-113	Tap	1.0
FL121	Acting for the Camera II	2.0
IV301	Individual Voice V	0.5
VS301	Vocal Coaching V	0.5
<b>Select one of the following required courses:</b>		2.0
MT307/ MT307L	Musical Theatre Auditions: Mastering the Callback and Accompanist Music Lab	
MT309/ MT309L	Commercial Music: Fundamentals of Performance and Accompanist Music Lab	
<b>Select two of the following elective courses:</b>		2.0
MU237	Large Vocal Ensemble: Broadway	1.0
MU145	Songwriting: Piano-Based	1.0
MU150	Introduction to Guitar	1.0
MU151	Guitar Fundamentals	1.0
MU153	Guitar Techniques I	1.0
MU235	Small Vocal Ensemble: Historical and Contemporary Repertoire	1.0
PI233-251	Finding Your Voice: Rotational Offering	1.0
VS200	Essential Vocal Anatomy and Physiology of the Professional Singer	1.0
General Education Selection 1		3.0
General Education Selection 2		3.0
<b>Total Credits</b>		<b>16.0</b>

### Sixth Semester Sample Curriculum

DNT111-113	Tap	1.0
FL418	Media for the Music Theatre Performer	2.0
IV302	Individual Voice VI	0.5
VS302	Vocal Coaching VI	0.5
<b>Select one of the following required courses:</b>		3.0
MT327/ MT327L	Musical Theatre Styles: Creating A New Musical Character and Accompanist Music Lab	
MT329/ MT329L	Commercial Music: Performance Techniques and Accompanist Music Lab	
<b>Select one of the following required courses:</b>		1.0 - 1.5
AC122	Improvisation I: Foundations	1.5
SC100	Stage Combat I: Unarmed	1.5
PI233-251	Finding Your Voice: Rotational Offering	1.0
VP300	Voice, Production and Speech: IPA/ Introduction to Dialects	1.5
<b>Select one of the following elective courses:</b>		1.0
MU239	Large Vocal Ensemble: Advanced Jazz Harmonies	
MU145	Songwriting: Piano-Based	
MU150	Introduction to Guitar	
MU151	Guitar Fundamentals	
MU153	Guitar Techniques I	
MU233	Small Vocal Ensemble: Madrigals and Contemporary Vocal Bands	
VS202	Comparative Vocal Pedagogies: Classical and Contemporary Techniques	
General Education Selection 1		3.0
General Education Selection 2		3.0
<b>Total Credits</b>		<b>15.0 - 15.5</b>





## Seventh Semester Sample Curriculum

AC422	Art of the Monologue	1.0
DN331	Musical Theatre: Dance Audition Techniques	1.0
DNJ111-113	Jazz	1.0
FL202	Acting for the Camera III	2.0
IV401	Individual Voice VII	0.5
PI244	Original Content Creation	1.5
<b>Select one of the following required courses:</b>		3.0
MT417/ MT417L	Musical Theatre Company: Repertory Roles and Accompanist Music Lab	
MT419/ MT419L	Commercial Music Project and Accompanist Music Lab	
<b>Select one of the following elective courses:</b>		1.0-1.5
PI233-251	Finding Your Voice: Rotational Offering	1.0
VP410	Dialects: Directed Studies German/South African	1.5
<b>Select one of the following elective courses:</b>		1.0
MU165	Songwriting: Guitar Based	
VS204	Vocal Injury and Fitness Prevention	
General Education Selection		3.0
<b>Total Credits</b>		<b>15.0-15.5</b>

## Eighth Semester Sample Curriculum

DNJ111-113	Jazz	1.0
IV402	Individual Voice VIII	0.5
MT404/ MT404L	Industry and Networking: Music Business Essentials and Accompanist Music Lab	1.5
MT406	Industry and Networking: Music Media	2.0
MT430	BFA Musical Theatre Senior Showcase	4.0
MU231	Small Vocal Ensemble: Motown, Doo-Wop, Barbershop	1.0
VS402	Vocal Coaching VIII	0.5
<b>Select one of the following elective courses:</b>		1.0
MT410	Commercial Music Repertoire: Collaborative Songwriting	
MT412	MT Auditions: Essential Repertoire	
<b>Select one of the following elective courses:</b>		1.0
MT413	MT Auditions: Mock Panel	
MT416	Commercial Music: Session Singing	
<b>Select one of the following elective courses:</b>		1.0
MT414	MT Auditions: MT Specialty Categories	
MT418	Commercial Music: Home Studio Production for Vocalists	
<b>Select one of the following elective courses:</b>		1.5 - 2.0
PI233-251	Finding Your Voice: Rotational Offering (Select Two Offerings)	2.0
VP410	Dialects: Directed Studies German/South African	1.5
<b>Total Credits</b>		<b>15.0 - 15.5</b>
<b>Total Program Credits</b>		<b>121.5-123.0</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).

# BACHELOR OF FINE ARTS DEGREE IN DANCE THEATRE

## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Dance Theatre 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.



AMDA's BFA Degree in Dance Theatre Program is designed for ambitious dancers who seek a versatile, multidiscipline performing arts career. The eight-semester program's rigorous course of physical study is grounded in classical technique while providing extensive immersion in theatrical, commercial and concert dance disciplines. Performance training is enriched by a wide range of academic studies, resulting in a comprehensive and holistic performing arts education. The curriculum is designed to provide daily regimens requiring strength, stamina and artistry. By working with some of the industry's most sought-after choreographers, dancers learn to blend precise technical choreography with individual interpretive storytelling, enhancing their ability to meet the demands of a competitive industry. Whether performing as part of an ensemble or as a featured individual artist, students have a wide range of production opportunities available to them within the Dance Theatre Program. Additional courses such as acting, voice, music, career preparation and entrepreneurship help cultivate skills that allow for diverse casting and employment opportunities. Extensive coursework in dance for camera provides students with industry standard reels ready for submission upon graduation. The final semester includes an original showcase opportunity that provides a unique production experience built on the strengths of each performer.

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 Theatre Foundation	84.5
General Education	30.0	Elective (options may vary)	6.0 - 6.5
		General Education	30.5
Minimum Credits Required	120.0	Total Credits Prescribed	121.0 - 121.5





### First Semester Sample Curriculum

DCB111-113	Core Techniques: Classical Ballet Foundations*	1.0
DCO111-113	Core Techniques: Contemporary Ballet Foundations*	1.0
DCC111-113	Core Techniques: Contemporary Foundations*	1.0
DCJ111-113	Core Techniques: Classic Jazz Foundations*	1.0
DNB111-113	Ballet	1.0
DNM111-113	Modern	1.0
DTP101	Dance Theatre Project I	2.0
DN140	Iconic: Dance in Popular Culture	1.0
DN130	Fitness and Injury Prevention	1.5
AC116	Acting Fundamentals	1.5
FS100	First-Semester Seminars	0.5
ENG101	English Composition	3.0
<b>Total Credits</b>		<b>15.5</b>

### Second Semester Sample Curriculum

DCB111-113	Core Techniques: Classical Ballet Foundations*	1.0
DCH111-113	Core Techniques: Hip-Hop Foundations*	1.0
DCM111-113	Core Techniques: Modern Foundations*	1.0
DCZ111-113	Core Techniques: Commercial Jazz*	1.0
DNB111-113	Ballet	1.0
DNM111-113	Modern	1.0
DTP102	Dance Theatre Project II	2.0
DN141	Iconic: Dance Theatre History	1.0
AC100	Acting I: Beginning Scene Study	2.5
MT122	Introduction to Singing Techniques	0.5
General Education Selection		3.0
<b>Total Credits</b>		<b>15.0</b>

### Third Semester Sample Curriculum

DCB111-113	Core Techniques: Classical Ballet Foundations*	1.0
DCJ111-113	Core Techniques: Classic Jazz Foundations*	1.0
DCO111-113	Core Techniques: Contemporary Ballet Foundations*	1.0
DCS111-113	Core Techniques: Broadway Styles/Theatre Dance*	1.0
DNB111-113	Ballet	1.0
DNJ111-113	Jazz	1.0
DTP201	Dance Theatre Project III	2.0
FL120	Acting for the Camera I	2.0
DN_11_	Dance Specialty (Heels or Hip-Hop)	1.0
PI233-251	Finding Your Voice: Rotational Offering	1.0
General Education Selection		3.0
<b>Total Credits</b>		<b>15.0</b>

### Fourth Semester Sample Curriculum

DCB111-113	Core Techniques: Classical Ballet Foundations*	1.0
DCH111-113	Core Techniques: Hip-Hop Foundations*	1.0
DCM111-113	Core Techniques: Modern Foundations*	1.0
DCZ111-113	Core Techniques: Commercial Jazz*	1.0
DN_11_	Dance Discipline (Ballet or Jazz)	1.0
DTP202	Dance Theatre Project IV	2.0
DN_11_	Dance Specialty (Dance Improvisation or Contemporary Partnering)	1.0
<b>Select one of the following elective courses:</b>		<b>1.0-1.5</b>
PI233-251	Finding Your Voice: Rotational Offering	1.0
MT222	Singing Techniques I	1.0
MT338	Ensemble Singing for the Actor	1.5
General Education Selection 1		3.0
General Education Selection 2		3.0
<b>Total Credits</b>		<b>15.0 - 15.5</b>



## Fifth Semester Sample Curriculum

DC_11_	Core Techniques* (choose 1 of 4)	1.0
DNO301	Dance Theatre Company V	2.0
DN304	Dance Theatre: Kinetic Storytelling	2.0
AC318	Career Preparation	1.0
AC226	Wardrobe, Makeup and Hair	1.0
DN_11_	Dance Discipline (Ballet or Jazz)	1.0
DN_11_	Dance Specialty (Latin Jazz or Haitian Dance)	1.0
General Education Selection 1		3.0
General Education Selection 2		3.0
<b>Total Credits</b>		<b>15.0</b>

## Sixth Semester Sample Curriculum

DC_11_	Core Techniques* (choose 2 of 4)	2.0
DNO302	Dance Theatre Company VI	2.0
DN342	Dance Theatre: Kinetic Storytelling for the Camera I	2.0
DN_11_	Dance Discipline (Ballet or Jazz)	1.0
DN_11_	Dance Specialty (Tap or Bollywood)	1.0
PI233-251	Finding Your Voice: Rotational Offering	1.0
General Education Selection 1		3.0
General Education Selection 2		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).

\*Courses designated with an asterisk are offered on a rotating basis.





### Seventh Semester Sample Curriculum

D__11_	Core Techniques* (choose 2 of 4)	2.0
DNB111-113	Ballet	1.0
DNJ111-113	Jazz	1.0
DNO401	Dance Theatre Company VII	2.0
PI244	Original Content Creation	1.5
DN_11_	Dance Specialty (Ballroom or Latin Fusion)	1.0
DN_11_	Dance Specialty (Song and Dance or Street Jazz/Jazz Funk)	1.0
<b>Select one of the following elective courses:</b>		1.5
AC122	Improvisation I: Foundations	
SC100	Stage Combat I: Unarmed	
<b>Select one of the following elective courses:</b>		1.0
AC422	Art of the Monologue	
PI233-251	Finding Your Voice: Rotational Offering	
General Education Selection		3.0
<b>Total Credits</b>		<b>15.5</b>

### Eighth Semester Sample Curriculum

DCC111-113	Core Techniques: Contemporary Foundations*	1.0
DCM111-113	Core Techniques: Modern Foundations*	1.0
DCS111-113	Core Techniques: Broadway Styles/Theatre Dance*	1.0
DCZ111-113	Core Techniques: Commercial Jazz*	1.0
DN_11_	Dance Discipline (Ballet or Jazz)	1.0
DN303	Dance Theatre: Audition Techniques	1.0
DN410	Dance Theatre: Reels	1.5
DN430	Dance Theatre Production Showcase	4.0
DN420	Industry and Networking	1.5
DN_11_	Dance Specialty (Heels or Hip-Hop)	1.0
DN_11_	Dance Specialty (Tap or Contemporary Partnering)	1.0
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>121.0 - 121.5</b>

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

\*Courses designated with an asterisk are offered on a rotating basis.

# BACHELOR OF FINE ARTS DEGREE IN PERFORMING ARTS



This eight-semester program is designed for students who want to explore multiple performance disciplines. The intensive performance-based training is blended with a range of academic studies designed for today's creative artist. A wide array of performance opportunities enhances the scope of the program. The rich breadth of this program prepares students to compete within the ever-changing landscape of the entertainment industry.

Students in the BFA Performing Arts Degree Program have a choice of six focuses. They first select a discipline (Acting, Music Theatre, Dance Theatre) as their focus for their first three semesters. They may then opt to enter our innovative Creative Content Development (CCD) curriculum or to pursue a combination of advanced studies in their discipline and courses suited to their individual interests.

Advanced studies in all focuses include career preparation, networking, audition techniques and cultivating an entrepreneurial spirit.

In the CCD focuses, students further sharpen their performance skills while learning to develop and produce original works. Productions and performances enhance the program's offerings and provide opportunities for bringing artistic projects to life. 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, directors, and producers, students develop an entrepreneurial mindset, advanced collaboration skills, and an acute understanding of contemporary media literacy.

## BFA Performing Arts Degree Focuses

The Bachelor of Fine Arts Degree Program provides students with six focuses in order to tailor the curriculum to their interests and educational goals. These allow for more flexibility than the other BFA Degree Programs, with less concentration on a single discipline.

1. Acting	<b>Performance Focuses:</b>
2. Music Theatre	These choices allow students to emphasize a performance discipline, with the freedom to explore specific interests in later semesters.
3. Dance Theatre	
4. Acting: CCD	<b>Creative Content Development Focuses:</b>
5. Music Theatre: CCD	These choices allow students to emphasize a performance discipline, then explore means of creating content, the media landscape and methods of content delivery.
6. Dance Theatre: CCD	

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 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)).





## Program Learning Outcomes

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

- Demonstrate well-rounded development in the performing arts, including critical thinking skills, advanced-level skills in performing arts, and enhanced creativity.
- Work effectively in groups to create theatrical moments or events and solve production problems.
- 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 phenomenon.
- Demonstrate comprehension and application of makeup techniques and materials.
- Apply business practices to the promotion and maintenance of a sustainable career.

## Additional Program Learning Outcomes Based on Focus

### Acting:

- Compare different theatrical forms, aesthetic values or cultural contexts as a way of deepening technical skills and expanding awareness of what is theatrically possible.

### Music Theatre:

- Demonstrate authentic, believable and expressive singing, dancing, acting choices and behaviors.
- Utilize appropriate interpretation in performing compositions from a variety of historical styles and periods.
- Compare different theatrical forms, aesthetic values or cultural contexts as a way of deepening technical skills and expanding awareness of what is theatrically possible.

### Dance Theatre:

- Understand and apply multiple theories of seeing, making and practicing dance theatre in creative performance.
- Apply the principles of dance training, choreography and dance performance.

## Additional Creative Content Development Focus Program Learning Outcomes

- Content Creation: Students will demonstrate the ability to cultivate an idea from concept to production-ready, finished product.
- Collaboration: Engage in a collaborative production process by applying standard entertainment industry practices regarding preparation, communication and professionalism.
- Media Literacy: Students will demonstrate an understanding of all core concepts in 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.
- Entrepreneurship: Students will demonstrate an understanding of strategic approaches to content development, innovation and delivery in the performing arts. Through the use of essential business practices, they will be able to apply this knowledge to bring creative projects to fruition.

# BACHELOR OF ARTS DEGREE IN THEATRE ARTS



The liberal arts Bachelor Degree in Theatre Arts Program is designed for students interested in pursuing a full range of academic study alongside a vibrant exploration of theatre. This eight-semester degree program begins with foundational theatre training that focuses on the study of theatre history, performance, directing, theatre design, playwriting and script analysis. Students are provided with a breadth of opportunities to examine live theatre performances through which the personal, social and aesthetic impact of theatre arts may be experienced.

In this liberal arts degree program, students will also focus on acquiring knowledge in the areas of arts, humanities and natural and social sciences. Each semester provides opportunities for gaining a greater understanding of communications, theatre

analysis and critical thinking. AMDA's liberal arts theatre program provides a diverse educational experience helping students emerge as informed and thoughtful citizens prepared to contribute to the global communities in which they live. With specific knowledge, skills and competencies that can be applied to existing and emerging theatre environments, students are prepared to work effectively in a variety of careers in theatre 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
Minimum Credits Required	123.5 - 124.0	Total Credits Prescribed	123.5-124.0





## 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

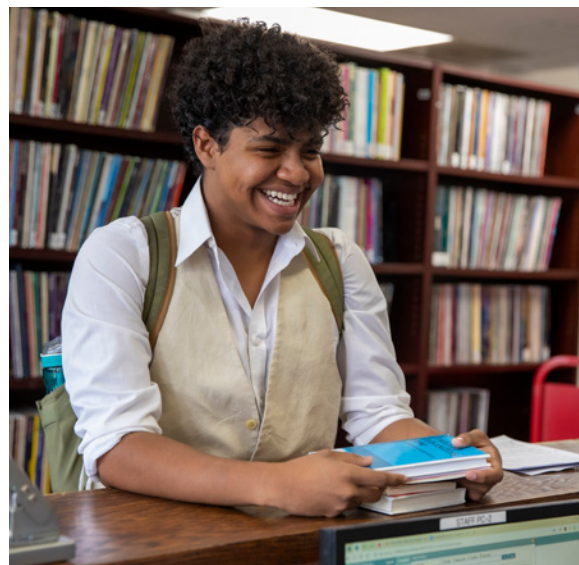
Students completing the Bachelor of Arts in Theatre Arts, General Program should have:

- 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
<b>Select one of the following elective courses:</b>		<b>3.0</b>

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 the 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 motivations of a given character.
- Apply the basic business procedures of an actor/singers profession, including auditions, resumes and professional representation.



The Associate of Occupational Studies (AOS) Degree in Acting prepares students for working in theatre, television and film. This immersive four-semester program is built on 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. The AOS program is enriched with various opportunities for onstage performance experience offered throughout the four semesters of study. Classwork explores diverse techniques and styles as applied for use on stage and screen. Voice production and speech coursework, as well as specialized training in improvisation, stage combat and other movement-based skill sets, provides a wide range of tools for creating three-dimensional, fully realized characters. Professional preparation is further complemented by classes relating to the “business of the business.” These address the rigors of branding, marketing and auditioning as students prepare to enter the world as a working actor. AOS Acting students, as part of their program completion and career launch strategy, will also perform in a special culminating showcase.

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
FS100	First-Semester Seminars	0.5
VP140	Voice, Production and Speech I: Foundations	2.0
ENG101	English Composition	3.0
<b>Total Credits</b>		<b>16.5</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
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
SPC205	Introduction to Oral Communication	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	1.0
FL121	Acting for the Camera II	2.0
VP243	Voice, Production and Speech III: Advanced Techniques	1.5
CRT200	Applied Logic and Critical Thinking	3.0
<b>Select one of the following elective courses:</b>		<b>1.5</b>
AC202	Improvisation: Introduction to Long Form	
MT338	Ensemble Singing for the Actor	
<b>Select one of the following elective courses:</b>		<b>1.5</b>
FL380	Film Studies: The Art of the Motion Picture	
SC280	Stage Combat III: Broadsword	
<b>Total Credits</b>		<b>16.0</b>

### Fourth Semester Sample Curriculum

AC242	Acting Production Showcase	5.0
AC244	Acting Scene Showcase	5.0
AC246	Industry Workshop	1.0
AC250	Mock Audition	0.5
FL240	Film Projects	3.0
PI240	Finding Your Voice: Digital Tools for the Performing Artist	0.5
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>64.0</b>

## 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 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)).





### First Semester Sample Curriculum

CM100	On-Camera Acting I: Technique	2.5
AC102	Acting I: Techniques	2.5
FL150	Film & TV History I: Survey	1.0
AC122	Improvisation I: Foundations	1.5
DN150	Dance and Movement for the Performing Artist I	1.0
VP140	Voice, Production and Speech I: Foundations	2.0
ENG101	English Composition	3.0
CM102	Screenwriting I: Technique	1.5
<b>Total Credits</b>		<b>15.0</b>

### Second Semester Sample Curriculum

AC110	Acting II: Contemporary Scene Study	2.5
CM110	On-Camera Acting II: Scene Study	2.5
FL151	Film & TV History II: Styles	1.5
AC123	Improvisation II: Techniques	1.5
DN170	Dance and Movement for the Performing Artist II	1.0
VP141	Voice, Production and Speech II: Techniques	1.5
SPC205	Introduction to Oral Communication	3.0
CM112	Screenwriting II: Development	1.5
<b>Total Credits</b>		<b>15.0</b>

### Third Semester Sample Curriculum

CM220	Introduction to Filmmaking & Production	2.5
AC234	Improvisation for the Camera	1.5
CM230	Introduction to Auditioning for Film and Television	1.0
AC318	Career Preparation	1.0
CRT200	Applied Logic and Critical Thinking	3.0
CM202	Screenwriting III: Original Works	3.0
CM200	On-Camera Acting III	2.5
SC100	Stage Combat I: Unarmed	1.5
<b>Total Credits</b>		<b>16.0</b>

### Fourth Semester Sample Curriculum

AC247	Industry Preparation	2.5
CM242	Reel for the Actor	4.0
CM244	Short Film Project: Original Works	4.0
CM246	Multimedia Performance	5.0
SC318	Advanced Stage Combat: Combat for the Camera	1.5
<b>Total Credits</b>		<b>17.0</b>
<b>Total Program Credits</b>		<b>63.0</b>

## 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 of the musical.
- Demonstrate analytical and performance skills required in musicals and plays from various genres and style periods.
- Demonstrate correct and aesthetically pleasing technique in movement and dance.
- Demonstrate foundational technical proficiency in voice and speech, including the production of clear, articulate and expressive speech, phonetic transcription 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/singers profession, including auditions, resumes and professional representation.



The Associate of Occupational Studies (AOS) Degree in Musical Theatre offers interdisciplinary arts training for the emerging musical theatre performer. With a balanced emphasis on music, acting and dance, this curriculum integrates coursework such as musical theatre styles, vocal techniques, scene study and dance styles such as Ballet, Tap, and Jazz. The program instills professional rehearsal and performance principles requiring commitment, teamwork and collaboration within diverse creative processes. Audition technique and career preparation courses help prepare students to pursue work in the uniquely demanding and fulfilling performing arts industry. The AOS program is enriched with various performance opportunities offered throughout the four semesters of study. AOS Musical Theatre students, as part of their program completion and career launch strategy, will also perform in a special culminating showcase.

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
DN150	Dance and Movement for the Performing Artist I	1.0
DNB111-113	Ballet	1.0
IV101	Individual Voice I	0.5
MT130/ MT130L	Musical Theatre I: Techniques & Accompanist Music Lab	3.5
MT141	Iconic Music Theatre History	1.0
MU144	Sightsinging Fundamentals	1.0
VP140	Voice, Production and Speech I: Foundations	2.0
FS100	First-Semester Seminars	0.5
ENG101	English Composition	3.0
<b>Total Credits</b>		<b>16.0</b>

### Second Semester Sample Curriculum

AC110	Acting II: Contemporary Scene Study	2.5
DN170	Dance and Movement for the Performing Artist II	1.0
DNB111-113	Ballet	1.0
DNJ111-113	Jazz	1.0
DNT111-113	Tap	1.0
IV102	Individual Voice II	0.5
MT134/MT134L	Musical Theatre II: Styles & Accompanist Music Lab	3.5
MU148	Sightsinging Techniques	1.0
VP141	Voice, Production and Speech II: Techniques	1.5
SPC205	Introduction to Oral Communication	3.0
<b>Total Credits</b>		<b>16.0</b>

### Third Semester Sample Curriculum

AC227	Acting III: Advanced Scene Study	3.5
AC318	Career Preparation	1.0
DN231	Musical Theatre: Dance Audition Techniques	1.0
DNJ111-113	Jazz	1.0
DNT111-113	Tap	1.0
IV201	Individual Voice III	0.5
MT233/MT233L	Musical Theatre III: Scenes & Accompanist Music Lab	3.5
VP243	Voice, Production and Speech III: Advanced Techniques	1.5
CRT200	Applied Logic and Critical Thinking	3.0
<b>Total Credits</b>		<b>16.0</b>

### Fourth Semester Sample Curriculum

AC244	Acting Scene Showcase	5.0
AC246	Industry Workshop	1.0
MT245	Industry and Networking: Music Media	2.0
IV202	Individual Voice IV	0.5
MT244	Musical Theatre: Auditions	1.0
MT264/MT264L	Musical Theatre Production Showcase & Accompanist Music Lab	5.0
PI240	Finding Your Voice: Digital Tools for the Performing Artist	0.5
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>63.0</b>

## 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 the periods and genres of theatre and dance history and the special vocabulary of theatre and dance.
- Demonstrate acquisition of foundational technical proficiency in voice and speech, including the production of clear, articulate and expressive speech, phonetic transcription and versification skills.
- Explain the choreographic processes, aesthetic properties of style and the ways these shape or are shaped by artistic and cultural ideas and contexts.
- Reconstruct the elements of acting, movement, music and conceptual ideas that together compose dance theatre performances.
- Demonstrate the proficiency in foundational dance techniques (Ballet, Modern, Jazz, Contemporary and Theatre Dance).
- Differentiate health and injury prevention through a practice of the integration of body, mind and spirit plus a 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/singers profession, including auditions, resumes and professional representation.



The Associate of Occupational Studies (AOS) Degree in Dance Theatre embraces interdisciplinary artistic development with an emphasis on communication and storytelling through kinetic expression. Coursework builds on classical technique foundations in Ballet, Jazz, and Modern with explorations of contemporary, commercial and cultural dance styles such as Hip-Hop, Contemporary, Jazz Funk, Broadway, Heels, Latin Fusion, and many others. Additional courses provide opportunity 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. AOS Dance Theatre students, as part of their program completion and career launch strategy, will also perform in a special culminating showcase.

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

DCB111-113	Core Techniques: Classical Ballet Foundations*	1.0
DCO111-113	Core Techniques: Contemporary Ballet Foundations*	1.0
DCC111-113	Core Techniques: Contemporary Foundations*	1.0
DCJ111-113	Core Techniques: Classic Jazz Foundations*	1.0
DNB111-113	Ballet	1.0
DNM111-113	Modern	1.0
DTP101	Dance Theatre Project I	2.0
DN130	Fitness and Injury Prevention	1.5
DN140	Iconic Dance Theatre Pop Culture	1.0
AC116	Acting Fundamentals	1.5
ENG101	English Composition	3.0
FS100	First-Semester Seminars	0.5
<b>Total Credits</b>		<b>15.5</b>

### Second Semester Sample Curriculum

DCB111-113	Core Techniques: Classical Ballet Foundations*	1.0
DCH111-113	Core Techniques: Hip-Hop Foundations*	1.0
DCM111-113	Core Techniques: Modern Foundations*	1.0
DCZ111-113	Core Techniques: Commercial Jazz*	1.0
DNB111-113	Ballet	1.0
DNM111-113	Modern	1.0
DTP102	Dance Theatre Project II	2.0
DN141	Dance Theatre History	1.0
AC100	Acting I: Beginning Scene Study	2.5
MT122	Introduction to Singing Techniques	0.5
SPC205	Introduction to Oral Communication	3.0
<b>Total Credits</b>		<b>15.0</b>

### Third Semester Sample Curriculum

DCB111-113	Core Techniques: Classical Ballet Foundations*	1.0
DCJ111-113	Core Techniques: Classic Jazz Foundations*	1.0
DCO111-113	Core Techniques: Contemporary Ballet Foundations*	1.0
DCS111-113	Core Techniques: Broadway Styles/Theatre Dance*	1.0
DTP201	Dance Theatre Project III	2.0
DN242	Dance Theatre: Kinetic Storytelling for the Camera I	2.0
AC318	Career Preparation	1.0
FL120	Acting for the Camera I	2.0
CRT200	Applied Logic and Critical Thinking	3.0
<b>Select one of the following elective courses:</b>		<b>1.0</b>
DN_11_	Dance Specialty (Heels or Hip-Hop)	
<b>Total Credits</b>		<b>15.0</b>

### Fourth Semester Sample Curriculum

DCB111-113	Core Techniques: Classical Ballet Foundations*	1.0
DCH111-113	Core Techniques: Hip-Hop Foundations*	1.0
DCM111-113	Core Techniques: Modern Foundations*	1.0
DCZ111-113	Core Techniques: Commercial Jazz*	1.0
DN204	Dance Theatre: Audition Techniques	1.0
DN241	Dance Theatre Production Showcase	4.0
DN250	Dance Theatre: Reels	1.5
DNO202	Dance Theatre Company	2.0
DN240	Industry and Networking	1.5
<b>Select one of the following elective courses:</b>		<b>1.0</b>
DNB111-113	Ballet	1.0
DN_11_	Dance Specialty (Dance Improvisation or Contemporary Partnering)	1.0
<b>Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>60.5</b>

\*Courses designated with an asterisk are offered on a rotating basis.

A silhouette of a person with their hands on their hips, looking towards a blurred crowd of people in the background. The scene is dimly lit with warm, out-of-focus lights.

# GRADUATE DEGREE PROGRAMS

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Master of Fine Arts  
Master of Arts



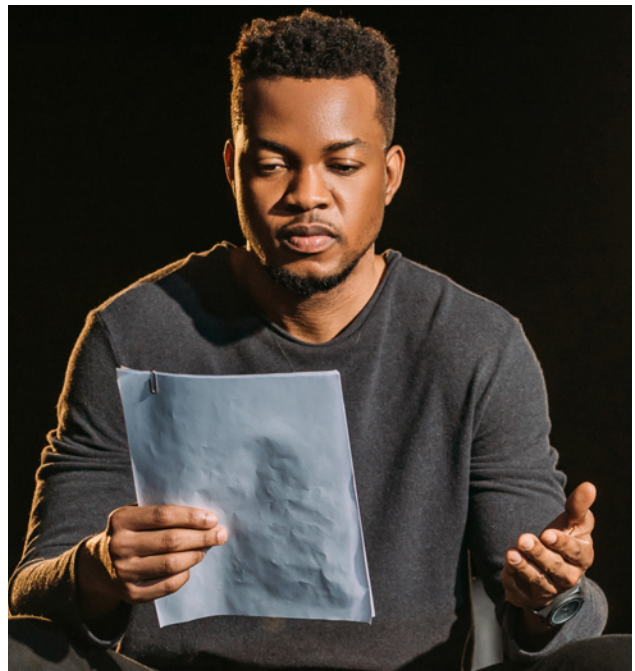


# Graduate Degree Programs Overview

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 Writing for Theatre and Media**





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](http://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. **Interview:** Applicants must complete an interview with the Admissions Department to provide more information on their educational background and interest in the program.
4. **Writing Portfolio:** Submit writing materials as requested. Applicants for the MFA in Writing for Theatre and Media must include original dramatic work.
5. **Letters of Recommendation:** Applicants must provide letters of recommendation 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).
6. **Personal Essay:** Submit a response to a personal essay question from a provided prompt.
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 72).
3. Current passport valid for the applicant's entire stay in the United States.
4. Verification of completion of secondary education.

CONTINUED »

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): 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 120) for more information.

# MASTER OF FINE ARTS DEGREE IN **WRITING FOR THEATRE AND MEDIA**

## 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 Writing for Theatre and Media is a three-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.

## SUMMARY OF REQUIRED COURSES

Program Category Key	Credits
Creation and/or Presentation of Theatre	39.0
Advanced Analytical and Academic Theatre Studies	12.0
Writing Internship	9.0
<b>Total Program Credit Hours</b>	<b>60.0</b>



# Sample Curriculum

## YEAR ONE

### Fall Semester

THR520	Seminar in Theatre History I	3.0
THR570	Academic Writing in Theatre Studies: Development, Revisions and Critique	3.0
WTM510	Theatre and Media Writing: Collaboration	3.0
WTM520	Theatre and Media Writing: Research and Application	3.0
<b>Total Credits</b>		<b>12.0</b>

### Summer Semester

WTM581	Writing Internship	3.0
<b>Total Credits</b>		<b>3.0</b>

### Spring Semester

THE550	Seminar in Theories of Drama and Theatre	3.0
WTM511	Writing Workshop/Lab 1	6.0
<b>Total Credits</b>		<b>9.0</b>

## YEAR TWO

### Fall Semester

THE560	Seminar in Critical Race Theory	3.0
WTM530	Theatre and Media Writing: Dramaturgy	3.0
WTM540	Theatre and Media Writing: Readings, Analysis and Adaptation	3.0
<b>Total Credits</b>		<b>9.0</b>

### Summer Semester

WTM582	Writing Internship	3.0
<b>Total Credits</b>		<b>3.0</b>

### Spring Semester

WTM561	The Business of Writing for Theatre and Media	3.0
WTM512	Writing Workshop/Lab 2	6.0
<b>Total Credits</b>		<b>9.0</b>

## YEAR THREE

### Fall Semester

THE570	Seminar in Queer and Gender Theory	3.0
WTM571	Advanced Design, Technology and Production	3.0
WTM513	Writing Workshop/Lab 3	3.0
<b>Total Credits</b>		<b>9.0</b>

### Summer Semester

WTM583	Writing Internship/Thesis Project	3.0
<b>Total Credits</b>		<b>3.0</b>
<b>Total Program Credits</b>		<b>63.0</b>

### Spring Semester

WTM550	Theatre and Media Writing: Contemporary and Future Media	3.0
WTM514	Writing Workshop/Lab 4	3.0
<b>Total Credits</b>		<b>6.0</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.

## SUMMARY OF REQUIRED COURSES

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





## Sample Curriculum

### First Semester

THR520	Seminar in Theatre History I	3.0
THR550	Seminar in Research Methods	3.0
THE550	Seminar in Theories of Drama and Theatre	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
THR540	Elective: History of Musical Theatre, or Critical Race Theory, or 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>



# 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)

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

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

**Acting for Camera**









# 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. **Personal Essay:** Submit a response to a personal essay question from a provided prompt.
4. **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.
5. **Official Transcript(s):** Provide a final official transcript from high school and all previous institutions attended.

## Audition Criteria

### ■ Acting

Applicants will be asked to present two contrasting monologues that are each 60 to 90 seconds in length from published plays (original material may not be used). Monologues should demonstrate a connection to the character's emotional life, vocal clarity, clear physical choices and a solid understanding of the text. A chair will be available for use during the audition, but no additional props or set pieces are permitted.

### ■ Musical Theatre

Applicants will be asked to present 60 to 90 seconds (or 32 bars) of a song from a musical theatre repertoire and a 60- to 90-second monologue from a published play (original material may not be used). The song selection should demonstrate engaged storytelling performed with proficient pitch, tone, diction and vocal clarity. Applicants are required to bring sheet music in their key to the audition and indicate on the sheet music the points at which the song selection starts and ends. AMDA will provide a professional accompanist. The monologue selection should demonstrate a connection to the character's emotional life, clear physical choices and a solid understanding of the text. A chair will be available for use during the audition, but no additional props or set pieces are permitted.





### ■ Dance Theatre

Applicants will be asked to present a 60- to 90-second solo dance piece in Ballet, Modern, Jazz or Contemporary. Solos should demonstrate classical line, technique, movement quality and performance. Applicants may bring a second piece to show proficiency in an alternate specialty dance style of their choice, such as Hip-Hop, Tap, Ballroom or cultural dance. Applicants will also be asked to demonstrate knowledge of ballet vocabulary and technique. Bring all appropriate dance shoes, attire and music accompaniment.

Because AMDA's Dance Theatre programs are interdisciplinary, applicants are encouraged to prepare a song or monologue in addition to dance pieces. Applicants should prepare one of the following:

- A 60- to 90-second contemporary monologue from a published play.
- 32 bars of a song from a musical theatre repertoire. Applicants are required to bring sheet music in their key to the audition and indicate on the sheet music the points at which the song selection starts and ends. AMDA will provide a professional accompanist.

### 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 84).
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.

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### ■ 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).

### ■ 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 120) for more information.

# STUDIO CONSERVATORY

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

**Curriculum Program:**  
1,831.5 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
ACT102	Acting I: Beginning Scene Study	5.0	75.0
ACT101	Acting I: Technique	5.0	75.0
ACT111	Living Masterpieces of the Stage I	2.0	30.0
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>450.0</b>	

Second Semester		clock hours/course	clock hours/week
ACT105	Acting II: Period Scene Study	5.0	75.0
ACT104	Acting II: Contemporary Scene Study	5.0	75.0
ACT112	Living Masterpieces of the Stage II	2.0	30.0
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>465.0</b>	
<b>Total First Year Clock Hours</b>		<b>915.0</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
PFD101	Professional Development: Business of the Performer	1.5	22.5
SCB201	Stage Combat III: Advanced Period Styles	3.0	45.0
<b>Total Clock Hours</b>		<b>457.5</b>	

		clock hours/course	clock hours/week
<b>Fourth Semester</b>			
CAM253	Final Film Project	6.0 hrs/13 days	78.0
ACT252	Performance Workshop: Conception to Production	6.0 hrs/13 days; 3 hrs/1 day	81.0
PFD201	Career Preparation	5.0 hrs / 1 weeks	5.0
ACT271	Studio Graduation Performance	27.5 hrs / 5 weeks	145.0
ACT205	Acting IV: Rehearsal Projects	18.0	18.0
CAM237	Self-Tape	12.0	12.0
CAM238	Auditioning for Film and Television	12.0	12.0
ACT230	Audition Technique	2.0 hrs / 4 weeks	8.0
ACT222	Improvologues	4.0 hrs/ 3 wks; 2 hrs/1 wk	14.0
ACT207	Monologues for the Actor	12.0 hrs/3 wks; 15 hrs/1 wk	51.0
VPS202	Voice Production and Speech IV	4.0 hrs/ 3 wks; 2 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 hrs/1 wk	13.0
<b>Total Clock Hours</b>		<b>459.0</b>	
<b>Total Second Year Clock Hours</b>		<b>916.5</b>	
<b>Total Program Clock Hours</b>		<b>1831.5</b>	

# ACTING FOR CAMERA CONSERVATORY

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

**Curriculum Program:**  
1800-1840 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

		clock hours/course	
First Semester		clock hours/week	
CAM101	On-Camera Acting I: Technique	5.0	75.0
ACT101	Acting I: Technique	5.0	75.0
CAM110	Film and Television 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 and Speech I	4.0	60.0
CAM120	Screenwriting I: Technique	3.0	45.0
SCB101	Stage Combat I: Unarmed	3.0	45.0
<b>Total Clock Hours</b>		<b>450.0</b>	

		clock hours/course	
Second Semester		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 and Television 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	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 and Production	5.0	75.0
ACT223	Improvisation for the Camera	4.0	60.0
CAM230	Introduction to Auditioning for Film and Television	3.0	45.0
PFD101	Professional Development: Business of the Performer	1.5	22.5
CAM220	Screenwriting III: Original Works	4.0	60.0
CAM210	Film and Television History III: Ethics and Representation	4.0	60.0
CAM202	On-Camera Acting III: Advanced Scene Study	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	Advanced Audition for Film and Television: Cold Readings	18.0	18.0
IDP232	Advanced Audition for Film and Television: Sides	19.0	19.0
IDP231	Self-Tape Workshop	4.0	4.0
IDP234	On-Camera Commercials	12.0	12.0
IDP235	Voice-Over	8.0	8.0
IDP236	Audiobooks and 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	Postproduction 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:**  
1,807 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

		clock hours/course	
First Semester		clock hours/week	
ACT100	Acting I: Foundations	6.0	90.0
MTP101	Musical Theatre I: Technique	7.0	105.0
MTP110	Musical Theatre History and Styles I	2.0	30.0
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>450.0</b>	

		clock hours/course	
Second Semester		clock hours/week	
ACT103	Acting II: Beginning Scene Study	6.0	90.0
MTP103	Musical Theatre II: Performance Styles	7.0	105.0
MTP111	Musical Theatre History and Styles II	2.0	30.0
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
IVC102	Individual Voice II	1.0	15.0
<b>Total Clock Hours</b>		<b>450.0</b>	

**Total First Year Clock Hours 900.0**

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
Third Semester			
ACT201	Acting III: Intermediate Scene Study	6.5	97.5
MTP201	Musical Theatre III: Scene Study and 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
PFD101	Professional Development: Business of the Performer	1.5	22.5
IVC201	Individual Voice III	1.0	15.0
<b>Total Clock Hours</b>			<b>450.0</b>

		clock hours/course	clock hours/week
Fourth Semester			
PFD201	Career Preparation	5.0 hrs / 1 week	5.0
ACT203	Acting IV: Advanced Scene Study	8.0	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 hrs / 4weeks	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>907.0</b>
<b>Total Program Clock Hours</b>			<b>1807.0</b>

# DANCE THEATRE CONSERVATORY

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

**Curriculum Program:**  
1,832 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

		clock hours/course	clock hours/week
First Semester			
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 and Technique I	2.0	30.0
DNC142	Ballet Technique I	2.0	30.0
DNC144	Variations/Pas de Deux I	2.0	30.0
DNC143	Classical Ballet I	2.0	30.0
DNC110	Dance History and Application I	2.5	37.5
DNC160	Strength and Conditioning	2.0	30.0
IVC100	Vocal Performance: Beginning Technique	2.0	30.0
<b>Total Clock Hours</b>		<b>457.5</b>	

		clock hours/course	clock hours/week
Second Semester			
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 and Technique II	2.0	30.0
DNC146	Ballet Technique II	2.0	30.0
DNC145	Variations/Pas de Deux II	2.0	30.0
DNC147	Classical Ballet II	2.0	30.0
DNC134	Hip-Hop and Heels	2.0	30.0
DNC115	Dance History and Application II	2.5	37.5
IVC102	Individual Voice I	0.5	8.5
<b>Total Clock Hours</b>		<b>451.0</b>	
<b>Total First Year Clock Hours</b>		<b>908.5</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	
Third Semester			
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
PFD101	Professional Development: Business of the Performer	1.5	22.5
DNC210	Dance History and Application III	2.5	37.5
IVC103	Individual Voice II*	1.0	15.0
Total Clock Hours		450.0	

		clock hours/course	
		clock hours/week	
Fourth Semester			
DNC271	Dance Theatre Graduation Performance	27.5 hrs / 5 weeks	145.0
DNC270	Student Choreography Workshop	6.0 hrs / 5 weeks	42.0
ACT200	Acting III: Scene Study	2.0 hrs / 5 weeks	10.0
ACT230	Audition Technique	2.0 hrs / 4 weeks	8.0
ACT231	Audition Monologues	4.0 hrs / 4 weeks	23.5
MTP200	Musical Theatre Auditions for the Dancer	4.0 hrs / 9 weeks	43.5
MUS200	Music Literacy	2.0 hrs / 9 weeks	18.0
VPS200	Voice Production and Speech Application	2.0 hrs / 9 weeks	18.0
DNC223	Dance IV: Tap	2.0 hrs / 10 weeks	20.0
CAM260	Dance for the Camera II: Reels	2.0 hrs / 9 weeks	18.0
DNC252	Modern Technique	2.0 hrs/10 weeks	20.0
DNC253	Choreography	2hrs / 10 weeks	20.0
DNC246	Ballet Technique	2.0 hrs/10 weeks	20.0
DNC234	Combinations	2.0 hrs / 5 weeks	10.0
DNC233	Jazz Styles	2.0 hrs/10 weeks	20.0
DNC248	Ballet Leaps and Turns	2.0 hrs/10 weeks	20.0
IVC202	Individual Voice III	0.8	12.5
PFD201	Career Preparation Seminars	5.0 hrs / 1 week	5.0
Total Clock Hours			473.5
Total Second Year Clock Hours			923.5
Total Program Clock Hours			1832.0

# 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 by the Board of Directors.

## 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.

## Student Health Insurance Plan

The welfare of our students is essential to our vibrant performing arts community. Per the Affordable Care Act, all enrolled students on either campus must have both mental and physical health insurance at all times while attending AMDA. To assist students with this requirement, AMDA automatically enrolls each student in the Student Health Insurance Plan (SHIP), an affordable service that offers

students access to mental and physical health care services throughout New York City and Los Angeles. SHIP provides vital resources to ensure AMDA students are healthy in body and mind for continued success in their education. To waive out of SHIP, students must provide proof of comparable health insurance that meets the coverage requirements of the Affordable Care Act by the Friday of Week 1 of each semester.

## 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.

## 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

## 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	AMDA New York City	AMDA Los Angeles			
	Conservatory Certificate Programs	Associate Degree Programs	Bachelor Degree Programs	MFA Degree Program	MA Degree Program
Tuition and Fees (two semesters)	\$42,960	\$42,960	\$42,960	\$42,960	\$42,960
Books and Supplies	\$1,200	\$1,200	\$1,200	\$1,200	\$1,200
<b>Estimated Educational Program Charges*</b>	<b>\$44,160</b>	<b>\$44,160</b>	<b>\$44,160</b>	<b>\$44,160</b>	<b>\$44,160</b>
Housing and Fees	\$10,280	\$10,280	\$10,280	\$10,280	\$10,280
Student Health Insurance Plan	\$1,200	\$1,200	\$1,200	\$1,200	\$1,200
Miscellaneous Living Expenses	\$7,800	\$7,800	\$7,800	\$7,800	\$7,800
<b>Estimated Cost of Attendance**</b>	<b>\$63,440</b>	<b>\$63,440</b>	<b>\$63,440</b>	<b>\$63,440</b>	<b>\$63,440</b>
<b>Estimated Cost of Attendance, full program**</b>	<b>\$126,640</b>	<b>\$126,640</b>	<b>\$253,280</b>	<b>\$193,812</b>	<b>\$74,329</b>

\*tuition, fees, books and supplies

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



Residential Parking Fee (LA Campus).....	\$550/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 Online Payment Center at [amda.edu/payments](http://amda.edu/payments) 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.
- 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 once a written request is received 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.

New students who cancel within the first week of the semester receive all monies returned with the exception of any nonrefundable fees. 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 their course of study.

Students who withdraw or take a leave of absence after completing the ninth week (60 percent) of the semester will not be eligible for a refund.

The percentage of tuition to be charged is determined by the week of the withdrawal, as outlined below. The amount of the refund shall be the amount paid for instruction multiplied by a percentage based on the number of weeks attended. A week is defined as Monday through Sunday.

Week of Withdrawal	Tuition Liability Percentage
1st week	10%
2nd week	20%
3rd week	30%
4th week	40%
5th week	50%
6th week	60%
7th week	70%
8th week	80%
9th week	90%
10th - 15th weeks	100%

### 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, The American Musical and Dramatic Academy, 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.

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 3.0.
- **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 [fafsa.ed.gov](http://fafsa.ed.gov).

#### 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.

#### **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.

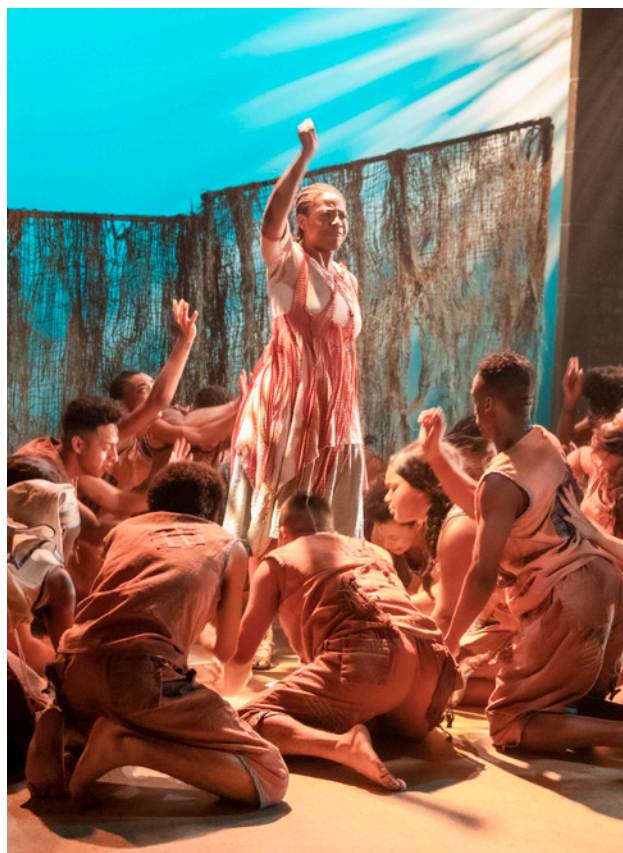
### ■ Federal Loan Requirements for Borrowers

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.

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**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 guaranty 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.

**Annual Student Loan Acknowledgement**

Students and parents borrowing federal loans are required to log into [StudentAid.gov](https://studentaid.gov) each year to view and acknowledge how much they currently owe in federal student loans. Borrowers must complete the Annual Student Loan Acknowledgement before a school can disburse federal loans.

**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 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)), 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 [fafsa.gov](http://fafsa.gov). 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.

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### ■ 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.

### ■ Selective Service Requirement

Federal regulation requires all male students from the ages of 18 to 25 to register for Selective Service as a condition of financial aid eligibility. Students who have not registered for Selective Service or are unwilling to provide documentation to verify compliance are not eligible to participate in federal financial aid programs. Students who feel they should be

exempt from registration must contact Selective Service directly. Contact information can be found at [sss.gov](http://sss.gov). Additional paperwork may be required for students over the age of 25 who have never registered with Selective Service.

### 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 sightsinging 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, 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

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](http://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

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

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](http://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).







# Academic Policies

## AMDA Catalog Student Responsibility

Students are responsible for becoming familiar with the information presented in this Catalog and for knowing and observing all policies, procedures, deadlines and requirements related to their participation in the AMDA community. This responsibility includes, but is not limited to, academic requirements and policies listed in this Catalog, the Student Handbook and any other AMDA publications. Regulations will not be waived nor exceptions granted based on a student's lack of knowledge regarding AMDA policies or procedures.

## Registration

### Student Enrollment Agreement

Registration signifies that the student agrees to abide by the rules, regulations and requirements of the institution. The institution reserves the right to cancel the registration of any student who does not comply.

### 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.

### 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 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 of 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 6 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 15 (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 15 credits. Students who register for more than the prescribed curriculum credits will incur additional tuition charges. Prescribed credits over 15 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 occurs each semester. Only registered students may attend classes. It is the student's responsibility to make changes to their course schedule during the appropriate time frame. Students may verify registered courses by viewing their official course schedule through the Student Portal.

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

Specifics regarding registration deadlines are announced by the Education Department each semester. No petitions will be allowed for late registration after the first week of the semester.

### ■ New Student Registration

New students in all programs are automatically registered for their first semester courses by the Education Department. 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 automatically be registered for their fifth semester courses.

### ■ 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 Education Department must be notified by the 10th week of the current 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 or who have been approved to readmit are automatically registered for their next semester's courses by the Education Department. However, when a particular

semester offers elective course options, students are emailed 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. Required courses will be automatically registered by the Education Department. For elective courses, students self-register through the Student Portal during the registration period. Students in need of academic advisement are recommended to contact the Education Department.

### 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 or who have been approved to readmit are automatically registered for their next semester's courses by the Education Department.

### ■ 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 to the Education Department and receive written approval prior to registering. Students who register for more than the semester's prescribed amount of curriculum credits will incur additional tuition charges on a per credit basis.

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

The Add/Drop period occurs during the first week of the consecutive semester. Students add or drop courses through the Student Portal within the Add/Drop period of the semester without transcript notation or financial liability.

Required courses can never be dropped. 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.

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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. All original course fees and requirements are applied to the student until an add/drop has been fully processed.

Bachelor Program students may withdraw from a course within the second to the 11th week of the semester by submitting the Add/Drop form. Tuition charges are unaffected. The withdrawal policy is as follows:

1. 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.
2. 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.

3. After Week 11: 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.

### Accelerated Enrollment

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.

### Course Schedule

Course schedules are made available to students before the start of the semester. 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. New York Conservatory Program students in their fourth semester are scheduled in the evening for performance and industry course obligations. Classes are scheduled for these students in the evenings, typically 5:30 p.m. to 11:30 p.m. 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.

### Enrollment Verification

Students who are currently enrolled may request a verification of enrollment by completing the Request for Enrollment Verification form. Forms are 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. Performance Immersion courses are ineligible for transfer credit.

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 education department 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 (maximum 30 credits). Courses eligible for transfer evaluation must have a final grade of C or above and apply to one of the 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 (maximum three credits for the MA Program and six credits for the MFA Program).

#### ■ 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. Courses that fall under the General Education category will be evaluated for transfer credit based on High Level course designation. A score of 5 and above may 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.

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### Performance/Experiential Credit

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

In the Degree Programs, students are awarded Performance/Experiential Credit through submission of a portfolio of performances, productions or awards reflecting practical learning opportunities as acquired through prominent professional industry experiences. Portfolio assessments may result in up to a maximum of 30 Performance Immersion credits applied toward the Bachelor Degree Programs and 15 Performance Immersion credits toward the Associate of Occupational Studies Degree Programs.

In the Conservatory Programs, administrators and department chairs will review offered and signed contracts on an individual basis to determine eligibility for Performance Credit 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.

The application for portfolio submission is available through AMDA's Academic Services or Education Departments. There is a one-time portfolio submission fee of \$150. An AMDA Education Review Board will assess portfolio submissions and provide a determination. Students who might seek an alternate determination may request reevaluation. At such time, AMDA may appoint a department or division supervisor to contribute to the reevaluation. Upon reevaluation completion, the determination will be considered final.

### 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.

### Audition Policy and Outside Studies

#### 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 that begin rehearsals after graduation, provided that no classes or AMDA rehearsals are missed in order to audition.

**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 that begin rehearsals after graduation, provided that no classes or AMDA rehearsals are missed in order to audition.

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

#### Outside Studies

Students may not take classes or lessons outside AMDA without departmental approval in any performance-related topic while enrolled at AMDA. The only exceptions to this policy are outside dance classes.

### Distance Education

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

Within 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.

If the student has fully paid for the educational program, they can request in writing to the Education Department that all course content be provided after they have received the first lesson and initial materials. Once this request is received, AMDA will transmit all lessons and materials for the course while providing all educational services agreed upon (such as responses to student inquiries, student/instructor interaction and evaluation and comment on lessons submitted by the student).



AMDA is not obligated to refund any payment after all lessons and materials are transmitted.

## 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 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 in order 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. All absences affect the student's final grade. Participation and cumulative absences impact grading.

- 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 class work 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

To discuss circumstances pertaining to any of the above, contact the following departments:

- Los Angeles campus: Communication should occur within seven days of the absence.
  - Concussion, physical injury: contact AMDA Center for Health and Performance.
  - Physical/medical/learning accommodation requests: contact Accessibility Services.
  - For all others, contact the Education Department.
- New York City campus: Contact Student Affairs Department within seven days of the absence.
  - Students may have special consideration for attending reviews or be given alternate assignments for absences accrued for extenuating circumstances.

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### 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 time period will require further review/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/nonsecular 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 will be dismissed from class and may 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 of the faculty absence.



### ■ Makeup Classes

In the event of an instructor's absence, makeup classes will be scheduled. Makeup classes will be scheduled around students' class schedules. 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 notification occurs 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.

### 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.

A schedule will be created to allow staff, department chairs and faculty the opportunity to view and evaluate students' work at the end of each semester. 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 is determined by the course syllabus's listed requirements. Final course grades are 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. AMDA students are required to maintain a minimum GPA of 2.0 per semester.

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. Additional

tuition for repeating course(s) will be assessed. Grades of plus (+) or minus (-) may be issued and are included in both the semester and cumulative GPA calculations.

The following grades are computed in the GPA:

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

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

### Grades of Incomplete

As a general policy, grades of "I" (Incomplete) are given only under special circumstances. If an "I" is granted, it is the student's responsibility to fulfill the requirement to earn a passing grade no later than the midpoint of the following semester's enrollment. Earning a passing grade replaces the grade of "I." If the "I" is unfulfilled, the "I" will revert to an "F" (see Failing Grade). A grade of Incomplete does not impact the GPA but is calculated toward the total credits attempted.

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### Failing Grade

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 curricula is designed to take courses sequentially. Students are required to repeat failed courses in the subsequent semester, pending course scheduling availability. 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. Students are recommended to meet with the Education Department 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.

### Course Withdrawal (Degree Programs Only)

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 will have a “WF” (Withdrawal-Fail) 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 calculation.

### Course Repeats

A course can be repeated in any program until it is successfully completed, and repeat courses will count toward program fulfillment. All grades are reflected on the academic transcript and included in the overall GPA. Financial aid eligibility may not apply for multiple repeated courses.

### Grade Violations

Students who earn a cumulative GPA below 2.0 will be placed on Academic Warning for the consecutive semester. If the student fails to raise their cumulative GPA above 2.0 in the consecutive semester, they will be placed on Academic Probation. Students on Academic Probation risk financial aid eligibility and may be ineligible to enroll for the next semester. Failure to meet the cumulative 2.0 GPA threshold after being placed on Academic Probation may result in dismissal.

Students placed on Academic Probation or dismissed from a program may submit a formal appeal to the Education Department for reevaluation. 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 inquiry process is completed, students may appeal the grade if they believe that the final grade was biased or arbitrary. In those instances, students must follow the grade appeal process outlined below.

#### ■ General Principles

Students are encouraged to seek advice in matters of concern about grades from faculty or the Education Department.

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 Inquiry

Students who wish to have a final grade further evaluated may submit the Final Grade Inquiry form to the Education Department within two weeks after the semester’s end. The Final Grade Inquiry 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 Appeals Process

In the event that the grade inquiry 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 appeal to the Education Department within six weeks of the official posting period.

The Education Department will arrange a panel to review the appeal. The panel will reach a decision to either uphold or change the grade. The Education Department then informs the instructor and the student of the final panel decision.



## Scholarship Review Process

Students who have been awarded scholarships are continually reviewed for cumulative GPA requirements to determine their eligibility to maintain their scholarships. A minimum cumulative GPA of 3.0 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 3.0 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 of 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, probation or dismissed. These standards

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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.

## Changes of Status

### Semester Break

Students who are completing an academic year may initiate a semester break by notifying the Education Department.

New York City students may request a summer semester off only if they began their program during a Fall semester. Students starting in either Spring or Summer must take four consecutive semesters with no semester break allowed.

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 120).

### 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. In the event that such a situation arises, AMDA will conduct an individualized assessment of the student in order to determine whether the student may remain enrolled in the program. 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 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.

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 Education Department in writing and provide supporting documentation for reinstatement prior to 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 Leave

In the event that the student develops a health issue or injury that impacts attendance or class participation, the student is urged to consult with a member of the Education Department to discuss taking a medical leave of absence. 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, as a result of physical or psychological illness, the student is engaging in or is likely to engage in behavior that could lead to injury to self or others, AMDA may place the student on a medical leave of absence for reasons of personal or community safety.

#### Family Care

If the student is presented with childcare issues, loss of 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.

#### Military Duty

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.

### 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 pertaining to 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.

### 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.

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## 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 prior to 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 Policies

### Academic Evaluation

The Registrar's Office conducts an initial and final review of each student's academic record in accordance with graduation requirements. Students are accountable for tracking their degree or certificate status and must earn



a cumulative GPA of 2.0 or above in order to be eligible for graduation. During the initial review, students who have grades of “I” (Incomplete) or “F” (Fail) on their official transcript will need to set an appointment with the Education Department during their penultimate semester to ensure those courses are resolved or planned into the final semester’s course schedule.

Following the final review, students who do not meet final academic review standards will not be considered candidates for graduation. Grades of “I” (Incomplete) or “F” (Fail) on official transcripts must be resolved prior to graduation or students will jeopardize their eligibility to graduate. Students will be notified of their deferred graduation status if curriculum requirements have not been satisfied.

### Residency Requirement

Students enrolled in the Bachelor Programs must complete a minimum of 60.0 of their degree credits in residence in order to qualify for graduation at AMDA. Courses that do not apply toward program requirements may not be used in the calculation of residency.

Students enrolled in the Master Programs must complete a minimum of 80 percent of the program’s total required credits in residence in order to qualify for graduation at AMDA. Courses that do not apply toward program requirements may not be used in the calculation of residency.

### Financial Clearance

The Registrar’s Office must verify that students do not have any financial holds on record in order to release certificates or diplomas. It is the student’s responsibility to clear any outstanding balances or holds with the Student Accounts and Financial Aid Departments before graduation.

### 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. Students may review their account balance on the Student Portal to determine if there are any unsettled obligations that may prevent receiving their certificate or diploma. Academic records and alumni benefits (including library use, tapings and studio use) will be withheld until all academic and financial requirements have been met.

### Graduation Procedures

Students who are candidates for graduation and are enrolled in all remaining program requirements during their last semester will be permitted to participate in commencement.

Prospective graduates must complete the Application for Graduation form during their final semester in order to apply for graduation. Students’ names are printed on their certificate or diploma as specified on the Application for Graduation form and as listed on the student’s official record. Graduates are sent their certificate or diploma three to five weeks after the ceremony (pending verification of program completion and financial standing). Students are asked to notify the Education Department of any address changes to ensure receipt of the certificate or diploma.

### Honors Designation

AMDA Los Angeles campus 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 penultimate semester.



# Academic Standards

## 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 measured by the cumulative percentage of courses attempted that are successfully completed for credit. To meet this standard, there are two calculation criteria:

**Criteria 1:** Students must satisfactorily complete at least 66.66 percent of all cumulative credit hours attempted each semester of enrollment.

**Criteria 2:** Students must satisfactorily meet the minimum clock hour or credit hour requirements. Students in a Conservatory Program are required to earn 600 clock hours per academic year (two semesters) and students in an undergraduate Degree Program are required to earn 20 semester credits per academic year (two semesters). In the event that a student repeats an entire semester, they would need to earn 600 clock hours or 20 semester credits over a period of two consecutive semesters. Students in a Degree Program are required to earn credits based on their enrollment status of full-time (12 to 15 credits), three-quarter time (9 to 11 credits), half-time (6 to 8 credits) or less than half-time (fewer than 6 credits).

Students in a graduate Degree Program are required to earn 12 semester credits per academic year (two semesters) to satisfactorily meet the minimum Pace credit hour requirements.

#### 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.

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.

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### ■ 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 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.

**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
- 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 or dismissal 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 person has 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:

Christine Galdston  
Title IX Coordinator  
The American Musical and Dramatic Academy  
6305 Yucca Street  
Los Angeles, CA 90028  
323-460-3060

### 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](http://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).

### Solomon Amendment

The Solomon Amendment (10 U.S.C. § 983) is a federal law that requires institutions of higher education to provide military recruiters with "student recruiting information" for all students who are at least 17 years of age. The US Department of Education has determined the Solomon Amendment supersedes most elements of FERPA.



Pursuant to the Solomon Amendment, student recruiting information that may be released to military recruiters includes name, address, telephone number, age or date of birth, major, class level and degree awarded. Information released is limited to the current and previous semester.

### 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 Executive Director  
 Nancy Sullivan, Chairman of the Board  
 Molly Chestnut  
 John Freedman  
 Juan Jones  
 Sharon Kelley  
 Sally Koenig  
 Elisa Lefkowitz  
 Matt McAlpine  
 Scott Verch



A man and a woman are standing on a stage set designed to look like a brick building interior. The woman, on the left, is wearing a pink short-sleeved dress with a white bandage on her upper left arm and black high-heeled Mary Jane shoes. She is looking up at the man. The man, on the right, is wearing a yellow and black striped shirt, a grey vest, and light grey trousers. He is looking down at the woman. The background is a red brick wall with various props, including a sign that says "QUIET IN THE STAGE AREAS", a fire extinguisher, and some ropes. The floor is dark and reflective.

# Course Descriptions

AMDA Los Angeles  
Undergraduate Degree Programs



# PERFORMANCE IMMERSION

## 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)

#### AC105 Cold Reading

Essential to many auditions is the ability to cold read, that is, perform with little or no time to prepare or information about the character. This course is designed to simulate a variety of cold read audition

mediums and structures wherein actors develop the technical, practical and artistic skills associated with working very quickly to identify the needs and dramatic components of text. Additionally, actors are challenged to make and effectively perform strong, creative and appropriate acting choices. (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)

#### AC111 Acting II: Scene Study (Contemporary + Period)

Students explore the works of classic and contemporary American playwrights (such as Odets, Williams, Miller, Inge and Hellman) in a variety of periods from the 1930s to today. The processes of script analysis, scene analysis, critical thinking and character analysis is used to examine the political, historical and societal elements that influenced the plays and playwrights. Using scenes from these classic works, 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. (3.0 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)

#### AC121 Acting II: Scene Study and Techniques

This course focuses on a variety of scene study and acting techniques to further develop skills as performers. Techniques to be studied include 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, to be studied for critical thinking and character analysis. (2.0 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)

**AC242 Acting Production Showcase**

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 Acting Scene Showcase**

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)

**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 post-modern 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, legals, recorded books, commercials and industrials, are examined. Students have the opportunity to record readings from provided copy and apply notes in an effort to create the most commercially viable readings. (1.5 credits)

**AC314 Half-Hour Television Comedy**

This unique scene study class focuses on television comedy material. What makes something funny in the context of television? How does the text give clues to the actor? How do rhythm, pace, inflection and delivery influence the success of the comedy? How much depends on the writing as compared to the actor's ability to remain truthful within the world being portrayed? How does the medium of television affect an actor's choices for playing comedic material? Dig deep into texts from network television comedies and challenge yourself to find comedy gold! (1.5 credits)

**AC318 Career Preparation**

Gain an understanding of planning and tracking personal finance for the performing artist. In addition to essential daily living expenses, 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). 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 associated with 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)

#### **AC402 Industry and Networking: Auditions and Media**

Students in their final semester are equipped with essential skills and career-launching tools designed for professional self-marketing and promotion. Students are guided in the creation and preparation of media content for use in promotional and job-seeking efforts. Content centers on a variety of "slate" 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 process. Audition trends and expectations are explored and put to practical use through industry guest visits. (2.0 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 The Audition Paradigm for Actors**

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 Senior Showcase**

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 AMDA Spotlight**

BFA students in their final semester are provided the unique opportunity to audition for Spotlight. 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, have the opportunity to 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)

**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)

## ■ On-Camera, 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 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**

Expanding on the vocabulary and fundamental principles of camera acting explored in On-Camera Acting I: Technique,

this course offers instruction and practice in contemporary scene study for the camera. Through script analysis, exercises and scene work, students learn the building blocks of story and character and how to bring that work to life on camera. Emphasis is placed on relaxation, active listening, living truthfully moment to moment, working with a partner, understanding frame size, and continuity. The course includes live tapings and playback of selected exercises and scenes. (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 utilizing 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**

A series of collaborative assignments and exercises, provides exploration of essential aspects of the filmmaking and production process from script breakdown to final delivery of the film. Students gain practical experience with budgeting and scheduling software, cameras, lenses, sound, lighting and editing software. Assignments and exercises emphasize collaboration, pre-production planning, maximizing resources, mise-en-scène and the application of post-production 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 apply 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/leaving the audition space as well as presenting an effective audition. 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. From student films and web series to 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. (4.0 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 Multimedia Performance**

A unique live 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 theater, students experience a thorough and collaborative production process including: pitching/casting, conception, rehearsals, incorporation of technical components (i.e.: 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)

**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)

**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 a number of 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 Film 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 Acting for the Camera: 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)

**FL405 Reel Writing**

Students are guided in the creation of their own customized narrative content for cinema. With a primary focus on developing short scenes and monologues, students explore essentials such as screenplay format, dramatic structure, concept and character development, genre, motivation, subtext and crafting a dynamic moment for screen. This course not only helps illuminate acting by experiencing a writer's perspective, but also prepares actors for invaluable industry opportunities available to those who can create their own original content. (1.5 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 Music 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)

**FL420 Character in Film**

Students create an original character for the screen. Utilizing previously learned tools for character development and analysis, students begin with a blank page and start creating authentic characters that ultimately translate to truthful acting in the frame. As the process moves from two-dimensional scripted pages into three-dimensional performances, focus shifts to areas such as storyboards, location, lighting, camera techniques and final cut. The course includes foundation filmmaking studies culminating in the self-production of a one- to three-page short form narrative film. (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 have the opportunity to 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: 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 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 Dialects: Directed Studies 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 Dialects: Directed Studies 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 Dialects: Directed Studies 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 Dialects: Directed Studies 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 Dialects: Directed Studies 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 Dialects: Directed Studies 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)

**AC204 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)

**AC234 Advanced Improvisation:**

**Sketch Comedy**

Students are introduced to the building blocks of sketch writing and what constitutes the beginning, middle and end of a scenic comedic story. Through exercises and games, students exhibit how altering the who, what or where in a blackout makes for the comedic punch line. Emphasis is placed on writing progressions moving from beats sheets, improvising and re-improvising to construct fully formed sketches. (0.5 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)

**SC240 Stage Combat: Battles**

Students review the study of basic and advanced unarmed stage combat techniques and learn multiple attacker scenarios and unified movement. Actors develop the skills necessary for safely executing believable fight sequences with multiple combatants. (0.5 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)

## Music Theatre

### ■ Musical Theatre

**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 in order 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 have the opportunity to 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. A number of 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 Music Theatre Senior Showcase**

Students in their final semester have the opportunity to 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)

**MT305 Stage Direction and Design for Musical Theatre**

An introductory survey of the history of theatre direction and design with a focus on the musical theatre performer. 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. (3.0 credits)

**MT307/MT307L Musical Theatre Auditions: Mastering the Callback and Accompanist Music Lab**

Students learn to collaborate with a director, musical director and choreographer during the professional musical theatre audition callback setting. Song and dance is 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/MT309L Commercial Music: Fundamentals of Performance and Accompanist Music Lab**

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)

**MT310 Career Prep for Musical Theatre**

Gain an understanding of planning and tracking personal finance for the performing artist. In addition to essential daily living expenses, 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), along with other practical business aspects of a musical theatre career. (3.0 credits)

**MT327/MT327L Musical Theatre Styles: Creating A New Musical Character and Accompanist Music Lab**

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/MT329L Commercial Music: Performance Techniques and Accompanist Music Lab**

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/MT404L Industry and Networking: Music Business Essentials and Accompanist Music Lab**

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, utilizing 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 in order 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/MT417L Musical Theatre Company: Repertory Roles and Accompanist Music Lab**

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/MT419L Commercial Music Project and Accompanist Music Lab**

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)

**MT420 Industry and Networking: Business Essentials for Musical Theatre**

Students are equipped with essential skills and career-launching tools designed for professional self-marketing and promotion. Students are guided in the creation and preparation of media content for use in promotional and job-seeking efforts. Content centers on a variety of "slate" or audition-like

presentations that may then be edited or blended with additional content for use when creating a professional online presence. 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. Audition trends and expectations are explored and put to practical use through industry guest visits. (3.0 credits)

**MT430 Music Theatre Senior Showcase**

Students in their final semester have the opportunity to 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, have the opportunity to 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)

**■ Music**

**MU131 Jazz Harmonies**

Focusing on the exploration of vocal jazz style, this course navigates through the unique properties to be found in jazz rhythm, voice production, jazz choral blend, chord structure, blues inflection and song structure. Vocal improvisation is also explored, including scat singing and variance within a given melodic line. (1.0 credit)

**MU141 Piano Fundamentals**

Students learn the basic 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 Sightsinging Fundamentals**

Students develop their aural skills and foundational knowledge of musicianship to directly apply to sightsinging. Interval and rhythm recognition are the initial focus, with an introduction to the movable do solfège and numerical sightsinging 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 Sightsinging Techniques**

In order to better analyze music, students improve aural skills, including rhythm and meter, sightsinging, 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/tablatore) 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)

#### **MU153 Guitar Techniques I**

Students build on previously acquired skills of acoustic guitar playing and are introduced to new playing techniques, more challenging reading and more rock-oriented scale material. Students explore the various components of and basic techniques associated with the six-stringed acoustic guitar and exercise standard music theory practices associated with beginning- and advanced beginning-level guitar. Throughout the semester, students learn to identify notes on the fretboard and to play and read chord tablature as well as simple standard notation. Students also learn various right- and left-hand techniques and to play at least three popular songs. (Guitars are provided during class and are available for students during scheduled weekly guitar lab sessions.) (1.0 credit)

#### **MU155 Guitar Techniques II**

Students build on previously acquired skills of acoustic guitar playing and are introduced to new playing techniques, more challenging reading and more rock-oriented scale material. Students explore the various components of and basic techniques associated with the six-stringed acoustic guitar and exercise standard music theory practices associated with beginning- and advanced beginning-level guitar. Throughout the semester, students learn to identify notes on the fretboard and to play and read chord tablature as well as simple standard notation. Students also learn various right- and left-hand techniques and to play at least three popular songs. (Guitars are provided during class and are available for students during scheduled weekly guitar lab sessions.) (1.0 credit)

#### **MU165 Songwriting: Guitar-Based**

An introduction to the fundamental and technical elements of songwriting is the central focus of this course. Students explore various techniques of songwriting as applied to the six-string guitar and exercise standard music theory practices associated with the songwriting craft. Fundamental techniques of lyric writing and recording are also explored. (1.0 credit)

**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 sightsinging, 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 sightsinging 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 sightsinging 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 sightsinging, 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 of lead sheets. (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 technique, students develop and practice skills to enhance solo vocal performance. (0.5 credits)

**VS100 Vocal Performance Fundamentals I**

Designed for students in acting or dance theatre programs, this course is an introduction to vocal performance fundamentals – the technique of singing and speaking. Building on solo vocal performance and applying healthy vocal techniques, students also have the opportunity to explore their natural speaking voice and find their vocal identity. Concepts and skills introduced in the class include the basic techniques in vocal production, such as body alignment and breathing. (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)

**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)

## Dance Theatre

**DCB111-113 Core Techniques:**

**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. (1.0 credit)

**DCC111-113 Core Techniques:**

**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. (1.0 credit)

**DCH111-113 Core Techniques:**

**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. (1.0 credit)

**DCJ111-113 Core Techniques:**

**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. (1.0 credit)

**DCM111-113 Core Techniques:**

**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. (1.0 credit)

**DCO111-113 Core Techniques:**

**Contemporary Ballet Foundations**

Blending the fundamentals of classical Ballet, Modern and Post-modern 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. (1.0 credit)

**DCS111-113 Core Techniques:**

**Broadway Styles/Theatre Dance**

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. (1.0 credit)

**DCZ111-113 Core Techniques:**

**Commercial Jazz**

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. (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 Iconic: 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)

**DN200 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)

**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)

**DN241 Dance Theatre Production Showcase**

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 Dance Theatre: 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 in order 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)

**DN242L Dance Theatre: Kinetic Storytelling for the Camera I Lab**

Designed for the final semester of the AOS Degree in Dance Theatre Program, this lab component is paired with Kinetic Storytelling for the Camera I as a way to guide students in the development of a performance reel. Mentoring is provided in editing, color correcting, music selection and basic graphics. (0.0 credits)

**DN240 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)

**DN250 Dance Theatre: 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)

**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 Dance Theatre: 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 in order 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)

**DN406 Choreography I**

This course introduces students to the investigation, study and practice of dance composition. A focus is placed on basic choreographic principles such as shape,

space, time and structure. Core to the learning is an emphasis on the development of defining movement vocabulary through improvisation as expressed in the performance of solo phrases, duets and group work. (3.0 credits)

**DN407 Choreography II**

This course continues the framework from Choreography I and further introduces students to the investigation, study and practice of dance composition. A focus is placed on basic choreographic principles such as shape, space, time and structure. Core to the learning is an emphasis on the development of defining movement vocabulary through improvisation as expressed in the performance of solo phrases, duets and group work. (3.0 credits)

**DN410 Dance Theatre: 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 Dance Theatre Production Showcase**

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)

**DNA111-113 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. (1.0 credit)

#### **DNB111-113 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. (1.0 credit)

#### **DNC111-113 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. (1.0 credit)

#### **DND111-113 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. (1.0 credit)

#### **DNE111-113 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. (1.0 credit)

#### **DNG111-113 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. (1.0 credit)

#### **DNH111-113 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. (1.0 credit)

#### **DNI111-113 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. (1.0 credit)

#### **DNJ111-113 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. (1.0 credit)

#### **DNL111-113 Latin Jazz**

Unique rhythms, footwork, isolations and performance energy help define this form of Jazz dance most often associated with Latin America. Emphasis is placed on vocabulary, technique and performance skills that connect the dancer to the genre's unique style. Instruction is delivered using a traditional dance class format with extended movement combinations. (1.0 credit)

#### **DNM111-113 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. (1.0 credit)

#### **DNN111-113 Latin Fusion**

Latin fusion combines traditional Latin dance styles with contemporary Jazz, Hip-Hop and Street Jazz techniques.

Emphasis is placed on rhythmic phrasing, footwork, isolation, dynamics, musicality and individual expression. Instruction is delivered using a traditional dance class format (warm-up, center, across the floor, etc.) with extended movement combinations exploring complex spatial patterns and partnering. (1.0 credit)

#### **DNO202-402 Dance Theatre Company IV-VIII**

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. (2.0 credits)

#### **DNP111-113 Pointe**

An introduction to the physical demands and responsibilities of pointe work. Classes guide the students through pre-pointe preparation, beginning pointe exercises and intermediate level progressions. Students learn and practice pointe work at the barre with an emphasis on correct foot and body alignment as well as the study of the proper techniques for the execution of more difficult steps away from the barre. Dance department co-chairs preapprove student's eligibility for enrollment. (1.0 credit)

#### **DNR111-113 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, figures and fundamentals of leading and following techniques. (1.0 credit)

#### **DNS111-113 Broadway Styles**

Students are exposed to a wide variety of styles representative of the diverse range of dancing on the Broadway stage, including original choreography and audition combinations from various shows. Class material may include works choreographed or inspired by Bob Fosse, Jerome Robbins, Michael Bennett, Susan Stroman, Michael Kidd, Jerry Mitchell, Andy Blankenbuehler, Kathleen Marshall, Bill T. Jones and other notable Broadway choreographers. Instruction is delivered using a traditional dance class format (warm-up, center, across-the-floor, etc.) with extended movement combinations. (1.0 credit)

**DNT111-113 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. (1.0 credit)

**DNU111-113 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. (1.0 credit)

**DNW100-106 Dance Theatre Concert**

Dance Theatre Concert 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 credits)

**DNY111-113 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. (1.0 credit)

**DNZ111-113 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. (1.0 credit)

**DTP101-202 Dance Theatre Project I-IV**

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)

## Theatre Arts

**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 as a way 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)

**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)

**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)

**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 theatre experience for performers and audiences alike. The set, lights, direction and other design components can enhance the mood, energy and ultimate 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

AMDAL 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 AMDAL 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)

## Creative Content Development

### CCD101 Idea Origination

In this course students learn how to find an idea and develop it; first into a structure and then a concrete form of storytelling (play, musical, choreography, spoken word, etc.) that communicates to the audience their vision. Students explore the art of revision and find the value of process and collaboration. (3.0 credits)

### CCD201 Art of the Pitch

In this course, transforming creative ideas into developed projects ready to pitch to artistic panels, submission-based production opportunities, awards, publications or grants is explored. Students learn how to write a professional proposal and put together a packet of supporting materials that dynamically illustrates their vision. Delving into an important part of a successful career in the theatre arts, students experience presenting their vision to a panel in an effective and robust way. (1.5 credits)

### CCD210 Introduction to Contemporary Media Industry

Students explore where current events, media, government and art can converge to create social change. This seminar style class looks at defining the nature and influence of mass media and its influence on society's behaviors and norms. It examines the platforms where art can emerge and shape how society views itself. (1.5 credits)

### CCD301 Writing Narratives for Performance I

This course is designed for actors, writers, directors and producers to create written narratives for stage and screen, including large and small screen and web. By exploring formats and dramatic structure, students develop short scenes, monologues and web or other interactive series and practice key techniques of dramatic writing including writing beats and learning three- and five-act structure. The hero's journey, mythic storytelling structure and character development are also explored. This course gives the performer a chance to illuminate the art of performance from a writer's perspective, seeing how what is on the page transforms to the screen or stage. There is an opportunity to learn the variations of genre and how it affects format and to apply character intention and subtext to written texts for performance. (3.0 credits)

### CCD305 Score/Songwriting I

Students learn the fundamental concepts of songwriting to create a collection of four songs throughout the semester. By performing their songs in class and offering constructive comments to each other, students refine their work and practice collaboration. Creating a lead sheet

that includes chord symbols, lyrics with basic rhythms and notation of pertinent melody lines is explored. Students learn to arrange scores for a rhythm section (piano, guitar, bass, drums). Basic music production techniques are taught using GarageBand including loops, recording audio and using MIDI technology. By the end of the course, students have a demo of one of their songs. (3.0 credits)

### CCD306 Introduction to Content Marketing Strategy

Students learn how to market and promote themselves and their ideas. This course teaches the concepts of marketing, how to target and connect with an audience, develop digital marketing strategies and build personal brands. Students clarify their message and build a marketing plan around it. (1.5 credits)

### CCD307 Introduction to Transmedia Narratives

In this course, students learn about transmedia and how to tell stories across media platforms to create an immersive and interactive world for their audience. Students explore how to design and execute their stories using digital tools. Course culminates in a 10-minute transmedia interactive project. (1.0 credit)

### CCD310 Digital Tools for Creating Content I

Through the course of the semester, students are exposed and introduced to the digital tools that are used and adapted to support the many forms of content creation that are driving self-expression and branding across multimedia platforms. (1.5 credits)

### CCD315 Kinetic Storytelling

Not understanding the tools of kinetic storytelling and how they can help create quality digital content is often the weak link for many artists. This course empowers artists to better support and control the quality of their vision and its message. Learning to produce dynamic, personal creative content is the goal of this course. (2.0 credits)

### CCD401 Writing Narratives for Performance II

Exercises and class projects support the creation of digital content. Subjects explored include audio and visual tools, film editing and motion graphics, graphic arts and photo editing, and web design. (3.0 credits)

### CCD405 Score/Songwriting II

Audio tools include recording, editing and mixing software, recording devices and microphones. Still cameras, digital video cameras and lenses are studied in the context of the content that they best support. Video editing tools include software and media management hardware. Photo editing and graphics software and web design programs and sites are also explored. (3.0 credits)

### CCD410 Digital Tools for Creating Content II

Through the course of the semester, students use the digital tools they were exposed to in Digital Tools for Content Creation I to build a deeper understanding of these creative tools by crafting content in the medium of their choosing – photography, graphic design, film and video, audio, web design and podcasting. Students team up to combine their chosen disciplines to support one another and their collective content. The class serves as a dynamic, interdisciplinary content lab. (1.0 credit)

### CCD420 Media for the Performer

This course investigates the criteria and techniques in digital media used to promote and market a professional performer. Emphasis is placed on the selection of audition footage, processing and uploading the footage into the appropriate medium, and basic editing applications. Footage recorded in this course can be utilized as an educational reel designed as preparation for creating professional performance reels once a student enters the industry and starts acquiring professional content. Topics and activities include generating content (e.g., audition reel and other media content), processing mock auditions taped in class, self-taping, cell phone short films (shot and created by each student), iMovie editing fundamentals, and final product review and distribution. Students also serve as cast and crew for each scene shot in class. (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)

### ■ Written Communication

#### 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)

#### **ENG111 English Composition for the Performing Artist**

This course is designed to develop and enhance the acting student's writing ability through planning, dialogue, drafting, revising and editing. Students focus on the links between critical thinking and clear written communications as related to issues specific to the performing artist. Students work to produce logically sound, rhetorically effective and grammatically correct prose. This is accomplished by writing a variety of essays, including a persuasive essay formatted according to Modern Language Association standards and a visual analysis essay. Since communication is a principle of effective writing, class time is dedicated to discussion about a variety of themes and issues concerning the craft and profession of acting, as well as the larger performing arts industry. Ideas discussed in class manifest into essay and writing topics. (3.0 credits)

#### **■ Oral Communication**

##### **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)

##### **SPC210 Communication and Rhetoric for the Creator**

This course is an introduction to the principles and application of speaking effectively to diverse audiences in a variety of settings. In contrast to training for performing a role, this course provides performing artists with methods and approaches to successfully deliver complex sets of information in their own voice, from their own perspective. Topics focus on the verbal and nonverbal elements of communication and the development of communication skills, including topic selection, organization, analysis of research, critical listening, audience analysis, language use, reasoning, persuading, informing, ethics and effective delivery. Students implement knowledge and skills gained throughout the course through the preparation and delivery of formal and informal oral presentations. (3.0 credits)

#### **■ Critical Thinking**

##### **CRT200 Applied Logic and Critical Thinking**

At a time when the sheer volume of information that we receive each day can seem overwhelming, it has become increasingly important that we think deeply about exactly 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)

#### **■ Mathematical Reasoning**

##### **FIN200 Finance for the Creator**

This course provides an introduction to the basic concepts and principles of finance. The material covered includes financial markets and institutions, investments and managerial finance. Students cover relevant topics regarding financial decision-making. Tools and techniques of financial management and their use in managerial decision-making are introduced. The course is an excellent primer for nonfinance majors wanting to familiarize themselves with the world of finance. The primary goal of this course is to impart the knowledge to allow students to intelligently solve practical business problems. (3.0 credits)



## Undergraduate Programs

### COURSE DESCRIPTIONS

AMDA LOS ANGELES

#### **MAT200 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)

#### **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)

### ■ Arts and Humanities

#### **ART306 Visual Art and the Human Experience**

Drawing from a diverse array of artists and artworks to help students distinguish between artistic form and content and their importance in society, this course explores visual art forms and their cultural connections. A brief study of the origins, historical development and impact of art from ancient times to the 21st century guides this exploration. Students learn how to examine, analyze, interpret and discuss works of visual art within various contexts and themes. We examine works representative of artistic styles from Western and other major world cultures. Course topics may include developing a personal set of standards for judging art, understanding the language of art, and the exploration of the technical and formal aspects of various art media (painting, printmaking, photography, sculpture, architecture, etc.). (3.0 credits)

#### **ART307 The Art of Visual Branding**

Explore the creative application of visual communications through the lens of branding. Students engage in the study of the historical, theoretical and practical aspects of branding, both in product and performer-specific settings. Through developing a research paper/portfolio, students discover how an effective brand strategy and key art can be activated. Then students develop their own branding project for the performer of their choice. (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. The 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)

#### **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)

#### **HUM228 Introduction to Ethics: Through the Lens of Modern Film**

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 2008 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. (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)

#### **HUM312 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)

#### **SOC332 Politics and Plays of the 1960s and 1970s**

Students explore the historical importance and perspective of selected American and European plays with an emphasis on text that made significant contributions to the political, artistic and cultural revolutions of the 1960s and 1970s. (3.0 credits)

### ■ Biological and Physical Sciences

#### **SCI214 Health and Wellness**

Students get a comprehensive overview of health and wellness with a focus on lifestyle choices and issues related to knowledge of, attitudes toward and practice of personal health and wellness. We explore various aspects of personal health, including physical, social, emotional, intellectual, spiritual and environmental, as well as substance abuse, disease prevention and healthy relationships. Students plan 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)

#### **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)

### **■ Social and Behavioral Sciences**

#### **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)

#### **ANT210 Anthropology of the Performing Arts**

Students explore the concept of culture and how the differences and similarities between groups have impacted their experience of the world around them. By using an analysis of creative acts or performances, one can examine the events and encounters between different social positions. By developing a set of tools for analyzing and representing these cultural texts, students will be able to examine larger questions regarding artistry, craft and expression. Central to this is an inquiry into the historicization of accepted societal cultural norms. Through an examination of social structures, their functions, meanings and their relationships with identity and experience, students gain insights into the complexity of human cultures and community and how they themselves are situated within. (3.0 credits)

#### **HUM318 Gender 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 have the opportunity to put gender and the performing arts into conversation with feminist, gender and queer theories through an interdisciplinary cultural studies approach. (3.0 credits)

#### **POL307 Introduction to Political Science**

Contemporary politics impact our daily lives and shape 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)

#### **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)

#### **SOC207 Introduction to Performance Psychology**

Performance psychology focuses on optimizing human performance in activities or professions that demand excellence.

We examine the psychological skills and knowledge necessary to facilitate peak performance for those in high-pressure fields such as the performing arts, sports, business, the military, medicine and firefighting. Performance psychology is typically for those who have skills and abilities that have allowed them to achieve various levels of success in their selected disciplines. This involves a systematic application of psychological principles and techniques for performance, particularly when there is a time element and one must perform on demand. Performance psychology enhances performers' skills and teaches them new habits to help them perform consistently at high levels in pressure situations. (3.0 credits)

#### **SOC300 Archetypal Psychology**

Students explore Jungian archetypes and how they function in storytelling (theatre, film, literature, etc.). We examine 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)

#### **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)







# Course Descriptions

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AMDA Los Angeles  
Graduate Degree Programs



**THE550 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)

**THE560 Seminar in Critical Race Theory**

This seminar identifies and examines 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 and/or condemned in the performing arts. Topics include Afropessimism, Latinx race theory, Orientalism, Native American race theory and multiculturalism. (3.0 credits)

**THE570 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 and/or condemned in the performing arts. Topics include identity and performance, queer theory and intersectional feminism. (3.0 credits)

**THR520 Seminar in Theatre History**

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)

**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 Theatre 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)

**THR570 Academic Writing: 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)

**WTM510 Theatre and Media Writing: Collaboration**

A laboratory-style introduction to creative collaboration. The course applies effective strategies for researching, experimenting and devising new work. Emphasis is placed on communication and the process of theatrical collaboration. Artists from different disciplines work together to create a 10-minute performance composition for the Artist's Lab. (3.0 credits)

**WTM511 Writing Workshop/Lab 1**

This course addresses the principles of writing for performance. It examines the core pillars of writing such as structure, character, theme lines, plot points, voice, dialogue and moving from concept to script and script to production. It further addresses necessary skills in organization, software, idea cultivation and work ethic. This course unfolds in a series of four labs with each lab emphasizing different aspects of script development. Lab 1 develops these skills in a one act or short film and a treatment and pitch. (6.0 credits)

**WTM512 Writing Workshop/Lab 2**

This course addresses the principles of writing for performance. It examines the core pillars of writing, such as structure, character, theme lines, plot points, voice, dialogue and moving from concept to script and script to production. It further addresses necessary skills in organization, software, idea cultivation and work ethic. This course unfolds in a series of four labs, with each lab emphasizing different aspects of script development. Lab 2 focuses development on a full-length script. (6.0 credits)

#### WTM513 Writing Workshop/Lab 3

This course addresses the principles of writing for performance. It examines the core pillars of writing, such as structure, character, theme lines, plot points, voice, dialogue and moving from concept to script and script to production. It further addresses necessary skills in organization, software, idea cultivation and work ethic. This course unfolds in a series of four labs with each lab emphasizing different aspects of script development. Lab 3 focuses on the development of the thesis project. (3.0 credits)

#### WTM514 Writing Workshop/Lab 4

This course addresses the principles of writing for performance. It examines the core pillars of writing, such as structure, character, theme lines, plot points, voice, dialogue and moving from concept to script and script to production. It further addresses necessary skills in organization, software, idea cultivation and work ethic. This course unfolds in a series of four labs with each lab emphasizing different aspects of script development. Lab 4 focuses on the culmination and staged reading of the thesis project. (3.0 credits)

#### WTM520 Theatre and Media

##### Writing: Research and Application

This course implements research techniques and practices that foster the student's ability to create worlds in their writing. It examines how to build context to clearly convey their play's aesthetic. Topics may include historical accuracy, understanding genre and cultural relevance. Students apply these methods to one piece of work for the Artist's Lab. (3.0 credits)

#### WTM530 Theatre and Media

##### Writing: Dramaturgy

This course examines the role of the dramaturg in relation to writing—from concept to script, script to production and production to publication. It focuses on topics such as research, development, continuity, editing and supporting writers to implement their vision. Students create a dramaturgical presentation about one of their scripts. (3.0 credits)

#### WTM540 Theatre and Media Writing:

##### Readings, Analysis and Adaptation

This course explores the benefits and challenges of adaptation for the stage and various media platforms. It addresses the ethics of adaptation in both fiction and nonfiction storytelling, and it examines techniques for reading and analyzing materials for the purpose of adapting a story from one medium to another or from antiquity to modernity. Students demonstrate their learning by writing a short play or screenplay adaptation. (3.0 credits)

#### WTM550 Theatre and Media Writing:

##### Contemporary and Future Media

This course examines the emerging practices of writing in digital environments such as social media, video games, web sites, mobile apps and virtual reality. Students learn both theory and practice through readings, viewings, discussion and software tutorials. Students demonstrate their knowledge through a series of online writing projects or by writing an immersive theatre script. (3.0 credits)

#### WTM561 The Business of Writing

##### for Theatre and Media

This course is a thorough exploration of the business of writing for stage and screen. It discusses the relationship between art and commerce through topics such as securing an agent, submitting and pitching a script, networking, conferences, creating a strong portfolio, publishing, the WGA and how to interview. Students create a portfolio and submit an actionable career plan for their culminating project. (3.0 credits)

#### WTM571 Advanced Design,

##### Technology and Production

This seminar focuses on all aspects of design as they relate to scripts and production. It emphasizes research, text analysis, conceptualization, visual expression, execution and professional collaboration. It examines the ways productions aesthetically execute mood, psychology, time, problems and other various aspects required by a story or text. Students present a researched presentation of one design element for one of their plays. (3.0 credits)

#### WTM581-583 Writing Internship

Students have the option to choose either an internship within AMDA's Production Department, working with highly skilled members of staff to bring creative pieces to life on both stage and screen, or an approved writing-related internship within the expansive entertainment industry that surrounds AMDA's dynamic Los Angeles campus. (3.0 credits)









A theatrical performance scene. A man in a blue vest and white shirt stands over a person lying on the floor. The man is holding a sword. The background is a blue wall. The floor is dark with green light patterns.

# Course Descriptions

AMDA New York City  
Conservatory Certificate Programs



## Acting

### ■ Acting

#### 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)

#### 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)

#### 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)

#### 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)

#### 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)

#### 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. (Elective Option: 2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### ACT111 Living Masterpieces of the Stage 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)

#### ACT112 Living Masterpieces of the Stage 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:** ACT111 (2.0 clock hrs./wk.; 30.0 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

**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 (7.0 clock hrs./wk.; 105.0 clock hrs./course)

**ACT203 Acting IV: Advanced Scene Study**  
(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. (18.0 clock hrs./1 wk.; 18.0 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. (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)

#### 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)

#### 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)

### **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. clock hrs./23.5 course)

### **ACT238 Audition Techniques**

Students are prepared for successful auditions in the entertainment industry. A student audition is transformed into that of a professional using audition preparation, presentation, professionalism and communication. Students learn how to quickly analyze what information is in a side and how to ask appropriate questions about sides. Prior coursework and skills learned from acting and musical theatre courses are applied to scene work. (2.0 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. (60.0 clock hrs./13 days., 3 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. (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. (27.5 clock hrs./5 wks.; 145.0 clock hrs./course)

## **■ Acting: Contemporary**

### **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)

### **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. (5.0 clock hrs./wk.; 75.0 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. (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:** ACT220 (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. (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. (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. (2.0 clock hrs./3 wks., 7 clock hrs./1 wk.; 13.0 clock hrs./course)

■ **Voice Production and Speech/Alexander**

**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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)



**VPS100 Introduction to Voice and Speech Production**

Introduction to Voice and Speech Production 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. (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. (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. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

## Camera

### ■ Camera

**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. (5.0 clock hrs./wk.; 75.0 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. 0 clock hrs./wk.; 92.0 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)

## ■ Film and Television History

**CAM110 Film and Television History I: Survey**

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)



### **CAM111 Film and Television**

#### **History II: Styles**

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. (3.0 clock hrs./wk.; 45.0 clock hrs./course)

### **CAM210 Film and Television History III: Ethics and 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. (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. (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. (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).0 clock hrs./wk.; 128.0 clock hrs./course)

## **On-Camera**

### **■ On-Camera Acting and Film**

### **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. (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)

### **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. (7.0 clock hrs./wk.; 105.0 clock hrs./course)

### **CAM230 Introduction to Auditioning 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. (3.0 clock hrs./wk.; 45.0 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.0 clock hrs./wk.; 145.0 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. (6.0 hrs./13 days; 78.0 clock hrs./course)

### ■ On-Camera Auditioning

#### **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)

### ■ Dance for the Camera

#### **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)

## Musical Theatre

### ■ Musical Theatre and Music

#### **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)

#### **MTP102 Musical Theatre II: Styles**

(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)



**MTP110 Musical Theatre  
History and Styles I**

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)

**MTP111 Musical Theatre  
History and Styles 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: MTP 101 (2.0 clock hrs./wk.; 30.0 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)

**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. (6.0 clock hrs./5 wks.; 35.0 clock hrs./course)

**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. (27.5 clock hrs./5 wks.; 145.0 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. Sightsinging 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)

## **Voice**

### **IVC102 Individual Voice II**

Students continue to 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.; 20.0 clock hrs./course)

### **INC100 Vocal Performance:**

#### **Beginning Technique**

Students explore a healthy singing technique in individual lessons or in small groups. Skills developed are based on classical singing technique, including correct posture, breathing, release of physical constrictions and singing pure vowels. Vocal coordination for techniques applicable to all styles of musical theatre is strengthened, including legit singing, belting and mixing. Preparation of classical songs and application of techniques to assigned musical theatre repertoire are included. (Elective Option: 2.0 clock hrs./wk.; 30.0 clock hrs./course)

### **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, unconstricted 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.; 20.0 clock hrs./course)

### **IVC102 Individual Voice I**

Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is an increased effort to develop vocal coordination for techniques applicable to all styles of musical theatre, including legit singing, belting and mixing. Preparation of 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 continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is an increased effort to develop vocal coordination for techniques applicable to all styles of musical theatre, including legit singing, belting and mixing. Preparation of classical songs and application of techniques to assigned musical theatre repertoire are included. **Prerequisite:** DT2600 Individual Voice I (1.0 clock hrs./wk.; 15.0 clock hrs./course)

### IVC202 Individual Voice III

Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is an increased effort to develop vocal coordination for techniques applicable to all styles of musical theatre, including legit singing, belting and mixing. Preparation of classical songs and application of techniques to assigned musical theatre repertoire are included. (0.75 clock hrs./wk.; 12.5 clock hrs./course)

## Dance

### 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)

### DNC110 Dance History and Application 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)

### DNC115 Dance History and Application 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:** DT1550 Dance History and Application I (2.5 clock hrs./wk.; 37.5 clock hrs./course)

### 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)

### 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 improve skills learned in the first term. The course focuses on the ability to demonstrate proper alignment while performing combinations; improvement in rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; being "on the mark" spatially and musically; and developing skills to perform as a solo artist. Students are divided into various levels based on skill. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 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)

### 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)

### 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)

### 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 Variations/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 Variations/Pas de Deux II**

See full description under DNC144. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC146 Ballet Technique II**

See full description under DNC142. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC147 Classical Ballet II**

See full description under DNC143. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**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**

See full description under DNC150. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC153 Modern Improvisation and Technique II**

See full description under DNC151. (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)

**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)

**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)

**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:** DNC115 (2.5 clock hrs./wk.; 37.5 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)

**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)

**DNC234 Combinations**

Students develop professional ethics through the art of dance. The course focuses on the ability to demonstrate proper alignment while performing throwaway combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; and being "on the mark" spatially and musically. Emphasis is placed on choreography and dance styles in the context of an audition setting. Choreography is learned in a fast-paced, audition-like manner. (2.0 clock hrs./5 wks.; 10.0 clock hrs./course)

**DNC242 Ballet Technique III**

See full description under DNC142. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC243 Classical Ballet III**

See full description under DNC143. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

**DNC245 Pas de Deux III**

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)

#### **DNC250 Modern Technique III**

See full description under DNC150. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DNC252 Modern Technique**

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)

#### **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)

#### **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)

#### **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)

### **■ Theatre Dance and Movement**

#### **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 (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)

#### **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)

## **Professional Development**

### **■ Career Preparation**

#### **PFD101 Professional Development: Business of the Performer**

This course provides students with a variety of tools and resources to help them to build a solid foundation in the business of acting. Students have four classes on the following topics: Branding/Social Media, How to Build a Professional Website, Key Players in the Industry and Financial Planning. By the end of the course, students walk away with a professional development toolkit they can use throughout their careers as performers. (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.

## ACTING

### **Barr, Drew** (2015)

MFA, Acting, New York University  
BA, Drama, Stanford University

### **Bontempo, James** (2005)

Master Performer

### **Cicchini, Robert** (2014)

MFA, Acting, New York University  
BFA, Speech (Theatre),  
Wayne State University

### **Cubbison, Timothy** (2019)

MBA, Business Administration,  
University of Southern California  
BS, Radio, Television & Film,  
University of Texas at Austin

### **Dumais, Sergine** (2020)

Master Performer

### **Dylan, Abby** (2020)

BFA, Theatre, Southern  
Methodist University

### **Gallegos, Richard** (2019)

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

### **Lewis, Mark** (2012)

BFA, Drama, Carnegie Mellon 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

### **Menzies, Rod** (2017)

MFA, Acting, New York University

### **Mesnik, William** (2004)

MFA, Acting, Yale University  
BA, Speech and Dramatic  
Art, University of Iowa

### **Payne, Jessica** (2014)

MFA, Acting, Western Illinois University  
BA, Theatre, Indiana University  
of Pennsylvania

### **Perri, Paul** (2011)

Conservatory Diploma, Drama,  
The Juilliard School

### **Plake, William** (2009)

Certificate, American Society for  
the Alexander Technique

### **Rockwell, Stephen** (2006)

MFA, Acting, The American  
Conservatory Theater  
BA, Drama, Vassar College

### **Santori, Angela** (2021)

BA, Speech Communication  
(Organizational Communication),  
San Francisco State University

### **Schmidt, Suzanne** (2017)

MFA, Theatre Arts, Northern  
Illinois University  
BA, Acting, University of  
Southern California

### **Schofield, Barbara** (2003)

PhD, Drama, Tufts University  
MA, Drama, Tufts University

### **Syquia, Jeanne** (2020)

MFA, Theatre Arts: Acting, California  
State University, Long Beach  
BA, Theatre, City University of  
New York, Hunter College

### **Tofel, Thomas** (2019)

MFA, Professional Acting, The  
Bristol Old Vic Theatre School  
BA, Speech and Theater,  
Montclair State University

### **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

### **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

### **Tamisiea, Timothy** (2014)

MFA, Film and Video, Columbia  
College Chicago  
BA, Theatre Arts, Marquette University  
ON-CAMERA ACTING

### **Avital, Natalie** (2016)

BA, Theatre, University of  
California, Los Angeles

### **Beery, Brian** (2011)

MFA, Screenwriting, American  
Film Institute, Los Angeles  
BA, Theatre Arts, University  
of California, Santa Cruz

### **Breaugh, Todd** (2003)

MFA, Theatre, University  
of South Carolina

### **Camery, Jaymes** (2019)

MFA, Film Directing, California  
Institute of the Arts  
BA, Communication and Media  
Studies, Virginia Polytechnic  
Institute and State University

### **DeVore, Cain** (2013)

Master Performer



**Hood, Sean** (2021)  
MFA, Cinema-Television, University of Southern California  
BA, Mathematics and Art: Studio, Brown University

**Maley, Lisa** (2020)  
MFA, Acting, American Repertory Theater/Moscow Art Theater School Institute  
BA, Theater, Oberlin College

**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

**Nelson, Emily** (2017)  
BFA, Drama, Carnegie Mellon University

**Orduna, Matthew** (2016)  
MFA, Acting, University of Washington  
BS, Speech Communication Theatre Arts, University of Nebraska

**Ramsey, Kevin** (2004)  
BFA, Acting, New York University

**Silver, Adam** (2014)  
BA, Cultural Studies, Columbia College Chicago

## STAGE COMBAT

**Altwine, Lacy** (2005)  
BFA, Theatre Performance, Tarkio College

**Brown, Timothy** (2008)  
BFA, Acting, Wright State University

**Currier, Charles** (2008)  
BA, Communications, Rowan University

**Dolph, Greg** (2003)  
MFA, Theatre, University of Illinois

**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

**Waldon, Christi** (2011)  
BA, Theatre, University of Houston

## VOICE PRODUCTION AND SPEECH

**Auberjonois, Tessa** (2017)  
MFA, Acting, Yale University  
BA, Theatre, Sarah Lawrence College

**Branco, Verity** (2014)  
MFA, Theatre, The University of Texas at Austin  
BA, Theatre Arts, California State University, Northridge

**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

**Ross-Sullivan, Deborah** (2003)  
MA, Theatre Education, New York University  
BS, Speech, Emerson College

**Wilson, Natalie** (2021)  
MFA, Acting, Regent University  
BA, Theatre Arts, California Polytechnic State University

## MUSICAL THEATRE

**Almy, Brooks** (2004)  
Master Performer

**Atkins, Delward** (2021)  
MA, Music Industry Administration, California State University, Northridge  
BA, Music Technology, California State University, Dominguez Hills

**Bishoff, Joel** (2012)  
MFA, Theatre Arts, Columbia University  
BA, Drama and Political Science, Tufts University

**Chandler, Kirsten** (2012)  
Master Performer

**Conner, Scott** (2007)  
Master Performer

**Dang, Timothy** (2020)  
BFA, Drama, University of Southern California

**Drake, Donna** (2020)  
Master Performer

**DeGruccio, Nick** (2007)  
BA, Drama, Hofstra University

**Hayter, Karyn** (2020)  
MFA, Directing, California State University, Fullerton  
MA, Education, California State University, Dominguez Hills  
BA, Theatre, California State University, Fullerton

**McGarrigal, Timothy** (2020)  
MFA, Classical Acting, George Washington University  
BFA, Acting, University of Connecticut

**Murray, Mary Gordon** (2014)  
Master Performer

**O'Leary, Thomas** (2012)  
BFA, Acting, University of Connecticut

**Phillips, Pamela** (2020)  
BFA, Music Theatre, AMDA College of the Performing Arts

**Sabella, Salvatore** (2020)  
MA, Theatre Education, Emerson College  
BFA, Theatre and Dance, University of Wyoming

**Schwartz, Chandra** (2017)  
Master Performer

**Sloman, John** (2006)  
BA, Dramatic Arts, State University of New York, Geneseo

**Tyler, Rachel** (2020)  
BA, Musical Theatre, Guildford School of Acting

## INDIVIDUAL VOICE

**Amorosia, Mary** (2003)  
BM, Voice, Manhattanville College

**Aronson, Luann** (2012)  
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)  
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

**Kim, Sharon** (2014)  
MFA, Voice, California Institute of the Arts  
BM, Music Performance: Vocal, University of Texas at El Paso

**Leaming, Analisa** (2020)  
BM, Voice - Soprano, Eastman School of Music, University of Rochester

**Roche, Stephanie** (2014)  
BFA, Acting, New York University

**Sand, Eric** (2020)  
MM, Vocal Performance, New York University  
BM, Performance - Voice, Ohio State University

**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)  
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

**Berent, Richard** (2004)  
MM, Conducting, University of Michigan  
BA, Music, State University of New York, Binghamton

**Bohannon, Duncan** (2014)  
MFA, Filmmaking, University of North Carolina School of the Arts  
BA, Music, Indiana University, Bloomington

**Brader, Robert** (2015)  
MM, Film Composition, Seattle Film Institute  
BA, Music, Florida State University

**Bravo, Adam** (2020)  
BM, Jazz Studies, University of Southern California

**Connell, Nicholas** (2015)  
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)  
MFA, Music: Electronic and Recording Media, Mills College

**Gledhill, Daniel** (2013)  
BM, Performance, Brigham Young University

**Harlan, Scott** (2009)  
Master Performer

**Kissel, Jesse** (2020)  
MM, Conducting/Orchestral Emphasis, University of Cincinnati - College Conservatory of Music  
BFA, Musical Theater, The Boston Conservatory

**Lavan, Victoria** (2005)  
BA, Management, University of Phoenix

**Lemay, Lisa** (2020)  
MM, Composition Music, University of Arizona  
BM, Music Education, University of Arizona

**Lent, James** (2011)  
DMA, Piano, Yale University  
MMA, Piano, Yale University  
MM, Piano, Yale University  
BM, Applied Music, University of Houston

**Lounsbery, Kathryn** (2011)  
MM, Performance: Keyboard Collaborative Arts, University of Southern California  
BA, Music, University of Wisconsin - Madison

**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

**Rizzo, Jeffrey** (2004)  
BM, Music Composition, University of Southern California

**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

**Wright, Noriko** (2013)  
BM, Music, Jin-ai Women's College, Japan

**Zediker, Anthony** (2014)  
BM, Music Performance, DePaul University

## DANCE THEATRE

**Baxter, Cheryl** (2011)  
Master Performer

**Benedict, Marina** (2003)  
Master Performer

**Berg, Laura** (2016)  
BFA, Dance, California Institute of the Arts

**Carson, Genevieve** (2012)  
BFA, Dance Performance,  
Chapman University

**Clancy, Queala** (2011)  
MFA, Dance, California State  
University, Long Beach  
BFA, Dance, Wright State University

**Cohn, Bryn** (2019)  
MFA, Choreography, University  
of Wisconsin - Milwaukee  
BFA, Dance Performance/Composition,  
California Institute of the Arts

**Crosley, Mackenzie** (2016)  
Master Performer

**Cruz, Lyrik** (2017)  
Master Performer

**Cunin, Katie** (2019)  
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

**Finkel, Barry** (1986)  
BFA, Performing Arts, AMDA  
College of the Performing Arts

**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

**Graham, Ingrid** (2013)  
BA, Media Studies, Hunter College

**Guerin-Torres, Melissa** (2019)  
Master Performer

**Guerrero, Hector** (2006)  
BA, Child Development, California  
State University, Los Angeles

**Haybaeck-Rogers, Ina** (2019)  
BA, Performing Arts, Saint Mary's  
College of California

**Hobbs, Johnnie** (2016)  
BFA, Theatre, University of the Arts

**Jones, Donyelle** (2018)  
Master Performer

**Jones, Louis** (2011)  
Master Performer

**Landwehr, Stephanie** (2014)  
Master Performer

**McHargh, Kyle** (2012)  
BFA, Ballet, University of the Arts

**Newborn, Karine** (2018)  
Master Performer

**Owen, Nancy Dobbs** (2014)  
BA, Dance, University of California, Irvine

**Parson, Adam** (2013)  
Master Performer

**Pearson, Andrew** (2018)  
BFA, Dance Performance/Choreography,  
University of California, Irvine

**Raulston, Stefan** (2019)  
Master Performer

**Rintala, Troy** (2010)  
Master Performer

**Rosoff, Wendy** (2007)  
Master Performer

**Santiago, Stefanie** (2019)  
Master Performer

**Silver, Tracy** (2004)  
Master Performer

**Stevens, Leslie** (2011)  
Master Performer

**Stock, Chelsea** (2019)  
BFA, Musical Theatre, Boston  
Conservatory at Berklee

**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

**Whiting, Rachel** (2018)  
Master Performer

**Williamson, Kevin** (2019)  
MFA, Dance, University of  
California, Los Angeles  
BA, World Arts and Cultures, University  
of California, Los Angeles

**Zaletal, Stephanie** (2016)  
BA, Dance, California Institute of the Arts

**Zang, Neka** (2017)  
Master Performer

## GENERAL EDUCATION

**Ackerman, Brittany** (2017)  
MFA, Creative Writing, Florida  
Atlantic University  
BA, English, Indiana University

**Booker, D'Shaun** (2016)  
MFA, Theatre Arts, California  
State University, Los Angeles  
BFA, Theatre Arts, Howard University

**Clarke, Cynthia** (2012)  
PhD, Counseling Psychology,  
Argosy University  
MA, Sports Exercise Psychology,  
Argosy University  
BS Kinesiology Physical Education,  
California State University, Northridge

## APPENDIX: LOS ANGELES FACULTY

**de Lara, Marlo** (2019)  
PhD, Cultural Studies, University of Leeds  
MA, Psychosocial Studies,  
University of Essex  
BA, Theatre/Performance, Bard  
College at Simon's Rock

**Deragon, Michael** (2010)  
MFA, Music and Writing,  
California Institute of the Arts  
MA, Poetry, Goddard College  
BA, English and Psychology,  
Keene State College

**Girard, Peter** (2019)  
MA, Communication Studies, California  
State University, Los Angeles  
BA, Communication, California  
State University, Los Angeles

**Gomez, Sonia** (2017)  
MA, Communication,  
University of New Mexico  
BA, Communication Studies, California  
State University, Long Beach

**Harrison, Ayla** (2011)  
MFA, Theatre, University of  
California, Los Angeles  
BFA, Theatre, University  
of Central Florida

**Kaufman, Mitchell** (2019)  
MA, Philosophy, California State  
University, Long Beach  
BA, Philosophy/Ethics,  
California State University

**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

**Key, Justin** (2013)  
MBA, Business Administration:  
Entrepreneurship, Mount  
St. Mary's College  
BS, Mathematics, LeMoyne-  
Owen College

**Lafferty, Janna** (2019)  
PhD, Global and Sociocultural Studies,  
Florida International University  
MA, Religion, Duke University  
BA, Anthropology/Religion,  
University of California, San Diego

**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

**Martell, Leon** (2015)  
MFA, Dramatic Arts, University of Iowa  
BA, Liberal Arts, University of Vermont

**Martinez, Cristian** (2019)  
MS, Mathematics, California  
State University, Los Angeles  
BS, Mathematics, California State  
University, Los Angeles

**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

**Patel, Ameer** (2019)  
MA, Museum Studies, Johns  
Hopkins University  
BA, Art History, University of  
Maryland, College Park

**Santschi, Kimberly** (2020)  
PhD, Comparative Literature,  
City University of New York  
MPhil, Comparative Literature,  
City University of New York  
MA, Comparative Literature,  
City University of New York  
BA, Comparative Literature,  
City College of New York

**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

**Skwiot, Elizabeth** (2020)  
PhD, Comparative Literature,  
University of California, Davis  
MA, Comparative Literature,  
University of California, Davis  
BA, Comparative Literature,  
University of Wisconsin - Madison  
BA, Spanish, University of  
Wisconsin - Madison

**Stoch, Amy** (2014)  
PhD, Theatre, University of Illinois  
MA, Theatre History, California  
State University, Northridge  
BA, Theatre, Ashland University

**Vidmar-Perrins, Mikaela** (2019)  
MS, Psychology, Acadia University  
BA, Psychology, York University

**Weingartner, Amy** (2015)  
MFA, Writing, Union Institute  
and University  
MA, English, Boston University  
BA, English, Ithaca College



# New York City Campus Faculty

Date indicates first appointment at AMDA.

## ACTING

### **Baker, Jordan** (2020)

BA, Theatre, Smith College  
MFA, Theatre, Rutgers University:  
Mason Gross School of the Arts

### **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)

BA, Theatre, Florida State University  
MFA, Acting, University of Delaware

### **Carrozza, Tom** (2018)

Master Performer

### **Chaet, Jason** (2001)

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

### **Corcoran, Tim** (2015)

BA, Theatre, The State  
University of New York

### **Daily, Daniel** (1998)

MFA, Professional Actor Training  
Program, University of Washington  
BA, Speech and Drama,  
University of Notre Dame

### **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

### **Goll, Gillien** (2001)

MA, Directing, Hunter College  
BA, Theatre, Barnard College

### **Gould, Stacy** (2021)

MFA, Classical and Contemporary  
Acting, Royal Scottish Academy  
of Music and Drama

### **Graves, Karron** (2011)

Master Performer

### **Griggs, Chris** (2020)

BA, Theatre, Union University

### **Hanson, Dave** (2018)

Master Performer

### **Hauschild, Michael** (2013)

Master Performer

### **Head, Shelia** (2004)

BFA, Acting, Syracuse University

### **Hunt, Suzy Jane** (2020)

BS, Theatre, University of Evansville

### **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

### **Pensiero Solveig, Anika** (2015)

MFA, Acting, University  
of California, Irvine  
BFA, Acting, University of Michigan

### **Perilstein, Michael** (2000)

MFA, Drama, University of Virginia  
BA, Theatre Arts, Hofstra University

### **Phillips, Maggie** (2019)

BS, Theatre/Communications  
Education, Villanova University

### **Piniella, Reynaldo** (2021)

BA, Theatre, CUNY Brooklyn College

### **Porter, Patrick** (2018)

MFA, Performance and Performance  
Studies, Pratt Institute  
BA, English, Baylor University

### **Rabbai, Debora** (2017)

BA, Acting, The American  
Academy of Dramatic Arts

### **Riherd, Mark** (1997)

MA, Theatre, Ohio University  
BA, Drama and Literature,  
Union University

### **Robertson, Scott** (2017)

BA, Theatre, Empire State College

### **Roy, Robert** (2019)

Master Performer

### **Russell, Jay** (2018)

Master Performer

### **Samuels, Gayle** (2021)

BA, English, University of Pennsylvania

### **Shalansky, Dave** (2018)

BFA, Acting, Boston University

### **Singer, Daniel** (2011)

BA, American Studies, The State  
University of New York, Buffalo

### **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 San Diego  
BA, Theatre, San Francisco  
State University

### **Verhaeghe, Victor** (2018)

BA, Theatre, Central Michigan University

### **Virta, Raymond** (2001)

Master Performer

### **Wisan, Elizabeth** (2020)

MFA, Acting, Yale University  
BA, Music & Theatre, Skidmore College

### PROFESSIONAL DEVELOPMENT

**Blaskie, Bryan** (2017)  
MFA, Musical Theatre Composition,  
New York University  
BA, Music Theory and Composition,  
Denison University

**Briggs, Maria** (2016)  
BFA, Musical Theater, The New School

**Caldwell, David** (2001)  
BFA, Theatrical and Choral  
Music, Oberlin College

**Corcoran, Tim** (2015)  
BA, Theatre, The State  
University of New York

**Cox, William** (1996)  
BFA, Music and Music Education,  
University of Buffalo

**Goodin, Shiloh** (2018)  
BA, Theatre, University of  
Southern California

**Hauschild, Michael** (2013)  
Master Performer

**Huguley, Kaisha** (2019)  
MA, Arts Management,  
George Mason University

**Hurt, Martin** (2006)  
MM, Music, Manhattan School of Music  
BM, Music, Virginia  
Commonwealth University

**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

**Potter, Jeffrey** (2015)  
BA, English and Music, Colby College

**Seidman-Wright, Ariel** (2015)  
BFA, Musical Theater, The New School

**Sharnell-Pringle, Laquet** (2015)  
Master Performer

**Shaughnessy, Candice** (2018)  
MM, Music, Duquesne University  
BA, Music Education, Seton Hill College

**Silverstein, Steven** (1996)  
MA, Music Education,  
New York University  
BA, Theatre, University of Bridgeport

**Stevens, Lisa** (2015)  
Master Performer

**Vasta, Stephen** (1993)  
BA, Music, Columbia University

**Waspe, Barami** (2018)  
DMA, Performance, Stony  
Brook University  
MM, Performance, Queens College  
BA, Jazz Performance,  
University of Cincinnati College-  
Conservatory of Music

### DANCE THEATRE

**Alix, John** (2019)  
BFA, Dance/Choreography, Virginia  
Commonwealth University

**Aloisi, Janine** (2011)  
MFA, Dance, University of Michigan  
BFA, Dance, Ohio State University

**Arends, Rebecca** (2018)  
Master Performer

**Barcnas De La Luz, America** (2011)  
BFA, Vocal Performance,  
Queretaro State University

**Barros, Laurena** (2012)  
MFA, Dance, Montclair State University  
BA, Dance, University of Maryland

**Bruckner, Michelle** (2006)  
BFA, Dance, Adelphi University

**Burns, Samantha** (2018)  
BFA, Dance Performance,  
Towson University

**Card, Stephanie** (2019)  
BA, Theatre, Marymount  
Manhattan College

**Castle, Gene** (2012)  
Master Performer

**Clark, Bobby** (2019)  
BA, English, Framingham State University

**Colgan, Casey** (1985)  
Master Performer

**Farrow, Samantha** (2021)  
BFA, Dance, New York University

**Faugno, Rick** (2020)  
BFA, Theatre, New York University

**Fiorillo, Carissa** (2020)  
Master Performer

**Fuchs, Tim** (2021)  
BA, Musical Theatre, SUNY Cortland

**Galindo, Ramon** (1999)  
BA, Theatre Arts, The State University  
of New York, Empire State

**George, Gentry** (2018)  
BFA, Dance, The Juilliard School

**Goodin, Shiloh** (2018)  
BA, Theatre, University of  
Southern California

**Hart-Haviland, Michele** (1996)  
BA, Dance Education, Furman University

**Harvey, Katherine** (2009)  
BA, Dance Studies, Appalachian  
State University

**James II, Rashaan** (2021)  
BFA, Musical Theatre,  
University of Buffalo

**Johnstone Jr, William** (1991)  
Master Performer

**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

**Korenblum, Oren** (2018)  
Master Performer

**Landers** (Ceresa), Cecilia (2011)  
BA, Psychology and Spanish,  
Duquesne University

**Masklee, Corey** (2020)  
BFA, Musical Theatre, The New School



**McIlwee, Michael** (2015)  
BFA, Musical Theater, The New School

**Mixon, Alison** (2020)  
BFA, Dance, The Juilliard School

**Murray-Davis, Cynthia** (1995)  
Master Performer

**Nieves, George** (2007)  
BFA, Theatre/Dance, Hunter College

**Parker, Stephanie** (2016)  
BFA, Musical Theatre, The New School

**Plamondon, Allison** (2018)  
Master Performer

**Rosager, Lars** (1993)  
BA, Performing Arts, St. Mary's College

**Seidman-Wright, Ariel** (2015)  
BFA, Musical Theater, The New School

**Sharnell-Pringle, Laquet** (2015)  
Master Performer

**Thompson, Nicolas** (2008)  
Master Performer

**Tomasetta, Dee** (2018)  
BFA, Dance, University of Michigan

**VanElslander, Jena** (2010)  
BA, Psychology, Hunter College

## 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

**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)  
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, Mary** (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

**Petruszelli, 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)  
BM, Voice Theatre, Chicago  
College of the Performing Arts

**Shaughnessy, Candice** (2018)  
MM, Music, Duquesne University  
BA, Music Education, Seton Hill College

**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

### MUSICAL THEATRE

**Andrews Mehrtens, Keith** (2004)  
BA English Literature, The State  
University of New York, Albany

**Bahorek, Stanley** (2018)  
MA, Arts Administration, Baruch College  
BFA, Musical Theatre,  
University of Michigan

**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

**Clark, Dwayne** (2021)  
Master Performer

**Compton, Trey** (2020)  
BFA, Directing, Pace University

**Contenti, Eugenio** (2015)  
Master Performer

**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

**Hochhauser, Jeff** (1997)  
BA, Musical Theater, Bensalem University

**Leech, Andrew** (2001)  
BS, Communication Arts,  
James Madison University

**Ludwig, James** (2018)  
MFA, Acting, University of Washington  
BA, Theatre, University of Michigan

**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

**Miller, Kenita** (2020)  
Master Performer

**Morath, Kathryn** (2005)  
BA, Semiotics, Brown University

**Morrissey, Thomas** (2001)  
BA, Film and Television,  
New York University

**Petricoff-Cohen, Elaine** (1989)  
BS, Drama, Syracuse University

**Ralston, Teri** (2008)  
BFA, Drama, San Francisco  
State University

**Rowan, Christine** (2020)  
BFA, Theatre, New York University

**Saunders, John** (2021)  
Master Performer

**Scott, Stephanie** (2003)  
MA, Performance Studies,  
New York University  
BA, Theatre, Smith College

**Stern, Cheryl** (2017)  
BA, Theatre and Speech,  
Northwestern University

**Taylor Parker, Kyle** (2020)  
Master Performer

**Tilton, Stacy Lee** (2001)  
BA, Acting/Directing, California  
State University, Long Beach

**Torns, Stephanie** (2019)  
Master Performer

**Land, Elizabeth** (2021)  
MFA, Acting, University of  
California at Davis  
BA, Drama, University of the Pacific

**Whitehead, Chrissy** (2005)  
BA, Performing Arts, St. Mary's  
College of California

**Williams, Kristen** (2020)  
BFA, Musical Theatre,  
University of Oklahoma

**Znidarsic, John** (2001)  
BA, Theatre/English, John  
Carroll University



# 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

## SUMMER 2021

FRIDAY, May 28	Classes Begin	NYC LA
MONDAY, Jul. 5	Independence Day no classes	NYC LA
MONDAY, Sep. 6	Labor Day no classes	NYC LA
FRIDAY, Oct. 8	Classes End	NYC LA
SATURDAY, Oct. 9	Graduation	LA
SATURDAY, Oct. 9	Classes End (all students)	NYC LA
SATURDAY, Oct. 9	Graduation	NYC

## SPRING 2022

SUNDAY, Feb. 14	Classes Begin (fourth semester students)	NYC
SUNDAY, Feb. 21	Classes Begin (all other students)	NYC LA
THURSDAY, May 27	Classes End (fourth semester students)	NYC
FRIDAY, May 28	Graduation	NYC
SUNDAY, May 30	Memorial Day no classes	NYC LA
THURSDAY, Jun. 3	Classes End (all other students)	NYC
FRIDAY, Jun. 4	Graduation	LA

## FALL 2021/2022

MONDAY, Oct. 18	Classes Begin	NYC LA
THURSDAY, Nov. 25	Thanksgiving Break no classes Nov 25-26	NYC LA
MONDAY, Dec. 20	Winter Break no classes Dec 20-31	NYC LA
SUNDAY, Jan. 3	Classes Resume	NYC LA
SUNDAY, Jan. 17	MLK, Jr. Day no classes	NYC LA
THURSDAY, Feb. 11	Classes End	LA
FRIDAY, Feb. 12	Graduation	LA
FRIDAY, Feb. 12	Classes End (all students)	NYC
FRIDAY, Feb. 12	Graduation	NYC

## SUMMER 2022

SUNDAY, Jun. 20	Classes Begin (fourth semester students)	NYC
SUNDAY, Jun. 27	Classes Begin (all other students)	NYC LA
SUNDAY, Jul. 4	Independence Day no classes	NYC LA
SUNDAY, Sep. 5	Labor Day no classes	NYC LA
THURSDAY, Sep. 30	Classes End (fourth semester students)	NYC
FRIDAY, Oct. 1	Graduation	NYC
THURSDAY, Oct. 7	Classes End (all other students)	NYC LA
THURSDAY, Jul. 8	Graduation	LA





# AMDA

AMDA College of  
the Performing Arts  
LOS ANGELES

The American Musical  
and Dramatic Academy  
NEW YORK CITY

[amda.edu](http://amda.edu)





## **2021-2022 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 March 8, 2021.





The following chart lists the pages in the  
**AMDA 2021-2022 Catalog** to be replaced or  
 expanded with the content in this addendum.

Addendum Pages (new content)	Catalog Section	2021-22 Catalog Pages
2	<b>AMDA Catalog Disclaimer</b>	3
	<b>Accreditation and Approvals: State Approvals</b>	14
3	<b>MA Degree in Theatre: Program Learning Outcomes</b>	76
4	<b>Costs and Financial Aid: Food Plan</b>	94
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5	<b>Academic Policies: Credit Load</b>	108
	<b>Academic Policies: Maximum Credit Load</b>	109
	<b>Academic Policies: Casting Policy</b>	112
	<b>Academic Policies: Digital Resources</b>	113
6	<b>Academic Policies: Grades of Incomplete</b>	115
	<b>Academic Policies: New York Experience (NYE)</b>	119
7	<b>Academic Standards: Overview of SAP Standards, The Pace Standard, Criteria 2</b>	123
8 - 9	<b>Programs: Master of Fine Arts Degree in Writing for Theatre and Media</b>	74 - 75
10	<b>Course Descriptions: Undergraduate Degree Programs</b>	138, 139, 146
11 -12	<b>Course Descriptions: Graduate Degree Programs</b>	157 -158

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**UPDATED: Page 3, replaces “AMDA Catalog Disclaimer”**

### AMDA Catalog Disclaimer

AMDA continuously updates information in the Catalog, making every attempt to maintain current and accurate information. However, all content, including course descriptions, faculty listings, program and degree requirements, tuition and fees, policies and programs described herein, is subject to revision, change, addition and deletion without notice. Students are responsible for abiding by this Catalog, which supersedes all previous Catalogs.

The AMDA Catalog is updated annually and any new or updated information, as well as corrections of errors in the original Catalog, are reflected in addenda posted on the AMDA website. The most current Catalog and its addenda are available for the public to view on the AMDA website under “Student Downloads.”

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**UPDATED: Page 14, replaces “State Approvals”**

### 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).

#### ■ New York

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

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

# Master of Arts Degree in Theatre

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**UPDATED: Page 76, addition to “Program Learning Outcomes”**

- Academic and Professional Writing: Demonstrate skills in academic and professional writing, including an effective understanding of primary and secondary research, project organization, drafting, revision, and final editing, resulting in work worthy of critical peer review and publication.



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**ADDITION: Page 94, following “Student Health Insurance Plan”**

### 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.

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**UPDATED: Page 101, 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).

---

**UPDATED: Page 108, replaces first three paragraphs of "Credit Load"**

*Effective Spring 2022*

■ **Credit Load**

For graduate Degree Programs, full-time enrollment status is considered a credit load of 6 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.

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**UPDATED: Page 109, replaces "Maximum Credit Load"**

*Effective Spring 2022*

■ **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 to the Education Department and receive written approval prior to registering. Undergraduate students who register for more than 16 credits will incur additional tuition charges on a per credit basis.

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**ADDITION: Page 112, following "Audition Policy and Outside Studies"**

**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).

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**ADDITION: Page 113, following "Distance Education"**

**Digital Resources**

AMDA uses Zoom for all web conferencing. All online classes will meet exclusively through Zoom. All courses (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 course 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.

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**UPDATED: Page 115, replaces “Grades of Incomplete”**

### 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. Documentation must be submitted to explain the extenuating circumstance to the Registrar’s Office. Incomplete grades may only be awarded 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 fulfill the requirement to earn a passing grade no later than the midpoint of the following semester’s enrollment. Earning a passing grade replaces the grade of “I.” If the “I” is unfulfilled by midpoint, the “I” will convert to an “F.”

---

**ADDITION: Page 119, following “Program Change”**

### 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.



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**UPDATED: Page 123, replaces “Overview of SAP Standards, The Pace Standard, Criteria 2”***Effective Spring 2022*

**Criteria 2:** Students must satisfactorily meet the minimum clock hour or credit hour requirements. Students in a Conservatory Program are required to earn 600 clock hours per academic year (two semesters) and students in an undergraduate Degree Program are required to earn 20 semester credits per academic year (two semesters). In the event that a student repeats an entire semester, they would need to earn 600 clock hours or 20 semester credits over a period of two consecutive semesters. Students in a Degree Program are required to earn credits based on their enrollment status of full-time (12 to 16 credits), three-quarter time (9 to 11 credits), half-time (6 to 8 credits) or less than half-time (fewer than 6 credits).

# MASTER OF FINE ARTS DEGREE IN WRITING FOR THEATRE AND MEDIA

## 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 knowledge to the production of creative pieces.
- Cross-cultural responsibility: Exhibit a command of cross-cultural analysis, demonstrating a grasp of global perspectives and cross-cultural conversations.
- 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.

## UPDATED: Page 74, Master of Fine Arts Degree in Writing for Theatre and Media

AMDA's six-semester, terminal MFA degree program is founded upon the dual principles of developing writing technique for the screen, television and theater while navigating the essentials for being a working writer within the entertainment industry. It is AMDA's mission to help students create a body of work that best showcases their creative voices in a Hollywood setting. To help achieve these goals, AMDA provides students with an unparalleled opportunity to see and hear their written work performed in our collaborative Writer's Lab, while making connections that help in the pursuit of obtaining writing internships in Hollywood.

Within classes, students learn techniques for writing query letters, pitching ideas, navigating business contracts and upholding industry standards and practices. Working with our team of professional screen and television writers, students explore the guiding principles of writing for a variety of performance mediums and genres. This broad foundation helps inspire each artist to explore their own creative voices.

As the culmination of their work at AMDA, students will have written an original television comedy, television drama, feature film and/or full length stage play and have developed the seeds for countless projects and future pitches. AMDA encourages students to explore writing in new ways and reimagine what narrative story telling could look like in the future.

## SUMMARY OF REQUIRED COURSES

Program Category Key	Credits
Advanced Analytical and Academic Theatre Studies	12.0
Creation and/or Presentation of Theatre	39.0
Writing Internship	9.0
<b>Total Program Credit Hours</b>	<b>60.0</b>

# Sample Curriculum

## YEAR ONE

### Fall Semester

THR521	Theatre and Media Writing: Film and Theatre Genre	3.0
WTM516	Theatre and Media Writing: Shorts and One-Acts	3.0
WTM521	Theatre and Media Writing: Analysis and Ideation	3.0
<b>Total Credits</b>		<b>9.0</b>

### Summer Semester

WTM581	Writing Internship	3.0
<b>Total Credits</b>		<b>3.0</b>

### Spring Semester

THR551	Film and Media Theory	3.0
WTM511	Writing Workshop/Lab 1	6.0
<b>Total Credits</b>		<b>9.0</b>

## YEAR TWO

### Fall Semester

THR560	Seminar in Critical Race Theory	3.0
WTM531	Theatre and Media Writing: One Hour TV	3.0
WTM512	Writing Workshop/Lab 2	3.0
<b>Total Credits</b>		<b>9.0</b>

### Summer Semester

WTM582	Writing Internship	3.0
<b>Total Credits</b>		<b>3.0</b>

### Spring Semester

WTM552	Theater and Media Writing: Sitcom writing (30min comedy)	3.0
WTM512	Writing Workshop/Lab 3	6.0
<b>Total Credits</b>		<b>9.0</b>

## YEAR THREE

### Fall Semester

THE570	Seminar in Queer and Gender Theory	3.0
WTM562	Theater and Media Writing: Adaptation	3.0
WTM512	Writing Workshop/Lab 4	3.0
<b>Total Credits</b>		<b>9.0</b>

### Summer Semester

WTM583	Writing Internship	3.0
<b>Total Credits</b>		<b>3.0</b>
<b>Total Program Credits</b>		<b>60.0</b>

### Spring Semester

WTM572	Theater and Media Writing: Rewriting the Feature or Television script	3.0
WTM512	Writing Workshop/Lab 5	3.0
<b>Total Credits</b>		<b>6.0</b>



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**UPDATED: Page 138, Course Descriptions:  
Undergraduate Degree Programs****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 for the camera. Students strive to achieve the ultimately 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)

---

**ADDITION: Page 139, Course Descriptions:  
Undergraduate Degree Programs****FL150 TV History Survey**

Television is one of the most powerful forms of communication within American society – reflecting and shaping the culture from which it comes. This course delves into the history of American television as a cultural, social and political force. Utilizing critical thinking and analysis skills students apply various cultural, literary and cinematic theories to television as a system of storytelling and myth-making. 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 Styles**

From the iconoclastic experimentation of the French New Wave in the 1950s-60s to the alternative visions provided by Black artists of the L.A. Rebellion in the 1970s-80s, cinematic artists are continually challenging the “norms” of Classical Hollywood storytelling through style. This survey course will explore 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 to ultimately incorporate those findings into our creative practice. (1.5 credits)

---

**ADDITION: Page 146, Course Descriptions:  
Undergraduate Degree Programs****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 will be explored, challenging students to uphold 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 will challenge students to cold read sheet music in mock audition settings. Sight-singing and aural skills are further developed. (1.0 credit)

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## UPDATED: Pages 157-158, Course Descriptions: Graduate Degree Programs

### **THE550 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)

### **THE560 Seminar in Critical Race Theory**

This seminar identifies and examines 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 and/or condemned in the performing arts. Topics include Afropessimism, Latinx race theory, Orientalism, Native American race theory and multiculturalism. (3.0 credits)

### **THE570 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 and/or condemned in the performing arts. Topics include identity and performance, queer theory and intersectional feminism. (3.0 credits)

### **THR520 Seminar in Theatre History**

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)

### **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 Theatre 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)

### **THR570 Academic Writing: 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)

### **WTM510 Theatre and Media Writing: Collaboration**

A laboratory-style introduction to creative collaboration. The course applies effective strategies for researching, experimenting and devising new work. Emphasis is placed on communication and the process of theatrical collaboration. Artists from different disciplines work together to create a 10-minute performance composition for the Artist's Lab. (3.0 credits)

### **WTM511 Writing Workshop/Lab 1**

This course addresses the principles of writing for performance. It examines the core pillars of writing such as structure, character, theme lines, plot points, voice, dialogue and moving from concept to script and script to production. It further addresses necessary skills in organization, software, idea cultivation and work ethic. This course unfolds in a series of four labs with each lab emphasizing different aspects of script development. Lab 1 develops these skills in a one act or short film and a treatment and pitch. (6.0 credits)

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## UPDATED: Pages 157-158, Course Descriptions: Graduate Degree Programs

### **WTM512 Writing Workshop/Lab 2**

This course addresses the principles of writing for performance. It examines the core pillars of writing, such as structure, character, theme lines, plot points, voice, dialogue and moving from concept to script and script to production. It further addresses necessary skills in organization, software, idea cultivation and work ethic. This course unfolds in a series of four labs, with each lab emphasizing different aspects of script development. Lab 2 focuses development on a full-length script. (6.0 credits)

### **WTM513 Writing Workshop/Lab 3**

This course addresses the principles of writing for performance. It examines the core pillars of writing, such as structure, character, theme lines, plot points, voice, dialogue and moving from concept to script and script to production. It further addresses necessary skills in organization, software, idea cultivation and work ethic. This course unfolds in a series of four labs with each lab emphasizing different aspects of script development. Lab 3 focuses on the development of the thesis project. (3.0 credits)

### **WTM514 Writing Workshop/Lab 4**

This course addresses the principles of writing for performance. It examines the core pillars of writing, such as structure, character, theme lines, plot points, voice, dialogue and moving from concept to script and script to production. It further addresses necessary skills in organization, software, idea cultivation and work ethic. This course unfolds in a series of four labs with each lab emphasizing different aspects of script development. Lab 4 focuses on the culmination and staged reading of the thesis project. (3.0 credits)

### **WTM520 Theatre and Media Writing: Research and Application**

This course implements research techniques and practices that foster the student's ability to create worlds in their writing. It examines how to build context to clearly convey their play's aesthetic. Topics may include historical accuracy, understanding genre and cultural relevance. Students apply these methods to one piece of work for the Artist's Lab. (3.0 credits)

### **WTM530 Theatre and Media Writing: Dramaturgy**

This course examines the role of the dramaturg in relation to writing—from concept to script, script to production and production to publication. It focuses on topics such as research, development, continuity, editing and supporting writers to implement their vision. Students create a dramaturgical presentation about one of their scripts. (3.0 credits)

### **WTM540 Theatre and Media Writing: Readings, Analysis and Adaptation**

This course explores the benefits and challenges of adaptation for the stage and various media platforms. It addresses the ethics of adaptation in both fiction and nonfiction storytelling, and it examines techniques for reading and analyzing materials for the purpose of adapting a story from one medium to another or from antiquity to modernity. Students demonstrate their learning by writing a short play or screenplay adaptation. (3.0 credits)

### **WTM550 Theatre and Media Writing: Contemporary and Future Media**

This course examines the emerging practices of writing in digital environments such as social media, video games, web sites, mobile apps and virtual reality. Students learn both theory and practice through readings, viewings, discussion and software tutorials. Students demonstrate their knowledge through a series of online writing projects or by writing an immersive theatre script. (3.0 credits)

### **WTM561 The Business of Writing for Theatre and Media**

This course is a thorough exploration of the business of writing for stage and screen. It discusses the relationship between art and commerce through topics such as securing an agent, submitting and pitching a script, networking, conferences, creating a strong portfolio, publishing, the WGA and how to interview. Students create a portfolio and submit an actionable career plan for their culminating project. (3.0 credits)

### **WTM571 Advanced Design, Technology and Production**

This seminar focuses on all aspects of design as they relate to scripts and production. It emphasizes research, text analysis, conceptualization, visual expression, execution and professional collaboration. It examines the ways productions aesthetically execute mood, psychology, time, problems and other various aspects required by a story or text. Students present a researched presentation of one design element for one of their plays. (3.0 credits)

### **WTM581-583 Writing Internship**

Students have the option to choose either an internship within AMDA's Production Department, working with highly skilled members of staff to bring creative pieces to life on both stage and screen, or an approved writing-related internship within the expansive entertainment industry that surrounds AMDA's dynamic Los Angeles campus. (3.0 credits)