

AMDA

College and Conservatory
of the Performing Arts

LOS ANGELES CAMPUS

The American Musical
and Dramatic Academy

NEW YORK CITY CAMPUS

Fall 2015 Course Catalog Addendum

Publish date: October 16, 2015

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 the Fall 2015 semester. The left column indicates whether a section is an addition or replacing existing text and where the original sections appear in the Fall 2015 Course Catalog. Text being replaced is highlighted in yellow.

Page ii (opposite Table of Contents, page 1)

ORIGINAL TEXT

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. 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 under “Student Downloads.”

REPLACEMENT TEXT

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Pages 22-24: Performance Opportunities

PAGE 22, ORIGINAL TEXT

■ 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 focuses on a new theme and styles that may include ballet, modern, jazz, hip-hop, tap, cultural, period and contemporary. Dance Concert provides intermediate- and advanced-level dancers the opportunity to stretch and grow beyond the classroom. All current AMDA students are invited to audition. During the audition process, students will be taught a variety of combinations in a broad range of styles. Dance Concert is an intense, fast-paced process. Each piece receives two hours of rehearsal time per week. All work is screened by a panel of faculty and creative staff. Based on the screening, select pieces move forward towards final performances for the AMDA community.

PAGE 22, REPLACEMENT TEXT

■ 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 a 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 esthetics. 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 upon the screening, select pieces move forward towards final performances for the AMDA community.

Pages 22-24: Performance Opportunities (cont.)**PAGE 23, ORIGINAL TEXT****Black Box****■ Black Box Projects: (Acting Project, Music Theatre Project, Dance Theatre Project)**

Black Box (BB) projects offer students an opportunity to present vibrant and high quality sustained performances as developed through a unique and specially crafted process. BB Projects are offered each semester and all students (Conservatory and BFA) are eligible to audition. Students may audition for any BB project regardless of their semester level or registered program.

It is common for BB Projects to expand casting and explore art that is, at times, “non-traditional.” For example, actors may be cast without regard for the gender or race of a character as written, or material may be performed in a context different from what the original source material indicates.

BB Projects provide students the opportunity to work with professional directors and artistic support staff; however, some of the scenic and design elements will be on a smaller scale than larger productions. The overall time commitments for BB Projects are less than the larger productions, thereby providing performance opportunities to students who might otherwise not be able to participate due to more complex and demanding work schedules or outside-of-class obligations.

PAGE 24, ORIGINAL TEXT**■ Staged Reading and Musical in Concert**

These performance opportunities provide unique and rich experiences for performers. Published works are performed in their entirety almost exclusively without props, detailed costuming, complex blocking or elaborate scenic elements. The use of scripts or scores by actors is incorporated within each presentation, allowing for shorter rehearsal processes due to the reduction of time needed for memorizing lines, music and character-driven blocking. Actors are challenged to create compelling and engaging theatre through insightful interpretations of text, character and story. These performance opportunities are available to students in all programs.

PAGE 22, REPLACEMENT TEXT**About Black Box Projects****■ Acting Project, Music Theatre Project, Dance Theatre Project**

Black Box (BB) projects offer students an opportunity to present vibrant and high quality sustained performances as developed through a unique and specially crafted process. It is common for BB Projects to expand casting and/or explore art that is, at times, “non-traditional”. For example, actors may be cast without regard for the gender or race of a character as originally written, or may perform material in a context different than the original source material indicates. The rehearsal structure is designed to provide performance opportunities to those students who might have highly demanding work schedules and/or complex outside-of-class obligations.

Students work with professional directors and artistic support staff. The scenic and design elements of BB Projects will be on a smaller scale than other productions; placing even greater emphasis on the performer’s work. BB Projects are offered each semester and all students (Certificate and BFA) are eligible to audition.

PAGE 24, REPLACEMENT TEXT**■ Staged Readings/Musicals in Concert**

Readings/Concerts 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/or 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.

Pages 22-24: Performance Opportunities (cont.)

PAGE 24, ADDITION

Addition immediately follows “Enrichment” heading.

PAGE 24, NEW TEXT

■ **Artists’ Lab**

AMDA encourages and supports students in the development of their own creative voice as a writer, producer, director, choreographer, filmmaker and/or performer. The Artists’ Lab provides students with a variety of opportunities to create, develop, enact and/or present work through unique creative processes. The Café Series, Finding Your Voice Workshops, Project 15, Student Vision Projects and Raise the Barré are all opportunities available under the umbrella of the Artists’ Lab. All Students are eligible to present themselves for consideration; however, participation is competitive and ultimately determined through a defined selection process. The Artists’ Lab is the AMDA students’ laboratory; a place where students can explore creative impulses and “find their voice”.

Page 67: Steps to Apply

ORIGINAL TEXT

“Audition Requirements” section

- **Dance Theatre Students:** Applicants will be asked to present a solo dance piece (60–90 seconds in length) in the style of their choice. The prepared solo piece may include Classical Ballet, Modern, Jazz, Tap, Hip-hop, Contemporary or Theatre Dance. Applicants may also be asked to demonstrate ballet vocabulary or perform a contrasting piece of choreography as part of the audition. To be fully prepared, please bring all appropriate dance shoes and attire. Applicants must provide music accompaniment for their solo piece on an MP3 player (phones may be used, but must be placed in “do not disturb” or “airplane” mode). Speakers will be provided by AMDA.

REPLACEMENT TEXT

■ **Admission Audition Requirements: Dance Two-Year Dance Theatre Conservatory (Theatrical, Commercial and Concert Dance)**

Applicants will be asked to present a solo dance piece (60–90 seconds in length). The prepared solo piece may include: Ballet, Modern, Jazz, and/or Contemporary dance styles, and should demonstrate skills of an intermediate or advanced level of technique. Applicants that wish to show proficiency in an alternate specialty dance style, may bring a second piece in the style of their choice. The secondary piece may include Hip-hop, Tap, Ballroom or cultural dance styles. Applicants may also be asked to demonstrate ballet vocabulary or perform a piece of choreography as part of the audition. To be fully prepared, please bring all appropriate dance shoes and attire. Applicants must provide music accompaniment for their solo piece on an MP3 player (phones may be used, but must be placed in “do not disturb” or “airplane” mode). Speakers will be provided by AMDA.

Note: AMDA’s Dance Theatre Conservatory program is an interdisciplinary program. Dance Theatre applicants are encouraged to prepare a song or monologue in addition to their dance pieces. This will also allow dance theatre applicants to be considered for admission to other AMDA programs. We ask all Dance Theatre applicants to prepare one of the following:

1. one 60–90 second monologue (contemporary or classical). Monologues should be sourced from published plays.
2. 32 bars of a song from the musical theatre or classical repertoire.

CONTINUED »

Page 67: Steps to Apply, Replacement Text (cont.)

Please bring sheet music in your key to your audition. AMDA will provide a professional accompanist for you.

Bachelor of Fine Arts Degree in Dance Theatre

Undergraduate degree for training in classical ballet, modern dance and the Broadway repertoire.

Applicants will be asked to present a solo dance piece (60–90 seconds in length). The prepared solo piece may include: Ballet, Modern, Jazz, and/or Contemporary dance styles, and should demonstrate skills of an intermediate or advanced level of technique. Applicants that wish to show proficiency in an alternate specialty dance style, may bring a second piece in the style of their choice. The secondary piece may include Hip-hop, Tap, Ballroom or cultural dance styles. Applicants may also be asked to demonstrate ballet vocabulary or perform a piece of choreography as part of the audition. To be fully prepared, please bring all appropriate dance shoes and attire. Applicants must provide music accompaniment

for their solo piece on an MP3 player (phones may be used, but must be placed in “do not disturb” or “airplane” mode). Speakers will be provided by AMDA.

Note: AMDA’s Dance Theatre BFA program is an interdisciplinary program. Dance Theatre applicants are encouraged to prepare a song or monologue in addition to their dance pieces. This will also allow dance theatre applicants to be considered for admission to other AMDA programs. We ask all Dance Theatre applicants to prepare one of the following:

1. one 60–90 second monologue (contemporary or classical). Monologues should be sourced from published plays.
2. 32 bars of a song from the musical theatre or classical repertoire.

Please bring sheet music in your key to your audition. AMDA will provide a professional accompanist for a student.

Pages 89–90: Attendance Policy and Standards**ORIGINAL TEXT**

Page 89, beginning with:

Attendance Policy and Standards**■ Attendance Standards**

AMDA’s training is based on performance in the classroom, whether the student is performing or observing the work of others. If a class is missed, there is no way to retrieve the lost experience; therefore, class attendance is paramount. AMDA students are expected to attend all classes every day as attendance is recorded daily.

...up to “Punctuality” on page 90

REPLACEMENT TEXT**Attendance Policy**

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 upon attendance and class participation, therefore, every absence counts.

AMDA students are expected to attend all classes, every day, according to their semester 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. If a student misses a class, the student is responsible for getting the information and being fully prepared by the next class session. Delivery of previous class content may not be repeated based upon an individual’s absence.

All absences are recorded and retained on the student’s academic record. Although a missed class cannot be truly made up (the exact experiential nature cannot be recaptured), there may be ways that students can mitigate the consequences of their absences; students should refer to the course syllabus.

CONTINUED »

Pages 89-90: Attendance Policy and Standards, Replacement Text (cont.)

Advance notification regarding an absence is encouraged and considered a professional courtesy. However, advance notification does not eliminate grading consequences. It is important to note that students receiving financial aid are subject to a federal audit of attendance, and absences may delay or nullify Title IV funds and other financial aid.

AMDA's attendance policy establishes a threshold of absences intended to provide latitude when emergencies occur. As a general guideline, absences based on extenuating circumstances are evaluated for special consideration with regard to the impact on grading and total cumulative absences. Extenuating circumstances are defined as:

- Hospitalization
- Contagious disease (community health risk)
- Death of an immediate family member
- Religious Observance

It is the responsibility of the student to communicate with the Education Services Department regarding any absence related to extenuating circumstances. Communication should occur within five (5) school days of the absence.

■ Absences Related to Injury or Prolonged Illness

Students who cannot fully participate in class due to injury or prolonged illness are required to meet with the Education Services Department and provide medical documentation. Based upon medical documentation, if a student must modify their participation, 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 class work beyond a two week time period will require the student to meet with the Education Services Department for review and re-evaluation as warranted. Students may be required to withdraw from the course and re-take it in a future semester if their injury/illness impedes participation for an extended amount of time.

■ Class Absence and Grade Impact

Since class attendance is of vital importance, all absences affect the student's final grade. There are two ways that absences impact grades:

1. Participation points as part of grading criteria: All classes attach a particular amount of "points" or "weight" to each day's class session. Any absence, regardless of reason, will still impact the grade based on that course's point system.
2. Cumulative absences: AMDA's training models industry standards by teaching students that productions, rehearsals, and/or classes that have fewer total meetings or occur in a more condensed time

frame, carry a greater responsibility with regard to attendance. Based on the frequency of class meetings for a given course, AMDA has established a maximum number of absences. Any absence above this maximum cap will result in course failure. The table below illustrates the correlation between the number of weekly class meetings per course and the effect of total cumulative absences.

Weekly class meetings per course	Absences resulting in course failure
3 or more class meetings per week	Maximum of 4 absences. Fifth absence will result in a failed grade*
2 class meetings per week	Maximum of 3 absences. Fourth absence will result in a failed grade*
1 class meeting per week	Maximum of 2 absences. Third absence will result in a failed grade*

*Students who reach "failure status" are removed from the class roster and do not continue to attend the class.

■ Discounted Absences

Absences due to extenuating circumstances (as defined under the Attendance Policy section) may result in the Education Services Department classifying an absence as "discounted". The Education Services Department will notify faculty directly when this occurs and advise instructors to "discount" the particular absence when calculating the total number of cumulative absences as depicted in the chart above; however discounted absences still may impact grades as related to points earned for daily class participation or with regard to fulfilling minimum curricular requirements.

■ 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 administration.
- Falsely presenting an absence as "extenuating circumstance" as defined by AMDA

If a student is found in violation of the above, it will be treated as any other instance of academic misconduct.

Pages 112-123: Course Descriptions, Bachelor of Fine Arts Program

PAGE 113, ORIGINAL TEXT

AC125 Acting Techniques

Designed to create a supportive, committed and professional environment, a variety of acting techniques are examined. Building on work from Acting I, students refine techniques for portraying human behavior through believable characterization. Students also engage in sensory work, trust, improvisation and other methods of freeing the imagination. Prerequisite: AC117 Acting Fundamentals or AC120 Acting I. (2.0 credits)

PAGE 113, REPLACEMENT TEXT

AC125 Acting Techniques

Building on the work from Acting 1, the student focuses on the techniques employed to explore Who, What and Where and sharpen verbal and physical skills. These focus the actor's work and help to attain aspects of human nature and believable characterization. A variety of acting techniques are examined. In addition, the student explores sensory work, verbal and physical scoring and improvisation as methods of freeing the imagination and honing concentration. These techniques are utilized in a series of improvisational exercises, coached acting etudes and scenes developed from scripted material. (2.0 credits)

PAGE 115, ADDITION

Addition follows course description for "FL182 Silent Film Era."

PAGE 115, NEW TEXT

FL183 Film Survey: Four Star Films

This survey course will actively engage students in 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 art, business, and a cultural force. Emphasis will be placed on the analysis of the visual and aural aspects of selected motion pictures, dramatic aspects of narrative films, and historical growth and sociological effect of film as an art. (3.0 credits)

PAGE 116, ORIGINAL TEXT

FL417 Media for the Actor

This class offers students a broad spectrum of introductory elements of current media. The course is structured in 3 "modules" for the semester. Students will start by learning a brief history of the evolution and vocabularies related to current media and technologies, emphasizing how they are used within contemporary society. The exploration will then lead to important information relating to how current media are most used by actors and performing artists (slates, reels, auditions, websites, etc.). The final module will focus on creating sample "content" as often used by actors to promote themselves and their artistic projects. (2.0 credits)

PAGE 116, REPLACEMENT TEXT

FL417 Media for the Actor

What are the most common industry demands and expectations regarding 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 will create and upload self taped auditions; they will learn fundamentals of iMovie editing software and will generate content such as an audition reel, cell phone short films (shot and created by each student), and finally a scene for use in creating content for an "Educational Reel"; designed as preparation for creating professional Performance Reels once they enter the industry and start acquiring professional content. Student will also serve as cast and crews for each scene shot in class. (2.0 credits)

PAGE 116, ORIGINAL TEXT

AC202 Improvisation: Intro to Long Form

This course is a continuation of Improvisation techniques, moving from short form to beginning long form improvisation, as created by Del Close. (1.5 credits)

PAGE 116, REPLACEMENT TEXT

AC202 Improvisation: Intro to Long Form

This course introduces students to a range of long-form improvisation games, exercises, forms and techniques; these may include but are not limited to: two-person scenes, three-person scenes, group scenes, non-verbal 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)

CONTINUED »

Pages 112-123: Course Descriptions, Bachelor of Fine Arts Program (cont.)

PAGE 120, ADDITION

Addition to "Critical Studies Courses" section

PAGE 120, NEW TEXT**SS100 Quest for Success**

Have you ever traveled to a different country where the culture is unlike your own? A higher educational environment is like that. Although it may not appear to be different, it really is a whole new world: people talk differently, people dress differently. Think of this class as your tour guide, translator and host. The course will encourage and assist you in the exploration of your interests, the pursuit of your goals, and the development of your knowledge and skills as you strive to reach your full potential. This first-semester seminar aids you in the following areas: 1) successful navigation of the transition to a higher educational environment, 2) increased understanding of self and others, 3) increased understanding of diversity, and 4) recognition of the importance of personal strengths and how these can be used in making contributions in your daily life, academic pursuits, and professional career endeavors. (.50 credit)

PAGE 121, ORIGINAL TEXT**CE208 A History of Science Fiction Cinema**

This course surveys a history of science fiction in film from the silent period to the advent of digital technologies. The "golden age" of the '50s, the emergence of a new kind of science-fiction film at the end of the '60s (Kubrick's *2001*) and the "resurgence" of science-fiction film in the late '70s to the early '80s (*Blade Runner*, *Alien*) are given special attention. (3.0 credits)

PAGE 121, REPLACEMENT TEXT**CE208 A History of Science Fiction Cinema**

Through close analysis of visual style, themes and subtext of key films associated with the historical development of the Science Fiction (sci-fi) genre, students will gain an understanding of how filmmakers use their visions of the future to comment on contemporary society and culture. Students will learn how to study and appreciate films from different national cinemas, identifying how science and technology have changed film and other mediums. This course's survey-style exploration not only provides students a sense of the history and function(s) of the cinematic sci-fi genre, but also provides a forum for writing lucid and perceptive film criticism. (3.0 credits)

PAGE 121, ORIGINAL TEXT**CE212 Music in World Cultures**

An exploration of music and its relationship to the cultures of many countries. Study will be set within a broad humanities framework including visual arts, literature, history and philosophy. Various instruments and musical styles will be demonstrated and students will be able to identify as well as compare and contrast the musical and cultural characteristics of each region studied. (3.0 credits)

PAGE 121, REPLACEMENT TEXT**CE212 World Music**

This course provides an introduction to world music, including traditional and popular styles. We will examine specific music genres from Africa, Asia, Europe, and the Americas and explore their historical development, cultural contexts, communicative functions, forms, styles, instruments, and musical philosophies. By investigating the multi-layered cultural contexts and traditional meanings of various musical genres, students gain an understanding of the current "world music" scene and are better able to critically examine their own musical experiences. In addition, students will learn to hear and discuss significant stylistic elements of selected genres through listening assignments. A detailed introduction to musical terms and concepts will be provided; no prior musical experience or "musical literacy" in any tradition is required for this course. (3.0 credits)

PAGE 121, ORIGINAL TEXT**CE211 Film and Society**

Students examine the "American experience" via cinematic representation and analysis. Students contextualize the films via texts drawn from anthropology, film studies, basic film production and culture theory. Coursework includes a research paper and the development of a fictional character representing students' conceptualizations of Americana. (3.0 credits)

PAGE 121, REPLACEMENT TEXT**CE211 Film and Society**

Students will examine the "American experience" via cinematic representation and analysis and contextualize the films via texts drawing from anthropology, film studies, basic film production and culture theory. The course examines how popular films reflect, produce, and occasionally challenge social and cultural norms. What is the social context from which popular films emerge? How do these films influence society? Topics covered include, but are not limited to: socialization, gender, sexuality, prejudice, stereotypes, work and family, social change, environmental issues, and global communities. The course will provide students with tools for analyzing the social messages and meanings that are both implicitly and explicitly embedded in Hollywood films, challenging them to read beyond the narrative surface of film. (3.0 credits)

CONTINUED »

Pages 112-123: Course Descriptions, Bachelor of Fine Arts Program (cont.)

PAGE 122, ADDITION

Addition precedes "CE400 Entrepreneurship and the Performing Arts"

PAGE 122, NEW TEXT

CE224 Classic American Literature

Based on a chronological study of classic American literature from the Civil War to the present, this course presents 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. Students will utilize various critical approaches and reading strategies as they examine important authors and themes of this period. The course will pay attention to literary movements, regional writing, native and immigrant cultures, and multiple perspectives. Topics will explore the connections between literature, culture, and the human condition. Prerequisite: English Composition. (3.0 credits)

PAGE 122, ORIGINAL TEXT

CE400 Entrepreneurship and the Performing Arts

Students achieve an individualized understanding of entrepreneurship and learn how to create new artistic ventures based on individual creative and professional interests. Students are also expected to complete a Project Portfolio, including a business plan and project budget. (3.0 credits)

PAGE 122, REPLACEMENT TEXT

CE400 Entrepreneurship and the Performing Arts

This course is a broad introduction to entrepreneurship and its usefulness for an entertainment professional. Participants will learn how to apply fundamental and practical skills of entrepreneurship to their craft as an artist and in other business ventures of interest. By engaging in classroom and practical activities to cultivate ideas for running, growing, and leading a sustainable venture, this course will focus on multiple topics such as: benefits of entrepreneurship, forms of business ownership, avoiding common mistakes, conceptualizing new ventures, basic financing and accounting, and effective marketing strategies. (3.0 credits)