

TABLE OF CONTENTS

Introduction	2
Vision and Mission	3
AMDA New York Campus	5
New York Campus Life	5
Admissions	6
Admission Requirements	6
Application Checklist	6
Financial Aid and Scholarships for International Students	9
AMDA Programs	11
Curricular Tables and Course Descriptions	12
Learning Facilities	33
Financial Planning	34
Cost of Attendance	34
Financial Aid	36
Academic Calendar	40
Academics	41
Grading Procedures	41
Academic Regulations	43
AMDA Code of Conduct	56
AMDA Accreditation and Approvals	61
About Us	61
Faculty	62
Campus Services and Departments	64
Administration Directory	66
Board of Directors	66
Catalog Disclaimer	67
Appendix	69
AMDA New York Housing	70
Performance Opportunities	71

Introduction


For 50 years, AMDA has trained, prepared and inspired the next generation of performing artists.

Talented students from across the country and around the world choose AMDA because of its distinguished record of educating and preparing students for careers in the performing arts.

The training is rigorous, the environment supportive and the outcomes notable.

Programs of Study

Conservatory Certificate Programs

- 
- Certificate – Studio Program
Acting for Stage, Film and Television
 - Certificate – The Integrated Program
Acting, Music Theatre, Dance
 - Certificate – Dance Theatre
Theatrical, Commercial and Concert Dance

Campus Location

AMDA New York Campus

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

Vision and Mission

AMDA is committed to providing an unsurpassed performing arts education to a diverse community of creative artists.

AMDA serves as both school and the stage, where students are given the support and opportunity to find their voice and create their own unique artistic vision. We want our students to develop the skills, confidence, imagination and power to contribute to their community as artists, entrepreneurs, visionaries, lifelong learners and conscientious citizens of the world.

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





AMDA New York Campus



The constant buzz of America's largest city doesn't just come from the lights of Broadway; it comes from the bohemian heritage of the West Village, the underground beats of Harlem and the arias soaring from the Metropolitan Opera. Performers from around the world are drawn to Manhattan to pursue their dreams.

When you attend AMDA New York, Broadway is your backyard.

Our students are a vital part of the creative community and the city itself sets the scene for an innovative learning experience. An AMDA education is more than just studio training; it is a unique view into New York City's performing arts scene. Every day, hundreds of films, television shows, dance concerts, symphonies, performance art pieces and plays are produced just steps from campus. AMDA alumni appear on the Broadway stage each season and can be seen in numerous films and television shows. Now it's your turn. New York City has it all — Broadway, film, television and more await you in the city that never sleeps.

NEW YORK CAMPUS LIFE

Beside the lights of Broadway on Manhattan's Upper West Side, AMDA New York's location is split between the Ansonia, a historic Beaux-Arts landmark and our main campus on West 61st Street.

AMDA New York has state-of-the-art performance venues, spacious rehearsal rooms and one of the country's most comprehensive performing arts libraries. Learn your craft from our faculty who aren't only AMDA teachers, they are working professionals heavily involved in the theatre industry.

Admissions

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

ADMISSION REQUIREMENTS

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

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

APPLICATION CHECKLIST

○ 1. Complete Application

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

○ 2. Print and Mail Signature Page

Print and complete the Signature Page Form on the Application for Admission. Mail it to the AMDA New York campus.

○ 3. Submit Application Essays

Each applicant must submit responses to three essay questions. You can submit the application essays online when you complete the application or you may submit your essays to the AMDA campus where you plan to begin studying. Download the form at amda.edu/howtoapply. Please skip this step if you submitted your essays electronically with an online application.

○ 4. Provide Letters of Recommendation

Provide two letters of recommendation from individuals familiar with your work and potential as an actor, singer or dancer, such as teachers, directors or guidance counselors. Download two AMDA Recommendation Forms at amda.edu/howtoapply. Complete the upper portion of each form and give it to both of your references. Your references should mail the completed forms to the AMDA New York campus.

○ 5. Provide Official Transcripts

High School

- **5A.** Current High School Students: To be admitted, provide an official high school transcript with the official school seal, and...
- **5B.** After High School Graduation: Provide the final official transcript with school seal. The transcript should show the date of graduation and a cumulative grade point average (GPA) of 2.0 or above.

College and Post-Secondary

- **5C.** If you have attended any higher education institutions, you must provide official transcripts from those schools as well.

○ **6. Review all Documents Prior to Signing**

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement.

- **6A.** Signed Enrollment Agreement
- **6B.** Signed Withdrawal Policy Acknowledgement

○ **7. Audition for Admission**

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

Audition Requirements

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

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

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

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

APPLICATION CHECKLIST CONTINUED ON FOLLOWING PAGE »

ADMISSIONS

Application Checklist (continued)

9. International Students

- **9A.** Submit a copy of your F-1 Immigration papers.
 - **9B.** Submit a copy of the first two pages of your passport.
 - **9C.** Submit a copy of your visa (if required by the US Government).
 - **9D.** Submit proof of English language proficiency by successfully satisfying one of the six standards below:
 1. Achieve a minimum score on the Test of English as a Foreign Language (TOEFL) exam of 61.
 2. Achieve a minimum overall score of 6.5 on the International English Language Testing Service (IELTS) exam
 3. FOR FIRST-TIME FRESHMAN ONLY, minimum SAT I Total Score (Critical Reading & Math) of 1100
 4. Proof of completion of a high school education or the equivalent of a U.S. Bachelor Degree in a recognized English-speaking country
 5. Proof of completion of a high school education, Associates of Arts, Associates of Science, Bachelor Degree or higher from an accredited U.S. high school, college or university
 6. Demonstrate proficiency in English by completing all of the the following:
 - a. Perform an in-person audition before an approved AMDA adjudicator. The audition must include two recitations in English from two separate published plays.
 - b. Complete an interview with the AMDA adjudicator following the audition
 - c. Complete a second interview with an approved AMDA Admissions Counselor prior to acceptance. This interview will require the applicant to:
 - d. Read aloud from an English-language book, periodical or newspaper and to restate in English in the applicant's own words what was read
 - e. Read aloud and explain several of the conditions set forth in the Form I-20
- AMDA does not provide English language training courses.
- **9E.** Translated and evaluated Transcripts
 - **9F.** Bank statements and/or Proof of Sponsorship to show that the applicant has sufficient funds to cover all expenses in the United States for a period of no less than 12 months.

FINANCIAL AID AND SCHOLARSHIPS FOR INTERNATIONAL STUDENTS

International students are eligible for scholarships where the funds for the scholarship come directly from the school. They are not eligible for any scholarships, grants, or loans which are subsidized by the US government. AMDA sets aside certain money specifically for academically high achieving and/or financially needy international applicants. Please check with your admissions representative to determine if they have any special international student scholarships.

Students who are not U.S. Citizens should investigate which scholarships outside of AMDA may be available. For nonimmigrant alien students already within the US, the best source for obtaining detailed descriptions and requirements of available monies is at a local library. Search engines designed to help students facilitate the process with online applications such as FASTWEB (fastweb.com), the Institute of International Education (iie.org), NAFSA: Association of International Educators (nafsa.org) and Rotary International (rotary.org) may also be useful in identifying scholarship opportunities.

International Students: Maintaining Legal Status

Once accepted and enrolled, an international student must maintain legal status to continue his or her studies at AMDA by:

1. Maintaining status as a full-time student
2. Maintaining a current passport and visa
3. Reporting any change of name or address
4. Abiding by all local, state and U.S. laws



AMDA Programs

CONSERVATORY PROGRAMS

The Conservatory Programs offer intensive, practical instruction that provides a solid foundation for a successful career in the performing arts. Students learn the essential competencies for production and performance and develop the skills and technique that serve as the foundation of their professional career in the performing arts.

Integrated Program [Acting, Musical Theatre and Dance]

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

Studio Program [Acting for Stage, Film and Television]

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

Dance Theatre Conservatory Program [Theatrical, Commercial and Concert Dance]

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

Audition Policy

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



CURRICULAR TABLES AND COURSE DESCRIPTIONS



STUDIO CONSERVATORY PROGRAM

Length of Program: 4 Terms (15 Weeks/Term)

Curriculum Program: 1840 Clock Hours

Program Supervisors: David Martin, Mark Riherd

YEAR ONE	FIRST TERM	Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course	
		5250	Acting I: Beginning Scene Study	Performance Immersion	5.0	75.0	
		5255	Acting I: Techniques	Performance Immersion	5.0	75.0	
		5257	Living Masterpieces of the Stage I	Performance Immersion	2.0	30.0	
		5265	Improvisation I	Performance Immersion	4.0	60.0	
		5266	Alexander Techniques I	Performance Immersion	2.0	30.0	
		5400	Voice Production and Speech I	Performance Immersion	4.0	60.0	
		5550	Dance and Movement for the Actor I	Performance Immersion	3.0	45.0	
		5800	Stage Combat I	Performance Immersion	3.0	45.0	
		5290	Actor's Choice Shakespeare	Elective Option	2.0	30.0	
		5690	Actor's Choice Singing Technique	Elective Option			
		5590	Actor's Choice Dance	Elective Option			
		First Term Clock Hours					450.0
	SECOND TERM	6250	Acting II: Period Scene Study	Performance Immersion	5.0	75.0	
		6267	Acting II: Contemporary Scene Study	Performance Immersion	5.0	75.0	
		6257	Living Masterpieces of the Stage II	Performance Immersion	2.0	30.0	
		6260	Acting for Camera I	Performance Immersion	4.0	60.0	
		6265	Improvisation II	Performance Immersion	4.0	60.0	
		6266	Alexander Techniques II	Performance Immersion	2.0	30.0	
		6400	Voice Production and Speech II	Performance Immersion	4.0	60.0	
		6550	Dance and Movement for the Actor II	Performance Immersion	3.0	45.0	
		6800	Stage Combat II	Performance Immersion	3.0	45.0	
		Second Term Clock Hours					480.0
		Total First Year Program Clock Hours					930.0

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

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

**Workshop hours per week are shown as regular hours. Calculations include Production Weekend equaling 15 additional hours.

TOTAL PROGRAM CLOCK HOURS

1840.0

INTEGRATED CONSERVATORY PROGRAM

Length of Program: 4 Terms (15 Weeks/Term)

Curriculum Program: 1,847 Clock Hours

Program Supervisors: David Martin, Mark Riherd, Elaine Petricoff

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

YEAR TWO	Course		Course Title	Category	Clock Hours/Week	Clock Hours/Course
	THIRD TERM	3100	Performing Arts Practicum III	Performance Immersion	1.7	25.5
		3200	Acting III: Intermediate Scene Study	Performance Immersion	6.5	97.5
		3300	"Musical Theatre III: Scene Study, Duets and Ensemble"	Performance Immersion	9.0	135.0
		3400	Voice Production and Speech III	Performance Immersion	4.0	60.0
		3500	Dance III: Theatre Dance	Performance Immersion	2.0	30.0
		3511	Dance III: Tap	Performance Immersion	2.0	30.0
		3521	Dance III: Jazz	Performance Immersion	2.0	30.0
		3531	Dance III: Ballet	Performance Immersion	2.0	30.0
		3600	Individual Voice III*	Performance Immersion	1.0	20.0
	Third Term Clock Hours					458.0
	FOURTH TERM	4101	Career Preparation	Performance Immersion	5 hrs / 2 weeks	10.0
		4201	Acting IV: Advanced Scene Study	Performance Immersion	6 hrs / 4 weeks	24.0
		4200	Drama Performance Showcase**	Performance Immersion	27.5 hrs / 5 weeks	145.0
		4260	Acting for Film and Television Workshop	Performance Immersion	2 hrs / 4 weeks	8.0
		4262	Audition Techniques	Performance Immersion	2 hrs / 4 weeks	8.0
		4265	Improvisation I: Foundations	Performance Immersion	2 hrs / 4weeks	8.0
		4266	Monologues for Auditions***	Performance Immersion	4 hrs / 5 weeks	22.0
		4300	Musical Theatre Performance Showcase**	Performance Immersion	27.5 hrs / 5 weeks	145.0
4310		Musical Theatre Preparation for Auditions***	Performance Immersion	6 hrs / 5 weeks	35.0	
4500		Dance IV: Theatre Dance***	Performance Immersion	2 hrs / 5 weeks	12.0	
4511		Dance IV: Tap***	Performance Immersion	2 hrs / 5 weeks	11.0	
4521		Dance IV: Jazz/Ballet***	Performance Immersion	2 hrs / 5 weeks	11.0	
4544		Dance Combinations for Auditions***	Performance Immersion	2 hrs / 5 weeks	12.0	
4600		Individual Voice IV*	Performance Immersion	1.0	20.0	
4710	Audition Preperation Seminar	Performance Immersion	2 hrs / 1 week	2.0		
Fourth Term Clock Hours					473.0	
Total Second Year Program Clock Hours					931.0	

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

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

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

TOTAL PROGRAM CLOCK HOURS	1847.0
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DANCE CONSERVATORY PROGRAM

Length of Program: 4 Terms (15 Weeks/Term)

Curriculum Program: 1,843.5 Clock Hours

Program Supervisors: David Martin, Mark Riherd, Harry Woolever

YEAR ONE	FIRST TERM	Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
		DT1200	Acting I: Foundations	Performance Immersion	6.0	90.0
		DT1400	Voice Production and Speech I	Performance Immersion	2.0	30.0
		DT1500	Dance I: Theatre Dance	Performance Immersion	2.0	30.0
		DT1510	Dance I: Tap	Performance Immersion	2.0	30.0
		DT1520	Dance I: Jazz	Performance Immersion	2.0	30.0
		DT1541	CORE: Modern Technique	Performance Immersion	2.5	37.5
		DT1542	CORE: Modern Improvisation & Technique	Performance Immersion	2.5	37.5
		DT1543	CORE: Ballet Technique	Performance Immersion	2.5	37.5
		DT1544	CORE: Pas de Deux	Performance Immersion	2.5	37.5
		DT1545	CORE: Variations			
		DT1546	CORE: Women's Ballet	Performance Immersion	2.5	37.5
		DT1547	CORE: Men's Ballet			
		DT1550	Dance History & Application I	Performance Immersion	2.5	37.5
		DT1690	Vocal Performance: Beginning Technique	Performance Immersion	2.0	30.0
	First Term Clock Hours					465.0
	SECOND TERM	DT2300	Musical Theatre I: Techniques	Performance Immersion	4.0	60.0
		DT2200	Acting II: Scene Study	Performance Immersion	3.0	45.0
		DT2500	Dance II: Theatre Dance	Performance Immersion	2.0	30.0
		DT2510	Dance II: Tap	Performance Immersion	2.0	30.0
		DT2520	Dance II: Jazz	Performance Immersion	2.0	30.0
		DT2530	Theatrical Gymnastics I	Performance Immersion	2.0	30.0
		DT2541	CORE: Modern Technique	Performance Immersion	2.5	37.5
		DT2542	CORE: Modern Improvisation & Technique	Performance Immersion	2.5	37.5
		DT2543	CORE: Ballet Technique	Performance Immersion	2.5	37.5
		DT2544	CORE: Pas de Deux	Performance Immersion	2.5	37.5
		DT2545	CORE: Variations			
		DT2546	CORE: Women's Ballet	Performance Immersion	2.5	37.5
DT2547		CORE: Men's Ballet				
DT2550	Dance History and Application II	Performance Immersion	2.5	37.5		
DT2600	Individual Voice I*	Performance Immersion	0.5	12.5		
Second Term Clock Hours					462.5	
Total First Year Program Clock Hours					927.5	

YEAR TWO		Course	Course Title	Category	Clock Hours/Week	Clock Hours/Course
THIRD TERM		DT3300	Musical Theatre II: Performance Styles	Performance Immersion	6.5	97.5
		DT3500	Dance III: Theatre Dance	Performance Immersion	2.0	30.0
		DT3510	Dance III: Tap	Performance Immersion	2.0	30.0
		DT3520	Dance III: Jazz	Performance Immersion	2.0	30.0
		DT3530	Theatrical Gymnastics II	Elective Option	2.0	30.0
		DT3400	Voice Production and Speech II	Elective Option		
		DT3541	CORE: Modern Technique	Performance Immersion	2.5	37.5
		DT3542	CORE: Modern Improvisation & Technique	Performance Immersion	2.5	37.5
		DT3543	CORE: Ballet Technique	Performance Immersion	2.5	37.5
		DT3544	CORE: Pas de Deux	Performance Immersion	2.5	37.5
		DT3545	CORE: Variations			
		DT3546	CORE: Women's Ballet	Performance Immersion	2.5	37.5
		DT3547	CORE: Men's Ballet			
		DT3550	Dance History and Application III	Performance Immersion	2.5	37.5
		DT3600	Individual Voice II*	Performance Immersion	0.5	12.5
		Third Term Clock Hours				455.0
FOURTH TERM		DT4100	Dance Theatre Showcase**	Performance Immersion	27.5 hrs / 5 weeks	145.0
		DT4200	Student Choreography Workshop**	Performance Immersion	6 hrs / 6 weeks	43.5
		DT4201	Acting III: Skill and Technique	Performance Immersion	2hrs / 5 weeks	10.0
		DT4262	Cold Readings	Performance Immersion	2 hrs / 4 weeks	8.0
		DT4266	Monologues for Auditions***	Performance Immersion	4 hrs / 4 weeks	19.0
		DT4310	Musical Theatre Preparation for Auditions***	Performance Immersion	4 hrs / 9 weeks	39.0
		DT4320	Music Literacy	Performance Immersion	2 hrs / 9 weeks	18.0
		DT4400	Intermediate Voice Production and Speech	Performance Immersion	2 hrs / 8 weeks	16.0
		DT4510	Dance IV: Tap***	Performance Immersion	2 hrs / 8 weeks	15.0
		DT4520	Dance IV: Jazz***	Performance Immersion	2 hrs / 8 weeks	15.0
		DT4541	CORE: Modern Technique	Performance Immersion	2 hrs/10 weeks	20.0
		DT4542	CORE: Modern Improvisation & Technique	Performance Immersion	2hrs / 10 weeks	20.0
		DT4543	CORE: Ballet Technique	Performance Immersion	2 hrs/10 weeks	20.0
		DT4544	Dance IV: Combinations****	Performance Immersion	2 hrs / 4 weeks	11.0
		DT4545	CORE: Variations	Performance Immersion	2 hrs/10 weeks	20.0
		DT4548	CORE: Ballet Leaps and Turns	Performance Immersion	2 hrs/10 weeks	20.0
		DT4600	Individual Voice III*	Performance Immersion	0.5	12.5
		DT4700	Career Preparation	Performance Immersion	5 hrs / 2 weeks	10.0
		DT4710	Audition Preparation Seminar	Performance Immersion	2 hrs / 1 week	2.0
		Fourth Term Clock Hours				464.0
		Total Second Year Program Clock Hours				919.0

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

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

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

TOTAL PROGRAM CLOCK HOURS	1846.5
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INTEGRATED PROGRAM

[ACTING, MUSIC THEATRE AND DANCE]

FIRST TERM

1100 Performing Arts Practicum I

7 HOURS WEEKLY MINIMUM

Actors use a journal to document observations of life and activities outside the classroom including: attending performing arts-related events; viewing film, television and videos; listening to recordings; writing; and reading. Writings relate to students' work in their various courses and the ways in which observations and techniques learned in the classroom directly impact their training. Journals are read and graded by a faculty member at midterms and finals.

1200 Acting I: Technique

6 HOURS WEEKLY

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

1300 Musical Theatre I: Techniques

7 HOURS WEEKLY

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

1320 Musical Theatre Film Lab I

1 HOUR WEEKLY

Students explore the importance of understanding musical theatre through viewing selected professional work on film. The material in the first half of the term explores the contemporary musicals (1960 – present). The second half of the term begins with *The Black Crook* (1860) and culminates with the book musical, *Show Boat* (1927). Students examine how these selections influenced the musicals of today and serve as an example for developing a greater understanding of the level of excellence required in performance class. Knowledge of musical theatre history and repertoire is provided by watching award-winning performances by great actors in musicals written by great composers and lyricists.

1340 Sight Singing I

2 HOURS WEEKLY

Using techniques from dance, musical theatre, theatre, along with voice and diction skills, this course improves music literacy techniques and integrates them with eurhythmic and traditional music pedagogies. This course combines these techniques which in turn enhances sight-reading and connects the notation of music to performance choices when auditioning, rehearsing and performing. Weekly sight-readings from Broadway, Classical, Folk Song, Close Harmony, Spiritual and other repertoires are incorporated. Written assignments will be given each week from the *Musicianship, Sight Singing, and Theory Workbook*. Solfege

('fixed-Do,' non-chromatic) is used for sight-reading and to develop good pitch memory, intonation, 'singing diction,' and score analysis. Each week, new subjects are introduced and incorporated into previously studied materials. This course combines students into various levels based on skill.

1400 Voice and Speech Production I

4 HOURS WEEKLY

Students develop the fundamental techniques of Voice Production and Speech. A series of exercises are explored to develop the actor's awareness and command of breath, resonant tone and articulatory muscularity. A physical approach to aid the balance of the body and free voice production, along with the study of the International Phonetic Alphabet to understand speech sounds, provides the basis for the course. With applied practice, the student's goal is to speak a short text with clear unaffected speech, supported with breath and tone.

DANCE I, II AND III:

All AMDA dance courses in the Integrated Program build dance skills progressively each term. The courses are designed to use specific choreography and warm-up sequences to strengthen the student's body awareness and spatial awareness as an ensemble member. Special attention is given to professional dance ethics and introductions in every class. Students receive progressive instruction in a floor barre and standing series in the first through third terms that strengthen the dancer's core and balance.

1500 Theatre Dance I

2 HOURS WEEKLY

Students master professional ethics through the art of dance. The course focuses on: the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; and being "on the mark" spatially and musically. In the first term, special attention is given to ensemble work using walking patterns with weight transfers including under-curves, over-curves and even transfers. Students are taught to be spatially aware of themselves and others in an ensemble setting. Musical theatre and performance-based folk dance are incorporated into the class choreography.

1511 Tap I

2 HOURS WEEKLY

Students master basic tap performance skills and focus on: demonstrating proper alignment while performing combinations; improving rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; and being "on the mark" spatially and musically. In the first term, students will receive instruction in soft shoe combinations, time steps, and the waltz clog. Students are divided into various levels based on skill.



1521 Jazz I

2 HOURS WEEKLY

Students master basic Broadway jazz performance skills and focus on: demonstrating proper alignment while performing combinations; improving flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; and being "on the mark" spatially and musically. In the first term, students will receive instruction in jazz walks, pas de bourree, battement, and pirouettes. All students will present a choreographed work at the end of the term. Students are divided into various levels based on skill.

1531 Ballet I

2 HOURS WEEKLY

Students master basic ballet performance skills and focus on: demonstrating proper alignment while performing combinations; improving flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; and being "on the mark" spatially and musically. In the first term, students will use barre work to focus on alignment, technique, balance, origination of movement and weight distribution. Musicality, balance in center, and travelling on different pathways in an ensemble are introduced. Students are divided into various levels based on skill.

1600 Individual Voice I

1 HOUR WEEKLY

Students explore a healthy singing technique in individual lessons. Skills developed are based on classical singing technique including: correct posture, breathing, release

of physical constrictions, and singing pure vowels. Vocal coordination for techniques applicable to all styles of musical theatre is strengthened including: legit singing, belting, and mixing. Preparation of a classical song and the application of techniques to assigned musical theatre repertoire are included.

SECOND TERM

2100 Performing Arts Practicum II

7 HOURS WEEKLY MINIMUM

Actors use a journal to document observations of life and activities outside the classroom including: attending performing arts-related events; viewing film, television and videos; listening to recordings; writing; and reading. Writings relate to students' work in their various courses and ways in which observations and techniques learned in the classroom directly impact their training. Journals are read and graded by a faculty member at midterms and finals.

2200 Acting II: Beginning Scene Study

6 HOURS WEEKLY

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.

2300 Musical Theatre II: Performance Styles

6.5 HOURS WEEKLY

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 -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.

2320 Musical Theatre Film Lab II

1 HOUR WEEKLY

Students continue to explore the importance of understanding musical theatre by viewing original performances by Broadway legends. The material viewed serves as an example for developing a greater understanding of selected styles. Films continue from the operetta, *The New Moon* (1928) 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.

2340 Sight Singing II

1.5 HOURS WEEKLY

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

2400 Voice Production and Speech II

4 HOURS WEEKLY

Students continue to develop skills learned in Voice Production and Speech I. Exercises are introduced to increase the student's awareness of voice and speech habits and adjustments that can be made in order to change and aid in communication of varied texts. There is continued use of the International Phonetic Alphabet with more advanced speech technique. Emphasis is placed on physical freedom, breath capacity and control, increased pitch range, and neutral speech sounds as they apply to a moment-to-moment impulse. The goal of the course is to develop simple, clear, unaffected speech and a dynamic vocal range.

2500 Theatre Dance II

2 HOURS WEEKLY

Students continue to 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 and an ensemble member. In the second term, students are introduced to waltz patterns and walking patterns emphasizing weight transfers enhanced with arm movements. Musical theatre, performance-based folk dance, and waltz style are incorporated into the class choreography.

2511 Tap II

2 HOURS WEEKLY

Students master 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; and being "on the mark" spatially and musically. In the second term, syncopation is emphasized and basic rhythmic patterns are advanced. Students are divided into various levels based on skill.

2521 Jazz II

2 HOURS WEEKLY

Students master Broadway jazz performance skills and improve skills learned in the first term. The course focuses on: demonstrating proper alignment while performing combinations; improving flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; and being "on the mark" spatially and musically. In the second term, jazz runs, leaps and chaine turns are emphasized. Students present a choreographed work at the end of the term. Students are divided into various levels based on skill.

2531 Ballet II

2 HOURS WEEKLY

Students master ballet performance skills and improve skills learned in the first term. The course focuses on: demonstrating proper alignment while performing



combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; and being "on the mark" spatially and musically. In the second term, the emphasis remains on barre work and core strengthening. Simple combinations, progressions, and center work exercises are introduced. Students are divided into various levels based on skill.

2600 Individual Voice II

1 HOUR WEEKLY

Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is 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.

THIRD TERM

3100 Performing Arts Practicum III

7 HOURS WEEKLY MINIMUM

Actors use a journal to document observations of life and activities outside the classroom including: attending performing arts-related events; viewing film, television and videos; listening to recordings; writing; and reading. Writings relate to students' work in their various courses and ways in which observations and techniques learned in the classroom directly impact their training. Journals are read and graded by a faculty member at midterms and finals.

3200 Acting III: Intermediate Scene Study

6.5 HOURS WEEKLY

This is a rigorous course where the techniques and resources of the acting craft that were explored in the first year are put into practice. Monologues, duet, and group scenes are rehearsed to bring about truthful, exciting moments on the stage. Students should come away from this course with the tools necessary to be successful participants in the rehearsal process and the performance of a play or movie. Each student will demonstrate successful achievement of the following actor qualities: poise; relaxed bodies and energized voices; movement with freedom and economy; voice production and speech with resonance and clarity; actions performed with purpose and clarity; grounding in sensory experience; imaginative play within the given circumstances; truthful, dynamic storytelling; and professional behavior.

3300 Musical Theatre III: Scene Study, Duets and Ensemble

9 HOURS WEEKLY

Students explore and perform musical theatre scenes with integrated duets or trios; work together on small group numbers and ensemble; and continue advanced solo work. Students are prepared for the complete demands of book musicals through scene and character analysis, rehearsal techniques, and ensemble singing. Special attention is given to working with and taking direction. The development of detailed characterizations dictated by composer, lyricist, and librettist; independently preparing a scene prior to rehearsal; and collaboration with directors, musical directors, and other actors are highlighted. Cooperation, professionalism, and openness to the creative process are emphasized.

3400 Voice Production and Speech III

4 HOURS WEEKLY

The emphasis of this course is on the application and proficiency of techniques introduced in courses Voice Production and Speech I and II. Using various styles of poetic and dramatic text, a deeper connection to the actor's impulse revealed through clear speech and dynamic vocal range is explored. Continued use of the International Phonetic Alphabet, accuracy of articulation, as well as physical exploration of breath and tone are integrated into group work and individual monologues. The goal is to incorporate techniques necessary to the working actor.

3500 Theatre Dance III

2 HOURS WEEKLY

Students continue to 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 dance terminology; being "on the mark" spatially and musically; and performance as a dance partner and an ensemble member. In the third term, partnering techniques are used with specific choreography incorporating waltzes and folk dances. Special attention is given to working as an ensemble member with circle

formations, including turning and spatial awareness. Intricate patterns are used in the course choreography. Students are divided into various levels based on skill.

3511 Tap III

2 HOURS WEEKLY

Students master 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 terminology; performing appropriate dance movements; being "on the mark" spatially and musically; and developing skills to perform as a solo artist and perform with others in duets and trios. In the third term, special attention is given to incorporating turns into movements previously learned. A choreographed work is presented at the end of the term. Students are divided into various levels based on skill.

3521 Jazz III

2 HOURS WEEKLY

Students master Broadway jazz performance skills and improve skills learned in the second term. The course focuses on: demonstrating proper alignment while performing combinations; improving flexibility, strength and control; identifying and demonstrating terminology; performing appropriate dance movements; being "on the mark" spatially and musically; and developing the ability to perform as a solo artist. In the third term, special attention is given to utilizing Broadway jazz into choreographed works. Students are divided into various levels based on skill.

3531 Ballet III

2 HOURS WEEKLY

Students master ballet performance skills and improve skills learned in the second term. The course focuses on: demonstrating proper alignment while performing combinations; improving flexibility, strength and control; identifying and demonstrating terminology; performing appropriate dance movements; being "on the mark" spatially and musically; and developing the skills to command the stage as a soloist. In the third term, barre will continue to be used as a foundation for ballet technique. Progressions will become more intricate and leaps, turns and balancing will become a focus in center work. Students are divided into various levels based on skill.

3600 Individual Voice III

1 HOUR WEEKLY

Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is 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.

FOURTH TERM

4100 Career Preparation

5 HOURS PER WEEK FOR TWO WEEKS

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

4201 Acting IV: Advanced Scene Study

6 HOURS FOR FOUR WEEKS

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

4200 Drama Performance Showcase

27.5 HOURS FOR FIVE WEEKS

Designed as a complete dramatic theatrical production, a professional director guides students through the audition process and rehearsals to create a fully-staged theatre production featuring selected scene work. Varied elements associated with a staged production, including costumes, sets and lighting are included.

4260 Acting for Film and Television Workshop

2 HOURS FOR FOUR WEEKS

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

4262 Audition Techniques

2 HOURS FOR FOUR WEEKS

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

4265 Improvisation I: Foundations

2 HOURS FOR FOUR WEEKS

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

4266 Monologues for Auditions

4 HOURS FOR FIVE WEEKS

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 a professional industry panel that gives feedback about the audition process.

4300 Musical Theatre Performance Showcase

27.5 HOURS FOR FIVE WEEKS

Students are auditioned and cast in a complete production of a Musical Revue created to showcase the strengths of each student. Students apply acting, singing and dancing techniques that they have mastered in the first three terms. The guidance of a professional director, choreographer and musical director is used from the audition process through the rehearsal process to the participation in a fully staged Musical Theatre Revue complete with full sets, costumes and lighting. Performances are open to the public and invited industry professionals.

4310 Musical Theatre Preparation for Auditions

6 HOURS FOR FIVE WEEKS

Students are prepared for professional musical theatre auditions and are introduced to a working understanding of the theatre business. Students explore creating a resume, getting effective headshots and choosing songs suitable for auditions. Musical theatre selections include full songs and 16-bar cuts. The course culminates with a professional industry panel providing feedback about the audition process.

4500 Theatre Dance IV

2 HOURS FOR FIVE WEEKS

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

4511 Tap IV

2 HOURS FOR FIVE WEEKS

Students master basic tap performance skills and focus on: demonstrating proper alignment while performing combinations; improving rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; and being "on the mark" spatially and musically.

4521 Jazz/Ballet IV

2 HOURS FOR FIVE WEEKS

Students master basic jazz and ballet performance skills. The course focuses on: the ability to demonstrate proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; being "on the mark" spatially and musically; and developing skills as a solo artist and ensemble member.

4544 Dance Combinations for Auditions

2 HOURS FOR FIVE WEEKS

Students develop professional ethics through the

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

4600 Individual Voice IV

1 HOUR WEEKLY

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

4710 Audition Preparation Seminar

2 HOUR SEMINAR

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

STUDIO PROGRAM

[ACTING FOR FILM, STAGE AND TELEVISION]

FIRST TERM

5250 Acting I: Beginning Scene Study

5 HOURS WEEKLY

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.

5255 Acting I: Techniques

5 HOURS WEEKLY

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

5257 Living Masterpieces of the Stage I

2 HOURS WEEKLY

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.

5265 Improvisation I

4 HOURS WEEKLY

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

5266 Alexander Techniques I

2 HOURS WEEKLY

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

5400 Voice Production and Speech I

4 HOURS WEEKLY

Students develop the fundamental techniques of Voice Production and Speech. A series of exercises are explored to develop the actor's awareness and command of breath, resonant tone and articulatory muscularity. A physical approach to aid the balance of the body and free voice production, along with the study of the International Phonetic Alphabet to understand speech sounds, provide the basis for the course. With applied practice, the student's goal is to speak a short text with clear unaffected speech, supported with breath and tone.

5500 Dance and Movement for the Actor I

3 HOURS WEEKLY

Students master professional ethics through the art of dance. The course focuses on: the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being "on the mark" spatially and musically; and developing the ability to work in ensembles. In the first term, special attention is given to ensemble work using walking patterns with weight transfers including under-curves, over-curves and even transfers. Students are taught to be spatially aware of themselves and others in an ensemble setting. Floor barre and/or standing series exercises strengthen the actor's core strength at the beginning of each class. Musical theatre and performance-based folk dance are incorporated into the class choreography.

5800 Stage Combat I

3 HOURS WEEKLY

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

ELECTIVE I: Actor's Choice

2 HOURS WEEKLY

Students select one elective in the first term. Options available may be minimized due to enrollment and instructor availability. Elective options include:

5290 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 explored.

5690 Singing Technique

Students begin to explore and develop the basics of a healthy vocal technique for singing in a classroom atmosphere. 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.

5590 Jazz Dance

Students master basic jazz performance skills and focus on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; and being "on the mark" spatially and musically. Students will present a choreographed work at the end of the term.

SECOND TERM

6250 Acting II: Period Scene Study

5 HOURS WEEKLY

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.

6267 Acting II: Contemporary Scene Study

5 HOURS WEEKLY

Using realism scenes from contemporary American playwrights, 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.

6257 Living Masterpieces of the Stage II

2 HOURS WEEKLY

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.

6260 Acting for Camera I

4 HOURS WEEKLY

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

6265 Improvisation II

4 HOURS WEEKLY

This course focuses on achieving better acting skills through improvisation. This course focuses on: stretching self-awareness; eliminating inhibitions; sharpening language skills; enhancing agility; and the heightening of physical awareness in relation to space and story.

6266 Alexander Techniques II

2 HOURS WEEKLY

The ongoing skill of releasing worn-out and inefficient patterns of body-mind choices is highlighted. This course builds on Alexander Technique I to better develop self-awareness. An evolving standard of head-neck-torso integration within acting is highlighted. Further emphasis is on response patterns in the face of stimulus and releasing body-based fear-reflexes that impact the freedom to act.

6400 Voice Production and Speech II

4 HOURS WEEKLY

Students continue to develop and show a proficiency of skills learned in Voice Production and Speech I. Exercises are introduced to increase the student's awareness of voice and speech habits and adjustments that can be made in order to change and aid in communication of varied texts. There is continued use of the International Phonetic Alphabet with more advanced speech technique. Emphasis is placed on physical freedom, breath capacity and control, increased pitch range, and neutral speech sounds as they apply to a moment-to-moment impulse. The goal of the course is to develop simple, clear, unaffected speech and a dynamic vocal range.

6550 Dance and Movement for the Actor II

3 HOURS WEEKLY

Students continue to 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 developing skills to work in ensembles. In the second term, students are introduced to waltz patterns and walking patterns emphasizing weight transfers enhanced with arm movements. Simple partnered waltz is introduced. Musical theatre, performance-based folk dance, and waltz style are incorporated into the class choreography.

6800 Stage Combat II

3 HOURS WEEKLY

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

THIRD TERM

7250 Acting III: Advanced Scene Study

7 HOURS WEEKLY

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.

7260 Acting for Camera II

5 HOURS WEEKLY

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

7265 Improvisation III

4 HOURS WEEKLY

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.

7280 Heroic Acting

2 HOURS WEEKLY

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, and 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.

7400 Voice Production and Speech III

4 HOURS WEEKLY

The emphasis of this course is on the application and proficiency of techniques introduced in Voice Production & Speech I and II. Using various styles of poetic and dramatic text, a deeper connection to the actor's impulse revealed through clear speech and dynamic vocal range is explored. Continued use of the International Phonetic Alphabet, accuracy of articulation, as well as physical exploration of breath and tone are integrated in group work and individual monologues. The goal is to incorporate technique necessary to be a working actor.

7550 Dance and Movement for the Actor III

3 HOURS WEEKLY

Students continue to 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, dance partner and ensemble member. In the third term, partnering techniques are further used with specific choreography incorporating waltzes and folk dances. Special attention is given to working as an ensemble member with circle formations, including turning and spatial awareness. Intricate patterns are used in the course choreography.

7800 Stage Combat III

3 HOURS WEEKLY

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

FOURTH TERM

8010 Final Film Project

70 HOURS OVER APPROXIMATELY TWO WEEKS

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

8055 Performance Workshop: Conception to Production

24 HOURS WEEKLY FOR APPROXIMATELY THREE WEEKS

Under the guidance of a senior faculty member, students audition, cast, stage and produce a one-hour theatre production in an intimate black-box setting. Students experience the development of an ensemble theatre environment. By participating in the 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.

8101 Career Preparation

5 HOURS PER WEEK FOR TWO WEEKS

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

8200 Drama Showcase

27.5 HOURS WEEKLY FOR FIVE WEEKS

Designed as a complete dramatic theatrical production, a professional director guides students through the audition process and rehearsals to create a fully-staged theatre production featuring selected scene work. Varied elements associated with a staged production, including costumes, sets and lighting are included.

8201 Acting 4: Rehearsal Projects

6 HOURS WEEKLY FOR APPROXIMATELY SIX WEEKS

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

8260 Auditioning for Film and Television

6 HOURS WEEKLY FOR APPROXIMATELY TWO WEEKS

Students prepare for commercial, voiceover and television auditions. The dynamics of getting work are presented along with an in-depth understanding of how to gain representation and how to present oneself in the audition process.

8261 Audition Techniques

2.5 HOURS PER WEEK FOR APPROXIMATELY FOUR WEEKS

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

8264 Improvologues

3 HOURS WEEKLY FOR APPROXIMATELY FOUR WEEKS

Training employs non-verbal scenes, sensory improvisation exercises, repetition exercises, verbal improvisation techniques and scene work with improvisation foundations. Students learn to play honestly within a

visceral environment and to interact spontaneously with the needs and responses of fellow actors.

8267 Monologues for Auditions

10.5 HOURS WEEKLY FOR APPROXIMATELY FOUR WEEKS

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 professional industry panel that gives feedback about the audition process.

8400 Advance Voice and Speech

3 HOURS FOR APPROXIMATELY FOUR WEEKS

Training continues with more focus on the individual student actor's needs. As students begin professional auditions, tailored exercises will be applied to any speech habits that need continued attention. Monologues and texts will be explored with various exercises designed to free the actor for greater vocal expression.

8550 Audition Movement

2 HOURS WEEKLY FOR APPROXIMATELY THREE WEEKS

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

8700 Resume Workshop

2 HOURS WEEKLY FOR TWO WEEKS

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

8800 Stage Combat 4

3.5 HOURS WEEKLY FOR APPROXIMATELY FOUR WEEKS

Armed stage combat is further explored through the introduction and practice of the techniques of the quarterstaff. Students also learn the process of staging melees and battle scenes.

DANCE THEATRE PROGRAM [DANCE FOR STAGE, FILM AND TELEVISION]

FIRST TERM

DT1200 Acting I: Foundations

6 HOURS WEEKLY

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

DT1400 Voice Production and Speech I

2 HOURS WEEKLY

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

DT1500 Theatre Dance I

2 HOURS WEEKLY

Students master professional ethics through the art of dance. The course focuses on: the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being "on the mark" spatially and musically; and performance as a solo artist, a dance partner and an ensemble member. In the first term, students focus on walking patterns and moving as an ensemble, spatial awareness of oneself and others, weight transfer in basic combinations, and basic waltz patterns. Beginning partnering in folk styles is also introduced. Musical theatre and performance-based folk dance and waltz styles are incorporated in the class choreography.

DT1511 Tap I

2 HOURS WEEKLY

Students master basic tap performance skills and focus on: demonstrating proper alignment while performing combinations; improving rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; and being "on the mark" spatially and musically. Pianists may be present for class accompaniment. Students are divided into various levels based on skill.

DT1521 Jazz I

2 HOURS WEEKLY

Student 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. A choreographed work is presented at the end of the term. Students are divided into various levels based on skill.

CORE Techniques: All CORE classes begin with a floor barre warm-up. Modern classes continue with a center barre and ballet classes continue at the barre for warm-up. Barre is followed by progression exercises and course work outlined in the descriptions as follows. One CORE class is incorporated into a student's schedule each day of the week, Monday through Friday.

DT1541 CORE: Modern Technique

2.5 HOURS WEEKLY

Students will develop and master basic modern technique and performance skills. The course will focus on: proper

alignment; improving flexibility, strength and control; spatial and rhythmic awareness; and developing the skills to confidently present oneself in front of an audience. Percussionists are used for class accompaniment. Students are combined in various levels based on skill.

DT1542 CORE: Modern Improvisation and Technique

2.5 HOURS WEEKLY

Building on modern technique, students use improvisation to create movement phrases as they explore movement with spatial, rhythmic and dynamic framework. Improvisation emphasizes creativity and awareness of one's spatial relation to self and other students. Movement relationships are explored. Improvisation is introduced as the building blocks to choreography. Percussionists are used for class accompaniment. Students are combined in various levels based on skill.

DT1543 CORE: Ballet Technique

2.5 HOURS WEEKLY

Students will develop and master basic ballet technique, vocabulary and performance skills. The class will focus on: proper alignment; improving flexibility, strength and control; balance; grace; and self discipline. Emphasis is placed on using technique to strengthen performance skills through technique. A pianist is used for class accompaniment. Students are combined in various levels based on skill.

DT1544 CORE: Pas de Deux

2.5 HOURS WEEKLY

In the first of term of study, this course is primarily open to male dancers. This course is designed to teach dancers the art and skill of ballet partnering. Emphasis is placed on hand placement, finding core support and use of weight for coordinated and supported movements. Focus is placed on presentation of one's partner and performance as a couple. A pianist is used for accompaniment. Students are combined based on skill level and male to female ratio.

DT1545 CORE: Variations

2.5 HOURS WEEKLY

Female dancers strengthen ballet technique and apply techniques to choreographed pieces designed specifically for the female dancer as a solo artist and an ensemble member. Emphasis is placed on performance skills including: awareness of marks, spatial relation to others within an ensemble, musicality and grace. A pianist is used for class accompaniment. Students are combined in various levels based on skill.

DT1546 CORE: Women's Ballet

2.5 HOURS WEEKLY

Specific information for the female dancer is introduced in this course. Course focus is placed on adagio, pirouettes, transitional movements, petite allegro, and fast turns. Pointe work for advanced levels may be an option. A pianist is used for accompaniment. Students are combined based on skill level.

DT1547 CORE: Men's Ballet

2.5 HOURS WEEKLY

Specific information for the male dancer is introduced in this course. Course focus is placed on: virtuoso technique, allegro and grande allegro, turns, and building the strength necessary to properly execute the movement of the male ballet dancer. A pianist is used for accompaniment. Male students in all terms are combined.

DT1550 Dance History and Application I

2.5 HOURS WEEKLY

Dance origins and primitive/folk dance styles influence the contemporary styles we use today. This course will focus on acquiring 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 will then be exhibited through contemporaries including: Martha Graham, Doris Humphrey, Lester Horton, Jose Limon, Paul Taylor, and Mark Morris. Students will learn excerpts and complete dances based on the historical material presented in each class.

DT1690 Vocal Performance: Beginning Technique

2 HOURS WEEKLY

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.

SECOND TERM

DT2300 Musical Theatre I: Techniques

4 HOURS WEEKLY

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

DT2200 Acting II: Scene Study

3 HOURS WEEKLY

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.

DT2500 Theatre Dance II

2 HOURS WEEKLY

Students continue to focus 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, a dance partner and an ensemble member. Emphasis is placed on partnering and ensemble work with intricate patterns. Choreography continues with musical theatre, performance-based folk dance and waltz styles.

DT2511 Tap II

2 hours weekly

Students continue to master 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 terminology; performing appropriate dance movements; being "on the mark" spatially and musically; and developing skills to perform as a solo artist. Pianists may be used for class accompaniment. Students are divided into various levels based on skill.

DT2521 Jazz II

2 HOURS WEEKLY

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

DT2530 Theatrical Gymnastics I

2 HOURS WEEKLY

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.

CORE Techniques: All CORE classes begin with a floor barre warm-up. Modern classes continue with a center barre and ballet classes continue at the barre for warm-up. Barre is followed by progression exercises and course work outlined in the descriptions below. One CORE class is incorporated into a student's schedule each day of the week, Monday through Friday.

DT2541 CORE: Modern Technique

2.5 HOURS WEEKLY

Students continue to develop and master basic modern technique and performance skills. The course will focus on: proper alignment; improving flexibility, strength and control; spatial and rhythmic awareness; and developing the skills to confidently present oneself in front of an

audience. Percussionists are used for class accompaniment. Students are combined in various levels based on skill.

DT2542 CORE: Modern Improvisation and Technique

2.5 HOURS WEEKLY

Building on modern technique, students continue to use improvisation to create movement phrases as they explore movement with spatial, rhythmic and dynamic framework. Improvisation emphasizes creativity and awareness of one's spatial relation to self and other students. Movement relationships are explored. Improvisation is introduced as the building blocks to choreography. Percussionists are used for class accompaniment. Students are combined in various levels based on skill.

DT2543 CORE: Ballet Technique

2.5 HOURS WEEKLY

Students continue to develop and master basic ballet technique, vocabulary and performance skills. The class will focus on: proper alignment; improving flexibility, strength and control; balance; grace; and self discipline. Emphasis is placed on using technique to strengthen performance skills through technique. A pianist is used for class accompaniment. Students are combined in various levels based on skill.

DT2544 CORE: Pas de Deux

2.5 HOURS WEEKLY

In the second term of study, this course is primarily open to male dancers and advanced female ballet dancers. This course is designed to teach dancers the art and skill of ballet partnering. Emphasis is placed on hand placement, finding core support and use of weight for coordinated and supported movements. Focus is placed on working as a couple; being aware of the spatial components of working as a couple; and building trust as a team. A pianist is used for accompaniment. Students are combined based on skill level and male to female ratio.

DT2545 CORE: Variations

2.5 HOURS WEEKLY

Female dancers continue to strengthen ballet technique and apply techniques to choreographed pieces designed specifically for the female dancer as a solo artist and an ensemble member. Emphasis is placed on performance skills including: awareness of marks, spatial relation to others within an ensemble, musicality and grace. A pianist is used for class accompaniment. Students are combined in various levels based on skill.

DT2546 CORE: Women's Ballet

2.5 HOURS WEEKLY

Specific information for the female dancer continues to be emphasized in this course. Course focus is placed on: adagio, pirouettes, transitional movements, petite allegro, and fast turns. Pointe work for advanced levels may be an option. A pianist is used for accompaniment. Students are combined based on skill level.

DT2547 CORE: Men's Ballet

2.5 HOURS WEEKLY

Specific information for the male dancer continues to be emphasized in this course. Course focus is placed on: virtuoso technique, allegro and grande allegro, turns and building the strength necessary to properly execute the movement of the male ballet dancer. A pianist is used for accompaniment. Male students in all terms are combined.

DT2550 Dance History and Application II

2.5 HOURS WEEKLY

American dance forms are an important part of dance application in the 21st century. This course will focus on acquiring 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 1910's through the 1950's. These American styles colored the works of important American choreographers and visionaries including: Agnes de Mille, Bob Fosse and Michael Jackson. Students will learn excerpts and complete dances based on the historical material presented in each class.

DT2600 Individual Voice I

0.5 HOURS WEEKLY

Students are provided with individual voice lessons to explore and develop a healthy singing technique. Skills developed are based on classical singing technique and include: correct posture, breathing, release of physical constrictions, and singing pure vowels. Technique and skill build on the class work completed in the Vocal Performance: Beginning Technique class. Exercises learned develop and strengthen vocal coordination for techniques applicable to all styles of musical theatre, including legit singing, belting and mixing. These techniques are applied to a classical song and to the assigned musical theatre repertoire.

THIRD TERM

DT3300 Musical Theatre II: Performance Styles

6.5 HOURS WEEKLY

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 -1959 are explored. Research and song exploration help inform appropriate vocal, physical, acting and costume choices for the style of the composer, the lyricist, the history and the social behavior of the designated time period.

DT3500 Theatre Dance III

2 HOURS WEEKLY

Students continue to master professional ethics through the art of dance. The course focuses on: the ability to demonstrate and maintain proper alignment when exhibiting professional dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating advanced dance terminology; being "on the mark" spatially and musically; and performance as a solo artist, a dance partner and an ensemble member. Focus is placed on audition techniques including: professional introductions; proper etiquette at an audition; performing choreographed pieces from Broadway repertoire; and learning to pick up choreography in a fast-paced environment. Guest choreographers are invited to teach repertoire from current dance and theatre productions.

DT3511 Tap III

2 HOURS WEEKLY

Students continue to master advanced 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.

DT3521 Jazz III

2 HOURS WEEKLY

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

ELECTIVE III: Dancer's Choice

2 HOURS WEEKLY

Students select one elective in the third term for further study. Electives options are selected from the two courses below. Course availability is dependent upon enrollment

DT3530 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.

DT3400 Voice Production and Speech II

This course is a continuation of the Voice Production and Speech I course that acquaints the dancer with the using the body for sound and movement. A deep connection to impulse and emotion in speech, sound and movement as a vital part of a dancer's art is forged. The

anatomy and alignment relating to sound is explored, and how the voice works, resonant tone, breath support and diction are introduced. Clear thought and authentic connection are emphasized, and exercises that open the body to full breath and bridge the breath to sound, movement/choreography, and speech are explored.

CORE Techniques: All CORE classes begin with a floor barre warm-up. Modern classes continue with a center barre and ballet classes continue at the barre for warm-up. Barre is followed by progression exercises and course work outlined in the descriptions below. One CORE class is incorporated into a student's schedule each day of the week, Monday through Friday.

DT3541 CORE: Modern Technique

2.5 HOURS WEEKLY

Students continue to develop and master basic modern technique and performance skills. The course will focus on: proper alignment; improving flexibility, strength and control; spatial and rhythmic awareness; and developing the skills to confidently present oneself in front of an audience. Percussionists are used for class accompaniment. Students are combined in various levels based on skill.

DT3542 CORE: Modern Improvisation and Technique

2.5 HOURS WEEKLY

Building on modern technique, students continue to use improvisation to create movement phrases as they explore movement with spatial, rhythmic and dynamic framework. Improvisation emphasizes creativity and awareness of one's spatial relation to self and other students. Movement relationships are explored. Improvisation is defined as the building blocks to choreography. Percussionists are used for class accompaniment. Students are combined in various levels based on skill.

DT3543 CORE: Ballet Technique

2.5 HOURS WEEKLY

Students continue to develop and master basic ballet technique, vocabulary and performance skills. The class will focus on: proper alignment; improving flexibility, strength and control; balance; grace; and self discipline. Emphasis is placed on using technique to strengthen performance skills through technique. A pianist is used for class accompaniment. Students are combined in various levels based on skill.

DT3544 CORE: Pas de Deux

2.5 HOURS WEEKLY

In the third term of study, this course is required for all dancers. This course is designed to teach dancers the art and skill of ballet partnering. Emphasis is placed on hand placement, finding core support and use of weight for coordinated and supported movements. Focus is placed on working as a couple; being aware of the spatial components of working as a couple; and building trust as a team. A pianist is used for accompaniment. Students are combined based on skill level and male to female ratio.

DT3546 CORE: Women's Ballet

2.5 HOURS WEEKLY

Specific information for the female dancer continues to be emphasized in this course. Course focus is placed on: adagio, pirouettes, transitional movements, petite allegro, and fast turns. Pointe work for advanced levels may be an option. A pianist is used for accompaniment. Students are combined based on skill level.

DT3547 CORE: Men's Ballet

2.5 HOURS WEEKLY

Specific information for the male dancer continues to be emphasized in this course. Course focus is placed on: virtuoso technique; allegro and grande allegro; turns; and building the strength necessary to properly execute the movement of the male ballet dancer. A pianist is used for accompaniment. Male students in all terms are combined.

DT3550 Dance History and Application III

2.5 HOURS WEEKLY

Ballet history is an integral part of the dance experience. This first half of the course will focus 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 60's and 70's; and breakdance and hip-hop. Students will learn excerpts and complete dances based on the historical material presented in each class.

DT3600 Individual Voice II

0.5 HOUR WEEKLY

Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is 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.

FOURTH TERM

DT4100 Dance Theatre Showcase

27.5 HOURS WEEKLY FOR FIVE WEEKS

Designed as a complete dance theatrical production, a professional director guides students through the audition process and the 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.

DT4200 Student Choreography Workshop

APPROX. 6 HOURS WEEKLY FOR FIVE WEEKS

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.

DT4201 Acting III: Skills and Technique

2 HOURS WEEKLY FOR FIVE WEEKS

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

DT4262 Cold Reading

2 HOURS WEEKLY FOR FOUR WEEKS

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

DT4266 Monologues for Auditions

4 HOURS FOR FOUR WEEKS

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 professional industry panel that gives feedback about the audition process.

DT4310 Musical Theatre Preparation for Auditions

4 HOURS WEEKLY FOR NINE WEEKS

Students are prepared for professional musical theatre auditions. Students explore creating a resume, 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.

DT4320 Music Literacy

2 HOURS FOR NINE WEEKS

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 a music score for the purpose of solo and ensemble singing; creating and teaching choreography; experiencing singing while dancing; singing harmonies; professionally preparing and presenting music to an audition pianist; and learning repertoire for roles in which students could be cast upon graduation.

DT4400 Intermediate Voice Production and Speech

2 HOURS FOR EIGHT WEEKS

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

DT4510 Tap IV

2 HOURS FOR EIGHT WEEKS

Students continue to master advanced tap performance skills and focus on: demonstrating proper alignment while performing combinations; improving rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; and being "on the mark" spatially and musically.

DT4520 Jazz IV

2 HOURS FOR EIGHT WEEKS

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

CORE Techniques: All CORE classes begin with a floor barre warm-up. Modern classes continue with a center barre and ballet classes continue at the barre for warm-up. Barre is followed by progression exercises and course work outlined in the descriptions as follows. One CORE class is incorporated into a student's schedule each day of the week, Monday through Friday.

DT4541 CORE: Modern Technique

2 HOURS FOR 10 WEEKS

Students continue to develop and master advanced modern technique and performance skills. The course will focus on: proper alignment; improving flexibility, strength and control; spatial and rhythmic awareness; and developing the skills to confidently present oneself in front of an audience.

DT4542 CORE: Modern Improvisation & Technique

2 HOURS FOR 10 WEEKS

Building on modern technique, students continue to use improvisation to create movement phrases as they explore movement with spatial, rhythmic and dynamic frameworks. Improvisation emphasizes creativity and awareness of one's spatial relation to self and others. Movement relationships are explored.

DT4543 CORE: Ballet Technique

2 HOURS FOR 10 WEEKS

Students continue to develop and master advanced ballet technique, vocabulary and performance skills. The class will focus on: proper alignment; improving flexibility, strength and control; balance; grace; and self discipline. Emphasis is placed on using technique to strengthen performance skills through technique.

DT4545 CORE: Variations

2 HOURS FOR 10 WEEKS

Students continue to strengthen ballet technique and apply techniques to choreographed pieces designed specifically for the dancer as a solo artist and an ensemble member. Emphasis is placed on performance skills including: awareness of marks, spatial relation to others within an ensemble, musicality and grace.

DT4548 CORE: Ballet Leaps and Turns

2 HOURS FOR 10 WEEKS

Students continue to strengthen ballet technique and apply techniques to the concentration of turns and allegro work. Students work on the strength necessary to execute advanced leaps and turns.

DT4544 Dance Combinations for Auditions

2 HOURS FOR FOUR WEEKS

Students develop professional ethics through the art of dance. The course focuses on: the ability to demonstrate proper alignment when exhibiting basic dance techniques while performing throwaway combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; 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.

DT4600 Individual Voice IV

0.5 HOUR WEEKLY

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

DT4700 Career Preparation

5 HOURS PER WEEK FOR TWO WEEKS

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

DT4710 Audition Preparation Seminar

2 HOUR SEMINAR

Students are introduced to auditioning techniques, including attire, hair, make-up, and etiquette for both dance and musical theatre calls, as well as resume preparation and headshot advice.

Learning Facilities

Classroom

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

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

Library

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

The library facilities include a reading room and playback equipment for cassettes, LPs, CDs, VHS tapes and DVDs. There are 15 computer stations and a self-service photocopier/printer. All computers are equipped with Internet access, Microsoft Office and Celtx scriptwriting software. Two computers also have iMovie video editing software.

The library may be used by students with a valid student identification card and by alumni and visitors with a valid visitor pass. Users may browse the shelves or consult printed catalogs in order to locate books, plays, songbooks, scores, libretti and audiovisual materials. Some songs are available on an AMDA computer database and must be requested at the reference desk, which is staffed all hours the library is open.

In addition, the library subscribes to the International Index to Performing Arts Full Text, which provides citations and abstracts to articles in over 300 journals as well as full texts to articles in over 100 journals spanning the fields of dance, film and television, opera, theater and the performing arts in general. With a user name and password, students may logon to the database from computers in the library and from any computer, laptop or phone with Internet access.



Financial Planning

COST OF ATTENDANCE

Tuition and Fees

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

Estimated Cost of Attendance

The following table shows estimated costs of attendance for two terms 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. Students choosing to secure housing elsewhere should expect housing costs to be higher than those listed here.

Tuition, Costs and Fees: 2015-2016	Conservatory Program
Tuition and Fees	Two Terms: \$32,320
Books and Supplies	Two Terms: \$1,000
Estimated Educational Program Charges (tuition, fees, books and supplies)	Two Terms: \$33,320
Housing* and Fees	Two Terms: \$8,500
Estimated Cost of Attendance, two terms (tuition, fees, books and supplies, plus housing)	Two Terms: \$41,820
Estimated Cost of Attendance, full program (tuition, fees, books and supplies, plus housing)	Four Terms: \$83,640

Deposits

A non-refundable tuition deposit of \$500 is due two months before the start of each term. A \$100 non-refundable deposit for student housing is also due two months before the start of each term. The approximate due dates for these deposits are:

Term	Deposit Due
Fall Term	August
Spring Term	December
Summer Term	April

**Residential housing and extracurricular activities do not fall under the authority of the Bureau of Proprietary School Supervision, therefore the contents of the Appendix and these sections have not been reviewed or approved.*

Schedule of Payments

One month prior to the start of each term students will be required to pay one fourth of the remaining balance on their accounts. Amounts will differ between each student as the remaining balance will depend on the amount of funding each student receives. Below is an approximate schedule of payments students must make before the start of each term:

Term	Payment Due
Fall Term	September
Spring Term	January
Summer Term	May

Living Expenses

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

Books and Supplies

Book requirements vary based on the term and the program of study. Estimated costs for textbooks for the first academic year are approximately \$1,000. Students will be provided detailed information regarding books and supplies upon acceptance.



FINANCIAL PLANNING

(continued)

FINANCIAL AID

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

Institutional Funding GRANTS AND SCHOLARSHIPS

AMDA Scholarships

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

Criteria: Audition and application for first year admission.

AMDA Grant

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

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

AMDA First Year Summer Grant

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

Criteria: Results of FAFSA and financial need.

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

Federal Pell Grant

Federally funded, need-based grant program.

Criteria: Financial need as determined by filing the FAFSA.

Federal Supplemental Educational Opportunity Grant

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

Criteria: Available to Pell eligible students.

Federal Work Study

Federal and institution funded, school administered student employment program.

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

Loan Programs

Federal Stafford Loans

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

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

Federal Parent PLUS Loans

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

Criteria: Credit approval of the parent applying.

Private/Alternative Loans

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

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

DISCLOSURE – AMDA SIMPLE TUITION LENDER LIST

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

Withdrawal/Refund Policy Cancellation Policy

The student has the right to cancel his/her enrollment agreement 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 Education. Cancellation will occur when the student gives written notice of cancellation to the school at the campus addresses listed below, also noted in the Introduction Section of the AMDA catalogue. This may be done by mail, hand delivery or fax. The written notice of cancellation, if sent by mail, is effective as of the date of the postmark if properly addressed with postage prepaid. The written notice of cancellation need not take any particular form and, however expressed, it is effective if it shows that the student no longer wishes to be bound by the enrollment agreement. The failure of a student to immediately notify the school director in writing of the student's intent to withdraw may delay a refund of tuition to the student pursuant to section 5002(3) of the Education Law.

A student may provide official notification of his or her intent to withdraw from AMDA by contacting his/her Academic Advisor in the AMDA Education Department and completing the Withdrawal Form, or by making notification in person, by fax or by telephone. Students who notify his or her Academic Advisor orally will be required to confirm oral notification of withdrawal in writing. The withdrawal date is the last date of class attendance. Official withdrawal from AMDA prior to the end of the term/payment period results in the recording of grades of (W) for all courses.

Unofficial Withdrawal: A student who decides to leave AMDA without completing the official withdrawal process will be considered unofficially withdrawn. The withdrawal date is the last date of class attendance. An unofficial withdrawal may result in the recording of failing grades for the term/payment periods.

*Residential housing and extracurricular activities do not fall under the authority of the Bureau of Proprietary School Supervision, therefore the contents of the Appendix and these sections have not been reviewed or approved.

FINANCIAL PLANNING

(continued)

Campus Address:

The American Musical and Dramatic Academy, 211 West 61 Street, New York, NY 10023

Withdrawal Policy Acknowledgment: This information is provided to ensure that AMDA students and other individuals who are responsible for paying the student's educational expenses are fully aware of the policies regarding cancelations, withdrawals and refunds and/or credits. AMDA defines withdrawals as voluntary withdrawals, dismissals or suspensions. The student is required to sign a Withdrawal Policy Acknowledgment Form before attending classes.

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

- If the student withdraws, the student may be eligible for a refund and/or credit of a portion of the tuition paid. There are no credits or refunds for housing fees or housing* charges.
- If the student withdraws, the student should complete the appropriate documents through the AMDA Education Department in order to be eligible for a refund and/or credit of a portion of the term's tuition charge.
- If the student withdraws, AMDA uses the last date of class attendance as the date of withdrawal. Calculations regarding tuition refunds and/or credits are based on the withdrawal date.
- In order to be eligible for a refund and/or credit, the amount of payments made to the student's account must be greater than the amount due to the school after the withdrawal calculation in accordance with this policy.
- This policy applies to all withdrawals, dismissals and suspensions. Reasons for dismissal from AMDA include but are not limited to:
 - a. Failure to meet the standards of satisfactory academic progress in the program. (A grade point average that falls below 2.0 in any term/payment period and/or in the cumulative GPA or, for Conservatory students, not completing a minimum of 600 clock hours within your first year.
 - b. Failure to fulfill financial obligations in any student accounts, including tuition and housing charges.
 - c. Failure to meet AMDA's academic standards (such as attendance requirements) and/or professional standards, including personal conduct in school or school-related facilities (e.g., housing). Appraisals of behavior are at the discretion of AMDA staff and/or housing personnel.

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

**Residential housing and extracurricular activities do not fall under the authority of the Bureau of Proprietary School Supervision, therefore the contents of the Appendix and these sections have not been reviewed or approved.*

Tuition Refunds and Liability

A student who cancels within seven days of signing the enrollment agreement receives all monies returned with the exception of the \$100 nonrefundable registration fee. Thereafter, a student will be liable for:

1. the non-refundable registration fee, plus
2. the cost of any textbook or supplies accepted, plus
3. tuition liability as of the student's last date of physical attendance.

Tuition liability is divided by the number of terms in the program. Total tuition liability is limited to the term during which the student withdrew or was terminated and any previous terms completed.

Student Tuition Liability

The tables below display the percentage of tuition for which a student is liable based on their term and week (defined as Monday through Sunday) of withdrawal. If the student's enrollment is terminated by AMDA during the first term, the student may be liable for all monies paid.

Studio Program: Tuition Refunds by Week of Withdrawal

STUDENT'S FIRST TERM						
Week:	prior to/during 1st	during 2nd	during 3rd	during 4th	during 5th	after 5th
Liability %:	0%	20%	35%	50%	70%	100%

SUBSEQUENT TERMS					
Week:	during 1st	during 2nd	during 3rd	during 4th	after 4th
Liability %:	20%	35%	50%	70%	100%

Integrated Program: Tuition Refunds by Week of Withdrawal

STUDENT'S FIRST TERM						
Week:	prior to/during 1st	during 2nd	during 3rd	during 4th	during 5th	after 5th
Liability %:	0%	20%	35%	50%	70%	100%

SUBSEQUENT TERMS					
Week:	during 1st	during 2nd	during 3rd	during 4th	after 4th
Liability %:	20%	35%	50%	70%	100%

Dance Theatre Conservatory: Tuition Refunds by Week of Withdrawal

STUDENT'S FIRST TERM						
Week:	prior to/during 1st	during 2nd	during 3rd	during 4th	during 5th	after 5th
Liability %:	0%	20%	35%	50%	70%	100%

SUBSEQUENT TERMS					
Week:	during 1st	during 2nd	during 3rd	during 4th	after 4th
Liability %:	20%	35%	50%	70%	100%

The student refund may be more than that stated above if the accrediting agency refund policy results in a greater refund.

Academic Calendar

AMDA NEW YORK SPRING 2015 – SPRING 2016

SPRING 2015

FEB. 16 – MAY 29[‡]
4th Term Students

FEB. 23 – JUNE 5
1st – 8th Term Students

FEB. 19 – 22	Orientation*
MAY 25	Memorial Day, No Classes
MAY 30	Graduation

SUMMER 2015

JUNE 22 – OCT. 2[‡]
4th Term Students

JUNE 29 – OCT. 9
1st – 8th Term Students

JUNE 25 – 28	Orientation*
JULY 4³	Independence Day observed (no classes)
SEPT. 1	Labor Day (no classes)
OCT. 3	Graduation

FALL 2015

OCT. 12, 2015 – FEB. 5, 2016[‡]
4th Term Students

OCT. 19, 2015 – FEB. 12, 2016
1st – 8th Term Students

OCT. 15 – 18	Orientation*
NOV. 26 – 27	Thanksgiving Break
DEC. 21 – JAN. 1	Winter Break
JAN. 4	Classes Resume
FEB. 6	Graduation

SPRING 2016

FEB. 15 – MAY 28[‡]
4th Term Students

FEB. 22 – JUNE 3
1st – 8th Term Students

FEB. 18 – 21	Orientation*
MAY 28	Graduation
MAY 30	Memorial Day, No Classes

*Orientation start dates vary depending on program.
Please contact Admissions for more information.

[‡]4th term end dates vary depending on production schedule.
Please contact Education for more information.

AMDA's rigorous curriculum is demanding. The AMDA Education Department makes every effort to support students in their studies and promote their success. Students are encouraged to seek out the AMDA Education Department should they struggle with any of the following: academics, attendance, work ethic, classroom behavior, preparation, faculty concerns, or anything affecting their progress.

GRADING PROCEDURES

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

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

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

The following grades are computed in the Grade Point Average (GPA):

Grade	Grade Points	Representation
A	4.0/Clock Hour	Extraordinary
A-	3.67/Clock Hour	Excellent
B+	3.33/Clock Hour	Very Good
B	3.0/Clock Hour	Good
B-	2.67/Clock Hour	Above Average
C+	2.33/Clock Hour	Fair
C	2.0/Clock Hour	Average
C-	1.67/Clock Hour	Needs Improving
D+	1.33/Clock Hour	Below Average
D	1.0/Clock Hour	Passing
F	0.0/Clock Hour	Failure

The following grades are NOT computed in the GPA:

I	Incomplete
IP	In Progress
P	Pass
W	Withdrawal

The GPA is calculated by dividing earned cumulative quality points by cumulative weighted (A-F) clock/credit hour values.

Grade Information: Course grading is determined by the course syllabus's listed requirements. Each absence may potentially lower a student's grade.

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

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

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

Grades of Incomplete: As a general policy, grades of "I" are given only under special circumstances, the faculty member teaching the course and the AMDA Education Department may grant a temporary grade of "I." If an "I" is granted, it is the student's responsibility to fulfill the requirement to earn a passing grade by the stated time frame and no later than the midpoint of the following term's enrollment. Earning a passing grade replaces the grade of "I." If the "I" is unfulfilled, the "I" will revert to an "F." (See Failed Grade Policy) A grade of "Incomplete" does not impact the GPA but is calculated towards total clock hours attempted.

Failing Grade ("F"): The Conservatory curriculum is designed for students to take courses sequentially. Students earning a final grade of "F" (Fail) in a primary course (Acting, Music Theatre or Dance Theatre) for each of the certificate programs may be ineligible to progress to the next term. Students are required to repeat the failed course in the subsequent term, providing course scheduling availability.



Students with failing grades, i.e., with a GPA less than the required 2.0 minimum, may be dismissed and are ineligible to graduate. Additional fees for repeating course(s) will be assessed.

Final Grade Inquiry: Students who wish to have their final grades evaluated further may submit the Final Grade Inquiry form within two weeks after the term's end. The form is to be submitted to the attention of the AMDA Education Department. The Final Grade Inquiry Form will be forwarded to the appropriate faculty for evaluation. Upon resolution, a copy of the form will be provided to the student and a copy is retained on record.

ACADEMIC REGULATIONS

Satisfactory Academic Progress (SAP) and Academic Standards For Financial Aid

Students are required to meet the standards for Satisfactory Academic Progress in order to continue their matriculation at AMDA. In addition, students 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. AMDA's SAP Policy is available online: amda.edu/sap_policy (PDF)

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 term. Reasonable progress is measured by the following standards:

Standard 1: The GPA Standard

Standard 1 is a qualitative measure of progress as measured by the student's cumulative AMDA grade point average (GPA). 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. Each student can see his or her current cumulative GPA on the unofficial transcript in the Student Portal. To meet Standard 1, students must have a minimum 2.0 cumulative AMDA GPA.

Standard 2: The Pace Standard

Standard 2 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. There are two steps in performing this calculation. To meet Standard 2, students must satisfactorily complete at least 66.66% of all cumulative clock hours attempted each term of enrollment.

Failure to meet minimum clock hour requirements. Students in a certificate program are required to earn 600 clock hours per academic year (two terms). In the event that a student should repeat an entire term, a student would need to earn 600 clock hours over a period of two consecutive terms.

Standard 3: The Maximum Time Frame Standard

Standard 3 determines if the student is completing the academic program within a reasonable amount of time 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% of the published length of the program in weeks of instruction. The maximum time frame is the calculated percentage of weeks of instruction relative to 150% of the number of weeks required for program completion. For example, the Conservatory Program is a four-term program; any student enrolled more than six terms will lose financial aid eligibility for the duration of his or her program.

These three standards apply to a student's entire academic record at AMDA, whether or not financial aid was received for prior terms of enrollment. Student academic records are reviewed by the Registrar's Office at the end of each term to determine compliance with SAP standards for the prior term. The Financial Office notifies students who have not achieved the established satisfactory academic progress standards of their academic probation or academic ineligibility status by letter.

ACADEMIC REGULATIONS

(continued)

How Satisfactory Academic Progress Standards Are Monitored

Academic Requirements and Review Process

Satisfactory Academic Progress is monitored at the end of each academic term (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 3) 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 end of the subsequent term of enrollment. If the grade of incomplete is unresolved, the grade reverts to a grade of "F." A grade of "Incomplete" does not impact the cumulative grade point average (CGPA) but is calculated towards total clock hours attempted in the satisfactory academic progress pace of completion and maximum time frame calculations. Upon a grade of "incomplete" being replaced with a letter grade, the student's SAP standards are reviewed again.

Failed Grades

Conservatory students who receive a grade of "F" for a final class grade will be required to repeat the class and successfully pass a subsequent attempt. Students with unresolved failing grades are ineligible to graduate. A grade of "F" is calculated in the GPA and is counted towards total clock hours attempted in the satisfactory academic progress pace of completion and maximum time frame calculations.

Withdrawals

Students who withdraw from their program of enrollment or from a program course will have a "W" posted to their official record. Withdrawals have no affect on a student's CGPA but are calculated towards total clock hours attempted in the satisfactory academic progress pace of completion and maximum time frame calculations.

Repeated Courses

If a student must repeat a course due to a failed grade or chooses to repeat a course to achieve a higher grade, the grade earned for both courses will be used towards the calculation of the student's CGPA. All attempted courses are calculated towards total clock hours in the satisfactory academic progress pace of completion and maximum time frame calculations.

Remedial Courses

AMDA does offer remedial courses.

Financial Aid and Academic Warning

Failure to meet the minimum CGPA or pace of completion requirements will result in a Warning status for the subsequent academic term or payment period with continued financial aid eligibility. Students must increase the CGPA to good academic standing or earn sufficient clock hours to make up for the deficit clock hours as of the end of the prior term.

Students who comply with the established standards of academic progress at the end of the warning term 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” term 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 grade point average at the end of a warning or probation term or payment period.
- Fails to maintain the minimum clock hour or credit hour pace of completion at the end of a warning or probation term or payment period.
- Has an unsuccessful appeal.
- Exceeds the maximum time frame for program completion.

A student may submit an appeal to regain academic and financial aid eligibility, if there are extenuating circumstances.

Financial Aid and Academic Appeal to Regain Eligibility: Appeal Guidelines

Students who fail to meet these 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:
 - a. Extenuating circumstances that led to the student not meeting the SAP standards
 - b. What 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. A period of illness or injury for the student
 - b. A period of illness or injury for an immediate family member requiring the student’s assistance
 - c. Death of a family member
 - d. Family difficulties (financial, divorce, etc.)
 - e. Military Service
3. A detailed plan showing:
 - a. how the student will meet remaining program requirements
 - b. how the student will address the SAP standard deficiencies in order to make reasonable academic progress towards a certificate

The appeal must be sent to the Director of Education Services and the Director of Student Financial Services within five days of notification of unsatisfactory academic status or financial aid suspension. A written notification of approval or denial will be sent to the student within two weeks 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 term or payment period and will remain eligible for financial aid during that term or payment period. Students who meet the minimum SAP standards at the end of a probation term 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” term or payment period are subject to academic termination or dismissal and are ineligible for financial aid.

ACADEMIC REGULATIONS

(continued)

Timely Advising Requirement

All students on Academic Warning Status or Academic Probation Status are required to meet with their academic advisors during the first two weeks of classes in regular terms to review their academic situations and to formulate or review and revise as needed their plans of study. Any student in either of these statuses who does not comply with this requirement will not be allowed to register and continue enrollment at the AMDA unless the cumulative GPA of the student is 2.00 or greater at the end of the term 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 their immediate term back in school. If the student passes all of these courses, they will be allowed to continue with the program. Students would not be eligible for financial aid funding during their first term back while repeating their 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 minimum term credit hours and pace of completion requirements of the SAP policy. Students who are not enrolled for two consecutive terms 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 term 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.



Withdrawal and Leave of Absence

Voluntary Withdrawal

AMDA Conservatory students enroll for the entire program; students do not have the option for course withdrawal. Withdrawing from AMDA means discontinuing attendance in the program in which the student is enrolled.

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

Students who voluntarily withdraw will receive a refund consistent with AMDA's refund policy outlined on page 39 on tuition payments already received. Students will not receive credit for withdrawn courses.

Involuntary Withdrawal

AMDA may withdraw the student under the following conditions:

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

Students involuntarily withdrawn may apply for Conditional Readmission to AMDA (see Readmission Policy in this catalog).

Enrollment Cancellation

The student has a right to cancel their enrollment agreement and receive a refund of charges paid through attendance at the first class session or the seventh day after enrollment (whichever is later) by providing a written letter to the Director of Education. In addition, the student may withdraw from a course after instruction has started and receive a refund consistent with AMDA's refund policy outlined on page 39 for the unused portion of the tuition and other refundable charges, provided the student has completed 60% or less of the instruction. If the school cancels or discontinues a course or educational program, the school will make a full refund of all charges. Refunds will be paid within 30-45 days of cancellation or withdrawal. The return of Federal funds will be administered in accordance with the United States Department of Education regulations. The amount of the refund shall be the amount the student paid for instruction multiplied by a fraction, the numerator of which is the number of hours of instruction which the student has paid.

ACADEMIC REGULATIONS

(continued)

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 a LOA with the AMDA Education Department to maintain enrollment status. Failure to request a LOA may result in loss of good standing with AMDA. For U.S. 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 withdrawal. Federal grant awards such as FSEOG, Pell and Institutional awards (e.g., AMDA scholarships) may also be decreased.

Leaves of Absence for up to 30 days are granted to students who anticipate returning to AMDA to complete their studies. In extenuating circumstances, one 30 day extension may be granted by the school Director. Students requesting a LOA must be in good standing and making satisfactory academic progress toward a program. Students are required to officially notify the Education Department in writing for reinstatement prior to resuming their studies at AMDA. Students who do not return to continue their studies at AMDA within one academic year will be withdrawn from the program. The withdrawal date in the student record will be the last date of attendance.

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

Medical Leave

In the event that the student develops a health issue or injury that impacts attendance or class participation, the student is urged to consult with a member of the AMDA 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 at AMDA is also required and should be submitted with the Application for Readmission. If there is sufficient information to suggest that, as a result of physical or psychological illness, the student is engaging in or is likely to engage in behavior that could lead to injury to self or others, AMDA may place the student on a Medical Leave of Absence for reasons of personal or community safety.

Family Care

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

Military Duty

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

Readmission

Unconditional Readmission

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

Conditional Readmission

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

Readmission Process

Readmission is only for students who have previously attended AMDA, did not yet earn a certificate and wish to return to continue their studies. The Application for Readmission is available at amda.edu. Applying for Readmission does not guarantee readmittance. Circumstances and qualifications change over time; therefore, AMDA does not assume students are similarly qualified or prepared to return for study until the readmission process is completed. After one calendar year from the date of withdrawal, candidates will be required to reapply and re-audition for the program and begin as a new student. Candidates for readmission may submit a letter of appeal in consideration of this policy.

To be considered for readmission:

- All outstanding financial commitments to AMDA must be met.
- The Application for Readmission must be received at least one month prior to the beginning of the desired term for enrollment.
- If any other institution was attended since leaving AMDA, official transcripts must be received as part of the reapplication process.
- If withdrawal or non-enrollment was medical or mental health-related, documentation from a medical professional must be submitted with the application verifying medical clearance to return to AMDA without restrictions.

AMDA reserves the right to make changes in curriculum, requirements and procedures; any student who is readmitted must comply with the new guidelines.

Candidates approved or denied readmission will receive an official notification from the AMDA Education Department. AMDA cannot guarantee that space will be available in the term of readmission requested. An evaluation of the academic record of a readmitted student will determine if the student must begin with first-level coursework.

ACADEMIC REGULATIONS

(continued)

Attendance Policy and Standards

Attendance Policy

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

Clock Hours

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

FULL-TIME ENROLLMENT REQUIREMENT

Full-Time Enrollment (FTE)

To maintain full-time enrollment status, AMDA students must be registered for a minimum of 24 clock hours per week for the Conservatory Program.

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

Students' Rights and Privacy

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

Family Education Rights and Privacy Act (FERPA)

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

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

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

The school is permitted to release the following directory information without the prior

consent or knowledge of the student: name, date of birth, enrollment status, program of study, dates of attendance, whether a certificate has been granted and the date (if any) that it was awarded, previous educational institutions attended, home and campus addresses, telephone numbers, parents' names. Students have the right to restrict the disclosure or release of any or all directory information. Requests must be submitted in writing to the AMDA Education Department within five days of the beginning of a term.

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

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



ACADEMIC REGULATIONS

(continued)

Student Records Retention Policy

The American Musical and Dramatic Academy (AMDA) permanently maintains student records in individual student folders according to privacy regulations. Student folders are initiated for each future student during registration and enrollment into AMDA. Student folders contain documents such as the application, enrollment agreement, transcripts and other official information.

AMDA student folders will contain official information for five years after graduation or the last date attendance. After seven years the student folder will be archived into electronic format and will be kept on an off-site computer server.

General Rights and Responsibilities of Students

As the student, it is your responsibility to:

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

Grievance Procedures

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

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

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

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

Complaints may be filed with the New York State Bureau of Proprietary School Supervision (BPSS) online via their website: accses.nysed.gov/bpss/students/disclos.htm

General Information Regarding Students' Rights and Benefits

Copies of the preceding policy are available on the AMDA website. You may view the Federal Family Educational Rights and Privacy Act on the U.S. Department of Education website: ed.gov/policy/gen/guid/fpco/ferpa.

AMDA will inform students of the guidelines in this policy and of their rights under FERPA and the Department of Education's FERPA regulations by placing a notice about them in the AMDA Student Handbook each year and on the AMDA website. Each office at AMDA that maintains educational records should keep with each student's file a permanent record of all parties who have requested access to the student's records, other than custodians of such files; AMDA officials normally dealing with such files in performance of their duties; AMDA officials who have been determined to have a legitimate educational interest in obtaining access to the records; parents of a dependent student; parties who have received directory information; parties who have received records or information pursuant to the student's written consent; and the recipient of records or information pursuant to certain subpoenas and court orders. Such records of access should indicate specifically the legitimate interest that each such party had in obtaining access to the student's records and whether or not the request was granted. A student may inspect such records relating to his education records. *Questions about the interpretation of this policy should be referred to AMDA's General Counsel.*

Complaints regarding violations of a student's rights under the Act may be filed with:

Family Policy Compliance Office

U.S. Department of Education
400 Maryland Avenue, S.W.
Washington, DC 20202-5920
Telephone: 202-260-3887 | Fax: 202-260-9001

Americans With Disabilities Act (ADA)

AMDA is committed to full compliance with Section 504 of the Rehabilitation Act of 1973, as amended, The Americans with Disabilities Act and all local and state laws regarding equal opportunity for students with disabilities. Students, the AMDA Education Department, faculty and the administration all play a role in ensuring that reasonable and appropriate accommodations are provided in a timely and effective manner. The following is a summary of the process followed at AMDA when a student requests services or accommodations.

AMDA is committed to providing reasonable accommodations and modifications in policies, practices or procedures when necessary to avoid discrimination on the basis of disability unless making the modification would fundamentally alter the nature of the service, program or activity, or would result in undue financial burdens. AMDA is handicap accessible.

- AMDA students requesting accommodations for a disability must provide professional and certified documentation of the disability to the AMDA Education Department. The student is responsible for obtaining this documentation at his/her own expense. The student must provide the documentation to AMDA in a timely manner to allow AMDA reasonable time to consider and act upon the requested accommodation(s).
- The documentation must have been completed by a qualified, certified or licensed professional (physician, health care provider, or psychologist/psychiatrist) that has experience with adolescent and adult populations. The professional's credentials must appear on the documentation and the documentation must be dated within three years of the request for accommodation unless a medical disability is permanent in nature (e.g paraplegic). The documentation for verifying a Learning Disability must include the testing procedures followed by the instruments used to assess the disability, the test results and a written interpretation of the test results by the professional. (The instruments selected must be reliable and valid for use with an adolescent or adult.) Individualized education program documents will be accepted if current from the last 3 years. All medical documentation submitted by a student in connection with a request for an accommodation will be kept confidential in accordance with legal requirements.
- A student with a disability is defined as any individual who has a physical or mental impairment that substantially limits one or more major life activities; or has a record or history of such impairment; or is regarded as having such an impairment.
- The AMDA Education Department will review the professional documentation and consult with the student and appropriate medical professionals to determine whether the request for accommodation is reasonable. AMDA is not required to make any accommodations that would cause the institution to incur undue financial burden. AMDA will give primary consideration to the student's requested accommodation, but may consider equally effective alternatives in consultation with the student. In addition, AMDA is not required to implement an accommodation request which would constitute a fundamental alteration to an academic program. In order to determine whether a particular request would be a fundamental alteration, AMDA considers the following information:
 - o The purpose or objective of the course, requirement, standard, testing practice, procedure or rule in question (For example, what is the purpose of a requirement that a student demonstrate a particular skill or pass a test?);
 - o The purpose or objective related to the requirements for the student's program;
 - o The skills and knowledge that must be mastered by students who take the course, or enroll in, or complete the program;

- o The minimum level of mastery that must be demonstrated by students;
- o The reasons for the instructional and evaluation methods which have been chosen, as well as the evaluation requirements;
- o The consistency with which the above information is implemented among all instructors of a course, or in a program of study.

Any student dissatisfied with any decision regarding a request for accommodation has the right to appeal the decision using the following Appeals Process:

- Make an appointment with the Director of Education (or his or her designee) to discuss the disputed decision and to provide any necessary information. The Director will inform the student in writing within ten (10) calendar days whether the Director decides to change or uphold the original decision.
- If a student disagrees with the Director of Education's decision, the student may file a written appeal to the Chief of Staff. The appeal must contain the decision with which the student disagreed, and the reasons for the disagreement. The Chief of Staff will contact the student and the Director of Education Services to gather relevant information and will provide a response to the appeal within ten (10) calendar days from receipt of the appeal;
- If a student disagrees with the decision of the Chief of Staff, the student may file a complaint pursuant to AMDA's anti-harassment and discrimination policy, which is available in the Office of Student Services (contact Deborah Long, Director of Student Services at 323-603-5962).

Any student dissatisfied with the implementation of an accommodation may take the following steps:

- accommodation, AMDA will take the following steps:
 - o Attempt to resolve the matter with the instructor. Any proposed resolution may include discussions with the student, as appropriate;
 - o If the matter is not resolved within five (5) calendar days, the Director of Education will ensure that the student's approved accommodations are implemented pending final decision in the matter. If the instructor raises the issues of undue burden or fundamental alteration, the Director of Education will reevaluate the matter using the methods for determining whether a request is a fundamental alteration, as outlined above;
 - o The Director of Education will refer the matter to the Chief of Staff, who will consider the initial basis for the approved accommodations, the instructor's objections and reasons for such objections, and will issue a final decision within ten (10) calendar days of receiving the referral from the Director of Education;
 - o If the student disagrees with the decision of the Chief of Staff, the student may file a complaint pursuant to AMDA's anti-harassment and discrimination policies.

Service Animals

Aside from service animals (i.e. guide dog, signal dog or any animal individually trained to provide assistance to an individual with a disability), students pets are prohibited on campus and in housing*. Students wishing to make a request regarding service animals are required to provide medical documentation of the disability and the requested accommodation to the AMDA Education Department.

**Residential housing and extracurricular activities do not fall under the authority of the Bureau of Proprietary School Supervision, therefore the contents of the Appendix and these sections have not been reviewed or approved.*

AMDA Code of Conduct

Overview

All enrolled students accept the rights and responsibilities of membership in the AMDA community. These responsibilities include (but are not limited to):

- maintaining awareness and understanding of AMDA community standards of behavior articulated in the Campus Code of Conduct and other policies in this Handbook, the Course Catalog, the Housing License Agreement*, and related documents
- abiding by those standards when on campus, in AMDA housing facilities, representing AMDA off campus or attending AMDA-related on and off campus
- maintaining familiarity with amendments and updates to the Code of Conduct and all related policies

Further Information

- The AMDA Academic Code of Conduct can be found in the current Course Catalog, also available at amda.edu.
- For students residing in AMDA residences, the Housing Code of Conduct is part of the Housing License Agreement.

Basic Rules of Conduct

AMDA students are expected to conduct themselves as responsible and mature members of both the AMDA community and the general community. Behaviors that pose a perceived or potential threat to the health, safety or security of the AMDA community (or any individual within the AMDA community) and behaviors that disrupt educational activities or artistic pursuits are subject to review and possible sanctions, including dismissal from school. AMDA reserves the right to modify or change the Code of Conduct at any time.

Cooperation with AMDA

Students are required to comply with and immediately respond to any requests made by AMDA. Such requests may include but are not limited to: showing proper identification, returning voicemail messages and e-mails, allowing access to rooms in housing and evacuating the premises.

Laws and Statutes

Students are required to comply with all federal, state, and local laws and statutes. Alleged violations are subject to internal investigation, review and action in addition to action by the proper authorities.

Responsibility to Report

Students are obligated to immediately report the following to the AMDA Education Department: awareness of the consumption, possession, distribution, sale or transfer of illegal substances on campus or in housing; any information relating to a threat or perceived threat to a student's health, safety or well-being.

Cooperation with Law Enforcement Agencies

AMDA's internal disciplinary processes are in no way a substitution for criminal investigations, arrests, and any legal or judicial processes that may be initiated and executed by a city, county, state or federal authority. AMDA reserves the right to report to and cooperate with the proper authorities regarding alleged unlawful activities. Likewise, processes executed by outside agencies may run concurrently with (and do not supplant) internal AMDA proceedings.

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Alcohol: Alcohol is prohibited on AMDA's campus, regardless of legal age. The consumption, possession, distribution, sale or transfer of alcohol is prohibited. Any violation will result in disciplinary sanctions up to and including dismissal from school. Students who are knowingly present during the commission of such violation will also be subject to disciplinary sanctions. The use of alcohol containers as props (whether empty or full) is prohibited. For further detailed information about AMDA's drug and alcohol policy, please refer to "Drug and Alcohol Abuse Information" in the Appendix.

Animals: Animals are not permitted on campus. For information regarding service animals, please see the Accommodations for Students with Disabilities policy in the Appendix of this Handbook.

Campus Admittance: No one other than enrolled AMDA students, staff, faculty, approved alumni and those having official business with AMDA or the building are permitted on campus.

Classroom Attire: Students should refer to individual syllabi for a detailed explanation of individual classroom attire. The following items are prohibited: sandals, flip-flops and miniskirts. You may be required to cover body artwork. Students not meeting attire requirement will be considered unprepared and may be asked to leave the classroom.

Communications, Bulletin Boards and E-mail: Students are responsible for reading AMDA bulletin boards and AMDA e-mail every day as they are the primary method of communication. All class information including schedule changes and room assignment changes will be posted on section boards and sent to student e-mails. Jobs, free or discounted theatre tickets and other information may also be posted and e-mailed. AMDA is only responsible for postings directly related to AMDA events. All postings and e-mails must be approved by the AMDA Education Department. Unapproved postings and emails will be removed.

Confiscated Items: AMDA reserves the right to confiscate any and all illicit items and substances, including, but not limited to, weapons, alcohol, drugs, and any related paraphernalia. Any and all illicit items and substances confiscated by AMDA will be properly disposed of, regardless of value or ownership.

Damage: The damage, destruction, or abuse of personal or school property will be subject to disciplinary review and may be subject to criminal action. In addition, a damage fee may be charged to the student's account. Refer to the respective term's Housing License* for a list of damage charges.

Dangerous Objects: The possession, use, transfer, or sale of any object that may cause injury or death to oneself or others or the destruction of AMDA property, including but not limited to: firearms, knives, swords, spray paint, fireworks or explosives is strictly prohibited on AMDA's campus and in housing* areas. Violations of this policy may result in immediate expulsion from school.

Disorderly Behavior: AMDA maintains a zero tolerance policy against disorderly conduct including public nudity on AMDA property, indecent behavior and conduct that is disruptive, offensive, or presents a risk of physical harm to self, property, or other persons at any time. Such behavior will result in disciplinary and possible police investigation.

Drugs: The consumption, possession, distribution, sale or transfer of controlled or illegal substances is prohibited on AMDA's campus and housing*. The possession or use of paraphernalia that can reasonably be linked to drug activity is also a violation of this policy. Violation of this policy may result in immediate dismissal from school, and may have legal ramifications. Students who are knowingly

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AMDA CODE OF CONDUCT

(continued)

present during the commission of such a violation may also be subject to disciplinary sanctions. Proper use of and possession of medications prescribed by the student's physician is allowed. For further information about AMDA's drug and alcohol policy, please refer to "Drug and Alcohol Abuse Information" in the Appendix.

Drug Testing: If an AMDA official believes that an instance of drug abuse has occurred, the school may require that the student submit to a drug screening at his/her own cost.

Electronic Devices: Cell phones, laptops and recording devices are not permitted for use in classrooms unless requested by a faculty member.

Fire Safety Equipment: The tampering with or disabling of smoke detectors or fire extinguishers is strictly prohibited. The deliberate triggering of fire alarms absent an actual fire emergency is also strictly prohibited. Violations of this policy are serious offenses and will result in disciplinary and/or criminal action.

First Aid and AED Equipment: Each reception or front desk area has basic first aid supplies for minor injuries, including but not limited to: ice packs, bandages, antiseptic cream, etc. Additionally, each AMDA building is equipped with at least one AED machine (Automated External Defibrillator). Tampering with these materials or devices will result in disciplinary and/or criminal action.

Free or Discounted Tickets to NYC Performances: Free or discounted tickets to Broadway, off-Broadway or other NYC performances are often given to AMDA and will be made available to students via the bulletin board across from the library on the 4th floor of the 61st Street building. Interested students should check this board daily for free and discounted tickets to various theatre and film performances in and around the city. Students, alumni, faculty and staff are all welcome to take advantage of these ticket offers. Students who sign up for tickets and then fail to attend the performance risk losing this privilege for the remainder of the term. Tickets are for AMDA students, alumni, staff and faculty only. Securing tickets for friends or relatives outside of AMDA is prohibited.

Graduation Ceremony : AMDA's Graduation Ceremony is a private event for students and invited guests which is held to celebrate the accomplishments of our students as they complete their studies at AMDA and begin their careers. The event is a celebration of academic success and therefore is held with the utmost decorum and dignity. Students and invited guests are expected to conduct themselves in accordance with AMDA's Code of Conduct (as described in the AMDA Student Handbook) and to conform with common sense standards of behavior, dress and speech. If a guest violates any of these standards during the ceremony, or if AMDA has a good faith belief (based on credible information) that a guest will violate any of these standards if he or she attends the ceremony, AMDA may, at its discretion, escort the guest out of the ceremony or prohibit the guest from attending the ceremony.

While AMDA welcomes family, friends and other invited guests to take amateur pictures and video of the event with cameras, phones or other small, mobile recording devices from their seats and at appropriate times, such pictures and video are strictly for personal use.

AMDA prohibits professional or documentary-style photography and/or videography at the ceremony by any individual or third party company, other than official AMDA contractors. All

professional photography and/or videography is the sole property of AMDA and no other party, without prior express, written consent, has legal permission to photograph or video any portion of the ceremony for professional or documentary-style usage. Additionally, AMDA prohibits the use of any additional lighting or sound equipment by any student or invited guest, without prior express, written consent of AMDA.

Gift Giving: Individual students should not give gifts to faculty or staff while they are enrolled. However, a small token of appreciation to a faculty member may be given provided it is given from the entire section of students.

Guests: Immediate family members may visit, but the student must first obtain and complete a Family Visitor Pass Request. After receiving approval, visiting family members will be permitted. Family members may not visit classes or demonstrations and are not permitted to stay overnight in housing*. Family Visitor forms must be completed and submitted to the Student Services Department at least 48 hours in advance of visit. Family Visitor forms are available online and are located in the Reception area and at Student Services. Visitor forms only need to be filled out once each term for each authorized guest. Students are not permitted to invite or escort any non-family guest into any school-related facility, including housing and academic facilities, at any time. Additionally, guests may not loiter in any area of the lobby or in the immediate vicinity of any housing facilities. Only AMDA students with proper student ID are authorized to enter. Therefore, students are to remember to carry their student ID with them at all times.

Harassment: Harassment is conduct that unreasonably interferes with an individual's performance, or creates an intimidating, hostile, or offensive environment. Threats to the health, safety, or welfare of others will not be tolerated and will result in disciplinary and/or police investigation. See also: Sexual Harassment.

Neutral Appearance: AMDA students must maintain a neutral appearance while in classes and rehearsals. Students must enter class with the same preparation required for a professional audition or rehearsal, both in terms of work preparation and personal appearance. No excessive body ornamentation, adornment or accessory is permitted in class. All jewelry, including body piercings, must be removed before entering class. You may be required to cover body artwork. Hair coloring of an extreme nature is not permitted.

Noise: When outside of the classroom, it is expected that students conduct themselves and speak in a quiet manner. Be aware that there are anti-noise ordinances governing public areas, particularly during nighttime hours. If a request is made to lower volume, students must comply in accordance with both New York City law and AMDA policy.

Personal Hygiene: It is imperative that AMDA students maintain proper personal hygiene at all times. This includes but is not limited to showering regularly, wearing deodorant, wearing clean clothes that have been laundered regularly and brushing teeth. Perfumes, lotions and scented oils, etc. are not permitted.

Recording: Students must abide by all local, state and federal laws when recording another person using video, audio or both.

Rehearsal Space: Rehearsal space is available on a first-come, first-served basis. Students must leave

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AMDA CODE OF CONDUCT

(continued)

their student ID card with the receptionist in order to reserve rehearsal space.

Self-Injurious Threats/Behaviors: Behavior that threatens to injure or endanger the health, safety or welfare of oneself is unacceptable, will not be tolerated and will result in medical or psychological investigation that may lead to dismissal from AMDA.

Sexual Assault: AMDA does not tolerate sexual assault and makes it a priority to enforce our policies in order to protect members of the campus community, including visitors, from sexual assaults. AMDA offers any student, faculty or staff member who survives a sexual assault that occurs within the context of the school community support to enable them to continue to pursue their academic or career goals. Sex crimes (including but not limited to sexual assaults and rapes) represent violations of criminal and civil law, and constitute serious breaches of student conduct. See the “Sexual Misconduct and Assault Policies” in the Appendix for more information.

Sexual Harassment: AMDA does not tolerate sexual harassment. Sexual harassment does not refer to occasional compliments or behavior of a socially acceptable nature. (Remember, what is socially acceptable to one person may not be to another.) It refers to conduct that is unwelcome, personally offensive, or disrespectful of the rights of others. See the “Sexual Misconduct and Assault Policies” in the Appendix for more information.

Smoking: AMDA strongly suggests that students stop smoking prior to beginning their training. Smoking affects stamina and vocal health in critical ways. Since all classes, even dance classes, require the use of your voice, a healthy instrument is vital. AMDA is a nonsmoking facility and smoking is not permitted in campus housing* or on campus premises. If a student must smoke, it is only allowed in designated areas. The use of e-cigarettes in places where smoking is prohibited is not allowed.

Social Networking Between Students and Faculty/Staff: Students are not permitted to extend social networking invitations (e.g., Facebook friend requests) to faculty or staff while enrolled at AMDA.

Studio Usage: AMDA reserves the right to regulate the use of studio space and will institute disciplinary action for any use that is deemed inappropriate by AMDA administration. Studio space may not be used for individual profit-generating purposes. Studios must be returned to neutral after every use. Neutral studio standards are posted in each classroom.

Weapons: Students are prohibited from possessing firearms, knives or any device that has the appearance or function of a serviceable weapon while on campus or in housing*. Prop weapons may be used in classes and performances with approval or supervision of AMDA faculty or staff.

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AMDA ACCREDITATION AND APPROVALS

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

Accreditation

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

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

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

Approvals

In New York

AMDA is authorized to operate in New York under Section 803 of the Not-for-Profit Corporation Law. Licensed by the New York State Education Department, Bureau of Proprietary School Supervision.

Veterans Administration

AMDA is approved to train veterans and other eligible persons.

International Students

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



FACULTY

ACTING

Jason Chaet	Michael Hauschild	Mark Riherd
Diane Ciesla	Robert Manning, Jr	Daniel Singer
Daniel Daily	Carine Montbertrand	Cate Smit
Gail Dennison	Randolf Pearson	Roxana Stuart
James Elliott	Michael Perilstein	Raymond Virta
Gillien Goll	Laura Pierce	
Karron Graves	Markus Potter	

COMBAT

David Dean Hastings	Judi Lewis-Ockler
Rod Kinter	Joseph Travers

DANCE

Janine Aloisi	Amanda Galang	Katie Mebane
America Barcenas de la Luz	Ramon Galindo	Cynthia Murray-Davis
Laurena Barros	Michele Hart-Haviland	George Nieves
Maria Briggs	William Johnstone Jr.	Lars Rosager
Michelle Bruckner	James Kichler	Lori Spada
Gene Castle	Cecilia Landers	Lisa Stevens
Eryka Clayton	Amanda Lehman	Nic Thompson
Casey H Colgan	Robin Levine	Jena VanElslander
Nicole Davey	Michael McIlwee	Harry Woolever

MTP

Keith Andrews	Tim Howard	Teri Ralston
Justin Bohon	Andy Leech	Stephanie Scott
Catherine Cox	Marcia Milgrom Dodge	Emily Skinner
Jeffrey Dunn	Kathy Morath	Stacy Lee Tilton
Phillip George	Tom Morrissey	John Znidarsic
Igor Goldin	Evan Pappas	
Jeff Hochhauser	Elaine Petricoff	

PIANISTS

David Caldwell	Isaac Harlan	Steven Silverstein
Robin Clarke	Rick Hip Flores	James Stenborg
William R Cox	Robert Hirschhorn	Paul Stephan
Norma Curley	Thomas Hodges	Garrett Taylor
Richard E Danley	Jonathon Lynch	Jeff Theiss
John Fischer	Fran Minarik	Stephen Vasta
Dan Furman	Stephen Randoy	Dan Weiner
Tom Gallaher	Jeff Roberts	Steven Wenslawski
Mark Goodman	Daniel Sefik	

SIGHT SINGING

Mike Joviala
Paul Mills
Peter Susser

VOICE

Ron Bemrich	Kristi Kelly	Jason Robinson
Jeff Caldwell	Siobhan Kolker	Jacklyn A Schneider
Sadie Dawkins-Rosales	Mary Ellen Landon	Johannes Schwaiger
Mary Feeney	Holli Leggett	Wendy Sharp
Christian Fletcher	Joan Lindstrom	Byron Singleton
Kyle Gonyea	Elizabeth Moulton	Christopher Stephens
Mary Hurlbut	Sharla Nafziger	Robert Vest
Martin Hurt	Heather Petruzelli	John Welch
Kristine Kalina	Donna S Reid	Wilma Weaver

VPS

Nathan Crocker	Timothy Ryan
Angela Eckard	Rockford Sansom
Christopher Neher	Diane Zaremba

CAMPUS SERVICES AND DEPARTMENTS

Admissions

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

Alert System/Emergency Notification

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

Alumni Office

AMDA has a strong tradition of supporting our alumni well beyond graduation. AMDA has an Alumni Office that maintains an alumni database with nearly 6,000 names and contact information. Data is collected at each graduation and entered into the database, which is then updated as alumni news becomes known to us. Frequent alumni e-blasts help keep alumni informed of AMDA activities. Spotlight magazine keeps alumni, current students and faculty — as well as the entire AMDA community — informed of the amazing accomplishments of our graduates.

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

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

Campus Safety and Security

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

Career Placement Assistance

AMDA's curriculum and industry-professional instructors provide students with preparation and tools necessary for entering the competitive Performing Arts industry. Essential aspects of how to seek and secure employment as a performer are infused in all AMDA programs and include attention to auditions, trade publications, understanding the role of agent, manager, casting director, director, choreographer, and others integral to the hiring of performers. AMDA facilitates access to such individuals via our faculty and industry invitations to select student performances and showcases, but we do not offer career placement.

The AMDA Education Department

The AMDA Education Department supervises and coordinates academic programs and all aspects related to the training at AMDA. The staff is available to answer questions regarding schedules,

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

Facilities Department

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

Financial Aid Department

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

Financial Strength

There is no pending petition in bankruptcy against AMDA, nor is AMDA operating as a debtor in possession. AMDA has not filed any such petition within the preceding five years 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.).

International Student Services

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

Production Department

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

Student Completion and Job Placement

[Data TK]

Student Accounts / Bursar

The Student Accounts / Bursar's Department is available should questions arise regarding tuition, payment agreements or any concerns relating to financial matters. Students may also discuss effective ways to budget their money. The Bursar's Department: 212-787-5300 or 800-367-7908.

**Residential housing and extracurricular activities do not fall under the authority of the Bureau of Proprietary School Supervision, therefore the contents of the Appendix and these sections have not been reviewed or approved.*

ABOUT US

(continued)

Veteran's Educational Benefits

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

Administration Directory

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

Board of Directors

David Martin, President and Artistic Director of AMDA

Jan Martin, Executive Director of AMDA

Nancy Sullivan, Chairman of the Board

John Freedman

Sharon Kelley

Elisa Lefkowitz

Matt McAlpine

Molly Zieminski

BPSS Licensed Directors

David Silverman

Dennis Abenanty

BPSS Licensed Agents

John Galgano

BPSS Licensed Teachers

Mark Riherd

Catalog Disclaimer

The student should be aware that some information in the catalog may change. It is recommended that students considering enrollment check with the school director to determine if there is any change from the information provided in this catalog. In addition, a catalog will contain information on the school's teaching personnel and courses/curricula offered. Please be advised that the State Education Department separately licenses all teaching personnel and independently approves all courses and curricula offered. Therefore, it is possible that courses/curricula listed in the school's catalog may not be approved at the time that a student enrolls in the school or the teaching personnel listed in the catalog may have changed. It is again recommended that the student check with the school director to determine if there are any changes in the courses/curricula offered or the teaching personnel listed in the catalog.

Catalog Effective 2/16/2015 – 2/13/2016.

This Catalog was last revised on 5/20/2015.



Appendix



AMDA New York Housing*



AMDA offers two residence options: the Stratford Arms and the Amsterdam. These Upper West Side residence halls provide a once-in-a-lifetime opportunity to reside in the Big Apple. Residents choose to live in our housing accommodations because they're unique, affordable and conveniently located near the AMDA campus.

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

Stratford Arms

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

The Amsterdam

Located on a tree-lined street at the intersection of West 85th Street and Broadway, the Amsterdam residence is a six-story neoclassical building complete with keystone and column details. This desirable neighborhood is recognizable as the setting for many films and television programs.

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

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APPENDIX

Performance Opportunities*



Each term, AMDA offers a variety of performance opportunities. Many of these provide students with the chance to create and develop their own projects.

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

Extracurricular Projects

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

Café Series

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

PERFORMANCE OPPORTUNITIES CONTINUED ON FOLLOWING PAGE »

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APPENDIX

PERFORMANCE OPPORTUNITIES (CONT.)



Dance Workshop

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

Dialects

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

American Opera Laboratory

Open to students and alumni who are recommended by their individual voice teachers, the American opera laboratory is an auditioned course in which singers learn and perform American opera repertoire. Arias are prepared for a Final Demonstration.

Composition

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

4th Term Performance and Professional Opportunities

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

Studio Program

Performance Workshop: Conception to Production

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

Final Film Project

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

Drama Performance Showcase

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

Industry Panel Night

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

Integrated Program

Musical Theatre Performance Showcase

This course is designed as a complete production of a Musical Revue created to showcase the strengths of each student. Students apply acting and singing techniques they have mastered in the first three terms. The guidance of a professional director, choreographer and musical

APPENDIX

PERFORMANCE OPPORTUNITIES (CONT.)



director is used from the audition process, throughout rehearsals, to the participation in a fully staged Musical Theatre Revue with full sets, costumes and lighting. Performances are open to the public and invited industry professionals.

Drama Performance Showcase

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

Industry Panel Night

After the completion of fourth term classes, students will have the opportunity to be seen and heard by a panel of invited industry professionals including casting directors, agents and managers. Students will individually perform two song selections and one monologue. Students will then perform a dance combination in groups of three. After the evening is over, students will receive written feedback from the panelists with comments regarding all aspects of their work.

Dance Theatre Program

Dance Theatre Showcase

This course is a complete dance theatre production. A professional director guides the process, from auditions through rehearsals to a fully-staged theatre production featuring choreographed and scene work. Costumes, sets and lighting are included in the course. Performances are open to the public and invited industry professionals.

Student Choreography Workshop

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

Industry Panel Night

Upon completion of their fourth term, students have the opportunity to be seen and heard by a panel of invited industry professionals including casting directors, agents and managers. Just as they would at a professional dance call, students introduce themselves to the panel, then learn and perform a series of dance combinations. Students also have the opportunity to individually sing a 16-bar selection and perform a short monologue. Written feedback from the panelists is later provided to each student.

AMDA

AMDA
THE AMERICAN MUSICAL
AND DRAMATIC ACADEMY

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