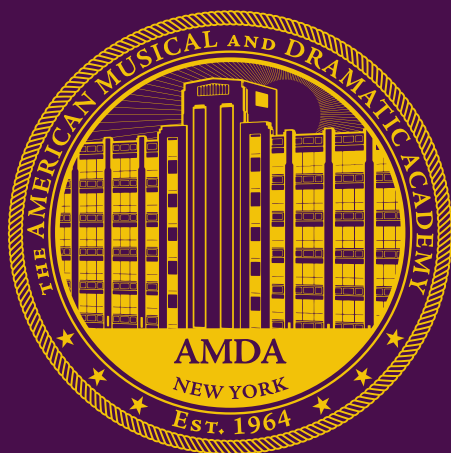


# AMDA



## 2019 CATALOG

The American Musical and Dramatic Academy  
NEW YORK CITY

AMDA College and Conservatory of the Performing Arts  
LOS ANGELES



# AMDA

AMDA College and Conservatory  
of the Performing Arts

LOS ANGELES CAMPUS

**LOS ANGELES**

6305 Yucca Street  
Los Angeles, CA 90028  
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The American Musical  
and Dramatic Academy

NEW YORK CITY CAMPUS

**NEW YORK**

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### **AMDA Catalog Disclaimer**

AMDA continuously updates information in the Catalog, making every attempt to maintain current and accurate information. However, all content, including course descriptions, faculty listings, program and degree requirements, tuition and fees, policies and programs described herein, is subject to revision, change, addition and deletion without notice. The AMDA Catalog is updated annually and any new or updated information, as well as corrections of errors in the original Catalog, are reflected in addenda posted on the AMDA website. The most current Catalog and its addenda are available for the public to view on the AMDA website under “Student Downloads.”

#### **AMDA Catalog, Volume 2, Number 5**

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# Introduction

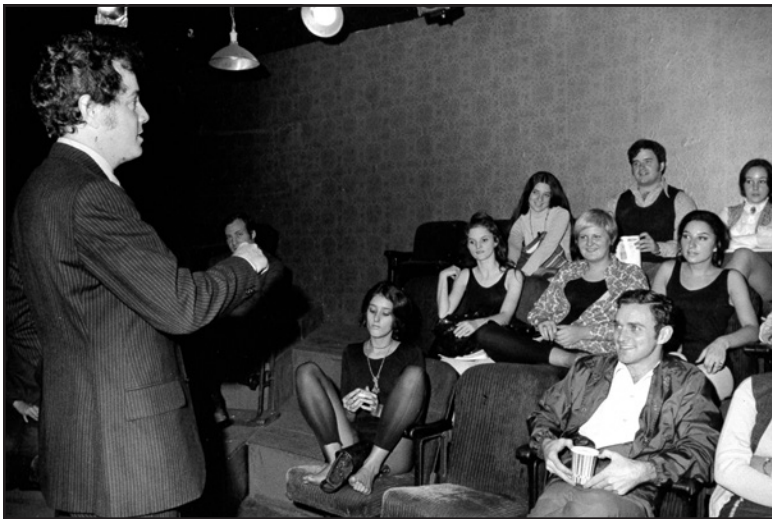
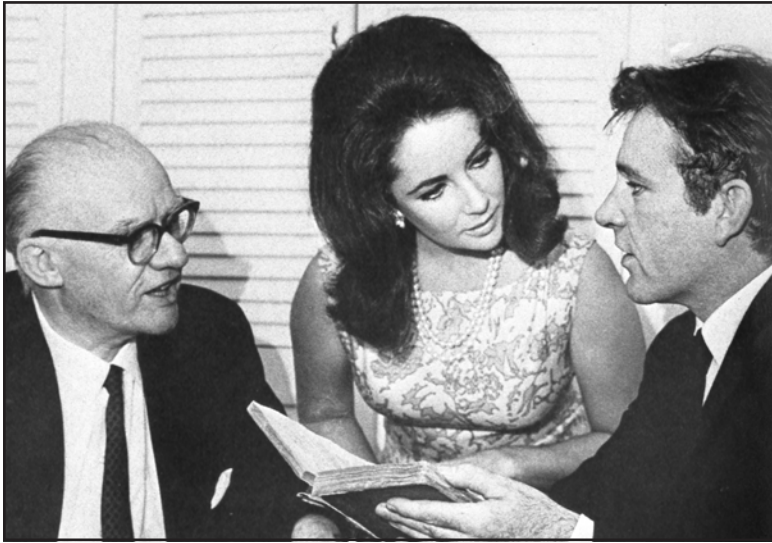
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Welcome to AMDA. The Catalog you hold in your hands is a road map for your educational future. As you read through the pages of course descriptions, policies and programs, you will discover the array of opportunities for learning and growth available at AMDA. From the moment you arrive until the day you graduate, you will know that AMDA is an institution aligned with its mission. Each term will move you closer to attaining your academic and professional goals while challenging and stimulating you.

The AMDA environment is structured to foster acquisition of skills and knowledge through world-class training that students put into practice from their first day. Customized class sizes enable personalized guidance from faculty committed to developing your artistic and intellectual progress for a career in the performing arts.

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

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



Celebrating more than 50 years as one of America's premier conservatories for the performing arts, AMDA is recognized throughout the industry for its rich history and tradition of launching some of the most successful careers in theatre, film and television.

AMDA began its journey in 1964 as a Musical Theatre school emerging from the vibrant Manhattan arts scene. AMDA was born with a simple but powerful idea: to create a school run by professional performers, for performers. The institution quickly established itself as an integral part of the New York performing arts community, garnering early support from Broadway's theatre elite, including

Sammy Davis Jr., Dina Merrill, Carol Channing, Richard Burton, and renowned actress Elizabeth Taylor.

AMDA soon became known throughout the performing arts world for critically acclaimed fundraising productions, which gave tribute to such luminaries as Stephen Sondheim, Julie Styne, Ira Gershwin and Cole Porter. These shows featured numerous icons of the stage and screen, such as Angela Lansbury, Liza Minnelli, Bette Midler and Kevin Kline.

In those early years, AMDA's first director, Philip Burton—the actor and instructor best known for helping launch the career of his adopted son, Richard Burton—befriended David Martin, an actor, director and producer who had studied under famed actor Charles Laughton and was working in both New York and London. In the late 1970s, Burton passed the AMDA torch to David and his wife, Jan Martin. The Martins, who produced several televised gala productions for





PBS, continue to serve as AMDA's Executive Director and Artistic Director to this day.

AMDA flourished under the Martins, who developed new programs and added some of the world's top performing artists to the faculty. The rapid expansion prompted a move to the historic Ansonia Building on Manhattan's Upper West Side. Continued success in the 1990s led to the addition of a second building— now AMDA New York's principal location—near Lincoln Center.

In 2003, the Martins brought AMDA's success to the golden West Coast, launching a Los Angeles campus in the Art Deco Yucca Vine Tower located in the heart of Hollywood. With this groundbreaking move, AMDA became the only Bachelor of Fine Arts Degree-granting performing arts institution with campuses in both New York and Los Angeles.

More than half a century after its humble beginnings, AMDA is now a thriving, fully accredited institution, offering Professional Conservatory (New York and Los Angeles) and Bachelor of Fine Arts Degrees (Los Angeles) in Acting, Dance Theatre, Music Theatre and Performing Arts. The growth of past decades continues with the ongoing addition of new programs, facilities and resources for our prolific body of students and alumni.

Each year, more than 1,400 students come to AMDA to engage in performing arts in an intensive educational environment under the guidance of a faculty of professional artists and instructors at the leading edge of their respective fields. As we look forward to the next 50 years and beyond, our commitment is to nurture artists who have the skills and drive to launch effective, creative careers that shape the life of our local, national and global communities.

# Philosophy and Mission

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

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

AMDA strives to create an environment for students to develop the skills, confidence, imagination and power to contribute to their community as artists, entrepreneurs, visionaries, lifelong learners and conscientious citizens of the world. Above all, AMDA wants to teach students that commitment and passion are the hallmarks of a successful and joyous career.

## Institutional Strategic Goals

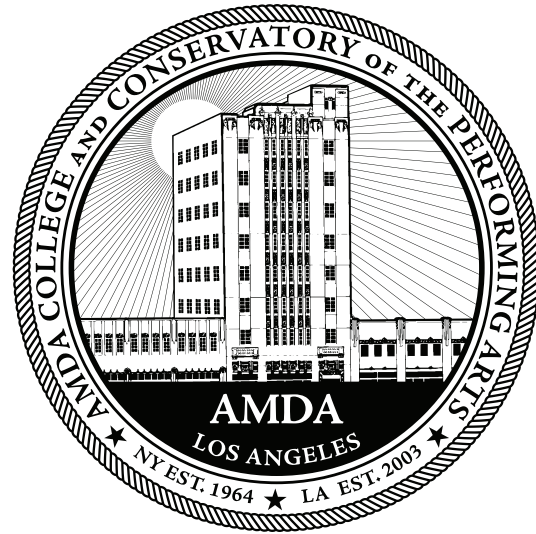
To achieve our mission, AMDA has identified the following 12 goals:

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

## Program Offerings by AMDA Location

Campus(es)	Program Title	Degree/ Length
Los Angeles	ACTING	Bachelor of Fine Arts Four-Year
	MUSIC THEATRE	
	DANCE THEATRE	
	PERFORMING ARTS	
Los Angeles and New York	STUDIO PROGRAM Acting for Stage, Film and Television	Conservatory Certificate Two-Year
	INTEGRATED PROGRAM Music Theatre, Acting, Dance	
	DANCE THEATRE CONSERVATORY Theatrical, Commercial and Concert Dance	

# Accreditation and Approvals



## Accreditation

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

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

## State Approvals

### ■ New York

AMDA is licensed to operate by the New York State Department of Education, Bureau of Proprietary School Supervision.

### ■ California

This institution is a private institution approved to operate by the California Bureau for Private Postsecondary Education. Approval to operate means the institution is

compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

Any questions a student may have regarding this Catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at:

Bureau for Private Postsecondary Education  
2535 Capitol Oaks Drive, Suite 400  
Sacramento, CA 95833  
Phone (Toll-Free): 888-370-7589  
Fax: 916-263-1897  
Website: [www.bppe.ca.gov](http://www.bppe.ca.gov)

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888-370-7589 or by completing a complaint form, which can be obtained on the bureau's internet Web site, [www.bppe.ca.gov](http://www.bppe.ca.gov).

## Department of Veterans Affairs

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





# Campuses

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AMDA is one institution with campuses located in the hearts of the performing arts districts of New York and Los Angeles. Both campuses have classroom space, rehearsal and teaching studios, performance and theatre venues, a library, faculty and administrative offices, student and faculty lounges, storage, student residence facilities, a campus store and café. The full breadth of the living-learning experience for students is enhanced by unique locations, interconnectedness to the community, and the complementary facilities, resources and activities within the community.

# New York Campus

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

**AMDA New York**  
211 W. 61st Street  
New York, NY 10133





The main campus facility at 211 West 61st Street is approximately 60,000 square feet, almost 68% of which is dedicated to student learning, performance and faculty support. The facility contains 28 newly renovated studios, 25 private voice studios, student lounges and a newly remodeled library that includes listening and viewing stations, computers, Internet access and study space.

The Ansonia Building, located at 2019 Broadway, is a historic landmark beaux-arts building that contains studios and performance space. The facility houses a 100-seat black box-style theatre with two dressing rooms, a costume shop, workshop, backstage space, prop storage, a secondary small performance space, three studios and four private voice rooms.

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

**The Amsterdam**

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

**Stratford Arms**

Affectionately known as “the Strat,” this historic brick hotel has been converted into classic New York City studio housing. The 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.





# Los Angeles Campus

AMDA Los Angeles is in the heart of Hollywood, with primary facilities across the street from one another at the historic intersection of Yucca and Vine streets. The 2.5 acre campus features academic and administrative buildings, four residence halls and the AMDA Café. The mild Southern California climate allows for an outdoor stage and green, open air spaces. Additional student residences are located within blocks of the campus.

**AMDA Los Angeles**  
6305 Yucca Street  
Los Angeles, CA 90028





The historic Art Deco, eight-story AMDA Tower at 6305 Yucca houses 35,000 square-feet of classrooms, studios, a costume shop, stage combat armory, computer lab, library, AMDA's Black Box theatre (complete with full theatrical lighting and sound package) and the main administrative offices. The AMDA Café on the ground floor and the outdoor Piazza along the front of the building are hubs of student activities.

Across the street at 1777 Vine Street is a 39,000-square-foot facility dedicated to student learning and performance space. The building features 30 classrooms and studios: two lab theatres, 13 studios for acting and music theatre classes, three dance studios, 11 voice rooms and a general education classroom. The building also contains a student lounge and the film production office.

The 20,000 square-foot Cosmo building hosts numerous student performances at AMDA. The facility has several practice rooms, production facilities, audio recording studios, interactive media stations, dressing rooms, the costume and stage craft shops, classrooms and offices.

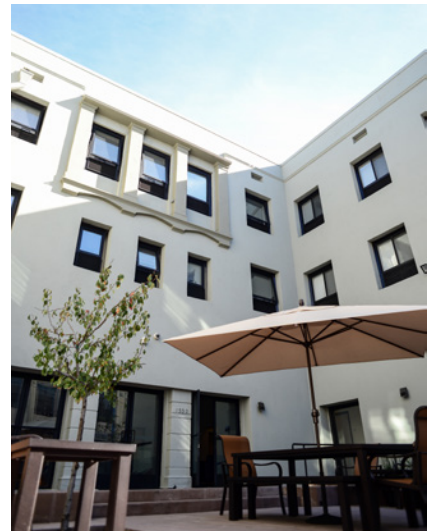
AMDA Los Angeles offers a variety of housing options for students who want to live on campus. All units are furnished, offer free Wi-Fi Internet access and have 24-hour security.

*AMDA students who opt to live off campus are responsible for finding their own housing arrangements. AMDA assumes no responsibility for assisting students with off-campus housing. There are many types of housing options available located near AMDA's Los Angeles and New York campuses ranging in rent from \$1,500 to \$2,500.*

### **Franklin Building**

The loft-style spaces in this historic building feature exposed brick, hardwood floors and large French windows with impressive Hollywood views. All units have been renovated and include full kitchens. Residents have use of a fitness center, computer lab, study room, Zen garden, laundry room and private, gated parking.

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**Bungalows**

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

**Yucca Street Residence Hall**

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

**Ivar Residence Hall**

The Ivar is situated in a renovated Hollywood recording studio. Spacious, furnished rooms surround an expansive common space designed for rehearsing, studying or just hanging out. Residents share an oversized kitchen with full amenities.



### Allview Residence Hall

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

### Vine Street Residence Hall

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

### Gilbert Residence Hall

The newest student residence is a fully modernized and renovated historic Hollywood hotel. The building features remodeled rooms with air conditioning and new bathrooms, an enclosed courtyard, large study rooms, a computer lab and a fitness center.



# Performance Opportunities

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Performance is at the heart of AMDA's training and curriculum. Each year, students have more than 150 opportunities to perform in a broad range of settings — from studios and lab theatres to the AMDA Café, Black Box theatre and outdoor stage. These performances include productions of classic plays and musicals, showcases, readings, concerts, film projects and original student creations.

## PERFORMANCE OPPORTUNITIES



AMDA's programs offer extensive performance opportunities: The "curtain goes up" more than 150 times a year!

Individual and ensemble performances are an important hallmark of the AMDA experience. Full-length scripted dramas and musicals, unique showcases, original dance and music compositions, student-created theatre and various film projects, provide students a wide array of genres, styles and venues to fulfill their passion for performance. Many performance opportunities are also available "for credit." Specific details regarding registering for credits may be obtained from the Registrar's Office or Production Office. Additional tuition charges may apply.

Please note: Each campus offers its own special collection of performance opportunities; those opportunities may vary each term.

AMDA's performance categories are summarized below:





## Production

Each term, AMDA mounts a season of productions that may include full-length plays and musicals, anthologies of classic and contemporary works, and/or dance exhibitions featuring original choreographed pieces. 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.

### ■ BFA Play and BFA Musical

A fully produced play and musical are offered each term to BFA students. All BFA students — regardless of term level or registered program — are eligible to audition. Students will be cast based on the audition and callback process. Students who are cast ultimately perform sustained characters within the art of a fully realized production. Scenic, costume and

lighting designs are created to help establish and fortify the visual world in which the productions’ characters exist.

All productions are structured to reflect professional industry-standard ethics and processes. Students will be guided by professional artistic team members who include any or all of the following: Director, Choreographer, Musical Director, Stage Manager, Lighting designer, Costume designer. Dependent on the needs of each production, coaches in combat, dialect or other specialty performance areas may be added to a production’s artistic team. The rehearsal and performance schedule involves weekday evenings and select weekends for a process that ranges from 5–13 weeks long.

### ■ Dance Concert

Dance Concert provides students the opportunity to work with professional choreographers in the development of

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original works, culminating in theatrical stage performances for selected pieces. Each term's show is based on a theme; styles may include ballet, modern, jazz, hip-hop, tap, cultural, period and contemporary. The dance works are created by guest artists, faculty and select student choreographers. Dance Concert provides intermediate and advanced level dancers the chance to perform a variety of works that span theatrical, commercial and concert esthetics. All current AMDA students are invited to audition. Within the Concert's development phase, a panel of faculty and creative staff members conduct a screening of all works in process. Based upon the screening, select pieces move forward towards final performances for the AMDA community.

### ■ Film Performance

#### Short Film

Unique to the BFA Acting Program curriculum, students write their own individual original short film screenplays for a specific group of actors in the Short Film course. Scripts are between eight and ten pages in length. Writing sessions support and work in harmony with the tenets of acting studied at AMDA. Once the films are written, there will be a selection process and one film per group will be chosen for production. A director, director of photography, gaffer and sound engineer are brought into each film's production process. Students from the Short Film class serve as actors and crews for the films. A screening of the produced films is then presented to the AMDA community.

#### Final Film Projects

Students in the final term curriculum of the Professional Conservatory Programs have the opportunity to create

works on film. As determined by the instructor, scripts may come from a variety of sources: Original scenes may be crafted by the students or existing scripts may be altered and used to best fit each individual actor. Scenes are shot on preapproved locations on and around the campus. A professional team, which may include the film's director, director of photography, editor, etc., will take the project through the rehearsal, shooting and editing phases, resulting in a screening of the final film projects.

### Showcases

#### ■ Division Showcases

Division showcases usually fall in a variety of categories: Musical Showcase, Acting Showcase, Dance Showcase, or Blended Showcase (Showcases highlighting two or more arts divisions). AMDA Showcases are designed to provide students in their final term of training an original and fully staged production experience. Each showcase is crafted based on the unique and individual cast members assigned as a company. Showcases include a casting process (which may include performers auditioning assigned material, presenting material that they would like to "pitch" for consideration or a combination of both), a rehearsal process, and technical rehearsals (including set, wardrobe, lighting, designers and other artistic team members as needed), all culminating in performances open to public viewing.

Students will be guided by professional artistic team members who include any or all of the following: director, choreographer, musical director, stage manager, lighting



designer, costume designer. Dependent on the needs of each showcase, coaches in combat, dialect or other specialty performance areas may be added to a showcase's artistic team. The rehearsal and performance schedule involves weekday evenings and select weekends for a process that ranges from 5–15 weeks long.

### ■ Industry Showcases

#### Spotlight Event

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

#### Industry Panel Night

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

### BlackBoxes

#### ■ Black Box: Acting Project, Music Project, Dance Project

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

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

#### ■ Dance Workshop

Open to students in all programs, Dance Workshop is an opportunity to perform advanced dance choreography in a variety of styles and genres spanning classical, contemporary, Broadway, hip-hop and more. As determined by the workshop's director/choreographer, content may be completely original or recreated from iconic choreographic works.

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### Readings

#### ■ Staged Readings/Musicals Readings

Readings provide unique and rich experiences for performers. Published works are performed in their entirety without extensive use of props, detailed costuming, complex blocking, or elaborate scenic elements. The use of scripts and/or scores by actors is incorporated within each presentation; this allows for shorter rehearsal processes and mirrors the industry standards for this valuable performance structure. Actors are challenged to create compelling and engaging theatre through insightful interpretations of text, character, and story. This performance opportunity is available to students in all programs.

### Artists' Lab

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

#### ■ Student Vision Production

A Vision Production is reserved for an upper-term student or recent graduate who has pitched a project deemed of a high-standard of excellence and worthy of a stand-alone production by AMDA administration and faculty. This is an exciting opportunity for a soon-to-be or recent graduate to develop and stage works within the production environment and assume various roles in preparation for heading out into the industry. A Vision Production is the same process as listed for a Student Vision Project, but receives a higher production value and culminates in one or more standalone performances in front of the AMDA community in one of our black box theatre spaces.

#### ■ Student Vision Project

Student Vision is a unique opportunity to pitch and present original projects based on a bare-bones production plan and vision (full-length plays or musicals, one-act plays, musical recitals, dance productions, staged readings, etc.). Students are required to submit information regarding their proposed fully-realized project. A panel consisting of two or more members of the faculty or administration reviews the submissions and determines which projects moves forward to the interview phase of the process.

Interviews are conducted between each project's student leader and the panel. After all interviews have been conducted the panel makes a final determination regarding which projects have been selected to move forward for further development. At this time, the selected projects are considered as "finalists" and guaranteed development (though not presentation



to an audience). Project leaders then assume the role and responsibilities of producer for their project. A producer guide is provided, outlining all procedures, expectations and deadlines needed to create a project that, if presented, will range from 35 minutes to one-and-a-half hours. All participants assume various duties and responsibilities necessary to fulfill their project's vision. A faculty mentor and production support is provided along the way.

All projects receive final review or screenings by the panel, at which time a comprehensive assessment is made. Based on these final assessments, the panel determines which Student Vision Projects are selected to move forward to presentation. Each project selected for presentation receives a scheduled tech time and two performances in an AMDA black box studio space.

### ■ Project 15

Project 15 encourages students to develop streamlined 'bare-bones' creative projects that can be presented in their entirety in 30 minutes or less. Any and all creative projects will be considered (one-act plays, musical theatre scenes, comedy sketches, sets of original music, dance works, literary readings, stage combat sequences, etc.) as long as they can be performed in fewer than 30 minutes in the designated studio space. These original or adapted projects must require little to no technical elements: e.g., set, props, special lighting, costumes, etc. All projects will be limited to classroom furniture pieces and students' personal props and costumes. Students are required to submit information about their proposed project in writing. A panel consisting of two or

more members of the faculty or administration then reviews the submissions and determines which projects will move to the next step in the selection process. Interviews with the student producers of the selected projects are then conducted by the panel and a decision is made regarding which projects to select as finalists. Student producers then receive a producer guide outlining all procedures, expectations and deadlines. They receive a faculty mentor and production support along the way. Through this process, students assume various duties and responsibilities related to developing and producing artistic works. Next, screenings are set to view the entire performance-ready project from each finalist. The panel then selects the projects that will be presented; each project receives a scheduled technical time and one performance in an AMDA black box studio space.

### ■ Finding Your Voice Workshops

A number of workshop offerings are provided each term, based upon student interest, in subject areas that have included: poetry and spoken word, songwriting, voiceover acting, stand-up comedy, hip-hop dance crew, vocal jazz ensemble, long-form musical improvisation and film/TV projects. These workshops are offered outside of normal class hours and encompass subject matter that is not usually offered within the curriculum. Workshops meet for three hours one time per week over a ten-week period and are open to all current students. Work developed during the process is then presented to the AMDA community in the 11th week in one of the black box studio spaces or the AMDA Café.

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■ **Performance Workshop: Conception to Production**

Under the guidance of an esteemed faculty member, this workshop provides students the opportunity to work collaboratively in the creation of a one-hour theatre production. Students will be responsible for the production’s entire development, including conducting auditions, casting, staging, directing and producing.

After the audition process is completed, workshop students will continue to participate as a cohesive ensemble in order to select the cast and material for the production. During the rehearsal process, emphasis is given to concept, exploration, and refinement of all the performances and the manner in which they are presented.

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

■ **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 their peers in their own choreography as

well as developing production skills such as music editing, costuming, props and stage management. The students will present the work to the public in a studio setting.

■ **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 and accents. Application to dramatic texts, practicing the skills of dialect performance in the appropriate context and phonetic analysis teach the students how to perform dialects and to better prepare for future dialect roles. The class culminates in a final demonstration for Voice Production and Speech faculty.

■ **Café Performance**

The Café Performance gives students the opportunity to present work from all performing arts genres in an intensely focused “cabaret” setting. The evening consists of individual performance pieces. The criteria for selection are excellent artistic work from the individual performer, duo, or group, which could be in almost any kind of artistic presentation: e.g., playing Bach on the piano, presenting an original monologue, singing a folk song with guitar, presenting a Shakespeare scene, stand-up comedy, a trio from musical theatre, etc. Auditions are scheduled then conducted and viewed by a panel consisting of two or



more members of the faculty and administration. Final selections are emailed and posted on the production bulletin board. Students receive one technical rehearsal in the AMDA Café leading into two back-to-back performances that evening. The Café Performance Series at AMDA is intended to celebrate all the performing arts venues and to give students a regular opportunity to perform in those different genres.

#### ■ Raise The Barre

Raise The Barre gives students the opportunity to present dance works of all styles. Whether it is a solo showcasing original choreography or a group performing choreography adapted from a well-known choreographer, the possibilities are endless. Auditions are scheduled and students present performance-ready pieces that are viewed by a panel consisting of two or more members of the faculty and administration. Final selections are emailed and posted on the production bulletin board. Students receive one technical rehearsal leading into two back-to-back performances that evening. Raise the Barre is intended to celebrate dance in all of its forms and to give all students an opportunity to audition works each term which, upon selection, are then performed for the AMDA community.

### Music Intensives

#### ■ American Opera Laboratory

The American Opera Laboratory is open to students and alumni recommended by their individual voice teachers who successfully audition. The Opera Laboratory allows singers to explore American opera repertoire by performing scenes and arias in English from selected works by American composers. Examples of these composers include Gershwin, Menotti, Bernstein, Pasatieri and Bolcom. A final demonstration is performed for faculty.

#### ■ Music Composition

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

#### ■ Music Repertoire

The Music Repertoire Intensive allows students an extensive exploration of varying styles and genres within the framework of Music Theatre audition material. Working with a large pool of assigned faculty mentors, students choose selections for performances from the disciplines of Music, Voice and Musical Theatre.





# AMDA Programs

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Artistry. Professionalism. Collaboration. Discovery.  
Diversity. Community.

These are the essential values of the educational programs at AMDA.

We offer two primary paths of study:

- Bachelor of Fine Arts Degree Programs
- Conservatory Certificate Programs

All programs are taught by an esteemed faculty of working professionals. AMDA's culture is built around performance immersion: From day one, a student will find unrivaled performance opportunities both in and out of the classroom.

## BACHELOR OF FINE ARTS DEGREE PROGRAMS

The Bachelor of Fine Arts (BFA) programs at AMDA foster artistic excellence, interdisciplinary learning, socially engaged performance and the spirit of collaboration. As one of the top-tier performing arts conservatory-style educational programs in the nation, AMDA challenges its students to grow as artists and individuals as they explore the world of performing arts. Prestigious faculty in the Acting, Music Theatre, Dance Theatre and Performing Arts programs cultivate, nurture and prepare students through rigorous and comprehensive training. The thriving performance culture in the BFA degree programs is enhanced by its unique and synergistic relationship

to the events and opportunities available to the broader AMDA community. These vibrant programs challenge students to be creators within their respective art forms through reflection, articulation and productivity.

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



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**MUSIC THEATRE** page 44

**DANCE THEATRE** page 54

**PERFORMING ARTS** page 64

## PROFESSIONAL CONSERVATORY PROGRAMS

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



### STUDIO

Acting for Stage, Film and Television

page 40



### INTEGRATED

Music Theatre, Acting and Dance

page 50



### DANCE THEATRE CONSERVATORY

Theatrical, Commercial and Concert Dance

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# General Education

AMDA's General Education curriculum provides all Bachelor of Fine Arts Degree Program students with an educational experience intended to encourage intellectual inquiry and provide a solid academic foundation in order to be successful learners and contributors to their professions and communities. The courses challenge students to explore new subjects, intellectual traditions, and perspectives; expands their awareness of the wider world; and prepares them with essential knowledge, skills, and abilities that are expanded on in their disciplines.

All students completing an AMDA Bachelor of Fine Arts Degree Program attain appropriate competencies, as follows:

1. **Communication:** Effectively convey concepts, meaning and context through written and oral communications.
2. **Collaboration:** Apply cooperative practices to learning, creating, activities, and production.
3. **Critical Thinking:** Form rational conclusions and ideas through analytic evaluation of information and content.
4. **Contextual Analysis:** Analyze contemporary issues and their relationships to artistic expression and disciplines.
5. **Quantitative Reasoning:** Utilize quantitative analysis for problem solving and comprehension of data.

## Required General Education Credits

Foundation Requirements		Credits
Written Communication	Students learn to comprehensively convey ideas and information in various media, formats and skills based in the written word. Through work in varied genres and contexts, students learn to appropriately utilize text, narratives, data, imagery, writing technologies and discipline-specific conventions in various contexts including academic writing, professional communications and artistic expression.	3.0
Oral Communication	These courses offer a comprehensive approach to oral communication that includes training in the fundamental principles of public speaking and the effective delivery of oral presentations.	3.0
Math/Quantitative Reasoning	Students learn to employ basic mathematical functions for practical problem solving in work and daily life. Students then learn to assess and apply measurement of data, physical properties (dimensions, mass, force), time and probability in quantitative reasoning, broadening their perceptions and comprehension of the world they inhabit.	3.0
Critical Thinking	Students will have the skills necessary to evaluate real-life situations and to develop conclusions based on a critical analysis of information gathered through a variety of sources and methods.	3.0
Areas of Knowledge		
Arts and Humanities	Through the study of art, history and culture, students explore the myriad means through which people have documented, interpreted and articulated their perceptions of the human experience. These courses offer both broad and highly specific examinations of the literature, philosophy, and the arts. Students gain an understanding of the significance of humanities and an appreciation for various cultures, building an intellectual foundation for the analysis and creation of artistic works.	6.0
Social and Behavioral Sciences	Through the study of various scientific disciplines and methodologies, students gain an understanding of the dynamics, structure, influences and interconnectedness of societies and human behavior.	6.0
Physical and Biological Sciences	Through the study of physical, biological, earth and applied sciences, students gain an understanding of the processes, forces and mechanisms that comprise the natural world.	4.0 (with lab)
Creative Expression	Students will have an understanding of how people's experiences and perspectives are shaped by gender, ethnicity, culture and other factors that distinguish groups of people, coupled with recognition of common elements within human experience that transcend time, space, race and circumstances.	3.0
<b>Total General Education Credits</b>		<b>31.0</b>



# ACTING

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- Bachelor of Fine Arts in Acting
- Studio Conservatory

# BACHELOR OF FINE ARTS DEGREE IN ACTING

## Program Learning Outcomes

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

- Speak with vocal freedom and resonance supported by breath, and speak text with clarity and precision appropriate to space and material.
- Move with flexible, relaxed, and controlled body that is responsive to changing time, rhythm demands and spatial relationships.
- Demonstrate the use of objectives, obstacles, actions, subtexts and texts.
- Create convincing, compelling characters performed with vocal, physical and emotional specificity.
- Apply historical insight and critical analysis to the performance of texts from various periods, styles, and genres.
- Apply business practices to the promotion and maintenance of a sustainable career.
- Participate effectively in the collective work of an artistic team to ensure successful productions or performances.
- Demonstrate comprehension and application of make-up techniques and materials.

The Acting Program offers a wide range of performance training in acting for stage, film and television. The intense eight-semester curriculum is a blend of rigorous immersion in performance craft and technique, combined with a challenging range of academic studies, resulting in a well-rounded education in the arts. AMDA's Acting Program also provides numerous opportunities for onstage production and performance experience.

Lower-division courses begin with a focus on actors' imaginations and explorations of their inner resources as they relate to the external demands of the craft. Early coursework develops the vocal and physical foundations of professional acting. Training then broadens to include script analysis, dramatic theory and modes of behavior pertaining to various historical periods and relevant performance media. Supplemental course offerings such as stage combat, improvisation, dialects, and dance and movement provide actors with an even broader range of potential career opportunities. General Education courses increase the actors' understanding of their worlds, critical reasoning abilities, and their abilities to express themselves effectively as educated and informed artists and citizens.

Upper-division courses build on this foundation, expanding actors' depth of knowledge, skills and instincts through advanced work on classical text, period styles, role selection, and advanced acting techniques for professional-level monologue and scene application. Upper-level courses in career preparation, networking, audition techniques, and entrepreneurship help prepare students for the competitive demands and exciting transition to the performing arts industry.

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

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

## SUMMARY OF REQUIRED COURSES

Total credits may exceed minimums below depending on elective selections.

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	89.0	Acting Foundation	79.5
General Education	31.0	General Education	31.0
Arts & Humanities	6.0	Elective	16.5
Communication: Oral	3.0		
Communication: Written	3.0		
Critical Thinking	3.0		
Math & Quantitative Reasoning	3.0		
Physical & Biological Sciences	4.0		
Social & Behavioral Sciences	6.0		
Creative Expression	3.0		
<b>Minimum Credits Required</b>	<b>120.0</b>	<b>Total Credits Prescribed</b>	<b>127.0</b>

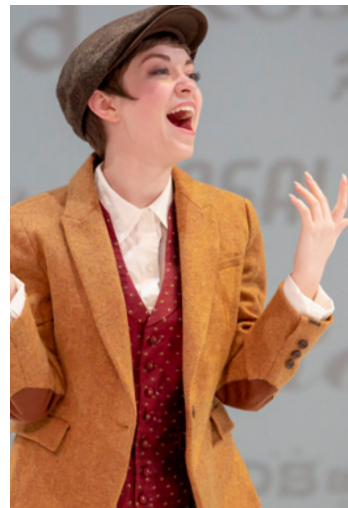
### First Semester Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
AC102	Acting I: Techniques	2.5
AC104	Theatre History Inception	1.5
AC122	Improvisation I: Foundations	1.5
FL180	Film Survey for the Actor: History of the Entertainment Business	1.5
FS100	Quest for Success	0.5
SC100	Stage Combat I	1.5
VP140	Voice Production and Speech I: Foundations	2.0
EN101	English Composition	3.0
<b>First Semester Total Credits</b>		<b>16.5</b>

### Second Semester Sample Curriculum

General Education selection		3.0
AC110	Acting II: Contemporary Scene Study	2.5
AC112	Acting II: Period Scene Study	2.5
AC114	Theatre History Emergence	1.5
AC123	Improvisation II: Techniques	1.5
FL120	Acting for Camera I	2.0
VP141	Voice Production and Speech II: Techniques	1.5
SC180	Stage Combat II	1.5
<b>Second Semester Total Credits</b>		<b>16.0</b>





### Third Semester Sample Curriculum

Select one of the following elective courses:

AC202	Improvisation: Intro to Long Form	1.5
MT338	Ensemble Singing for the Actor	

Select one of the following elective courses:

FL380	Survey of Film: Art of the Motion Picture	1.5
SC280	Stage Combat III	
	General Education selection	3.0
AC222	Acting Styles	2.0
AC227	Acting III: Advanced Scene Study	3.5
DN150	Dance and Movement for the Performing Artist I	1.0
FL121	Acting for the Camera II	2.0
VP243	Voice Production and Speech III: Advanced Techniques	1.5

**Third Semester Total Credits 16.0**

### Fourth Semester Sample Curriculum

Select one of the following elective courses:

SC381	Advanced Stage Combat: SPT	1.5
AC339	Film/TV Genre	
	General Education selection 1	3.0
	General Education selection 2	4.0
AC220	Introduction to Shakespeare	2.0
AC225	Audition Techniques for TV and Stage	1.0
AC232	Classic Repertoire	3.5
DN170	Dance and Movement for the Performing Artist II	1.0

**Fourth Semester Total Credits 16.0**

### Program Category Key

	Acting Foundation
	General Education
	Elective (options may vary)

Prerequisites may apply; please refer to course descriptions.



**Program Category Key**

- Acting Foundation**
- General Education**
- Elective**  
(options may vary)

Prerequisites may apply; please refer to course descriptions.

**Fifth Semester** Sample Curriculum

Select one of the following elective courses:		
AC304	Advanced Scene Study: 1960-2000	3.5
AC305	Absurdist/Non Linear Theatre	
Select one of the following elective courses:		
AC313	Voice Acting	1.5
AC314	½ Hour TV Comedy	
General Education selection 1		3.0
General Education selection 2		3.0
AC226	Makeup Techniques and Application	1.0
AC318	Career Preparation	1.0
FL300	Film Projects	2.0
<b>Fifth Semester Total Credits</b>		<b>15.0</b>

**Sixth Semester** Sample Curriculum

Select one of the following elective courses:		
AC320	Scene Study: Shakespeare	3.5
AC327	Comedic Styles of the 20th & 21st Centuries	
Select one of the following elective courses:		
AC302	Adv Improvisation: Long Form Perf Technique	1.5
SC381	Adv Stage Combat: SPT	
VP300	VPS: IPA/Intro to Dialects	
General Education selection 1		3.0
General Education selection 2		3.0
AC306	Intro to Stage Direction & Design	2.0
FL202	Acting for the Camera III	4.0
<b>Sixth Semester Total Credits</b>		<b>17.0</b>



“AMDA gave me the courage to trust my instincts.”

— Jesse Tyler Ferguson  
AMDA ALUMNUS

Jesse Tyler Ferguson stars as Mitchell on ABC’s hit series “Modern Family,” a role that’s garnered five Emmy Award nominations. He is also a prolific stage actor, including having played Leaf Coneybear in the Tony Award-winning run of *The 25th Annual Putnam County Spelling Bee*.

**Seventh Semester** Sample Curriculum

Select one of the following elective courses:

AC302	Advanced Improvisation: Long Form Perf Technique	1.5
SC381	Advanced Stage Combat: SPT	
VP408	Dialects: Directed Studies Russian/Italian	
General Education selection		3.0
AC417	Directing	3.0
AC400	One Acts Performances	3.0
FL302	Short Film Script Development	1.5
FL417	Media for the Actor	2.0
PI302	Entrepreneurship	1.5
<b>Seventh Semester Total Credits</b>		<b>15.5</b>

**Eighth Semester** Sample Curriculum

Select one of the following elective courses:

AC302	Advanced Improvisation: Long Form Perf Technique	1.5
SC381	Advanced Stage Combat: SPT	
VP408	Dialects: Directed Studies Russian/Italian	
AC412	Industry and Networking	3.5
AC410	Relevant Roles	3.0
AC430	BFA Acting Senior Showcase	4.0
FL402	Short Films	3.0
AC433	AMDA Spotlight (by audition only)	0.0
<b>Eighth Semester Total Credits</b>		<b>15.0</b>
<b>Total Program Credits</b>		<b>127.0</b>

# STUDIO CONSERVATORY

**Length of Program:**  
4 terms (15 weeks/term)

**Curriculum Program:**  
1800-1840 clock hours

## Program Learning Outcomes

Students completing the Studio Conservatory Program should be able to:

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

The Studio Program is a rigorous four-term, performance-based curriculum designed to prepare students for careers in stage, film or television. Students will learn the concepts and techniques of effective movement, vocal control and character development essential for the working actor. AMDA's Studio Program also provides various enriching opportunities for onstage performance experience.

The program begins with a focus on the actor's imagination and an exploration of his or her inner resources as they relate to the external demands of the craft. Students are then quickly challenged to apply learned techniques — such as composing a visual and vocal score — to portray rich, believable characters. In the final term, coursework is focused on industry and career preparation, including an original showcase production experience. Each showcase is crafted based on the unique and individual cast members assigned as a company. This specialized fourth-term curriculum prepares actors to enter the performing industry with skill, confidence and a professional work ethic.

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

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





## LOS ANGELES STUDIO CONSERVATORY

### Year One Sample Curriculum

First Term		clock hours/course	clock hours/week
FS100	Quest for Success	1.0	15.0
AC120	Acting I: Foundations	7.0	105.0
FL120	Acting for the Camera I	4.0	60.0
VP140	Voice Production and Speech I: Foundations	4.0	60.0
SC100	Stage Combat I: Unarmed	3.0	45.0
AC122	Improvisation I: Foundations	3.0	45.0
FL180	Film Survey for the Actor I: History of Ent. Biz	3.0	45.0
TR108	Theatre History I: Inception	3.0	45.0
DN150	Dance & Movement for the Actor I	2.0	30.0
<b>First Term Clock Hours</b>			<b>435.0</b>

Second Term		clock hours/course	clock hours/week
AC121	Acting II: Scene Study	7.0	105.0
AC125	Acting Techniques	4.0	60.0
FL121	Acting for the Camera II	4.0	60.0
VP141	Voice Production and Speech II: Advanced Techniques	3.0	45.0
SC180	Stage Combat II: Single Sword	3.0	45.0
AC123	Improvisation II: Techniques	3.0	45.0
FL280	Survey of Film: Great Performances	3.0	45.0
TR109	Theatre History II: Emergence	3.0	48.0
DN170	Dance and Movement for the Actor II	2.0	30.0
<b>Second Term Clock Hours</b>			<b>483.0</b>
<b>Year One Total Clock Hours</b>			<b>918.0</b>

### Year Two Sample Curriculum

Third Term		clock hours/course	clock hours/week
AC227	Acting III: Advanced Scene Study	7.0	105.0
AC221	Acting Styles	5.0	75.0
FL202	Acting for the Camera III	4.0	60.0
VP243	Voice Production & Speech III: Advanced Techniques	3.0	45.0
AC225	Audition Tech for TV and Stage	2.0	30.0
AC318	Career Preparation	2.0	30.0
FL380	Survey of Film: Art of the Motion Picture	3.0	45.0
Studio Actor's (choose two from below)		6.0	90.0
AC202	Improv: Intro to Long Form		
MT338	Ensemble Singing for the Actor		
SC280	Stage Combat III: Sword/Rapier/Dagger		
<b>Third Term Clock Hours</b>			<b>480.0</b>

Fourth Term		clock hours/course	clock hours/week
AC264	Studio Program: Senior Acting Showcase	17 hours / 9 weeks	153.0
FL230	Advanced Film Projects	10 hours / 9 weeks	90.0
AC266	Conservatory Showcase	27.5 hours / 5 weeks	137.5
AC233	Industry Workshop	4 hours / 6 weeks	24.0
AC303	Advanced Improvisation	4 hours / 6 weeks	24.0
SC285	Advanced Stage Combat: Battles	4 hours / 6 weeks	24.0
<b>Fourth Term Clock Hours</b>			<b>452.5</b>
<b>Year Two Total Clock Hours</b>			<b>932.5</b>
<b>Total Program Clock Hours</b>			<b>1850.5</b>



## NEW YORK STUDIO CONSERVATORY CURRICULUM

### Year One Sample Curriculum

		clock hours/course	clock hours/week
<b>First Term</b>			
5250	Acting I: Beginning Scene Study	5.0	75.0
5255	Acting I: Techniques	5.0	75.0
5257	Living Masterpieces of the Stage I	2.0	30.0
5265	Improvisation I	4.0	60.0
5266	Alexander Techniques I	2.0	30.0
5400	Voice Production and Speech I	4.0	60.0
5550	Dance and Movement for the Actor I	3.0	45.0
5800	Stage Combat I	3.0	45.0
	Elective Option (choose one):	2.0	30.0
5290	Actor's Choice Shakespeare		
5690	Actor's Choice Singing Technique		
5590	Actor's Choice Dance		
<b>First Term Clock Hours</b>		<b>450.0</b>	

		clock hours/course	clock hours/week
<b>Second Term</b>			
6250	Acting II: Period Scene Study	5.0	75.0
6267	Acting II: Contemporary Scene Study	5.0	75.0
6257	Living Masterpieces of the Stage II	2.0	30.0
6260	Acting for Camera I	4.0	60.0
6265	Improvisation II	4.0	60.0
6266	Alexander Techniques II	2.0	30.0
6400	Voice Production and Speech II	4.0	60.0
6550	Dance and Movement for the Actor II	3.0	45.0
6800	Stage Combat II	3.0	45.0
<b>Second Term Clock Hours</b>		<b>480.0</b>	
<b>Total First Year Program Clock Hours</b>		<b>930.0</b>	

### Year Two Sample Curriculum

		clock hours/course	clock hours/week
<b>Third Term</b>			
7250	Acting III: Advanced Scene Study	7.0	105.0
7260	Acting for Camera II	5.0	75.0
7265	Improvisation III	4.0	60.0
7280	Heroic Acting	4.0	60.0
7400	Voice Production and Speech III	4.0	60.0
7550	Dance and Movement for the Actor III	3.0	45.0
7800	Stage Combat III	3.0	45.0
<b>Third Term Clock Hours</b>		<b>450.0</b>	

		clock hours/course	clock hours/week
<b>Fourth Term</b>			
8010	Final Film Project	17.5 hrs / 4 weeks	70
8055	Performance Workshop: Conception to Production**	24.0 hrs / 3 weeks	87.0
8101	Career Preparation	5.0 hrs / 2 weeks	10.0
8200	Drama Performance Showcase**	27.5 hrs / 5 weeks	145.0
8201	Acting IV: Rehearsal Projects	6.0 hrs / 6 weeks	36.0
8260	Auditioning for Film and Television	6.0 hrs / 2 weeks	12.0
8261	Audition Techniques	2.5 hrs / 4 weeks	10.0
8264	Improvologues	3.0 hrs / 4 weeks	12.0
8267	Monologues for Auditions	10.5 hrs / 4 weeks	42.0
8400	Advanced Voice and Speech	3.0 hrs / 4 weeks	12.0
8550	Audition Movement	2.0 hrs / 3 weeks	6.0
8700	Resume Workshop	2.0 hrs / 2 weeks	4.0
8800	Stage Combat IV	3.5 hrs / 4 weeks	14.0
<b>Fourth Term Clock Hours</b>		<b>460.0</b>	
<b>Total Second Year Program Clock Hours</b>		<b>910.0</b>	
<b>Total Program Clock Hours</b>		<b>1840.0</b>	

\*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.







# MUSIC THEATRE

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- Bachelor of Fine Arts in Music Theatre
- Integrated Conservatory

# BACHELOR OF FINE ARTS DEGREE IN MUSIC THEATRE

## Program Learning Outcomes

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

- Employ a broad range of acting knowledge and ability to convincingly create characters.
- Demonstrate the ability to perform a variety of musical styles with a synthesis of acting, singing and movement skills.
- Create, develop and maintain a professional Audition Repertoire portfolio, employing both historical and contemporary styles and a variety of Music Theatre sub-genres.
- Utilize healthy vocal technique and increased range.
- Show competency in musicianship, keyboarding and aural skills.
- Demonstrate harmonies based on professional ensemble work effectively.
- Identify/describe the historical and cultural dimensions of music theatre, including the works of leading musical playwrights and composers.
- Comprehend the basic business procedures of the entertainment industry, including professionalism, representation, casting, auditions and headshot/resumes.

This comprehensive program offers an essential blend of music, acting and dance courses for the student who aspires for a career in Music Theatre performance. The intensive performance-based training is blended with a challenging range of academic-based studies, all resulting in a well-rounded education in the arts.

The program begins with a focus on the artist's imagination and an exploration of his or her inner resources as they relate to the external demands of the craft. Early curriculum is designed to provide strong performance skills within a musical theatre base and individual voice instruction to build classical technique. Using AMDA's clearly defined approach to each song, which emphasizes a genuine union of music to lyric, students gain the confidence and skills necessary to explore a variety of genres that may include Classical, Contemporary, Jazz, Blues, Pop, etc. Additionally, each semester holds exhilarating and rewarding acting, dance and musical production and performance opportunities.

With an eye towards the current competitive demands of the industry, upper-level courses in career preparation, networking, audition techniques and entrepreneurship help prepare for the exciting transition into the professional performing arts industry.

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

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

## SUMMARY OF REQUIRED COURSES

Total credits may exceed minimums below depending on elective selections.

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	89.0	Music Theatre Foundation	74.0
General Education	31.0	General Education	31.0
Arts & Humanities	6.0	Elective	17.0
Communication: Oral	3.0		
Communication: Written	3.0		
Critical Thinking	3.0		
Math & Quantitative Reasoning	3.0		
Physical & Biological Sciences	4.0		
Social & Behavioral Sciences	6.0		
Creative Expression	3.0		
<b>Minimum Credits Required</b>	<b>120.0</b>	<b>Total Credits Prescribed</b>	<b>122.0</b>

### First Semester Sample Curriculum

AC100	Acting I: Beginning Scene Study	2.5
DN150	Dance and Movement for the Performing Artist I	1.0
DNB122	Ballet	1.0
IV101	Individual Voice: Foundations	0.5
MT130	Musical Theatre I: Technique	3.5
MT141	Iconic Music Theatre History	1.0
MU141	Piano Fundamentals	1.0
MU144	Sight Singing Fundamentals	1.0
FS100	Quest for Success	0.5
EN101	English Composition	3.0
<b>First Semester Total Credits</b>		<b>15.0</b>

### Second Semester Sample Curriculum

<b>Select one of the following elective courses:</b>		
DNB122	Ballet	1.0
DNT122	Tap	
DNJ122	Jazz	
General Education selection		3.0
MT134	Musical Theatre II: Styles	3.5
AC110	Acting II: Contemporary Scene Study	2.5
IV102	Individual Voice: Technique	0.5
DN170	Dance and Movement for the Performing Artist II	1.0
MU143	Piano Technique	1.0
MU148	Sight Singing Techniques	1.0
VP140	Voice Production and Speech I: Foundations	2.0
<b>Second Semester Total Credits</b>		<b>15.5</b>



### Third Semester Sample Curriculum

Select two of the following elective courses:

DNB122 Ballet	2.0
DNT122 Tap	
DNJ122 Jazz	

Select one of the following elective courses:

MU150 Intro to Guitar	1.0
MU151 Guitar Fundamentals	
MU153 Guitar Techniques	
MU131 Jazz Harmonies	
MU235 Small Vocal Ensemble: Historical and Contemporary Rep. Styles	
General Education selection	3.0
MT233 Musical Theatre III: Scenes	3.5
IV201 Individual Voice	0.5
AC227 Acting III: Scene Study	3.5
VP141 Voice Production and Speech II: Techniques	1.5
<b>Third Semester Total Credits</b>	<b>15.0</b>

### Fourth Semester Sample Curriculum

Select two of the following elective courses:

MU150 Introduction to Guitar	2.0
MU151 Guitar Fundamentals	
MU153 Guitar Techniques	
MU131 Jazz Harmonies	
MU235 Small Vocal Ensemble: Historical and Contemporary Rep. Styles	
DNB122 Ballet	
DNT122 Tap	
DNJ122 Jazz	
MU237 Large Vocal Ensemble: Broadway Music	
General Education selection 1	3.0
General Education selection 2	4.0
MT240 MT Audition Preparation	3.0
IV202 Individual Voice	0.5
FL120 Acting for the Camera I	2.0
VP243 Voice Production and Speech III: Advanced Techniques	1.5
<b>Fourth Semester Total Credits</b>	<b>16.0</b>

### Program Category Key

<b>Music Theatre Foundation</b>
<b>General Education</b>
<b>Elective</b> (options may vary)

Prerequisites may apply; please refer to course descriptions.



**Program Category Key**

- Music Theatre Foundation
- General Education
- Elective  
(options may vary)

Prerequisites may apply; please refer to course descriptions.

**Fifth Semester** Sample Curriculum

Select two of the following elective courses:

MU150	Introduction to Guitar	2.0
MU151	Guitar Fundamentals	
MU153	Guitar Techniques	
MU131	Jazz Harmonies	
MU235	Small Vocal Ensemble: Historical and Contemporary Rep. Styles	
DNB122	Ballet	
DNT122	Tap	
DNJ122	Jazz	
MU237	Large Vocal Ensemble: Broadway Music	
MU145	Songwriting: Piano Based	

Select one of the following core MT courses:

MT317	MT Scene Analysis for the Musician	2.0
MT319	MT Score Analysis and Anatomy for the Singer	
	General Education selection 1	3.0
	General Education selection 2	3.0
AC226	Makeup Techniques and Application	1.0
AC318	Career Preparation	1.0
FL121	Acting for Camera II	2.0
IV301	Individual Voice	0.5
VS301	Vocal Coaching	0.5
<b>Fifth Semester Total Credits</b>		<b>15.0</b>

**Sixth Semester** Sample Curriculum

Select two of the following elective courses:

MU150	Introduction to Guitar	2.0
MU151	Guitar Fundamentals	
MU153	Guitar Techniques	
MU131	Jazz Harmonies	
MU235	Small Vocal Ensemble: Historical and Contemporary Rep. Styles	
DNB122	Ballet	
DNT122	Tap	
DNJ122	Jazz	
MU237	Large Vocal Ensemble: Broadway Music	
MU145	Songwriting: Piano Based	

Select one of the following core MT courses:

SC100	Stage Combat I	1.5
AC122	Improvisation I	
VP300	VPS: IPA/Intro to Dialects	
	General Education selection 1	3.0
	General Education selection 2	3.0
MT337	Music Styles for the Individual Artist	3.0
FL202	Acting for Camera III	2.0
IV302	Individual Voice	0.5
VS302	Vocal Coaching	0.5
<b>Sixth Semester Total Credits</b>		<b>15.5</b>



**Seventh Semester** Sample Curriculum

Select two of the following elective courses:

DNB122 Ballet	2.0
DNT122 Tap	
DNJ122 Jazz	
MU237 Large Vocal Ensemble: Broadway Music	

Select one of the following elective courses:

AC123 Improvisation II	1.5
SC180 Stage Combat II	
VP408 Dialects: Directed Studies: Italian/Russian	
General Education selection	3.0
MT433 Roles and Readings	3.0
PI302 Entrepreneurship	1.5
FL418 Media for the MT Performer	2.0
AC422 The Art of the Monologue	1.0
DN303 Dance Audition Techniques	1.0
IV401 Individual Voice	0.5

**Seventh Semester Total Credits** 15.0

**Eighth Semester** Sample Curriculum

Select two of the following elective courses:

DNB122 Ballet	2.0
DNT122 Tap	
DNJ122 Jazz	
MU237 Large Vocal Ensemble: Broadway Music	

Select one of the following elective courses:

AC202 Improvisation: Intro to Long Form	1.5
SC280 Stage Combat III	
VP408 Dialects: Directed Studies: Italian/Russian	
AC412 Industry and Networking	3.5
MT430 BFA Musical Theatre Senior Showcase	4.0
IV402 Individual Voice	0.5
VS402 Vocal Coaching	0.5
MT412 MT Auditions: Essential Repertoire	1.0
MT413 MT Auditions: Mock Panel	1.0
MT414 MT Auditions: Specialty Repertoire	1.0
AC433 AMDA Spotlight (by audition only)	0.0

**Eighth Semester Total Credits** 15.0

**Total Program Credits** 122.0

# INTEGRATED CONSERVATORY

**Length of Program:**  
4 terms (15 weeks/term)

**Curriculum Program:**  
1800-1837 clock hours

## Program Learning Outcomes

Students completing the Integrated Conservatory program should be able to:

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

The Integrated Program provides comprehensive training in acting, dance, and vocal performance for stage and screen. Designed for the “triple-threat” performer, this intensive four-term program weaves together physical, imaginative and vocal coursework to developing skilled performing artists who possess a seemingly endless range of career possibilities.

Students are immersed in multi-arts training from the very start of their program. Expansive and specified curriculum helps develop strong foundations in a variety of musical skills, dance styles and acting techniques. Courses in the beginning of the program often emphasize the individual artist’s development and approach, while more advanced courses expand opportunities to explore duets, trios and working in ensembles. Throughout the program, individual voice training helps support the breadth of courses provided each term.

In the final term, coursework is focused on industry and career preparation, including an original showcase production experience. Each showcase is crafted based on the unique and individual cast members assigned as a company. This specialized fourth-term curriculum prepares actors to enter the performing industry with skill, confidence and a professional work ethic.

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

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





## LOS ANGELES INTEGRATED CONSERVATORY

### Year One Sample Curriculum

		clock hours/course	clock hours/week
<b>First Term</b>			
FS100	Quest for Success	1.0	15.0
MT130	Musical Theatre I: Technique	8.0	120.0
MT141	Iconic Musical Theatre	2.0	30.0
AC120	Acting I: Foundations	7.0	105.0
VP140	Voice Production and Speech I: Foundations	4.0	60.0
MU141	Piano Fundamentals	2.0	30.0
DN150	Dance & Movement for the Actor I	2.0	30.0
DNB111	Dance: Ballet	2.0	30.0
DNT111	Dance: Tap	2.0	30.0
DNJ111	Dance: Jazz	2.0	30.0
IV111	Individual Voice: Foundations	1.0	15.0
<b>First Term Clock Hours</b>		<b>480.0</b>	

		clock hours/course	clock hours/week
<b>Second Term</b>			
MT134	Musical Theatre II: Styles	7.0	105.0
MU143	Piano Tech	2.0	30.0
AC121	Acting II: Scene Study	7.0	105.0
FL120	Acting for the Camera I	4.0	60.0
VP141	Voice Production and Speech II: Foundations	3.0	45.0
DN170	Dance and Movement for the Actor 2	2.0	30.0
DNB112	Dance: Ballet	2.0	30.0
DNT112	Dance: Tap	2.0	30.0
DNJ112	Dance: Jazz	2.0	30.0
IV112	Individual Voice: Technique	1.0	15.0
<b>Second Term Clock Hours</b>		<b>480.0</b>	
<b>Year One Total Clock Hours</b>		<b>960.0</b>	

### Year Two Sample Curriculum

		clock hours/course	clock hours/week
<b>Third Term</b>			
MT233	Musical Theatre III: Scenes	7.0	105.0
MU144	Sightsinging Fundamentals	2.0	30.0
AC227	Acting III: Advanced Scene Study	7.0	105.0
AC318	Career Preparation	2.0	30.0
FL121	Acting for the Camera II	4.0	60.0
VP243	Voice Production and Speech III: Advanced Techniques	3.0	45.0
DN303	Dance Audition Techniques and Combinations	2.0	30.0
DNB113	Dance: Ballet	2.0	30.0
DNT113	Dance: Tap	2.0	30.0
DNJ113	Dance: Jazz	2.0	30.0
IV113	Individual Voice: Technique	1.0	15.0
<b>Third Term Clock Hours</b>		<b>510.0</b>	

		clock hours/course	clock hours/week
<b>Fourth Term</b>			
MT264	Integrated Program: Musical Theatre Senior Showcase	17 hours/9 weeks	153.0
FL230	Advanced Film Projects	10 hours/9 weeks	90.0
AC266	Conservatory Showcase	27.5 hours/5 weeks	137.5
AC233	Industry Workshop	4 hours/6 weeks	24.0
MT244	MT: Auditions	5 hours/6 weeks	30.0
IV114	Individual Voice	1 hour/ 15 weeks	15.0
<b>Fourth Term Clock Hours</b>		<b>449.5</b>	
<b>Year Two Total Clock Hours</b>		<b>959.5</b>	

<b>Total Program Clock Hours</b>	<b>1919.5</b>
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## NEW YORK INTEGRATED CONSERVATORY CURRICULUM

### Year One Sample Curriculum

Course #	Course Name	clock hours/course	
		clock hours/week	
1100	Performing Arts Practicum I	1.7	25.5
1200	Acting I : Technique	6.0	90.0
1300	Musical Theatre I: Techniques	7.0	105.0
1320	Musical Theatre Film Lab I	1.0	15.0
1340	Sight Singing I	2.0	30.0
1400	Voice Production and Speech I	4.0	60.0
1500	Dance I: Theatre Dance	2.0	30.0
1511	Dance I: Tap	2.0	30.0
1521	Dance I: Jazz	2.0	30.0
1531	Dance I: Ballet	2.0	30.0
1600	Individual Voice I*	1.0	20.0
<b>First Term Clock Hours</b>		<b>465.5</b>	

Course #	Course Name	clock hours/course	
		clock hours/week	
2100	Performing Arts Practicum II	1.7	25.5
2200	Acting II: Beginning Scene Study	6.0	90.0
2300	Musical Theatre II: Performance Styles	6.5	97.5
2320	Musical Theatre Film Lab II	1.0	15.0
2340	Sight Singing II	1.5	22.5
2400	Voice Production and Speech II	4.0	60.0
2500	Dance II: Theatre Dance	2.0	30.0
2511	Dance II: Tap	2.0	30.0
2521	Dance II: Jazz	2.0	30.0
2531	Dance II: Ballet	2.0	30.0
2600	Individual Voice II*	1.0	20.0
<b>Second Term Clock Hours</b>		<b>450.5</b>	
<b>Total First Year Program Clock Hours</b>		<b>916.0</b>	

### Year Two Sample Curriculum

Course #	Course Name	clock hours/course	
		clock hours/week	
3100	Performing Arts Practicum III	1.7	25.5
3200	Acting III: Intermediate Scene Study	6.5	97.5
3300	Musical Theatre III: Scene Study, Duets and Ensemble	9.0	135.0
3400	Voice Production and Speech III	4.0	60.0
3500	Dance III: Theatre Dance	2.0	30.0
3511	Dance III: Tap	2.0	30.0
3521	Dance III: Jazz	2.0	30.0
3531	Dance III: Ballet	2.0	30.0
3600	Individual Voice III*	1.0	20.0
<b>Third Term Clock Hours</b>		<b>458.0</b>	

Course #	Course Name	clock hours/course	
		clock hours/week	
4101	Career Preparation	5.0 hrs / 2 weeks	10.0
4201	Acting IV: Advanced Scene Study	6.0 hrs / 4 weeks	24.0
4200	Drama Performance Showcase**	27.5 hrs / 5 weeks	145.0
4260	Acting for Film and Television Workshop	2.0 hrs / 4 weeks	8.0
4262	Audition Techniques	2.0 hrs / 4 weeks	8.0
4265	Improvisation I: Foundations	2.0 hrs / 4 weeks	8.0
4266	Monologues for Auditions***	4.0 hrs / 5 weeks	22.0
4300	Musical Theatre Performance Showcase**	27.5 hrs / 5 weeks	145.0
4310	Musical Theatre Preparation for Auditions***	6.0 hrs / 5 weeks	35.0
4500	Dance IV: Theatre Dance***	2.0 hrs / 5 weeks	12.0
4511	Dance IV: Tap***	2.0 hrs / 5 weeks	11.0
4521	Dance IV: Jazz/Ballet***	2.0 hrs / 5 weeks	11.0
4544	Dance Combinations for Auditions***	2.0 hrs / 5 weeks	12.0
4600	Individual Voice IV*	1.0	20.0
4710	Audition Preparation Seminar	2.0 hrs / 1 week	2.0
<b>Fourth Term Clock Hours</b>		<b>473.0</b>	
<b>Total Second Year Program Clock Hours</b>		<b>931.0</b>	
<b>Total Program Clock Hours</b>		<b>1847.0</b>	

\*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.



# DANCE THEATRE

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■ Bachelor of Fine Arts in Dance Theatre  
■ Dance Theatre Conservatory

# BACHELOR OF FINE ARTS DEGREE IN DANCE THEATRE

## Program Learning Outcomes

Students completing the Bachelor of Fine Arts in Dance Theatre program should:

- Analyze and critique the history of dance theatre with a particular attention to the evolution of stylistic and aesthetic trends.
- Develop a multi-faceted physicality through training in dance techniques.
- Distinguish, interpret and assess the unique and complex requirements of integrating theatre, music and dance into a unified production.
- Demonstrate the acquisition of advanced technical proficiency in specific performance techniques that are unique to dance theatre production to include vocal skills appropriate to individual needs and abilities.
- Exhibit the professional attitudes and values of the discipline, which include respecting the collaborative process, meeting deadlines, punctuality, and professional responsibility.
- Illustrate professional competence in auditioning technique, and portfolio/resume preparation and presentation.
- Demonstrate comprehension and application of make-up techniques and materials.
- Apply business practices to the promotion and maintenance of a sustainable career.

AMDA's Dance Theatre Program is designed for ambitious dancers who want to become versatile, multidisciplined performers. The eight-semester program's rigorous course of physical study is grounded in classical technique and complemented by focused courses in a variety of styles. The curriculum assures an artistic foundation that combines in-depth training in dance technique and performance. The intensive performance-based training is blended with a challenging range of academic-based studies, all resulting in a well-rounded education in the arts.

The curriculum is designed to provide daily regimens that explore dance technique requiring strength, stamina and artistry. Additionally, dancers will develop professional skills needed to seamlessly blend precise technical choreography with individual interpretive storytelling, enhancing their ability to meet the demands of a competitive arts industry. Whether performing as part of an ensemble or as a featured individual artist, a wide range of production opportunities are available within the Dance Theatre Program. Additional courses such as acting, voice, music, career preparation and entrepreneurship provide dancers with a wide range of skills, broadening their potential career paths within the performing arts industry.

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

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

## SUMMARY OF REQUIRED COURSES

Total credits may exceed minimums below depending on elective selections.

Degree Requirements	Credits	Program Category Key	Credits
Performance Immersion	89.0	Dance Theatre Foundation	76.0
General Education	31.0	General Education	31.0
Arts & Humanities	6.0	Elective	15.5
Communication: Oral	3.0		
Communication: Written	3.0		
Critical Thinking	3.0		
Math & Quantitative Reasoning	3.0		
Physical & Biological Sciences	4.0		
Social & Behavioral Sciences	6.0		
Creative Expression	3.0		
<b>Minimum Credits Required</b>	<b>120.0</b>	<b>Total Credits Prescribed</b>	<b>122.5</b>

### First Semester Sample Curriculum

AC116	Acting Fundamentals	1.5
DCB-	Core Techniques: Classical Ballet Foundations	1.0
DCC-	Core Techniques: Contemporary	1.0
DCJ-	Core Techniques: Classic Jazz Foundations	1.0
DCO-	Core Techniques: Contemporary Ballet Foundations	1.0
DN130	Fitness and Injury Prevention	1.5
DNB122	DT Ballet	1.0
DNM114	DT Modern	1.0
DTP114	Dance Theatre Project	2.0
DN140	Iconic Dance Theatre Pop Culture	1.0
FS100	Quest for Success	0.5
EN101	English Composition	3.0
<b>First Semester Total Credits</b>		<b>15.5</b>

### Second Semester Sample Curriculum

General Education selection		3.0
DCB-	Core Techniques: Classical Ballet Foundations	1.0
DCC-	Core Techniques: Contemporary	1.0
DCJ-	Core Techniques: Classic Jazz Foundations	1.0
DCO-	Core Techniques: Contemporary Ballet Foundations	1.0
DNB122	DT Ballet	1.0
DNJ122	DT Jazz	1.0
DNM114	DT Modern	1.0
DTP114	Dance Theatre Project	2.0
DN141	Iconic Dance Theatre History	1.0
<b>Select one of the following focuses:</b>		
AC100	Acting I: Beginning Scene Study	2.5
MT125 and MT122	MT Fundamentals and Intro to Singing Techniques	
<b>Second Semester Total Credits</b>		<b>15.5</b>



### Third Semester Sample Curriculum

Select one of the following elective courses:

DNM114 DT Modern	1.0
DNT122 DT Tap	

Select one of the following elective courses:

DNE114 Contemporary Partnering	1.0
DNS114 Broadway Styles	
DNZ114 Street Jazz/Jazz Funk	

General Education selection	3.0
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DCB- Core Techniques: Classical Ballet Foundations	1.0
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DCC- Core Techniques: Contemporary	1.0
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DCJ- Core Techniques: Classic Jazz Foundations	1.0
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DCO- Core Techniques: Contemporary Ballet Foundations	1.0
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DNB122 DT Ballet	1.0
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DNJ122 DT Jazz	1.0
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DTP114 Dance Theatre Project	2.0
FL120 Acting for Camera I	2.0

<b>Third Semester Total Credits</b>	<b>15.0</b>
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### Fourth Semester Sample Curriculum

Select one of the following elective courses:

MT222 Singing Techniques Fundamentals I	1.0
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MT338 Ensemble Singing for the Actor	
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Select one of the following elective courses:

DNE114 Contemporary Partnering	1.0
DNS114 Broadway Styles	
DNZ114 Street Jazz/Jazz Funk	

DNJ122 DT Jazz	
DNT122 DT Tap	

General Education selection 1	3.0
General Education selection 2	4.0

DCB- Core Techniques: Classical Ballet Foundations	1.0
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DCC- Core Techniques: Contemporary	1.0
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DCJ- Core Techniques: Classic Jazz Foundations	1.0
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DCO- Core Techniques: Contemporary Ballet Foundations	1.0
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DNB122 DT Ballet	1.0
DTP114 Dance Theatre Project	2.0

<b>Fourth Semester Total Credits</b>	<b>16.0</b>
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### Program Category Key

<span style="background-color: #0070C0; color: white; padding: 2px;"> </span> Dance Theatre Foundation
<span style="background-color: #A6A6A6; padding: 2px;"> </span> General Education
<span style="background-color: #92D050; padding: 2px;"> </span> Elective (options may vary)

Prerequisites may apply; please refer to course descriptions.



**Program Category Key**

Dance Theatre Foundation
General Education
Elective <small>(options may vary)</small>

Prerequisites may apply; please refer to course descriptions.

**Fifth Semester** Sample Curriculum

<b>Select one of the following elective courses:</b>		
DNB122 DT Ballet		1.0
DNJ122 DT Jazz		
<b>Select one of the following elective courses:</b>		
DNE114 Contemporary Partnering		1.0
DNS114 Broadway Styles		
DNZ114 Street Jazz/Jazz Funk		
DNT122 DT Tap		
<b>Select two of the following courses:</b>		
DCB-	Core Tech: Classical Ballet Foundations	2.0
DCC-	Core Tech: Contemporary Foundations	
DCJ-	Core Tech: Classic Jazz Foundations	
DCO-	Core Tech: Contemporary Ballet Foundations	
	General Education selection 1	3.0
	General Education selection 2	3.0
AC226	Makeup Techniques and Application	1.0
AC318	Career Preparation	1.0
DN304	Kinetic Storytelling I	2.0
DNO114	Dance Theatre Company	2.0
<b>Fifth Semester Total Credits</b>		<b>15.0</b>

**Sixth Semester** Sample Curriculum

<b>Select one of the following elective courses:</b>		
DNB122 DT Ballet		1.0
DNJ122 DT Jazz		
<b>Select one of the following elective courses:</b>		
DNS114 Broadway Styles		1.0
DNZ114 Street Jazz/Jazz Funk		
<b>Select one of the following elective courses:</b>		
DNE114 Contemporary Partnering		1.0
DNT122 DT Tap		
<b>Select two of the following courses:</b>		
DCB-	Core Tech: Classical Ballet Foundations	2.0
DCC-	Core Tech: Contemporary Foundations	
DCJ-	Core Tech: Classic Jazz Foundations	
DCO-	Core Tech: Contemporary Ballet Foundations	
	General Education selection 1	3.0
	General Education selection 2	3.0
DN342	Kinetic Storytelling for the Camera I	2.0
DNO114	Dance Theatre Company	2.0
<b>Sixth Semester Total Credits</b>		<b>15.0</b>



**Seventh Semester** Sample Curriculum

Select one of the following elective courses:

AC122	Improvisation 1	1.5
SC100	Stage Combat 1	

Select one of the following elective courses:

DNS114	Broadway Styles	1.0
DNZ114	Street Jazz/Jazz Funk	

Select one of the following elective courses:

DNE114	Contemporary Partnering	1.0
DNT122	DT Tap	

Select four of the following courses:

DCB-	Core Tech: Classical Ballet Foundations	4.0
DCC-	Core Tech: Contemporary Foundations	
DCJ-	Core Tech: Classic Jazz Foundations	
DCO-	Core Tech: Contemporary Ballet Foundations	
DNB122	DT Ballet	
DNJ122	DT Jazz	

Select one of the following elective courses:

DN404	Kinetic Storytelling II	1.0
AC422	The Art of the Monologue	
General Education selection		3.0
DNO114	Dance Theatre Company	2.0
PI302	Entrepreneurship	1.5

**Seventh Semester Total Credits** 15.0

**Eighth Semester** Sample Curriculum

Select two of the following elective courses:

DNE114	Contemporary Partnering	2.0
DNS114	Broadway Styles	
DNT122	DT Tap	
DNZ114	Street Jazz/Jazz Funk	

Select two of the following courses:

DCB-	Core Tech: Classical Ballet Foundations	2.0
DCC-	Core Tech: Contemporary Foundations	
DCJ-	Core Tech: Classic Jazz Foundations	
DCO-	Core Tech: Contemporary Ballet Foundations	
AC412	Industry and Networking	3.5
DN303	Dance Theatre Audition	1.0
DNO114	Dance Theatre Company	2.0
DN430	Dance Theatre Senior Showcase	4.0
AC433	AMDA Spotlight (by audition only)	0.0

Select one of the following elective courses:

DNB122	DT Ballet	1.0
DNJ122	DT Jazz	

**Eighth Semester Total Credits** 15.5

**Total Program Credits** 122.5

AMDA ALUMNA  
DANCE THEATRE

**Yanelis**  
"Yani" Beras

Recent credits include:

- Taylor Swift's "Shake it Off" video
- Mat Kearney's "Heartbeat" video
- Movie *Rock of Ages*
- ABC sitcom "The Middle"
- Univision's "Premios Juventud"
- Hulu's "East Los High"
- PNC Bank commercial

# DANCE THEATRE CONSERVATORY

**Length of Program:**  
4 terms (15 weeks/term)

**Curriculum Program:**  
1830 clock hours

## Program Learning Outcomes

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

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

Telling a story with the body requires ambition, dedication and artistry. It also takes training. This four-term professional program offers intense and focused preparation for a career in dance performance. Building upon a solid foundation of technique, training will continue to expand the dancer's repertoire with a palette of disciplines, styles and genres spanning both classical and contemporary.

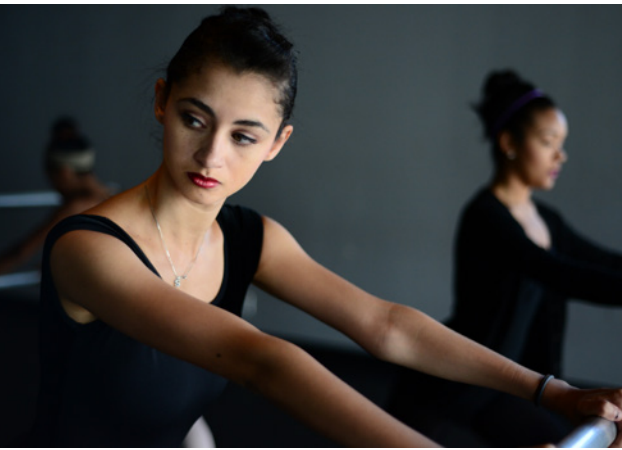
Customized dance projects and other performance opportunities expose dancers to a wide range of choreographers and choreographic processes. Dancers will be expected to perform choreography with accuracy and interpretive passion, and excel in ensemble and solo performance. In the final term, coursework is focused on industry and career preparation, including an original dance showcase production experience. Each showcase is crafted based on the unique and individual cast members assigned as a company. This specialized performance opportunity prepares dancers to enter the competitive performing industry with skill, confidence and a professional work ethic.

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

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







## LOS ANGELES DANCE THEATRE CONSERVATORY

### Year One Sample Curriculum

		clock hours/course	clock hours/week
<b>First Term</b>			
FS100	Quest for Success	1.0	15.0
AC117	Acting Fundamentals	4.0	60.0
Various	Core Techniques	8.0	120.0
DNB111	Ballet	2.0	30.0
DNH111	Hip Hop	2.0	30.0
DNJ111	Jazz	2.0	30.0
DN408 / DNL111	Improv Dance or Latin Jazz (offerings alternate each term)	2.0	30.0
DTP111	Dance Theatre Project	4.0	60.0
DNU111 / DNE111	Tumbling or Contemporary Partnering (offerings alternate each term)	2.0	30.0
DN130	Fitness & Injury Prevention	3.0	45.0
IV111	Individual Voice	0.5	7.5
VS111	Vocal Coaching	0.5	7.5
<b>First Term Clock Hours</b>		<b>465.0</b>	

		clock hours/course	clock hours/week
<b>Second Term</b>			
AC121 / MT125 / MT232	Acting II: Scene Study or MT Fundamentals + Sing Tech Fundamentals	6.0	90.0
TR120	Dance Theatre History	3.0	45.0
Various	Core Techniques	8.0	120.0
DNB112	Dance: Ballet	2.0	30.0
DNH112	Dance: Hip Hop	2.0	30.0
DNJ112	Dance: Jazz	2.0	30.0
DNT112	Dance: Tap	2.0	30.0
Various	Choose one specialty (offerings change each term)	2.0	30.0
DTP112	Dance Theatre Project	4.0	60.0
<b>Second Term Clock Hours</b>		<b>465.0</b>	
<b>Year One Total Clock Hours</b>		<b>930.0</b>	

### Year Two Sample Curriculum

		clock hours/course	clock hours/week
<b>Third Term</b>			
DN301	Dance for the Camera	4.0	60.0
AC318	Career Preparation	2.0	30.0
DN406	Choreography: The Choreographer's Experience I	4.0	60.0
Various	Core Techniques	8.0	120.0
DNB113	Dance: Ballet	2.0	30.0
MT338	Ensemble Singing for the Actor	3.0	45.0
Various	Choose one specialty (offerings change each term)	2.0	30.0
DNJ113	Dance: Jazz	2.0	30.0
DTP113	Dance Theatre Project	4.0	60.0
<b>Third Term Clock Hours</b>		<b>465.0</b>	

		clock hours/course	clock hours/week
<b>Fourth Term</b>			
Various	Core Techniques	8.0	120.0
DNB114 / DNJ114	Choose one: Ballet or Jazz	2.0	30.0
Various	Choose one specialty (offerings change each term)	2.0	30.0
AC412	Industry & Networking	3.0	45.0
DN303	Dance Audition Techniques and Combinations	2.0	30.0
DNO111	Dance Company	4.0	60.0
DN415	Dance Senior Showcase Presentation	6.0	90.0
DN410	Dance Senior Reels	3.0	45.0
<b>Fourth Term Clock Hours</b>		<b>450.0</b>	
<b>Year Two Total Clock Hours</b>		<b>915.0</b>	

**Total Program Clock Hours 1845.0**



# NEW YORK DANCE THEATRE CONSERVATORY CURRICULUM

## Year One Sample Curriculum

		clock hours/course	clock hours/week
<b>First Term</b>			
DT1200	Acting I: Foundations	6.0	90.0
DT1400	Voice Production and Speech I	2.0	30.0
DT1500	Dance I: Theatre Dance	2.0	30.0
DT1510	Dance I: Tap	2.0	30.0
DT1520	Dance I: Jazz	2.0	30.0
DT1541	CORE: Modern Technique	2.5	37.5
DT1542	CORE: Modern Improvisation & Technique	2.5	37.5
DT1543	CORE: Ballet Technique	2.5	37.5
DT1544	CORE: Pas de Deux	2.5	37.5
DT1545	CORE: Variations		
DT1546	CORE: Women's Ballet	2.5	37.5
DT1547	CORE: Men's Ballet		
DT1550	Dance History & Application I	2.5	37.5
DT1690	Vocal Performance: Beginning Technique	2.0	30.0
<b>First Term Clock Hours</b>		<b>465.0</b>	

		clock hours/course	clock hours/week
<b>Second Term</b>			
DT2300	Musical Theatre I: Techniques	4.0	60.0
DT2200	Acting II: Scene Study	3.0	45.0
DT2500	Dance II: Theatre Dance	2.0	30.0
DT2510	Dance II: Tap	2.0	30.0
DT2520	Dance II: Jazz	2.0	30.0
DT2530	Theatrical Gymnastics I	2.0	30.0
DT2541	CORE: Modern Technique	2.5	37.5
DT2542	CORE: Modern Improvisation & Technique	2.5	37.5
DT2543	CORE: Ballet Technique	2.5	37.5
DT2544	CORE: Pas de Deux	2.5	37.5
DT2545	CORE: Variations		
DT2546	CORE: Women's Ballet	2.5	37.5
DT2547	CORE: Men's Ballet		
DT2550	Dance History and Application II	2.5	37.5
DT2600	Individual Voice I*	0.5	12.5
<b>Second Term Clock Hours</b>		<b>462.5</b>	
<b>Total First Year Program Clock Hours</b>		<b>927.5</b>	

## Year Two Sample Curriculum

		clock hours/course	clock hours/week
<b>Third Term</b>			
DT3300	Musical Theatre II: Performance Styles	6.5	97.5
DT3500	Dance III: Theatre Dance	2.0	30.0
DT3510	Dance III: Tap	2.0	30.0
DT3520	Dance III: Jazz	2.0	30.0
Elective Option (choose one):		2.0	30.0
DT3530 Theatrical Gymnastics II			
DT3400 Voice Production and Speech II			
DT3541	CORE: Modern Technique	2.5	37.5
DT3542	CORE: Modern Improvisation & Technique	2.5	37.5
DT3543	CORE: Ballet Technique	2.5	37.5
DT3544	CORE: Pas de Deux	2.5	37.5
DT3545	CORE: Variations		
DT3546	CORE: Women's Ballet	2.5	37.5
DT3547	CORE: Men's Ballet		
DT3550	Dance History and Application III	2.5	37.5
DT3600	Individual Voice II*	0.5	12.5
<b>Third Term Clock Hours</b>		<b>455.0</b>	

		clock hours/course	clock hours/week
<b>Fourth Term</b>			
DT4100	Dance Theatre Showcase**	27.5 hrs / 5 weeks	145.0
DT4200	Student Choreography Workshop**	6 hrs / 6 weeks	43.5
DT4201	Acting III: Skill and Technique	2hrs / 5 weeks	10.0
DT4262	Cold Readings	2 hrs / 4 weeks	8.0
DT4266	Monologues for Auditions***	4 hrs / 4 weeks	19.0
DT4310	Musical Theatre Preparation for Auditions***	4 hrs / 9 weeks	39.0
DT4320	Music Literacy	2 hrs / 9 weeks	18.0
DT4400	Intermediate Voice Production and Speech	2 hrs / 8 weeks	16.0
DT4510	Dance IV: Tap***	2 hrs / 8 weeks	16.0
DT4520	Dance IV: Jazz***	2 hrs / 8 weeks	16.0
DT4541	CORE: Modern Technique	2 hrs/10 weeks	20.0
DT4542	CORE: Modern Improvisation & Technique	2hrs / 10 weeks	20.0
DT4543	CORE: Ballet Technique	2 hrs/10 weeks	20.0
DT4544	Dance IV: Combinations****	2 hrs / 4 weeks	11.0
DT4545	CORE: Variations	2 hrs/10 weeks	20.0
DT4548	CORE: Ballet Leaps and Turns	2 hrs/10 weeks	20.0
DT4600	Individual Voice III*	0.5	12.5
DT4700	Career Preparation	5 hrs / 2 weeks	10.0
DT4710	Audition Preparation Seminar	2 hrs / 1 week	2.0
<b>Fourth Term Clock Hours</b>		<b>464.0</b>	
<b>Total Second Year Program Clock Hours</b>		<b>919.0</b>	
<b>Total Program Clock Hours</b>		<b>1846.5</b>	

\*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.



# PERFORMING ARTS

■ Bachelor of Fine Arts in Performing Arts

## BACHELOR OF FINE ARTS DEGREE IN PERFORMING ARTS

**Length of Program:** 8 semesters (15 weeks/semester)

**Curriculum Program:** 120 credits required

This eight-semester program is designed for students who want to explore multiple performance disciplines. The intensive performance-based training is blended with a range of academic-based studies. A wide array of performance opportunities enhances the scope of the program.

Students select a concentration of study (Acting, Music Theatre, Dance Theatre) as a focus for their first three semesters. Building upon this foundation, future semesters offer advanced courses within their concentration, plus course options suited to students' individual interests.

Advanced courses focus on career preparation, networking, audition techniques and cultivating an entrepreneurial spirit. The rich breadth of this program prepares students to compete within the ever-changing landscape of the entertainment industry.

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

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

### Program Learning Outcomes

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

- Demonstrate well-rounded development in the performing arts, including critical thinking skills, advanced-level skills in performing arts, and enhanced creativity.
- Work effectively in groups to create theatrical moments or events and solve production problems.
- Demonstrate, across the various sub-fields skills in personal discipline (organization, focus, energy, commitment), effectively applied to theatrical problem-solving and the creation of theatrical moments and events.
- Formulate constructive critical responses to theatrical phenomenon.
- Demonstrate comprehension and application of make-up techniques and materials.
- Apply business practices to the promotion and maintenance of a sustainable career.

#### Additional Program Learning Outcomes Based on Concentration

##### Acting:

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

##### Music Theatre:

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

##### Dance Theatre:

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

# Admissions

## Admissions Procedures and Requirements

AMDA seeks students whose talent and commitment to excellence promise future achievement in their chosen area of study. AMDA welcomes those students who qualify academically, who demonstrate physical and emotional capacity for collegiate work, who accept the purposes and standards of AMDA and who would benefit from an education in the performing arts. AMDA admits students of any race, color, nationality or ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the School. It does not discriminate on the basis of gender, sexual orientation, religion, age, disability, race, color, or national or ethnic origin in administration of its educational policies, admissions policies, scholarship and loan programs and other school-administered programs.

## Admissions Standards

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, essay responses and overall readiness to benefit from the program.

## Application Deadlines

A rolling admission policy applies to the application and selection proceedings for all of AMDA's programs. Rolling admissions means that applications are no longer restricted to pre-determined application periods but can be submitted over a longer period of several months. Candidates may pursue admission in the Fall, Spring or Summer terms. The advantage for potential students is the opportunity to apply early and secure a place in the AMDA program of their choice.

## Application Process

Students interested in applying should request materials by contacting AMDA. All materials submitted for admission or transfer credit become the property of AMDA and cannot be copied, returned to the applicant or forwarded to other institutions. Those in need of financial aid should file a FAFSA for priority awarding. See the Costs and Financial Aid section for additional information.

## Steps to Apply

The following process is used for reviewing applications to AMDA. Students are encouraged to use this listing as a guide or checklist for completing the steps of the admission process:

1. **Complete Application:** Students may apply online or download an application. Please see [amda.edu](http://amda.edu) or contact the Admissions Department to request an application by mail.
2. **Pay Application Fee:** The nonrefundable application reviewing fee is payable in US funds only. Online applicants may pay via credit or debit card. Checks (payable to The American Musical and Dramatic Academy) may be submitted with written applications.
3. **Submit Application Essays:** Applicants must submit responses to three essay questions. Application essays can be submitted online when the application is completed or mailed to the AMDA campus where the applicant plans to begin studying. Essay forms can be downloaded at [amda.edu/admissions/how-to-apply](http://amda.edu/admissions/how-to-apply).
4. **Provide Letters of Recommendation:** Applicants must provide one or more letters of recommendation from individuals familiar with their work and potential as an actor, singer or dancer (such as teachers, directors or guidance counselors). Applicants may download Recommendation Forms at [amda.edu/admissions/how-to-apply](http://amda.edu/admissions/how-to-apply). Complete the upper portion of each form and give a form to each reference. References should mail the completed forms to the AMDA campus where the applicant plans to begin studying.
5. **Provide Official Transcripts (as applicable)**
  - **Current High School Students:** Provide an official high school transcript with the official school seal.
  - **After High School Graduation:** Provide the final official

transcript with school seal. The transcript should show the courses taken, graduation date and cumulative GPA.

- **Post-Secondary Colleges and Universities:** Provide official transcripts with the school seal showing dates of attendance, courses taken, grades and cumulative GPA.
6. **Audition for Admission:** Applicants must audition for admission to AMDA. Appointments are required for auditions, which are held on our campuses, throughout the United States and abroad. Schedule an audition at [amda.edu/auditions](http://amda.edu/auditions). Please note the following criteria by program:

#### **Audition Requirements for Acting and Music Theatre**

Acting and Music Theatre audition performances should not exceed four minutes in total. Monologues should be from published plays. Original material may not be used. A chair will be available for use during the audition, but 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.

#### **Audition Requirements for Acting or Music Theatre**

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

Because AMDA’s Dance Theatre Conservatory and BFA programs are interdisciplinary, applicants are encouraged to prepare a song or monologue in addition to dance pieces. This allows adjudicators to consider applicants for admission to other AMDA programs. Applicants should prepare one of the following:

1. a 60–90 second monologue (contemporary or classical) from a published play
2. 32 bars of a song from the musical theatre or classical repertoire

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

## **International Student Applications**

AMDA international student advisors are responsible for providing immigration-related advice, assistance, and documentation services. We process applications for certificates of eligibility for students who need to apply for student visas, as well as the day-to-day lifestyle changes an international student may face in a new culture.

### **■ Documents**

In addition to the documents listed in the admissions application process section, international students desiring to apply need the following:

1. Documents supporting English Proficiency Requirement (see below).
2. Current passport valid for the student’s entire stay in the United States.
3. Verification of completion of secondary education.
4. Certified English translation and evaluation of secondary and postsecondary institutional transcripts by an external AMDA-approved agency.
5. Financial certification form, including an I- 134 (affidavit of sponsorship) or a letter of support and a bank statement.

**Note:** There are many forms of status other than F-1. Applicants intending to enroll in an alternate visa category should contact the International Admissions Specialist to verify which requirements are applicable.

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### ■ F-1 (Student) Visa

After the student has been notified of acceptance, the following steps should be taken in order to be issued documents needed to apply for a visa:

1. Submit the required tuition and housing deposits (as required).
2. Request express mail for the documents. The link with express mail options will be provided upon acceptance notification.

### English Language Proficiency Requirement

Students whose first language is not English will need to demonstrate English proficiency in order to study at AMDA. All courses at AMDA are taught in English. AMDA does not provide English language training or English as a second language courses.

There are three ways to fulfill the English language proficiency requirements:

1. **English Proficiency Test:** Students may meet the English proficiency requirement by taking the Test of English as a Foreign Language (TOEFL) or International English Testing Service (IELTS) exams.

#### TOEFL Minimum Score Requirements

- **Paper-Based TOEFL**, overall exam score = 500
- **Internet-Based TOEFL**  
Conservatory candidates, overall exam score = 61  
BFA candidates, overall exam score = 79

Students taking either the paper or Internet-based TOEFL must request that an official score report be sent to AMDA directly from Educational Testing Service (ETS). Photocopies and score reports submitted by the student or other institutions are not acceptable.

#### IELTS Minimum Score Requirements

- Overall Band Score = 6.5

Students taking the IELTS (academic format) must provide a Test Report Form (TRF) as proof of meeting the minimum score requirements. Verification is obtained through the IELTS Test Report Form Verification Service to confirm that the information given matches IELTS official records.

2. **For first-time freshmen only:** A minimum score of 1100 on the Critical Reading & Math sections of the SAT.

3. **Prior studies in English:** English proficiency may be demonstrated by verifying that prior studies (secondary school or post-secondary) were conducted in English. All of the following must be verified:

- Completed at least four years of full-time study without ESL support or classes in the United States or other nations where English is an official language.
- Studies in English ended no more than two years before applying to AMDA.
- The language of instruction was English.

To verify these points, academic transcripts must be provided, along with an official letter from the institution stating that the language of instruction was English. Please note that AMDA does *not* waive proficiency testing requirement for students who have attended an English-speaking school in a non-English speaking country.

### Notification and Acceptance of Admission

Admissions decisions are based on a very careful, overall assessment of each student's academic preparation and performance as well as the additional information provided in the application, based on the primary and secondary review factors. Although the strongest consideration is given to primary factors, no single component is the deciding factor.

Students who have applied for admission will receive a letter notifying them of their eligibility soon after all relevant information and documents are on file in the proper admissions office. Meeting admissions requirements does not guarantee admission. Students who do not qualify for regular admission will be evaluated on an individual basis by the Admissions Selection Committee, using various criteria in addition to the provided academic information. (See admissions counselor for details.) Notification of acceptance or denial will be sent once the decision is made.

After the student has been notified of acceptance, the following steps should be taken:

1. **Review all Documents Prior to Signing:** Prospective students are encouraged to review all AMDA publications (catalogs and handbooks) prior to signing an enrollment agreement with AMDA.
2. **Review, sign and return the following to AMDA:**
  - Acceptance of Admittance Form
  - Enrollment Agreement (Los Angeles)
  - Withdrawal Policy Acknowledgment Form (New York)



3. **Tuition Deposit Required:** New students must submit a \$500 tuition deposit as an indication of intent to enroll. This deposit will ensure registration of the new student and is applied toward tuition costs.
4. **Housing Deposit Required:** Students who plan to live in campus housing must submit a \$200 room reservation deposit. This deposit will reserve a slot in campus housing and is applied toward housing costs.
5. **Final Transcripts Required:** Applicants must send final official transcripts of work completed subsequent to the time of application to the Registrar's Office.

**Additional note for prospective students at the AMDA Los Angeles Campus:** As a prospective student, you are encouraged to review this Catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

## Admissions Appeal Process

Applicants may appeal admissions decisions by letter or email to the Director of Admissions. Appeals are ordinarily filed in order to present compelling new academic information not previously included in their application or extenuating personal circumstances they feel warrant another review of the application. Each appeal is reviewed individually.

All appeals are reviewed on a case-by-case basis. Decisions are based on a careful assessment of applicants' academic interests and additional information provided in the appeal.

Appeals must be received within 30 days of the notification of denial. Clearly state reasons for appealing the decision and include significant information not included in the original application. Applicants may expect a response within 30 days of receipt of the appeal and supporting materials.

## Deferral of Admission

AMDA recognizes that some applicants encounter unique personal circumstances that represent legitimate reasons for requesting a deferral of admission. AMDA grants limited deferrals for a maximum of one year at its discretion only in highly exceptional cases. All conditions must be satisfied before a deferral will be granted. For more information, contact the Admissions Department.

## Re-Application Process

Applicants who are denied or decline admission may re-apply. Re-Application is not automatic and is subject to the policies, admission requirements and other factors in place at the time of re-application. Required documentation may vary. Please refer to [amda.edu](http://amda.edu) for additional information.

## Readmission Process

Former AMDA students who have not enrolled within three terms after withdrawal must be approved via the Readmission Process in order to resume studies at AMDA. Course registration for the term of their return is available only after readmission has been approved and formalized.

### ■ Steps for Consideration of Readmission

1. Complete the "Application for Readmission," available on [amda.edu](http://amda.edu).
2. Provide a detailed request for readmission that addresses all of the following:
  - reasons for leaving AMDA
  - how the student has spent his or her time away from AMDA (e.g., coursework at another institution, employment, volunteer work, etc.)
  - reasons for wanting to resume studies at AMDA and confirmation of plans to return as a part-time or full-time student.
3. Provide applicable official transcripts for any coursework completed while away from AMDA
4. Students who withdrew for medical reasons must provide a statement from a health care professional. This must include detailed information regarding the status of their health as it relates to re-engaging in a rigorous curriculum and returning to normal, unrestricted activity.

Documentation should be addressed to the attention of the Education Department and submitted via email, regular mail or fax. Applications and all accompanying documentation must be received one month prior to the start of the term. Incomplete or missing information may delay readmission.

Students will receive an official letter from the Education Department stating approval or denial of readmission following a thorough review by all applicable AMDA Departments, including Student Accounts, Financial Aid and Housing.

# Costs and Financial Aid

## Student Financial Services Overview

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

## Miscellaneous Living Expenses

Living expenses for the year are estimated to be about \$230 per week. This estimate includes the cost of food, transportation, laundry and other miscellaneous living expenses. Please remember that this is an estimated average cost and that individual student expenses may be more or less than this amount depending on personal needs and living habits. Students are encouraged to make a budget for their living expenses. Students who would like additional assistance and budgeting resource materials may contact the Financial Aid Department.

## Books and Supplies

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

## Student Health Insurance Plan (SHIP)

The welfare of our students is essential to our vibrant performing arts community. Per the Affordable Care Act, all enrolled students on either campus must have both mental and physical health insurance at all times while attending AMDA. To assist students with this requirement, AMDA automatically enrolls each student in the Student Health Insurance Plan (SHIP), an affordable service that offers students access to mental and physical healthcare services throughout New York City and Los Angeles. SHIP provides vital resources to ensure AMDA students are healthy in body and mind for continued success in their education. To waive out of SHIP, you must provide proof of comparable health insurance that meets the coverage requirements of the Affordable Care Act by the Friday of Week 1 of each semester.

## Estimated Cost of Attendance

The following table shows estimated costs of attendance for a student's first two semesters/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.

	Conservatory Program		BFA Program
	New York	Los Angeles	Los Angeles
Tuition and Fees	Two Terms: \$38,900	Two Terms: \$38,900	Two Semesters: \$38,900
Books and Supplies (estimated)	Two Terms: \$1,000	Two Terms: \$1,000	Two Semesters: \$1,000
<b>Estimated Educational Program Charges</b> (tuition, fees, books and supplies)	Two Terms: <b>\$39,900</b>	Two Terms: <b>\$39,900</b>	Two Semesters: <b>\$39,900</b>
Housing and Fees	Two Terms: \$9,500	Two Terms: \$9,500	Two Semesters: \$9,500
Student Health Insurance Plan (estimated)	Two Terms: \$1,180	Two Terms: \$1,210	Two Semesters: \$1,210
Misc. Living Expenses (estimated)	Two Terms: \$7,000	Two Terms: \$7,000	Two Semesters: \$7,000
<b>Estimated Cost of Attendance</b> (tuition, fees, books and supplies, housing, living expenses)	Two Terms: <b>\$57,580</b>	Two Terms: <b>\$57,610</b>	Two Semesters: <b>\$57,610</b>
<b>Estimated Cost of Attendance, full program</b> (tuition, fees, books and supplies, housing, living expenses)	Four Terms: <b>\$115,160</b>	Four Terms: <b>\$115,220</b>	Eight Semesters: <b>\$230,440</b>

## Other Miscellaneous Fees

Admissions Application Fee (non-refundable).....	\$50
Housing Deposit (non-refundable; new and returning students) .....	\$200/term
Housing Cancellation Fee .....	\$500
After Deadline Transfer Fee .....	\$200
Late Housing License Fee .....	\$175
Lost AMDA Housing Key Fee .....	\$25
Late Payment Fee (up to) .....	\$150
Residential Parking Fee (LA campus) .....	\$550/term
<i>Los Angeles commuter parking rates fluctuate and are based on market conditions; availability may be limited.</i>	
Parking Decal Replacement (AMDA) .....	\$10
Returned Check Fee .....	\$25
Student ID Replacement Fee .....	\$25
Tuition/Confirmation Deposit .....	\$500
Transcripts (per copy)	
unofficial: .....	\$2
official: .....	\$5
rush fee: .....	\$15
Certificate or Diploma Replacement Fee .....	\$25

## Payment of Account

### ■ Means of Payment

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

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

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

## Payment Options

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

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

1. **Standard Four-Payment Plan**  
Four scheduled payments at 0% interest. Two payments are collected before the semester/term begins and two payments before the next semester/term begins.
2. **Extended Payment Plan**  
This option allows payment over an eight-month period. There is a \$295 processing fee, which may be waived under certain conditions. Students should contact the Financial Aid Department to use this option. *International students are not eligible for extended payment plans.*

Monthly payments reflect the total balance remaining after subtracting pending aid and approved loans. Because the account balance can change, it is students' responsibility to check their account regularly.

Students are expected to make on time payments (as detailed on their payment plan). Students who do not meet the payment deadlines may be assessed a late payment fee. A hold may be placed on a student's account for past due balances. This hold will prevent students from accessing services such as registration, ordering transcripts and receiving their diploma or certificate.

Billing statements can be generated upon request by contacting a Student Accounts staff member. The payment plan is a legal agreement between AMDA and the student (or the parent if the student is under 18 years of age). Contact Student Accounts with questions.

### Requirements for Student Account Balances

- Accounts must remain in good standing.
- Payments must be made in full by the first of each scheduled month and are considered late when received after stated deadlines. Late fees are charged for late, missed and partial payments.
- All financial aid paperwork must be submitted prior to the first payment installment due date to avoid a late fee.
- Students will not be allowed to register or make course changes for future semesters/terms until the previous balance is resolved.
- Monthly balances are automatically recalculated to reflect any additional charges and fees (such as library fines, changes in tuition or housing, etc.).

### How to Set Up a Payment Plan

Payment plans are set up by contacting the Financial Aid Department. All payment plans must be reviewed and accepted by the student via the Student Portal.

#### ■ Method of Payment

Payment must be made in US funds by cash, check or major credit card. Payments can be made online through the Online Payment Center at [amda.edu/payments](http://amda.edu/payments) or via bank wire.

Payments can also be mailed to the main campus, paid in person or over the telephone using a credit or debit card. AMDA does not recommend mailing cash payments.

#### ■ Returned Check Policy

A \$25 fee is applied to a student's account if a check is returned for nonsufficient funds. AMDA reserves the right to decline personal checks from people who have written NSF checks. AMDA reserves the right to place a hold on student records for nonpayment or balances on an account, including NSF fees.

### Refund of Overpayment on Student Account

Credit balances resulting from financial aid disbursements will be refunded to the student. Upon request by the

student, Title IV funds may be kept in the student's account to be applied to future balances. Credit balances generated by a Federal Direct Parent PLUS Loan will be issued to the parent borrower unless written authorization is received prior to the stipend being processed. Credit balances resulting from out-of-pocket overpayments will be refunded once a written request is received by the Student Accounts Department.

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

### Refund Policies And Procedures

#### ■ Student's Right to Cancel

Incoming and readmitted students may cancel the enrollment agreement and receive a refund of charges paid through attendance at the first class session or the seventh day after enrollment (whichever is later) by providing a written notice to the Director of Education Services, The American Musical and Dramatic Academy, 6305 Yucca Street, Los Angeles, CA 90028. This notice may be provided by mail, email, hand delivery, or fax. If sent by mail (properly addressed with postage prepaid), the written notice of cancellation is effective as of the date of the postmark. The written notice of cancellation need not take any particular form and is effective if it shows that the student no longer wishes to be bound by the Enrollment Agreement.

#### ■ Student Account Policy Appeals

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

#### ■ Tuition Refund Information

Students who withdraw from the institution after instruction has started will receive a prorated refund for unused portions of the tuition and other refundable charges provided they have completed 60% or less of the instruction. If the school cancels or discontinues a course or program, the school will make a full refund of all charges. Refunds are paid within 45 days of cancellation or withdrawal. Return of federal funds is administered in accordance with United States Department of Education regulations. Students who received federal financial aid



will be entitled to a refund of monies not paid from federal student financial aid program funds.

The amount of the refund shall be the amount paid for instruction multiplied by a percentage based on the number of weeks attended, less the \$50 nonrefundable application fee.

**Tuition Refund Policy: New York Campus**

- A. A student who cancels within 7 days of signing the enrollment agreement receives all monies returned with the exception of the non-refundable registration fee.
- B. There after, 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.

(a) First Term

if termination occurs	school may keep
Prior to or during the first week	0%
During the second week	20%
During the third week	35%
During the fourth week	50%
During the fifth week	70%
After the fifth week	100%

(b) Subsequent Terms

if termination occurs	school may keep
During the first week	20%
During the second week	35%
During the third week	50%
During the fourth week	70%
After the fourth week	100%

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

**Tuition Refund Policy: Los Angeles Campus**

Students who withdraw after completing the ninth week of the course (more than 60% of the course) will not be eligible

for a refund. The percentage of tuition to be charged is determined by the week of the withdrawal, as outlined below.

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

\*Defined as Monday through Sunday.

**California Students: Student Tuition Recovery Fund**

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

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

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or enrolled in a residency program, prepaid tuition, paid or

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deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program discontinued.
3. You were enrolled at an institution or location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before the closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

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

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

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



## Financial Aid

### General Information

The mission of the Financial Aid Department is to offer a comprehensive financial aid program that attempts to meet the financial needs of all AMDA students. The office utilizes aid programs from all sources for which students are believed to be eligible. In addition, this office uses these programs in ways to assist students in achieving a quality education by supporting their academic and vocational objectives. The office maintains the following goals:

- To seek funding for students from as many sources as possible.
- To provide guidance in the application process.
- To represent the needs of AMDA students who have documented financial need.
- To provide financial aid counseling for students and their families.
- To provide money management guidance.
- To provide accurate and clear consumer information regarding financial aid at AMDA.
- To ensure good stewardship of financial aid funds.
- To provide the AMDA administration with the information it needs to make informed decisions about financial aid funding for AMDA students.
- To maximize financial aid available to AMDA students within the limits of each source of funding.

### Types of Funding

AMDA participates in federal and state financial aid programs, as well as awarding millions of dollars in institutional scholarships and grants to students each year. All students are encouraged to apply for assistance. In compliance with all applicable federal regulations, financial aid is awarded without discrimination due to race, nationality, disability or sex. Major forms of financial aid include gift aid (grants and scholarships) and self-help aid (loans and work). Financial aid packages can combine institutional, federal, state and private funding programs.

AMDA offers three basic types of financial aid:

1. Scholarships and grants, which do not have to be repaid.
2. Loans, which must be repaid.
3. Employment, which must be earned.

Most grants, loans and employment opportunities are awarded on the basis of a combination of scholastic or other achievement and demonstrated financial need.

### AMDA Scholarships and Grants

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

While the supply of scholarships and grants is limited, students should always consider these financial aid options as a great way to subsidize the cost of their education without having to incur long-term debt. Below is a complete list of AMDA financial aid programs and eligibility criteria. For additional information, please visit [amda.edu](http://amda.edu).

#### AMDA Scholarships

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

**Criteria:** Eligibility is determined by the review of both the application and the audition. These awards are eligible for renewal provided the student maintains a cumulative GPA of 3.0 or higher.

#### AMDA Grants

Institutionally funded, need-based awards are given to students based on their FAFSA results.

**Criteria:** Financial need, submitted FAFSA.

#### AMDA First Year Summer Grant

Institutionally funded, need-based awards are given to students who begin study during the Summer semester/term.

**Criteria:** Financial need, based on results from the FAFSA.

### Federal Grants and Work Study

#### Pell Grant

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

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### ■ Supplemental Educational Opportunity Grant (SEOG)

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

### ■ Federal Work Study (FWS)

Federal Work Study is a federally sponsored employment program — awarded through student employment at AMDA — that enables students to gain employment experience while earning funds that they may use for miscellaneous living expenses such as food costs. The Student Services Division is responsible for coordinating on-campus jobs. Students may work no more than 20 hours per week during regular school sessions. Federal work study funds are available only to students who demonstrate financial need and have completed student employment hours. Scheduling conflicts and other problems may make employment an impractical alternative.

## State Grants

### ■ Cal Grant

Cal Grant is a California state-funded program intended to make higher education accessible for California residents that is administered through the California Student Aid Commission (CSAC). Eligibility is determined by CSAC based on a combination of merit and financial need. More awarding and eligibility information can be found at the following website: <https://mygrantinfo.csac.ca.gov/>.

### ■ Other State Grant Programs

Although most state grant programs require students to attend a school within their particular state, there are several which allow students to attend schools outside their state of residence. All applicants are encouraged to explore their home state grant guidelines. AMDA will accept state grant funds from any state that allows out-of-state schools to participate.

## Loans

A loan is a type of financial aid that must be repaid. Loan funds are intended to assist a student in educational expenses only. A student should consider their future loan debt and ability to repay before they commit to borrowing.

To make sure that all students borrowing federal loan funds fully under their rights and responsibilities, they are required to submit the Federal Stafford Loan Master Promissory Note and Entrance Counseling.

The Federal Direct Stafford Loan: available to US citizens or permanent residents. In this federal program, students may borrow \$5,500 to \$12,500 per year, depending on class level and dependency status. Repayment begins after the student ceases at least half-time enrollment.

Stafford Loans may be either:

- Subsidized Stafford Loan: for undergraduate students who demonstrate financial need. Interest does not accrue while the student is enrolled at least half-time. Students must complete a FAFSA and verification, if selected, to be eligible for this loan.
- Unsubsidized Stafford Loan: for undergraduates with or without financial need. Interest begins to accumulate upon disbursement of the loan. Student must complete a FAFSA to be eligible for this loan.

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

### ■ PLUS Loans

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

### ■ Alternative and Private Loans

Alternative Loans, also called private loans, should be the student's last course of action after any federal loan eligibility is exhausted. These loans usually have variable interest rates and do not offer the same repayment options as federal loans. AMDA does not maintain a preferred lender list





and cannot recommend a specific lender. However, we do recommend resources to help students make an educated decision, such as our historic lender list, which can be found at [amda.edu/altloans](http://amda.edu/altloans). Students should contact the Financial Aid Department before seeking alternative loans to ensure all options have been considered. It is recommended that students complete a FAFSA to be considered for the Stafford Loans before pursuing this type of loan.

All Federal loans require completion of entrance counseling (prior to the first disbursement) providing comprehensive information on the terms, conditions and the responsibilities of the borrower. A signed master promissory note is also required, serving as the document outlining the requirements for repayment. Subsequently, loan information will be submitted to the National Student Loan Data System (NSLDS) and will be accessible by guaranty agencies, lenders and schools determined to be authorized users of the data system.

## Other Aid Programs

### ■ Military and Veterans Benefits

AMDA is approved by the Department of Veterans Affairs (VA) for the education of veterans, active duty personnel,

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

## Scholarships and Grants for International Students

Based on regulatory guidelines, international students are not eligible for any scholarships, grants, or loans which are subsidized by the U.S. government. However, international students may be eligible for scholarships funded directly by AMDA. AMDA offers internal awards specifically for high academically achieving and financially needy international applicants. Please check with an admissions representative to determine if there are any special international student scholarships or grants available.

Students who are not US citizens should investigate which scholarships outside of AMDA may be available. For

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nonimmigrant alien students already within the United States, 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](http://fastweb.com)), the Institute of International Education, ([iie.org](http://iie.org)), NAFSA: Association of International Educators ([nafsa.org](http://nafsa.org)) and Rotary International ([rotary.org](http://rotary.org)) may also be useful in identifying scholarship opportunities.

### Application Process

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

Students who are US citizens or US permanent residents are encouraged to complete a Free Application for Federal

Student Aid (FAFSA) online at [fafsa.gov](http://fafsa.gov). The FAFSA provides the information needed to determine a student's financial need. Need is determined by calculating the difference between a student's cost of attendance and the expected family contribution.

A new FAFSA application must be filed for each award year a student attends AMDA. The information contained in the FAFSA and other required documentation is confidential. Access to this information is governed by the terms of the Family Educational Rights and Privacy Act (FERPA) of 1974.

Additional information can be found on the AMDA website at [amda.edu/finaid](http://amda.edu/finaid). The AMDA school code is 016082.

### ■ Verification

The US Department of Education may select a student's FAFSA for verification. Utilizing the IRS Data Retrieval Tool, while completing the FAFSA, reduces the chances of a student being called for verification. If called for verification, parents and/or students will be asked to resubmit their income information, within the FAFSA, utilizing the IRS Data Retrieval Tool. A verification worksheet, copies of federal tax transcripts, as well as other documentation may also be required to be submitted to the Financial Aid Department. Upon submission of the FAFSA, the FAFSA confirmation page and the FAFSA Student Aid Report, will first tell students if they are selected for verification. If requested documentation is not submitted, federal and state funds cannot be released to the student.

### ■ Deadlines

All documentation required to complete processing of financial aid is due by the stated deadlines. Required documentation not submitted may result in a denial of awarded aid. Students may still apply for aid or submit documentation; however, once denied, aid may be re-awarded dependent upon availability of funding.

### ■ Selective Service Requirement

Federal regulation requires all male students from the ages of 18 to 25 to register for Selective Service as a condition of financial aid eligibility. Students who have not registered for Selective Service or are unwilling to provide documentation to verify compliance are not eligible to participate in federal financial aid programs. Students who feel they should be exempt from registration must contact Selective Service directly. Contact information can be found at [www.sss.gov](http://www.sss.gov). Additional paperwork may be required for students over the age of 25 who have never registered with Selective Service.



## Award Processing

Students will receive a financial aid award letter after application requirements have been completed. The award letter will list the type and amount of assistance for which the student is eligible. The award letter is an estimate of funding and is contingent upon final notification from funding sources and verification of the information reported on the FAFSA.

Average Processing Timeline	
FAFSA processing	1-2 weeks
Award determination and notification	1-3 weeks
Loan processing	1-4 weeks

Applicants need to allow the Financial Aid Department sufficient time to properly process financial aid for each student. The student may shorten the processing time by responding to all correspondence and submitting requested documents as quickly as possible. The goal is to have all financial aid work completed prior to registration. The Financial Aid Department is happy to help throughout the financial aid process, but it is the student's responsibility to submit all requested paperwork promptly in order to have financial aid arrive in a timely manner.

## ■ Coordination of Aid

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

## Satisfactory Academic Progress (SAP)

The receipt of financial aid is a privilege that creates both rights and obligations. The US Department of Education requires every postsecondary institution receiving federal funds (Title IV) to have an academic progress policy to determine eligibility for and continued receipt of federal funds. Title IV federal funds affected by this policy include the following programs: Pell Grant, SEOG, College Work-Study, PLUS Loans and Stafford Student Loans. AMDA's Satisfactory Academic Progress policy, which meets the requirements of federal and state agencies, is in the Academic Standards section on page 103 of this Catalog.



# Academic and Student Services

## New Student Orientation

In order to help make the transition to AMDA a happy and effective one, the Student Life Office organizes several orientation activities for students. These activities, held prior to the beginning of classes, are designed to help first-year students, transfer students and Conservatory graduates entering the BFA Program become acquainted with AMDA, program coordinators, mentors, advisors and classmates. Since the orientation program is key to the successful transition to AMDA, participation is required.

## Academic Program Advising

The AMDA advising system is designed to provide students with guidance and mentoring as they plan their curriculum, engage in their major field of study and prepare for their professional lives. Building a good advising or mentoring relationship requires commitment from all involved persons.

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

Program advisors will provide academic counseling to students for the duration of their program. This academic counseling ensures that the student completes only coursework that will be applicable toward the degree or certificate. For further information regarding academic program advising and mentoring, please contact the Education Department.

## Academic Support

Academic Support is the place where students can develop their abilities to meet the challenges of academic life. Tutors work with each student's needs and talents to help them grow academically. AMDA provides a variety of services free of charge to students, including writing feedback across the curriculum, general education tutoring, academic coaching, etc. See the Education Department for other possibilities regarding opportunities for academic support.

**Writing:** Students may work with a tutor on a paper from any subject area as many times as needed in all stages of

the writing process. The emphasis of writing tutoring is on revision, which addresses large-scale issues, such as the development of a clear controlling idea, and the fluency, organization and development of ideas. Tutors can address issues related to grammar, punctuation and spelling, but do so with the goal of teaching writers to correct their own work. Tutoring sessions for writing are generally 50 minutes and are available by drop-in and by appointment.

**General Education and Elective Subjects:** Tutoring support for general education courses and elective subjects in response to student needs is offered on an as-needed basis. General education subject tutoring allows students to process course content in a manner that is sensitive to each student's learning style and through the use of alternative learning methods. Tutoring sessions are generally 50 minutes and are available by appointment.

## Library Resources

The AMDA Library is a vital cultural resource for the AMDA community, supporting students, alumni, faculty and staff in their academic, artistic and professional goals. The Library provides access to performing arts collections and instructional resources, and assistance in individual professional development.

The combined collections of the AMDA Performing Arts Libraries in Los Angeles and New York house more than 75,000 individual pieces of sheet music, 6,000 play scripts, nearly 1,000 piano and vocal scores, 800 songbooks, 900 musical librettos, 300 screenplays, 2,000 audio recordings, 2,000 video recordings, and numerous source biographies, reference sources, and research materials.

The Library offers a reading room, audio and video stations, computers, printers, wireless internet and a copy machine. All materials are easily accessible either in the main Library or the Library Archive. Instructional materials are available to faculty for curriculum development and research.

All Library patrons must have a valid AMDA ID card.

### ■ Online Access to Library Catalog and Accounts

The AMDA Library's an online catalog that is available to AMDA students, faculty, staff, and alumni at [www.amda.edu/lalibrary](http://www.amda.edu/lalibrary). (There are links to the library catalog on the student and faculty portals.) Students and faculty are able to renew and hold materials online. The online catalog has links to OverDrive eBooks and several

databases or academic periodicals and journals.

### ■ Library Hours of Operation (subject to change)

Monday through Thursday: 9:00am–11:00pm

Friday: 9:00am–7:00pm

Saturday: 1:00–5:00pm

Sunday: 1:00–8:00pm

Contact the Library at 323.603.5924 for current hours.

## Residence Life and Housing

AMDA believes that residence facilities provide an educational benefit to students. The experience of living and participating in campus housing challenges students to learn and live in a diverse environment. Students must agree to comply with all housing policies by completing and submitting a signed Housing License by published deadlines. Students must also abide by AMDA's Code of Conduct as detailed in the Student Handbook.

## Career Services Center

The mission of AMDA's Career Services is to provide all-inclusive services that promote excellence in career development, preparation and professional opportunities for undergraduate and conservatory alumni. We encourage strong partnerships with employers and provide graduates the opportunity to receive counseling in their field of study.

Our vision is to educate AMDA graduates on the entire breadth of employment opportunities within the performing arts field. We want to ensure that they have an understanding of how their training, education and experience relates to various career opportunities to enhance their employment prospects.

Current AMDA career counseling includes:

- Résumé review, editing and preparation
- Interview preparation
- Employment search guidance and information
- Application instruction
- Job search strategies
- Workshops for AMDA graduates in New York and Los Angeles. These workshops instruct alumni on current job market trends and employment strategies.

To learn more about the center's services, visit the website at [amda.edu/alumni/career-services/](http://amda.edu/alumni/career-services/)

## Services for Students with Disabilities

AMDA is committed to providing the best education possible to all students. To this end, the Education Department works with students under the Americans with Disabilities Act of 2008 (ADA) to ensure that students with unique needs have equal access to all educational experiences.

The Accessibility Services Office coordinates services for students with disabilities. We encourage students with disabilities to contact Accessibility Services to discuss academic and other needs before the beginning of their first semester/term or as soon as they are diagnosed with a disability. Once documentation is on file, arrangements for reasonable accommodations can be made. Students who choose not to self-identify when they enter AMDA do not forfeit their right to request and receive services later. However, AMDA is not obligated to provide accommodations and services for students with disabilities until the student registers with AMDA. The full policy and guidelines may be found in the AMDA Student Handbook.

## International Student Services

The Office of International Student Services is committed to providing high-quality service and support to help international students achieve academic and personal success throughout their experience at AMDA. International Student Services assists with visa and immigration processes and compliance, provides referrals to resources, and serves as an advocate for international students. For more information regarding services, please see an International Student Advisor.

## Student Activities

Student Activities provides exposure to and involvement in a variety of social, cultural and recreational opportunities. Students are highly encouraged to participate in the valuable programs and activities that are offered throughout the year.

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### Information Technology Resources and Services

#### ■ Computer Labs

For students without a computer, several computer laboratories are located throughout the campus. Using Windows equipment, students can access word processing, spreadsheet, database, languages and other software for their use in classwork, research and writing as well as email and the Internet. There are also computers for general use in the library. Other labs are available but are often reserved for specific programs, teaching or class use.

#### ■ Network Access

The AMDA data network consists of high-speed data connections and wireless access throughout most of the campus. On-campus residences have network access in every room, however, some access is solely wireless. Some wireless cards may not be strong enough to work with our network. All computers connected to AMDA's network are required to have up-to-date security patches and antivirus protection.

All students have Internet access from any computer connected to the AMDA network. Internet access is filtered based on content; network access is filtered for

illegal media files. Downloading or sharing of illegal media (music, video, etc.), software and other protected files and data is forbidden.

Users of AMDA's networks are expected to abide by all state and federal laws and regulations and the behavioral standards of the AMDA community. Please read AMDA's Acceptable Use of Technology policy before connecting a computer to the AMDA network (including wireless). Internet access priority is given to academic and business functions.

#### ■ AMDA Student Portal and Email

New students receive IT information containing login and access for the Student Portal and their AMDA email. The portal, [portal.amda.edu](http://portal.amda.edu), houses academic (schedule, grades, class cancellations and make-ups), financial (billing and financial aid) information, school announcements and documents. It is the student's responsibility to check the portal daily.

Each student is provided with an @amda.edu email address (which can be forwarded to personal email accounts) as the official method for communicating deadlines and other important information. Students are required to check their AMDA email on a regular basis.



## Overview of AMDA Administrative, Educational and Service Departments

Students are encouraged to acquaint themselves with the departments and staff members who assist in fostering a productive experience at AMDA. Students are welcome to make an appointment to meet with any staff member; all departments may be contacted by calling the main campus phone number or by visiting Reception.

### ■ Admissions Department

Students may already be familiar with some of the Admissions Department staff. The department is responsible for new student recruitment and outreach, providing admissions information to prospects, administering auditions, processing applications and providing guidance to applicants. The Admissions Department is also available to answer questions about the Bachelor of Fine Arts Programs at the AMDA Los Angeles campus.

### ■ Alumni Services Office

Alumni Services maintains contact with the school's approximately 6,000 graduates. 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. Activities and news involving AMDA alumni should be sent to the Alumni Services Office at [Alumniservices@amda.edu](mailto:Alumniservices@amda.edu).

### ■ Education Department

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

### ■ Facilities Department

The Facilities Department is dedicated to supporting the core educational mission of AMDA by maintaining a safe, beautiful and functional campus environment. Facilities is responsible for ensuring long-term stewardship of the campus physical environment and enhancing the quality and functionality of the physical assets. AMDA considers its beautiful, historic campus sites as great assets that directly contribute to students' educational experience.

### ■ Financial Aid Department

The Financial Aid Department administers aid from state, federal, institutional and private funding sources. Contact the Financial Aid Department or visit [amda.edu](http://amda.edu) for additional information regarding eligibility requirements and application details for all funding programs. Financial Aid information can be accessed through the Student Portal.

### ■ Production Department

The Production Department oversees all technical aspects of performances and major school events as well as the performance schedule. The Production Department also arranges for audiovisual and film production needs.

### ■ Office of the Registrar

The Office of the Registrar collects and maintains student records and data. As part of the Education Department, the Registrar's Office processes all grade reports, transcripts and enrollment verifications. The Registrar is responsible for protecting the privacy and security of records in accordance with state and federal laws and AMDA policies.



### ■ Security Department

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 AMDA property, recording campus crime statistics and maintaining a lost and found. AMDA facilities are under camera surveillance 24 hours a day.

### ■ Student Accounts Department

The Student Accounts Department handles all billing and payments for AMDA tuition, housing and other fees. The Department is available for questions regarding tuition and housing charges, payments, payment plans, stipends, refunds, AMDA Café accounts, or any other concerns related to financial matters. Student account information can be accessed through the Student Portal.

### ■ Student Affairs Department

The Student Affairs Department oversees all areas of student life, including the administration of housing, resident

advisors, parking, student activities, student conduct, student clubs and organizations, the Student Liaison Committee and various co-curricular programs.

The Student Affairs Department provides a number of resources to aid students, such as personal assistance and referrals to other services.

### ■ Media and Communications Department

The Media and Communications Department develops marketing, promotes and protects the AMDA brand, handles media relations and publicity, and provides support for communications with the AMDA community and the public. These duties include publications, advertising, communications strategies, event promotion, developing and maintaining [amda.edu](http://amda.edu) and online content, social media, alumni relations, and media production.





## AMDA Catalog Student Responsibility

Students are responsible for becoming familiar with the information presented in this Catalog and for knowing and observing all policies and procedures related to their participation in the AMDA community.

Students are personally responsible for following all policies and meeting all deadlines and requirements. This responsibility includes, but is not limited to, academic requirements and general rules listed in this Catalog. Regulations will not be waived nor exceptions granted based on a student's lack of knowledge regarding AMDA policies or procedures. Additional policies and procedures can be found in the student handbook and in published AMDA documents.

## Course Numbering

Conservatory course numbering may vary depending on location and program. In the Bachelor of Fine Arts programs, lower-division undergraduate courses are numbered 100–299. Students are expected to complete all of their 100- and 200-level courses in their freshman and sophomore years. Upper-division courses are intended for students with junior or senior standing and are numbered 300–499. Certain courses may also have prerequisites.

## Course Syllabi and Assignments

The syllabi or lesson plans for courses in the programs of study at AMDA are subject to change at the discretion of instructors. Students are encouraged to select courses based on certificate or degree requirements and other factors related to individual instructors. Variations in the learning needs of students, inherent uncertainty in predicting exactly how material for a course should be covered and an ambiguity in determining the most effective means of evaluating students dictate that designs for instruction may need to be adjusted. In order to be pedagogically responsible, AMDA therefore allows that reading and written assignments, exams, daily topics and measures involved in instructors' evaluations of students may change as needed.

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

## Academic Calendar

The academic year calendar is divided into three 15-week terms (Fall, Spring and Summer). Academic credit is given

in semester units and clock hours, whichever is applicable to the program of enrollment.

## Course Availability

AMDA makes every reasonable effort to offer courses as announced. However, the institution reserves the right to modify the class schedule or to cancel courses if necessary. Students may be administratively transferred to equivalent class sections. Not all courses listed in this Catalog are available each term at all campus locations.

## Agreement To Rules

Registration signifies that the student agrees to abide by the rules, regulations and requirements of the institution. The institution reserves the right to cancel the registration of any student who does not comply. This agreement is in keeping with the institution's philosophy that students should be aware of the dimensions and constraints of the educational community in which they participate during the years of their enrollment. Students are required to respect the various academic and administrative deadlines listed in the academic calendar and other institution publications. Failure to do so constitutes grounds for probation, suspension or dismissal from the program.

## Definitions of Clock and Credit Hours

### ■ Clock Hours (Two-Year Conservatory Programs)

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

### ■ Credit Hours (Bachelor of Fine Arts Programs)

A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that reasonably approximates one hour (50 minutes) of classroom or faculty instruction and a minimum of two hours of out-of-class student work each week for approximately 15 weeks for one semester of credit. Alternately, at the discretion of the institution, either of the below conditions may satisfy credit hour requirements:

1. An equivalent amount work completed over a different period of time
2. An equivalent amount of work for other activities as established by the institution, including laboratory work, internships, practica, or other academic work.

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### ■ Formula for Designating Credit

#### Lecture-Based Courses

One credit hour of either lecture or seminar-based courses represents one hour per week of scheduled class or seminar time and at least two hours of student preparation time over 15 weeks in the semester.

#### Studio and Lab-Based Courses

One credit hour of studio or lab-based courses represents two hours per week of scheduled, supervised instruction and a minimum of two hours per week of independent student preparation and outside rehearsal time.

### Enrollment Cancellation

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

### Transfer of Credit Policy

#### ■ Evaluation of Prior Credit or Training: Professional Conservatory Programs

No credit is given for courses taken prior to AMDA.

#### ■ Evaluation of Prior Credit or Training: BFA Programs

In those academic programs that apply, transfer credit may be awarded at AMDA from any United States institution accredited by an agency recognized by the US Department of Education. AMDA will review transcripts from international institutions licensed or officially recognized by the Education Department or Ministry of the country where the institution operates for eligibility of transfer of credit. International students must submit authentic documents to AMDA and provide translations/evaluations from services which are conducted by the American Association of College Registrars and Admissions

Officers (AACRAO), a member of the National Association of Credential Evaluation Services, Inc. (NACES), or a member of the Association of International Credential Evaluators, Inc. (AICE).

Students' prior college coursework will be evaluated for possible General Education transfer credit upon receipt of official transcripts from all previous schools attended (maximum 30 units). Courses eligible for transfer evaluation must have a final grade of "C" or above and apply to one of the General Education categories. Courses in Performance Immersion are ineligible for transfer evaluation. Students are requested to have all official transcripts mailed directly to AMDA. AMDA will maintain written record of previous education and training evaluated. Students will be notified in writing; if granted, credit will be reflected on the official transcript.

#### ■ Standardized Assessments/Examinations

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

#### ■ International Baccalaureate (IB)

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

### Performance/Experiential Credit

Performance/Experiential Credit refers to life or work experience meeting a particular level of performance industry standard or accomplishment. Upon AMDA's approval, this type of credit may be applied toward approved curriculum within AMDA's Degree or Certificate programs. Students are awarded Performance/Experiential Credit through submission of a portfolio of performances, productions or awards reflecting practical learning opportunities as acquired

through prominent professional industry experiences. Credits and clock hours can only be awarded for life or work experience that directly relates to the student's individual AMDA program. There is a one-time portfolio submission fee of \$150. The application for portfolio submission is available through AMDA's Academic Services or Education Departments. An AMDA Education Review Board assesses portfolio submissions, providing a determination. Students who might seek an alternate determination may request re-evaluation. At such time, AMDA may appoint a Department or Division Supervisor to contribute to the re-evaluation. Upon re-evaluation completion, a final determination will be delivered.

**Conservatory Certificate Program:**

Portfolio assessments may result in up to a maximum of 450 total clock hours applied toward the 4th semester Certificate Program.

**BFA Degree Program:**

Portfolio assessments may result in up to a maximum of 30 Performance Immersion credits applied toward the Bachelor of Fine Arts Degree.

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

The transferability of credits, acceptance of degrees (Bachelor of Fine Arts Degree in Acting, Music Theatre, Dance Theatre or Performing Arts) or acceptance of certificates (Studio Program, Integrated Program or Dance Theatre Conservatory Program) earned at AMDA are at the complete discretion of the institution to which you may seek to transfer. You may be required to repeat some or all of your coursework at the institution to which you are transferring.

For these reasons, you should evaluate whether your attendance at AMDA will meet your educational goals.

If you intend to transfer or apply to other educational institutions after attending AMDA, it is best to contact them in advance to determine if your credits, degree, or certificate will transfer.

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



## Full-Time Enrollment Requirement

### ■ Full-Time Enrollment (FTE)

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

- 12.0 credit hours per term for the Bachelor of Fine Arts Program
- 24 clock hours per week for the Conservatory Program

For the Bachelor of Fine Arts Programs, enrollment status at full time is considered a credit load of 12.0–15.5 (or as prescribed) credits per term, 9.0–11.0 credits are considered at three-quarter time, 6.0–8.0 credits are considered half-time and 6 credits or fewer is considered less than half-time (part-time). AMDA expects all students to maintain a full-time credit load, guiding them to a timely program completion and keeping them immersed in their program and associated activities.

Students in the Conservatory Program are required to register for the entire term's curriculum of 450 clock hours for each of their four terms and are considered full time.

Bachelor of Fine Arts students approved to enroll for less than a full-time course load in any term during their course of study at AMDA must be aware they may not be making normal academic progress and must accept the consequences of a possible delayed graduation date. Only by special petition to the Director of Education and under the most unusual circumstances may students reduce their academic load below full time. Students may petition to be part-time through the last day to drop classes (Week 15/Week 1). After that date students may only withdraw from a class, thereby maintaining the same enrollment status.

## Registration

Registration of classes occurs per term. Only individuals who are registered may attend classes and previous AMDA financial responsibilities must be met before registration can occur. Students with holds on their account will not be able to register for classes. Unregistered students do not have access to class information and will not be able to turn in assignments or receive grades. No petitions will be allowed for late registration after the first week of the session.

Students may verify registered courses by viewing their official class schedule through the Student Portal.

Specific registration deadlines are announced per term via the student's AMDA email address. Concerns should be

reported to the Registrar's Office. Check the Student Portal for specific dates for registration and Add/Drop Periods.

It is the responsibility of the student to make changes in registration — such as dropping courses during Add/Drop periods (BFA only), withdrawing from programs, etc. — within the appropriate deadlines. Failure to do so will result in a failing grade and financial indebtedness.

Students are also responsible for reviewing the list of textbooks required for the classes in which they are registered. The textbook list is available online at [amda.edu/education](http://amda.edu/education).

### ■ New Student Registration Process

New students in all programs are automatically registered for their first-term classes by the Registrar's Office of the Education Department. Students who are Conservatory alumni and have applied (or approved) for the BFA program will automatically be registered for their fifth-term classes. Students are expected to review their registered credit load or clock hours for the term to ensure they have full-time enrollment status.

### ■ Continuing Student Registration

AMDA assumes a currently enrolled (active status) student will automatically continue into the consecutive term and follow the registration process guidelines and timelines. If there is a change in a student's intent, the Education Department must be notified by the 10th week of the current term if a student will not be able to enroll for the upcoming term.

For enrollment in a Summer term, the Education Department will distribute an "Enrollment Intention Form" to all active status students during the Spring term in order for students to plan for their Summer enrollment.

### ■ Continuing Student Registration Process

#### New York Conservatory Certificate Programs

For Conservatory students, application into second year is initiated by the student completing a Second Year Application Form that will be distributed by the Education Department. Failure to complete required forms by the deadline given may result in additional fees. Students who are ineligible to progress into second year will be notified. Students interested in transferring to AMDA's Los Angeles campus may select that option on the Second Year Application Form.

#### Conservatory Certificate Programs

Certificate programs are designed with a specific curriculum for each of the four terms of enrollment. The Education

Department will register students in all of the prescribed courses. Each term students in an active status who are enrolled in a Certificate Program or who have been approved to readmit are automatically registered for their next term's classes. However, when a particular Certificate Program and term offers "choice/elective" course option, students are emailed (via their AMDA email address) an "elective form" to submit their elective course selection. The elective form is to be completed and submitted by the student by the stated deadline. Students who do not submit the form by the stated deadline are automatically registered in a course where space is available.

### BFA Degree Programs

Course registration information is distributed via email to active status students during the current term for the next term's registration of classes. Students who are under the "Readmit Process" and are approved for readmission, must also register for the term they will enroll as well as students who are considered New York Experience (NYE). Students are responsible for reviewing the Course Outlines to view the assigned and choice/elective courses as well as registering by the stated deadline date. Assigned courses will be automatically registered by the Registrar's Office in the Education Department. For choice/elective classes, student self-register through the Student Portal during the registration period. Students in need of course/credit advisement or schedule modification are recommended to meet with Education Department staff.

BFA students may access Course Outlines on the Student Portal, under the Academic Forms section. Students are emailed when the class registration process begins each term. Each semester, the Education Department registers students in their "assigned" classes. With the initial registration process BFA students are instructed to view the Course Outline for the applicable program/semester level they will be in and self-register their choice and elective courses

Students are emailed add/drop reminder notifications when the Add/Drop Period is open. The Add/Drop Periods occur during the final week (Week 15) of the current term and the first five days of Week 1 of the consecutive term. Students access the Student Portal to add/drop classes within their choice and elective course options. All assigned courses must be maintained on the student's schedule.

- Students do not add or self-register for dance, individual voice or vocal coaching classes. Those classes are assigned and registered by the Education Department Registrar's Office.
- If a student selected a dance discipline during the class



pre-registration process (e.g., ballet, tap, jazz, etc.) the customary Add/Drop Period will not apply to changing the selected dance discipline. At the start of the new term, dropping or adding dance classes will only be permitted based via Add/Drop Form upon necessary credit adjustments and will require meeting with Education staff or Dance Department Chair.

- "Core" or required courses can never be dropped. Students may register for any listed course as long as the prerequisites are met. Exception applies when a student has been cast in a production and registered the production for credits pertaining to that term.
- Adding classes via the online Student Portal that are conflicting with the student's schedule will not be processed by the system. Students should be sure they are directed to the Portal confirmation page to verify finalization of changes.
- Students are responsible to check their total credit load or clock hours per term to ensure they are at full-time status (15.0 credits for BFA Programs; 450 clock hours for Certificate Programs).

Class registration is processed on a first-come, first-served basis. Students who do not register by the final deadline date will incur a late registration fee of \$50.

### ■ Credit Load

Full tuition charges are applied to students who are at a full-time enrollment status of 12.0–15.0 credits. (In certain terms, planned curriculum may total more than 15.0 credits. In these terms, students will not be charged the additional credits.) Students who register for more than the planned curriculum credits will incur additional tuition charges.

Credit Load Status	
Full-Time	12.0 - 15.0
Three-Quarter Time	9.0-11.0
Half-Time	6.0 - 8.0
Less Than Half-Time	Fewer than 6.0

### Accelerated Enrollment and Procedure

Students who have earned credits beyond their term year or level (15.0 or more credits through transfer or taking additional credit loads) may be eligible to expedite their program, allowing for completion in less than the standard number of terms. AMDA refers to this as “Accelerated Enrollment.” Upon review of a student’s total accumulated credits, overall grade point average (GPA) and skill level, standing in the AMDA community, financial status as it pertains to AMDA’s Student Accounts Office, and other criteria deemed appropriate by AMDA, a student may be approved to “Accelerate,” thereby skipping their sixth or seventh term classification.

Within a student’s fifth term and no later than the fifth week of the term, students may apply for a credit evaluation review to determine their eligibility for accelerated enrollment. The application is available through the Student Portal. Students complete and submit the “Accelerated Enrollment” form for evaluation. An audit review will be conducted and the student will be notified of his or her standing. If applicable, the student’s following term will reflect the approved classification by registering the student in the appropriate seventh- or eighth-term classes.

### Class Registration and Enrollment Fees

#### Late Enrollment/Change of Enrollment Intention Fee: \$75

A Late Enrollment/Change of Enrollment Intention Fee is assessed for students who do not notify AMDA of their enrollment intentions by Week 10 of the current term, and those who change their enrollment intention after Week 10 of the term.

#### Late Class Registration Fee: \$50

A Late Class Registration Fee is assessed for students who do not self-register by the final deadline date.

#### Change of Campus Transfer Fee: \$200

A Change of Campus Transfer Fee is assessed when students who have requested campus transfer change their initial request past the stated deadline.

### BFA Curriculum

To be eligible for courses specific to an eighth-term curriculum, BFA students must complete terms 1–7. Exceptions exist for accelerated status students. An Application for Acceleration needs to be filed by the student during their fifth term and approved by the Education Department. Conservatory alumni must complete terms five to seven; accelerated status also applies.

### Curriculum and Certificate/Degree Requirements

Students are expected to review the program and course information regarding their program of enrollment in order to have thorough knowledge of certificate or degree requirements, core courses, course prerequisites and elective courses for curriculum completion.

### Class Schedules

Before each term begins, class schedules are made available to students via the Student Portal. Class schedules will change from term to term. In addition, there may be schedule changes during the term. Classes are typically scheduled Monday–Friday, from 8:00 a.m. to 7:00 p.m. Optional extracurricular courses, rehearsals and school projects are typically held after 5:30 p.m. Students in rehearsals and productions will be expected to be available for designated week days and weekends according to the needs of the production or academic schedule. Only currently enrolled students, faculty and staff are permitted to attend classes, rehearsals and demonstrations.

### Enrollment Verification

Students who are currently enrolled may request a verification of enrollment by completing the “Request for Enrollment Verification” form. Forms are located on the AMDA website at [amda.edu/registrar](http://amda.edu/registrar) and on the Student Portal.

### Program Change

Students who are interested in a change of program may initiate the request by completing the “Change of Program” form by the stated deadline. Forms (available at [amda.edu/registrar](http://amda.edu/registrar) and on the Student Portal) should be

submitted to the Education Department for evaluation. A follow-up meeting may be set with the student; a thorough review with the student will be conducted to discuss all aspects pertaining to classes, potential enrollment extension, credit load, graduation requirements, etc. A meeting with the department chair may also be required. Although AMDA may approve a program change, prerequisite requirements for particular courses may result in a delay in graduation. AMDA cannot guarantee that courses the student will need due to a change of program will be available in a particular term's schedule.

### Attendance Policy

AMDA's attendance policies are directly related to performing arts professional standards and industry expectations. Within the Performing Arts industry, any missed rehearsal or performance can affect the artist's reputation, salary, and/or ability to procure future work. Likewise, a student's development is critically dependent upon attendance and class participation, therefore, every absence counts.

AMDA students are expected to attend all classes, every day, according to their term class schedule. Missing class has a direct impact on student performance and class structure. Students are responsible for monitoring their own absences and understanding the impact each absence may have on their grade. When class is missed, the student remains accountable for the missed coursework and being fully prepared by the next class session. Delivery of previous class content may not be repeated based upon an individual's absence.

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

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

- Hospitalization
- Contagious disease (community health risk)
- Concussion
- Physical injury (To discuss health items affecting attendance, schedule an appointment with the Accessibility Services Coordinator [LA campus])

- Death of an immediate family member
- Religious observance
- Family emergencies

To discuss one of the circumstances listed above, schedule an appointment with the Education Department (LA campus) or Education Services Department (NY campus). Communication should occur within five (5) school days of the absence.

### Student Bereavement Policy

AMDA recognizes that a time of bereavement can be very difficult. Therefore, the institution provides a Student Bereavement Policy for those facing the loss of an immediate family member.

AMDA's bereavement accommodates up to a maximum of five consecutive days of absences to arrange, attend, or observe secular/non-secular traditions associated with the death of an immediate family member. Immediate family members include: parent, grandparent, sibling, spouse, or children.

To request bereavement leave, a student must submit a completed "Notification of Absence" form to the Education Department (LA campus) or to Student Affairs (NY campus) for review. Upon approval, the Education Department (LA campus) /Student Affairs (NY campus) will notify the student's instructors of the dates the student will be absent.

Students will remain accountable for missed course work. Therefore, the student is responsible for communicating with instructors and/or classmates in order to enact whatever steps may be necessary to effectively resume class participation.

### Absences Related to Injury or Prolonged Illness

Students who cannot fully participate in class due to injury or prolonged illness are required to meet with the Education Services Department and provide medical documentation. Based upon medical documentation, if a student must modify their participation, the modification is limited to a two week maximum. During that time, the student is required to attend and participate to the student's maximum ability without risking additional harm. However, any injury or illness that prevents a student from fully participating in class work beyond a two week time period will require the student to meet with the Education Services Department for review and re-evaluation as warranted. Students may be required to withdraw from the course and re-take it in a future term if their injury/illness impedes participation over the two-week period.

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**■ Class Absence and Grade Impact**

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

3. Participation points as part of grading criteria: All classes attach a particular amount of “points” or “weight” to each day’s class session. Any absence, regardless of reason, will still impact the grade based on that course’s point system.
4. Cumulative absences: AMDA’s training models industry standards by teaching students that productions, rehearsals, and/or classes that have fewer total meetings or occur in a more condensed time frame, carry a greater responsibility with regard to attendance. Based on the frequency of class meetings for a given course, AMDA has established a maximum number of absences. Any absence above this maximum cap will result in course failure. The table below illustrates the correlation between the number of weekly class meetings per course and the effect of total cumulative absences.

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

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

**■ Discounted Absences**

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

**■ Misconduct Regarding Attendance Policy**

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

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

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

**■ Punctuality**

Students must be on time to every class. Classroom doors are closed at the time class is scheduled to begin. It is the student’s responsibility to manage their class schedule, bathroom breaks, meals, etc. When possible, students should arrive several minutes early to warm up and prepare for class.

**■ In the Event of an Absence**

Anticipated absences require students to submit a Notification of Absence Form to the Education Department. This communication is a professional courtesy and does not remove or delete the absence from the student’s record.

It is important to note the following:

- Students taking individual voice lessons must directly notify their individual voice teachers prior to their appointed lesson times if they will be absent.
- Students are responsible for any missed class work or assignments. However, because many classes are based on performance, there may not be opportunities to make up all classwork.
- Midterm and final exams cannot be rescheduled.
- The failure or inability to make up work may result in a grade of “F” in a course.

Refer to class syllabi for individual class attendance policies.

**■ Leaving Class**

Students may not leave class without the permission of the instructor, even if the student is not involved in a performance. A student who walks out of class may be dismissed from that class and possibly from AMDA. If a teacher is delayed in starting class, students are to remain in class and be prepared to work.



**Make-Up Classes**

In the event of a faculty member’s absence, make-up classes will be scheduled by Administration. Make-up classes will be scheduled around students’ normal class schedule. If a student has a conflict with the make-up class, the student must speak to the instructor before the class occurs. Individual voice or vocal coaching classes are considered a part of a students’ normal class schedule and must be attended. The student’s first obligation is to attend their regularly scheduled class.

**Midterm Exams/Demonstrations and Final Exams/Final Demonstrations**

Evaluation of student work is a vital part of the training at AMDA. Midterms, final exams and demonstrations are typically held for each course. Midterm exams and demonstrations occur during Week 7 of each term; final exams and demonstrations occur at the end of each term. Missed midterms, final exams or performances cannot be rescheduled.

A schedule will be created to allow staff, department chairs, program heads and faculty the opportunity to view and evaluate students’ work at the end of each term. This schedule often changes; it is the student’s responsibility to check email for up-to-date scheduling. Students are required to attend each scheduled final demonstration and be available until 5:30 p.m. on the last day of the term. Failure to comply may result in course failure and dismissal from AMDA.

**Course Add/Drop and Withdrawal Policy (Applicable Only to the BFA Programs)**

Students process add/drops through the Student Portal within the Add/Drop periods of the semester without transcript notation or financial liability. Tuition charges are prorated based on a change in course load if the change in credit load is below 12.0 credits or increased over the prescribed credit load offering per semester. Students must complete the process via the Student Portal when adding or dropping, however withdrawing from a class requires the Add/Drop form.

Students may register for any offered course as long as the prerequisites have been met, with the exception of dance, vocal coaching or individual voice classes. All original course fees and requirements are applied to the student until an add/drop has been fully processed. Students should thoroughly review the add/drop policy on the Add/Drop form (online at [amda.edu/education](http://amda.edu/education) or via the Student Portal) for a clear understanding of how the action affects their semester credit load.

Counseling and approval from a member of the Education Department is required.

Regarding Dance and Musicianship levels. Changes to levels may only be initiated by instructors and through departmental procedure.

**Course Withdrawal Policy**

BFA Program students may withdraw from a course within the second to the fifth week of the semester start by submitting the Add/Drop form. A Withdrawal (“W”) will be recorded on the student’s official transcript record. Tuition charges are unaffected. The withdrawal policy is as follows:

Week 1:	Students may add or drop courses within the first five days of the semester.
Weeks 2-5:	Students who withdraw from a class during the second through the fifth weeks will have a “W” (Withdrawal) recorded.
After Week 5:	Students who withdraw from a class after the fifth week will have a “W/F” (Withdrawal/Fail) recorded. A W/F affects the student’s GPA.

Charges or fees may be incurred when adding or dropping courses. Contact Student Accounts or Financial Aid with questions.

**Transcripts**

**Permanent Record**

Student transcripts comprise only information pertaining to academics, completion of degree requirements and the awarding of degrees: area of concentration or major (as applicable), date of completion of programs, courses, grades.

**Official Records**

Official transcripts are issued by the Registrar’s Office at the written request of the student. Transcripts will not be released to students who have outstanding obligations, financial or otherwise, to the institution. Official transcripts bear the institutional seal and the signature of the institution’s registrar. AMDA cannot officially verify any coursework taken at another institution even if the student has a transcript on file from that institution.

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**Changes to Records or Names Used on Records**

The Registrar’s Office maintains and updates student records. It is the student’s responsibility to inform the Registrar’s Office of all name, address, email and phone number changes. Students wishing to change their name or contact information should notify the Registrar’s Office via the Student Information form or email. The student’s legal name must be used on all institution records, diplomas and other records. The Registrar’s Office requires appropriate documentation in order to change or correct a name, Social Security number or birth date. Documentation for a name change or Social Security number correction is a Social Security card. Correcting a birth date requires a driver’s license.

**Retention of Academic Records**

AMDA permanently maintains student records in individual student folders (printed or electronic) 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 academic records will be retained for five years after graduation or the last date of attendance. After five years, a student’s academic record will be archived into electronic format and retained on an offsite computer server.

**Grading Procedures**

**Grade Point Average**

GPA is calculated based on the term and cumulative points based on earned — rather than attempted — credits. AMDA students are required to maintain a minimum GPA of 2.0 per term. Students with a cumulative GPA less than 2.0 risk dismissal from the program. In this circumstance, students may submit an enrollment appeal statement for evaluation. A thorough review will be conducted for evaluation of enrollment status. Final grades of “I” (Incomplete) and grades of “F” (Fail) must be resolved. Students with unresolved fail or incomplete grades are ineligible to graduate.

Grades of plus (+) or minus (-) may be issued and are included in both the term and cumulative GPA calculations.

The following grades are computed in the GPA:

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

The following grades are *not* computed in the GPA:

I	Incomplete
IP	In Progress
P	Pass
TR	Transfer Credit (BFA Only)
W	Withdrawal

GPA is calculated by dividing earned cumulative quality points by cumulative weighted (A–F) credit or clock hour values.

**Grade Reports**

Official Grade Reports of midterm and final grades are available via the AMDA Student Portal. Students may also print unofficial transcripts via the Student Portal. Unofficial transcripts are available to parents when the student has waived confidentiality of records. Students with holds on their accounts will not be able to view and access their online account.

**Grade Information**

Course grading is determined by the course syllabus’s listed requirements. Each absence may potentially lower a student’s grade. (See the “Academic Standards” section for more information.)

Course failure may result in academic probation or dismissal from the program.

Pass/Fail courses must be passed in order for the student to remain in satisfactory academic standing.



Incomplete grades are counted as 0 points/credit until a passing grade is recorded. If the passing grade is not earned by a stated date or by the midpoint of the consecutive term, the “I” reverts to an “F.”

#### ■ Grades of Incomplete

Grades of Incomplete As a general policy, grades of “I” are given only under special circumstances. If an “I” is granted, it is the student’s responsibility to fulfill the requirement to earn a passing grade 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 credits 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 failed courses in the subsequent term, providing course scheduling availability.

BFA students who fail a course not designated as a core requirement may choose an alternate class selection to fulfill the requirement and earn the credits. Students are recommended to meet with an academic advisor for guidance through the course selection process.

Students with failing grades may be dismissed and are ineligible to graduate. Additional fees for repeating course(s) will be assessed.

#### ■ Withdrawal-Fail Policy

Applicable after the fifth week of the term to BFA Programs only: Students who opt to withdraw from a class after the fifth week of a term will have a “WF” (“Withdrawal-Fail”) posted on their official record. A “WF” constitutes a grade of “F” in the determination of a student’s GPA and is calculated as attempted credits in the satisfactory academic progress calculation.

The maximum number of times a course can be repeated in any degree is until successful completion is acquired. Repeat courses will count toward degree fulfillment. All grades are reflected on the academic transcript and are included in the overall GPA calculation. The GPA calculation is determined by earned, rather than attempted, credits. Financial aid eligibility for multiple repeated courses may not apply.

#### ■ Maximum Completion Time

The maximum length of time allowed for completion of any program is 150% of the prescribed program length.

#### ■ 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 Education Department. The Final

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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. Forms are available on the AMDA website at [amda.edu/education](http://amda.edu/education).

## Grade Appeals

In general, grades represent the faculty member's professional judgment of a student's performance in a course and, as such, are final. However, after the Final Grade Inquiry process is completed, students have the right to request an explanation of the grade received and may appeal the grade if they believe that the final grade was biased, arbitrary or capricious. In those instances, students must follow the Grade Appeal Process outlined below.

### General Principles

1. Students are encouraged to seek advice in matters of concern about grades from their faculty or academic advisor.
2. Grade appeals can be made only in instances where procedural issues or biased, arbitrary or capricious grading are in question, specifically any one of the following:
  - An obvious error in calculation.
  - The instructor has applied more exacting standards to the particular student.
  - The grade was given on some other basis than performance in the course.
  - The grade represents a substantial departure from the instructor's announced standards.

### Grade Appeals Process

Grade appeals may not be made more than two terms after course completion.

1. The student should attempt informal resolution of grade concerns with the instructor and the Registrar's Office. Typically, this step is all that is necessary to resolve any disagreements. This step is only to be waived if the student believes she or he cannot meet with the instructor.
2. In the event that informal resolution is not satisfactory to the student, the student has the burden of proof to show that the grade was based on factors listed in General Principles (2) above. The student submits an academic petition for a grade appeal to the Registrar's Office within six weeks of the official posting of the grades by the Registrar's Office. The student must include evidence pertinent to the General Principles (2) above in support of the grade appeal request.
3. The Education Department will arrange a panel to

review the appeal. The panel will reach a decision to either uphold the grade or change it. This decision is sent to the Registrar's Office, which then informs the instructor and the student. Panel decisions are binding.

## Satisfactory Academic Progress (SAP)

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

SAP standards apply to all students but students will be in jeopardy of losing their institutional and federal financial aid eligibility if they fall below AMDA SAP standards. These standards apply to the student's entire academic record at AMDA, whether or not financial aid was received for prior terms of enrollment. Please review the full AMDA SAP Policy on page 103 of this Catalog.

### Academic Requirements and Review Process

The Registrar's Office review process occurs at the end of each term to determine compliance with the SAP standards for the prior term. Students who have not achieved the established satisfactory academic progress standards and are placed on academic probation or academic ineligibility status are notified by the Financial Aid Department by letter or email.

## Exceeding the Duration of Eligibility

The Conservatory Program at AMDA is a four-term program; any student enrolled more than six terms will lose financial aid eligibility for the duration of their program. Respectively, the Bachelor of Fine Arts Program is an eight-term program (students with approved transfer credit may complete it in fewer than eight terms); any student enrolled in more than 12 terms will lose financial aid eligibility for the duration of the program.

## Residency Requirement

Students enrolled in the Bachelor of Fine Arts Program must complete a minimum of 72.0 of their degree credits in residence in order to qualify for graduation at AMDA.

Students in the Conservatory Program must complete 100 percent of their program clock hours in residency at AMDA in order to qualify for graduation. Courses that do not apply toward program requirements may not be used in the calculation of residency.

## Academic Violations

### ■ Academic Warnings

Academic Warning status should be taken as a serious indication of a student's failure to comply with standards. Students who earn a GPA below 2.0 are placed on Academic Warning for the consecutive term. Financial aid eligibility is maintained during the Academic Warning term.

### ■ Academic Probation

During the consecutive term, failure to clear the Academic Warning status by not achieving a GPA higher than 2.0 results in Academic Probation. Students on Academic Probation risk the loss of financial aid and may be ineligible to enroll for the next term. Each probationary period pertains to the current term's enrollment unless otherwise stated. Students may also be placed on Academic Probation without prior notice when any initial act, omission or accumulated absences or tardiness are deemed grave enough to require such action by the administration. Students in this category may appeal their status.

### ■ Dismissal

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

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

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

## Term Break or Summer Off

Students who wish to initiate a term break or Summer off may do so by officially notifying the Registrar via email with a formal request for enrollment change. Those requesting a term break or Summer off and who meet the eligibility requirements are processed for the consecutive term. In Los Angeles, email [LAregistrar@amda.edu](mailto:LAregistrar@amda.edu); in New York, email [EdServicesNY@amda.edu](mailto:EdServicesNY@amda.edu).

New York students may request a Summer off only if they began the program during a Fall term. Students starting in

either Spring or Summer must take four consecutive terms with no term break allowed.

Los Angeles students may initiate a term break or Summer off only at the end of their academic year if they plan to re-enroll the term following their break. Those with term break or Summer off status maintain active AMDA email accounts and receive all communication regarding the following term's registration, housing, etc. Late enrollment fees will apply if not submitted by the stated term deadline dates.

A term break or Summer off taken during the academic year — splitting the academic year of enrollment — is processed as a withdrawal, as is any term break or Summer off exceeding one term. Students in this category will need to submit a Readmission Application (available at [amda.edu/registrar](http://amda.edu/registrar)) for full review and evaluation and must be approved in order to be eligible to readmit to AMDA. International students processed as withdrawn will have their F-1 visa status terminated and must submit a new Form I-20 application with Readmission Application materials to reinstate their F-1 visa status.

## Withdrawal and Leave of Absence

### ■ Withdrawal

Withdrawing from AMDA means discontinuing attendance in all courses and the program in which the student is enrolled. Students who intend to withdraw are required to meet with the following departments: Student Affairs, Education Department (Registrar's Office), Housing (if applicable), Financial Aid (if applicable) and Student Accounts. Students are to meet with Education Services to initiate a withdrawal. To complete an official academic withdrawal, students are required to complete the Academic Withdrawal Form with the Education Department and to conduct an exit process with all other appropriate departments. Unofficial (administrative) withdrawals are processed by the Education Department for students who have not enrolled for their consecutive term and have not officially communicated with AMDA.

### ■ Voluntary Withdrawal

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 on page 99 of this Catalog).

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

### ■ Administrative Withdrawal

Students who are delinquent on their student accounts, do not register, or who do not apply for a leave of absence by the end of the term will be administratively withdrawn from AMDA and dismissed from the academic program. If the student's plans are not clarified by the end of the term in question, the school will assume that the student has chosen to withdraw from the program. The student must respond within 14 business days of the date posted on the notification letter in order to remain active in the program.

### ■ Involuntary Withdrawal

AMDA may withdraw a student under the following conditions:

1. Violation of Probation: Any student who is found responsible for academic or conduct violations while on probation will be withdrawn from AMDA.
2. There are occasions when AMDA may determine that a student is unable to engage in the basic required activities necessary to obtain an education. Such a situation may occur when a student is unable to achieve academic progress. It may also arise when a student impedes the progress of others with their behavior. In the event that such a situation arises, AMDA will conduct an individualized assessment of the student in order to determine whether the student may remain enrolled in the program. A 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 a student. If such an immediate measure is necessary, the student will immediately thereafter be given an opportunity to be heard and to present his or her position and any information the student would like to be considered.
3. AMDA reserves the right to request or require students to withdraw from the college and residential housing for reasons pertaining to mental or physical health when the student's words or behavior exhibit a direct threat of harm to themselves or others or when a student's mental or physical health-related behavior significantly disrupts the ability of other students to participate in the educational programs offered by the college. Such withdrawal may include complete withdrawal from enrollment at AMDA and residential housing. AMDA further reserves the right to request that a student submit written medical clearance from

a psychiatrist or applicable medical practitioner before returning to school or being allowed to live in AMDA residential housing. AMDA acknowledges that each situation is unique to the individual circumstances and therefore AMDA will act accordingly. Readmission to AMDA after such withdrawal will be on a case-by-case basis and is not guaranteed.

### ■ Leave of Absence

An approved Leave of Absence (LOA) is a temporary interruption in academic attendance in an ongoing program for a specific period of time. Students must formally request a LOA with the Education Department to maintain enrollment status. Failure to request a LOA may result in loss of good standing with AMDA. For US citizens or permanent residents receiving Federal or private loans, funds already received by the student are to be returned to the lender, depending on the date of the student's LOA. Federal grant awards such as FSEOG, Pell and Institutional awards (e.g., AMDA scholarships) may also be decreased.

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

Leave of Absences must fall into one of the following categories:

#### Medical Leave

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

others, AMDA may place the student on a Medical Leave of Absence for reasons of personal or community safety.

#### **Family Care**

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

#### **Military Duty**

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

### **Scholarship Review Process**

At the end of the first, second and third years of enrollment, students who have been awarded scholarships are reviewed for cumulative GPA requirements to determine their eligibility to maintain their scholarship. The required 3.0 minimum cumulative GPA must be earned to maintain scholarship eligibility. At the end of each term, students who have earned less than the required 3.0 minimum GPA are mailed a scholarship GPA eligibility reminder in order to ensure a raised cumulative GPA at the end of that academic year. Raising the cumulative GPA is critical to maintaining the awarded scholarship. As soon as final grades are posted, GPAs are reviewed for scholarship eligibility. At the end of a student's academic year, students who have earned less than the required 3.0 minimum cumulative GPA are mailed the scholarship status letter.

In general, students with a cumulative GPA of less than the required 3.0 minimum may be allowed to submit appeal documents unless they have failed classes or conduct violations on record. Those with failed classes or conduct violations are ineligible to maintain their scholarship and are ineligible to appeal.

Students may submit a written appeal for the reinstatement of their scholarship award as follows:  
Provide a statement of explanation letter addressing the reason for not achieving the required GPA and a plan to ensure earning the required GPA. Students may also address any relevant financial issues.

Scholarship Appeal letters are to be submitted to the Financial Aid Department at the student's respective

campus. A review of the submitted documentation along with the student's full financial status will be conducted by the Scholarship Committee. Upon finalization of the review, students will be notified of the resolution. Appeal letters need to be received within two weeks of the deadline date stated on the initial scholarship notification letter.

### **Scholarship Loss**

Students who have not maintained scholarship eligibility and have experienced a loss of scholarship will be officially notified in a mailed a scholarship loss letter.

### **Right to Appeal Rules & Regulations**

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

### **Appealing Academic Dismissal**

A student dismissed from a program may request reevaluation from the Education Department for reinstatement by filing a formal appeal in writing with supporting documentation. The written appeal must be received within two weeks of receipt of the notice of academic dismissal. All appeals must include the following and will be reviewed and evaluated via an academic committee:

1. Explanation of poor performance or failure to complete required coursework.
2. Description of plans to improve academic performance and complete any outstanding work.
3. Any other relevant information pertaining to the student's academic history and potential.

### **Readmission**

#### **■ Requirements for Readmission**

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

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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 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.

To be considered for readmission:

1. All outstanding financial commitments to AMDA must be met.
2. The Application for Readmission must be received at least four weeks prior to the beginning of the desired term for enrollment.
3. If any other institution was attended since leaving AMDA, official transcripts must be received as part of the reapplication process. Performance courses are ineligible as transferable credit; however, general education courses will be evaluated for possible transferability and upon approval may apply towards the degree.
4. 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.
5. AMDA may require additional documentation to be submitted to support qualifications for 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 college policies and procedures.

### ■ Conditional Readmission

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

### Outside Studies

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

### Semester/Term Performances

AMDA does not guarantee that students will be cast in a featured role or solo number in any AMDA Performance. A student's demonstrated level of performance skills and standard casting factors will determine each student's casting. In many cases, students will participate in duet, trio or group numbers rather than solos.

### Audition and Performance Policy

AMDA's goal is to train students to become professional performers. The educational programs at AMDA have been designed to achieve that goal.

**Conservatory Students:** First-, second- and third-term students are not permitted to audition (outside of AMDA) for performance work of any kind, salaried or unsalaried. Fourth-term students are encouraged to audition (for productions that begin rehearsals after graduation), provided that no classes or rehearsals are missed in order to audition.

**BFA Students:** Students in terms one through six students are not permitted to audition (outside of AMDA) for performance work of any kind, salaried or unsalaried. Seventh- and eighth-term BFA students are permitted to audition (for an outside production that begins after graduation), provided that no classes or rehearsals are missed in order to audition.

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

### Transferring Between AMDA Campuses

#### ■ Conservatory Students

New York and Los Angeles Conservatory students may transfer for the entire second year (third and fourth terms) only.

Students interested in transferring campuses are required to submit a "Transfer Request" form to the Education Department by the designated deadline (distributed to students in their second term around week five or six). Students who retract their request after the application deadline marked on the application or who submit their form past the deadline will incur a processing fee of \$200 (subject to change). Students are placed in a pending status while an evaluation of the student's academic standing is conducted. To be eligible for transfer, students must have a cumulative GPA of 3.0 and must not be on academic or disciplinary probation. Students who have received a failing grade or whose accounts are not in good standing are ineligible. Students are encouraged to contact the Education Department with any questions.



### ■ Applying to the Los Angeles Bachelor of Fine Arts Degree Programs

Students interested in a BFA degree in Acting, Music Theatre, Dance Theatre or Performing Arts have the option of applying to the Los Angeles campus upon completion of the two-year Conservatory Program. Conservatory students may complete an Application for Alumni BFA and submit it to the Los Angeles campus anytime during their enrollment. Academic evaluation of the candidate will not occur until a student has completed his or her third term coursework. Verification of AMDA Conservatory graduation status must be confirmed in order to enroll in the BFA Program. The Application for Alumni BFA is available online at [amda.edu](http://amda.edu). AMDA graduates are awarded 60 Performance Immersion credits from the work completed in an AMDA Conservatory program to be applied toward the 120 credit requirement for completion of a BFA degree. Any college work completed prior to AMDA that has not been previously submitted should be submitted to the Registrar's Office at the Los Angeles campus for transfer credit evaluation. Students can transfer up to 30 General Education credits from other institutions. At this time, all BFA degrees are conferred through the Los Angeles campus only.

## Graduation Clearance Policies

### ■ Academic Evaluation

Students in their third-term enrollment (Conservatory Programs) or seventh-term enrollment (BFA Programs) are emailed a notification from the Registrar's Office to conduct a self audit via the Student Portal by viewing their unofficial transcripts to ensure they are meeting the appropriate curriculum and clock or credit hour requirements for program completion. The Registrar's Office concurrently conducts an initial audit review of each student's academic record in accordance with graduation requirements. Students who have grades of "F" (Fail) or "I" (Incomplete) on their official transcript will need to set an appointment with the Registrar's Office during the term prior to their final term to ensure those classes are resolved or planned into the final term's course schedule. Students must earn a cumulative GPA of 2.0 or above in order to be eligible for graduation.

### ■ Graduation Procedures

Students who are candidates for graduation and are enrolled in all remaining certificate or degree requirements during their last term will be allowed to participate in commencement. Prospective graduates must complete the "Application for Graduation Form" during their final

term in order to apply for graduation. Students' names are printed on their certificate or diploma as specified on the "Application for Graduation Form." Students are asked to notify the Education Department of any address changes to ensure receipt of the certificate or diploma. Graduates are mailed their certificate or diploma three-to-five weeks after the ceremony (pending verification of program completion and financial standing).

### ■ Honors Designation

AMDA Los Angeles campus students who have earned a cumulative GPA of 3.7 or higher will be listed in the commencement program as graduating with honors. The GPA is calculated as of the end of the student's penultimate term (third term of the Conservatory Programs, seventh term of the BFA Programs).

### ■ Final Academic Review

The Registrar's Office conducts a final review of each student's academic record in accordance with graduation requirements. Students who do not meet Final Academic Review standards will not be considered as candidates for graduation. Grades of "I" (Incomplete) or "F" (Fail) on official transcripts must be resolved prior to graduation. Otherwise, students jeopardize their eligibility to graduate. Students will be notified of their deferred graduation status if curriculum requirements have not been satisfied.

### ■ Financial Clearance

The Registrar's Office must verify that students do not have any financial holds on record in order to release official transcripts and certificates or diplomas. It is the student's responsibility to clear any outstanding balances or holds with the Student Accounts and Financial Aid offices before graduation. Students may not receive any academic records — including official transcripts and their certificate or diploma — if there are any unresolved holds on record.

### ■ Withheld Diplomas

Students who do not clear verification of program are not considered official graduates as well, students who have failed to settle all financial obligations will have their certificates or diplomas withheld. Students may review their account balance on the Student Portal to determine if there are any unsettled obligations that may prevent receiving their certificate or diploma. All academic records and all alumni privileges — including library use, tapings, and studio use — will be withheld until all academic and financial requirements have been met.

# Academic Standards

## Continued Enrollment

AMDA desires to see students complete their academic goals, whether a conservatory certificate or a degree. However, students must also follow AMDA policies and achieve satisfactory academic progress in order to remain enrolled at AMDA. Registration signifies that the student agrees to abide by the rules, regulations and requirements of the institution. AMDA reserves the right to cancel the registration of any student who does not comply. This agreement is in keeping with AMDA's philosophy that students should be aware of the dimensions and constraints of the educational community in which they participate during the years of their enrollment.

The following may affect a student's eligibility to continue attending AMDA:

1. Satisfactory Academic Progress
2. Program Standards
3. Registration Processes
4. Veterans Affairs Standards
5. Academic Integrity
6. Standards on Disruption to the Educational Environment
7. Standards on Harassment and Sexual Harassment
8. Illegal and Criminal Offenses

These are explained in the sections that follow and the AMDA Student Handbook.

## Failure to Meet Standards

When one or more of the above standards are not met, the following actions may be taken: warning status, probation or dismissal. Each policy area has a process for administration and appeal. Administrative actions may include, but are not limited to the following:

### Warning

Warning status, with or without a remediation plan, can be recommended when a student's academic work, professional development or behavior falls below the institution or program standards but the nature of the difficulty or infraction does not require more serious or more immediate action.

### Probation

Probationary status is recommended when a student's academic progress or professional development or behavior has been inconsistent with AMDA requirements. A student is given a specific amount of time (usually one semester/

term) in which to remediate the cause(s) of probation or will otherwise face dismissal from the program. Students may also be placed on Academic Probation without prior notice when any initial act, omission or accumulated absences or tardiness are deemed grave enough to require such action by the administration.

### Dismissal

A student may be dismissed from the academic program when conditions are judged to be of a serious nature and are not judged to be remediable; for example, insufficient grade point average, a serious violation of school standards of conduct and ethics or failure to remediate previously identified deficiencies within the specified time. Students may be dismissed from AMDA for reasons including, but not limited to, the following:

- Failure to meet the standards of Satisfactory Academic Progress (SAP) in the program.
- Failure to fulfill financial obligations in any student account, including tuition and housing.
- Failure to meet AMDA's professional standards and expectations as stated in AMDA publications, including personal conduct in school and school-related facilities (e.g., housing). Appraisals of such behavior are at the discretion of AMDA staff and housing personnel.
- Failure to meet attendance standards.
- Failure to comply with AMDA's Audition Policy.

## Appeals Process

A student has the right to appeal a decision to the relevant AMDA official. Appeals will only be considered when they are received in writing within the required deadlines stated in the decision letter. Appeals may be made only on the basis that one or more of the following factors have contributed to an unfair or unsupported decision:

- a. the process deviated from applicable policy or procedures;
- b. serious violation(s) of other institution policies, rules or procedures;
- c. preponderance of facts or other evidence not consistent with the final decision;
- d. new information is available that was not available at the time the matter was originally considered;
- e. bias or discrimination in the review process.

When an appeal is made, all relevant institutional officials will cooperate fully in presenting and discussing the recommendations and actions. The original institution

official decides the appropriate process for consideration of the appeal. Absent unusual circumstances, the appeals processes should normally be completed within 30 business days of receipt of the appeal. Appeal decisions made under this section are final.

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

All students are required to meet the standards for Satisfactory Academic Progress in order to continue their matriculation at AMDA. In addition, a student must meet the requirements of the SAP policy below to be eligible to receive federal, state and need-based institutional financial aid assistance and to register for classes. Scholarships and other awards may require students to meet higher standards. Veterans Affairs students have additional requirements.

### ■ Overview Of SAP Standards

AMDA students and financial aid recipients in particular are expected to make reasonable and timely academic progress toward their declared program objective (certificate or degree) each semester/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 credit hours attempted each semester/term of enrollment.

Failure to meet minimum clock hour or credit hour requirements. Students in a certificate program are required to earn 600 clock hours per academic year (two semesters/terms), and students in a degree program are required to earn 20 semester credits. In the event that a student

should repeat an entire semester/term, a student would need to earn 600 clock hours (or 20 semester credits) over a period of two consecutive semesters/terms. Students in a degree program are required to earn credits based on their enrollment status of Full Time (12–15 credits), Three Quarter Time (9–11 credits), Half Time (6–8 credits), Less Than Half Time (fewer than 6 credits).

#### Standard 3: The Maximum Time Frame Standard

Standard 3 determines if the student is actually completing the academic program within a reasonable amount of time and with a limited, reasonable number of units attempted. The maximum time frame for completion of a program of study and financial aid eligibility is 150% of the published length of the program in credit hours or weeks of instruction for clock hours. The maximum time frame is the calculated percentage of credit hours attempted or weeks of instruction in the clock hour program relative to 150% of the number of credit hours or 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. The BFA Degree Program is an eight-semester program; any student enrolled more than 12 semesters will lose eligibility.

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

### ■ How Satisfactory Academic Progress Standards Are Monitored

#### Academic Requirements and Review Process

Satisfactory Academic Progress is monitored at the end of each academic semester/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 semester/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 GPA but is calculated towards total credits 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. BFA students who receive a grade of “F” as the final course grade will be required to repeat the class if it is a “required” course and achieve a successful attempt. If the course is not a core requirement, BFA students may select an alternate class to fulfill the requirement to earn the credits. Students with unresolved failing grades are ineligible to graduate. A grade of “F” is calculated in the GPA and is counted towards total credits 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 BFA Program course will have a “W” posted to their official record. Withdrawals have no effect on a student’s cumulative GPA but are calculated towards total credits attempted in the satisfactory academic progress pace of completion and maximum time frame calculations.

#### Withdrawal-Fail (BFA Programs only)

Students who opt to drop a class after the fifth week of a semester will have a “WF” posted on their official record. A “WF” constitutes a grade of “F” in the determination of a student’s grade point average (GPA) and is calculated as attempted credits 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 cumulative GPA. All attempted courses are calculated towards total credits in the satisfactory academic progress pace of completion and maximum time frame calculations.

#### Transfer Credits

Credit hours that are accepted toward the student’s educational program count as both attempted and completed when calculating pace and maximum time frame for SAP purposes.

#### Remedial Courses

AMDA does not offer remedial courses.

### ■ Financial Aid and Academic Warning

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

Students who comply with the established standards of academic progress at the end of the warning semester/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” semester/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 semester/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 semester/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 degree or certificate

This appeal should 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 status. The student will be notified in writing within two weeks of the date of receipt of the appeal, if the appeal is approved or denied.

#### ■ Financial Aid and Academic Probation

If a student successfully appeals, they will be placed on Academic and Financial Aid Probation for one additional semester/term or payment period and will remain eligible for financial aid during that semester/term or payment period. Students who meet the minimum SAP standards at the end of a probation semester/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" semester/term or payment period are subject to academic termination or dismissal and are ineligible for financial aid.

#### ■ 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 semesters/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 AMDA unless the cumulative GPA of the student is 2.0 or greater at the end of the semester/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 the immediate semester/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 semester/term back while repeating failed courses. If the student met SAP standards, after repeating all failed courses, they would regain Financial Aid eligibility.

#### ■ Withdrawal from AMDA

Students who withdraw during the academic year of enrollment must still fulfill the minimum semester credit hours and pace of completion requirements of the SAP policy. Students who are not enrolled for two consecutive semester/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 semester/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.

### Program Standards

Each program may have standards that students must meet to remain in the program. Unsatisfactory academic progress may be indicated by little or no progress on a project or culminating assignment or failure to meet program academic standards.

### Deadlines

Students are required to respect the various academic and administrative deadlines listed in the academic calendar and other institutional publications. Failure to do so constitutes grounds for probation, suspension or dismissal from the program.

### Active Enrollment

To remain on active status, students must enroll in consecutive semesters/terms or have an approved leave of absence on file. Students who have not enrolled in a class each semester/term and do not have an approved leave of absence will be administratively withdrawn.

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Readmitted students are required to meet any new program requirements in effect at the time of reentry. Students who plan to miss a semester/term must immediately notify the Education Department of their enrollment intention and follow the leave of absence policy.

### Veterans Affairs Standards

AMDA is approved by the US Department of Veterans Affairs (VA) for the training of veterans. All VA paperwork is handled by the VA Certifying Officer (CO) located in the Registrar's Office. VA regulations require that postsecondary institutions maintain records that accurately reflect implementation of certain guidelines. The purpose of VA regulations is to ensure that the serious student is provided the opportunity to attend the school and complete the program best suited to his or her needs. VA regulations and the implementing procedures followed by each institution of higher learning cover three major areas:

- Approval of curricula and programs of education
- Evaluation of previous training and experience
- Standards of attendance and progress

#### ■ Responsibilities of Students Receiving Education Military Benefits

Students must notify their Certifying Officer when any of the following occurs:

- Dropping or adding course(s)
- Withdrawing from course(s)
- Discontinuing regular class attendance
- Change in programs (academic majors)

VA educational benefits are payable for regular attendance in courses that are part of the veterans' program (major) curriculum. VA educational benefits are not payable for:

- Classes not attended regularly
- Repeating a course for which a passing grade was received
- Classes for which credit is received through successful completion of a proficiency test or grade by examination
- Classes taken on an audit basis
- Classes that are dropped
- Classes taken that are not part of the student's academic program (major) curriculum

#### ■ Student Role to Continue to Receive Benefits Online Certification of Enrollment

Recertification for benefits is not automatic and must be requested each semester/term. To prevent overpayment and subsequent indebtedness to the federal government, it is important to notify the CO for the campus immediately

of changes that may affect eligibility for benefits. It is the responsibility of each student to keep their CO apprised of the following:

- **Class Registration**  
After registering, students should request VA-ONCE (ONline Certification of Enrollment) through their CO. The earlier a student registers and notifies registration information to the CO, the earlier certification can be transmitted to the Department of Veterans Affairs.
- **Changes to Schedule**  
Any additions, drops, withdrawals or other interruptions must be immediately reported to the CO by the student.
- **Failure to Attend Class**  
Routine class attendance is required for students receiving VA benefits. Students who are unable to attend class for an extended period of time should notify their instructors and their CO.
- **Change of Major**  
The VA must be notified when a student changes a major. These changes may be approved if there is minimal loss of credit hours.
- **Change of Address**  
If a student's address changes, both the Department of Veterans Affairs and AMDA must be notified.

Students are responsible for notifying their CO of their registration each semester/term at AMDA. All students receiving VA benefits have a responsibility to notify the CO of any changes in clock or credit hours enrolled once the semester/term begins. Failure to notify the CO may result in incorrect payment for which the student may be held liable.

#### ■ Role of a Student (for all VA Benefit Programs)

The VA requires all students attending AMDA under Veterans Educational Assistance Benefits to make satisfactory academic progress and systematic advancement toward an educational objective or be liable for overpayments from the VA. Satisfactory progress and regular class attendance are expected.

Most military students at AMDA meet the conditions for "satisfactorily pursuing" a program of study for receiving VA benefits by meeting the AMDA general catalog requirements. However, a few VA requirements are stringent and are as follows:

1. **Regular Attendance:** Students must be in regular



attendance of all classes for which they are registered. AMDA makes routine attendance checks through the faculty to verify compliance.

2. **Unsatisfactory Progress:** AMDA must notify the VA that a student has made unsatisfactory progress if the student:
  - a. fails or withdraws from all classes or
  - b. is suspended by AMDA.

Education benefits are terminated when a student makes unsatisfactory progress.

3. **Classes Not Completed:** Unless there are extenuating circumstances, students do not receive benefits for any portion of a class dropped after drop deadlines or for classes in which incomplete (delayed) grades are received and not resolved within stated deadlines.

## Academic Integrity Policy

All people participating in the educational process at AMDA are expected to exhibit honesty and integrity in all aspects of their academic work. Academic dishonesty includes cheating, plagiarism and any attempt to obtain credit for academic work through fraudulent, deceptive or dishonest means. Students should presume that all of their written work may be checked against international electronic databases of student work and published sources to detect plagiarism. These electronic databases often add the submitted material to their sources to compare against other student work. By submitting assignments, a student agrees to these processes.

### ■ Definitions

It is the student's responsibility to know and understand what constitutes academic dishonesty and to seek guidance when in doubt about these matters.

AMDA defines academic dishonesty as follows:

#### **Cheating**

Using or attempting to use unauthorized materials, information, study aids or extended assistance in any academic activity, exercise or exam.

#### **Fabrication or Falsification**

Altering or inventing any information or study aids in any academic exercise. This includes falsification or unauthorized modification of any academic records. This may also include attempting to gain advantage over fellow students in an academic exercise through such means as lying about the need for an extension on a paper.

#### **Plagiarism**

Plagiarism is the intentional or unintentional misrepresentation of writings, works or ideas of another as one's own. Both verbatim duplication of content (in whole or in part) and paraphrasing without proper attribution or citation of sources may be considered plagiarism.

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**Sabotage**

Willfully damaging or impeding the academic work of another person. This has particular application to computer files, library resources and laboratory or studio work and may include software piracy, constructing and introducing viruses into a system or copying copyrighted programs. This may also include deliberately depriving others of necessary academic sources.

**Aiding and Abetting**

Helping or attempting to help another commit an act of academic dishonesty. For example, students may not duplicate work nor allow others to conduct research or prepare work for them without advance authorization of the instructor.

**Reuse or Resubmission of Work**

Submitting work or significant portions of some work for use in more than one course without the instructor's knowledge and permission.

## Academic Integrity Violations: Review and Disciplinary Actions

Faculty will take the lead in approaching students regarding perceived violations. Students are also encouraged to confront others when they become aware of academic dishonesty directed against their work or the work of other students.

**■ Track 1****A. First Offense**

When a concern about academic integrity arises, the concerned faculty member(s) will initiate a conference with the student(s) involved:

1. To clarify policy and determine whether an offense occurred.
2. To provide an opportunity for student acknowledgment of a recognized offense.
3. To discern an appropriate response for making things right, clarifying and committing to consequences and future behaviors that will lead to academic honesty and integrity and the restoration of relationship(s).

The initial goal is to discern whether there is an offense and determine an appropriate response. If the result of the initial student-faculty conference determines that no offense has occurred, the process will not proceed further and no further action need be taken. Upon student acknowledgment of a recognized offense, the offense will be reported to and recorded by the Education Department, and an appropriate response will be mutually discerned by the faculty member(s) and student(s)

together. That response will be shaped initially by determining whether the offense was intentional or unintentional; both are considered violations with consequences.

For all recognized offenses, the student(s) and faculty member(s) will attempt to collaboratively determine an appropriate response. The typical consequence for a recognized first offense is a zero on the assignment.

However, depending upon the nature of the violation, the response may be:

- Redo assignment (e.g., paper or exam) with guidelines for resubmission.
- Complete an additional substitute assignment.
- Redo assignment for less credit.
- Reduction of grade for an assignment.
- Zero on the assignment
- Reduction of overall course grade.
- Withdrawal from or failure of course.

All student and faculty mutually determined and agreed upon responses (and fulfilled agreements) will be reported to the Education Department, the student's mentor or advisor, and the student's program director.

**B. Multiple Offenses**

All second offenses of any kind will be treated as recognized and intentional (i.e., as known, willful violations) and dealt with by the administration. Multiple offenses may include:

- second, third and subsequent offenses
- different types of offenses (e.g., plagiarism, cheating, etc.)
- simultaneous offenses (e.g., in different courses)
- unintentional followed by intentional offenses

The typical response for a second violation will be failure of the course and loss of eligibility for honors. Other possible consequences are loss of financial aid and reduction or removal of scholarships at the discretion of AMDA.

The typical response for a third violation will be disqualification. The Registrar's Office will code the student as for being academically disqualified and receiving an academic integrity violation. This coding will put a hold on the student account so they cannot register for courses.

Students can appeal their status within five business days following their notification of disqualification, during which time they are allowed to remain in class. The Education Department will submit the matter to the Academic Integrity Review Committee (see Track 2). If they do not appeal within five business days, they are academically



disqualified. The decision of the Academic Integrity Review Committee is final.

All disqualified students will have a hold on their account and be unable to register for at least one semester/term. After one semester/term, they may apply for readmission by petition to AMDA. Readmission is not automatic but will be weighed relative to the severity of the violation and appropriate response by the student. If a student who is allowed to reenroll commits another integrity violation, the student will be permanently disqualified.

### ■ Track 2

#### **Disputed Offense or Penalty**

If, as the result of the initial student-faculty conference, the faculty member believes that an offense has occurred, the matter will be submitted to the Academic Integrity Review Committee for resolution in any of the following instances:

- a. the student does not acknowledge an offense;
- b. the student and faculty member disagree on an appropriate response;
- c. the student and faculty member are otherwise unable to mutually resolve the situation.

### ■ Track 3

#### **Unwilling to Participate**

Students who are unwilling to voluntarily participate in the above processes, willfully act in an uncooperative, abusive or destructive manner or intentionally undermine agreed-upon outcomes may be subject to academic disqualification, suspension or dismissal from the institution as determined by AMDA.

### ■ Reporting

AMDA will record cases where academic integrity has been violated in order to discern individual and institutional student patterns and to help determine appropriate responses and outcomes. Similarly, all violations will be reported to the institution's Academic Integrity Review Committee. Intentional violations will be permanently recorded in the student's academic file. Unintentional violations will be kept in a temporary file until the completion of the student's academic involvement at AMDA. Reports will conform to current legal expectations regarding student rights and responsibilities.

## **Educational Environment**

AMDA endeavors to provide a safe and orderly environment, in which all students are able to pursue their

academic, social and spiritual development. The institution reserves the right to implement a disciplinary process, which may culminate in the suspension or dismissal of any student who does not meet behavioral standards or comply with Institution policies. The institution also expects that the actions of any student not pose a threat to the health or safety of others and not unreasonably disrupt the educational environment of the institution.

## **Threat to the Health or Safety of Others**

Threat to the health or safety of others means, for example, any act, planned act or threatened act that places another student, member of the faculty or staff or any campus visitor at an unreasonable risk of bodily harm, exposure to illness, loss of life or destruction of property. A threatened act includes overt threats, as well as threats reasonably perceived by the actions, interactions or conduct of a student. Further, a student may be considered to pose a direct threat to the health of others if current medical information indicates that the student's behavior or medical condition could reasonably expose others to illness, disease or other bodily harm. This exposure risk must exceed that commonly found in community environments and would include a student's possession of a presently contagious illness or disease or failure to maintain appropriate hygiene.

## **Disruption to the Educational Environment**

Unreasonable disruption to the educational environment means, for example, any disruptive act that unreasonably impedes another student's functioning within an academic or community life setting or unreasonably impedes the ability of faculty, administration or staff to fulfill their duties and obligations. A violation may include a single disruptive act or ongoing acts and may involve complaints from students, faculty or staff. In determining violations, an assessment will be made of the nature and extent of the disruption and the content and frequency of the complaints.

## **Institution Response**

Violation of these or other policies may result in disciplinary action up to and including suspension or dismissal. The institution reserves the right to remove a student from particular settings or from all institution activity pending the outcome of the disciplinary process, depending on the nature and extent of the offense.

# Statements of Compliance

## Governance

The Board of Directors is responsible for the governance of AMDA. The strategic priorities of the Board include mission, organizational structure, academic integrity, operational responsibility and planning. The Board meets regularly to ensure accountability of AMDA to its students and constituencies. The Board of Directors support key personnel who provide overall leadership and administer the day-to-day operations at AMDA.

### ■ Board of Directors

David Martin, President and Artistic Director  
Jan Martin, Executive Director  
Nancy Sullivan, Chairman of the Board  
John Freedman  
Sharon Kelley  
Elisa Lefkowitz  
Matt McAlpine  
Molly Ziemienski

## Student Consumer Responsibility

Prospective and current students can locate important information about AMDA on the AMDA website. This information is designed to provide open, pertinent information for both prospective and current students. The presentation of this information complies with the Higher Education Act of 2008, which requires post-secondary institutions to publically disclose various aspects of their policies and procedures. All students are encouraged to review the information in AMDA publications and on the website prior to signing an enrollment agreement.

## Right To Change Requirements

The AMDA Catalog presents the policies and procedures for all educational programs offered by the Institution. AMDA reserves the right to make alterations to this Catalog and the policies and procedures therein as deemed necessary by AMDA. Changes may also be necessitated by federal, state, or local law, other regulatory requirements, accreditation or licensure. Changes may include but are not limited to curriculum, academic policies, administrative policies, procedures and costs. Notice is not required for a new policy to take effect; however, AMDA will make reasonable attempts to notify students promptly of any policy changes through communication methods deemed appropriate by AMDA administration.

## Bankruptcy Notice

AMDA does not have a pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, nor has had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec 1101 et seq.).

## Standards of Ethical Business Conduct

AMDA and its employees are not permitted to engage in revenue-sharing arrangements with any lender, nor accept equipment or printing services from loan providers. AMDA and its employees will not steer borrowers to particular lenders or delay loan certification.

AMDA prohibits employees and agents of the institution from:

- receiving gifts from a lender, guaranty agency or loan servicer;
- accepting compensation for any type of consulting arrangement or contract to provide services to or on behalf of a lender relating to education loans; or
- serving on an advisory board, commission, or group established by lenders or guarantors, except for reimbursement for reasonable expenses.

This statutory prohibition is implemented in 34 CFR 682.212.

## Assessment of Student Learning

AMDA is committed to the assessment of student learning for purposes of the ongoing improvement of curriculum, programs and services offered by the institution and for accreditation processes. Students, faculty, staff and administrators all play a role in student learning and all benefit from the creation of useful and meaningful assessment strategies and information.

Assessment activities at AMDA are conducted by academic, administrative and student affairs departments and units and may take the form of surveys, standardized tests, program evaluation forms, focus groups, student projects, student reflective activities or any of a variety of other mechanisms. Some assessment instruments are given to specific groups of students; others are given to students randomly selected from a group or groups of students. Assessments may be administered both inside and outside of the classroom. Some assessments may be voluntary; others may be required.

Assessment-related data are kept confidential for individual students and are released only in aggregate form. Unless the assessment tool is also part of the assignments for a course, student performance in the assessment activity does not affect course grades or progress toward graduation.

## Statement on Academic Freedom

AMDA is dedicated to the principle of academic freedom, allowing members of our community to teach, study and communicate ideas — including those that may be considered unpopular or controversial — without fear of censorship, repercussions or interference. Such freedom is essential to cultivating an environment that fosters intellectual development, critical thinking and artistic expression through stimulating curiosity, exposure to diverse viewpoints and informed debate. Students have the right to express their opinions and to respectfully question those presented by others.

Academic freedom is dependent on academic responsibility — faithful performance of one's academic duties and obligations, including the presentation of course content that meets stated requirements and learning objectives. In the classroom, faculty members may introduce and discuss ideas that are controversial when these ideas are relevant to the course. Faculty members are entitled to satisfy course learning objectives by using their choice of instructional materials, provided materials meet the curricular requirements for the course and program.

As members of a learned profession and professional employees, faculty should be free from institutional censorship or discipline. However, their positions as educators, members of the community, and representatives of their professions obligate them to responsibly exercise these freedoms, to speak with accuracy and restraint, to demonstrate respect for others, and to avoid perceptions that they are speaking as representatives of AMDA.

Any student or faculty member who believes their academic freedom has been questioned or compromised in any way may contact the Director of Education or Executive Director.

## Diversity Statement

AMDA seeks to create a vibrant climate of inclusiveness, welcoming differences among members of the campus community, and enriching them with a deep understanding of themselves, each other and the world around us.

AMDA believes that diversity stimulates creative intellectual development, encouraging exchanges of ideas and artistic expression across cultural, political and social divides. Such engagement creates opportunities for all to come together with openness, transparency and understanding.

AMDA endeavors to model the values of cultural sensitivity and diversity, while investing in ongoing efforts to learn about ourselves, foster collaboration and achieve common goals as an artistic community and beyond.

## Required Federal Disclosure Information

### ■ Non-Discrimination And Title IX Compliance

In compliance with Titles VI and VII of the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973, AMDA does not discriminate on the basis of race, color, national origin, gender, age, disability, genetic information, religion or status as a veteran in the recruitment or admission of students or in any of its policies, practices or procedures. AMDA's Title IX Coordinator is the designated agent of AMDA with primary responsibility for coordinating the institution's Title IX compliance efforts. The Title IX Coordinator's responsibilities are critical to the development, implementation and monitoring of meaningful efforts to comply with Title IX legislation, regulation and case law. In broad terms, the Title IX Coordinator oversees monitoring of institutional policy in relation to Title IX law developments; implementation of grievance procedures, including notification, investigation and disposition of complaints; provision of educational materials and training for the campus community; conducting and/or coordinating investigations of complaints received pursuant to Title IX; ensuring a fair and neutral process for all parties; and monitoring all other aspects of the institution's Title IX compliance.

The following person has been designated to handle inquiries regarding the institution's non-discrimination policies and Title IX, to receive discrimination/harassment complaints from members of the institution community and to monitor the institution's compliance with state and federal non-discrimination laws and regulations:

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

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### ■ Campus Crime Reporting: Jeanne Clery Disclosure

The “Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act,” commonly referred to as the “Clery Act,” is a federal law that requires institutions of higher education in the United States to disclose campus security information including crime statistics for the campus and surrounding areas. Each year a report that contains three years’ worth of campus crime and fire statistics and campus security policy statements is published on the AMDA website. A 60-day crime log and a fire log are open to the public and available from the campus safety department. A full copy of the most current report can be found at [amda.edu/student-downloads](http://amda.edu/student-downloads).

### ■ Gainful Employment Disclosures

The US Department of Education requires colleges and universities to disclose certain information for any Title IV-eligible educational program of study that prepares students for gainful employment in a recognized occupation. The required disclosure information includes program tuition and costs; occupational profiles; on-time graduation and completion rates; job placement rate, and the median student loan debt incurred. Please refer to following links for program-specific information on the AMDA website:

**Integrated Disclosure:** [amda.edu/musictheatre/](http://amda.edu/musictheatre/)

**Studio Disclosure:** [amda.edu/acting/](http://amda.edu/acting/)

**Dance Conservatory Disclosure:** [amda.edu/dancetheatre/](http://amda.edu/dancetheatre/)

### ■ Drug-Free Policy

The Drug-Free Schools and Communities Act Amendment of 1989 (the “Act”) requires all institutions of higher education, as a condition of receiving any form of federal financial assistance from any federal agency on or after October 1, 1990, to certify to the United States Department of Education (the “Department”) that they have adopted and implemented programs to prevent the use of illicit drugs and the abuse of alcohol by students and employees.

At a minimum, the Act requires each institution to distribute to all of its students and employees the following: (a) a statement of standards of conduct that clearly prohibits the unlawful possession, use or distribution of drugs and alcohol by students and employees on the institution’s property or as part of any of its activities; (b) a description of the applicable legal sanctions under local, state and federal laws for the possession or distribution of illicit drugs and alcohol; (c) a description of the health risks associated with the use of illicit drugs and the abuse of alcohol; (d) a description of any drug or alcohol counseling, treatment, rehabilitation or reentry programs that are available to the institution’s employees or students; and (e) a statement that the institution will impose sanctions on students and employees

who violate its standards of conduct relating to illicit drugs and alcohol, and a description of those sanctions. The sanctions must be progressive (up to and including expulsion or termination of employment and referral for prosecution), and consistent with federal, state and local laws.

AMDA honors without exception the laws of the city, state and nation and expects its constituents to do the same. All members of the AMDA community are required to abide by the policy statement set forth in the AMDA Student Handbook, Staff Handbook and Faculty Handbook.

### ■ Voter Registration

The 1998 Reauthorization of the Higher Education Act of 1965 included a mandate that requires institutions of higher education to engage in certain voter registration activities during years when there are elections for federal office, governor or other chief executives within the state [HEA Section 487(a)(23)]. In accordance with the statute, institutions must make a good faith effort to distribute voter registration forms and make such forms widely available to students in attendance. The institution shall be considered in compliance with the requirements for each student to whom the institution electronically transmits a message containing a voter registration form acceptable for use in the State in which the institution is located, or an Internet address where such a form can be downloaded, if such information is in an electronic message devoted exclusively to voter registration.

#### Qualifications to Register to Vote

- You must be a United States citizen.
- You must be 18 years old by December 31 of the year in which you register. (You must be 18 years old by the date of the general, primary or other election in which you want to vote).
- You have lived at your present address at least 30 days before an election.
- You must not be in prison or on parole for a felony conviction.
- You have not been adjudged mentally incompetent by a court.
- You cannot claim the right to vote elsewhere.

Voter registration information can be found in the Student Affairs Department, the AMDA Library and online:

New York State Voter Registration Forms  
<http://www.elections.ny.gov/VotingRegister.html>

California Voter Registration Forms  
[http://www.sos.ca.gov/elections/elections\\_vr.htm](http://www.sos.ca.gov/elections/elections_vr.htm)

Other State Voter Registration Information  
<http://www.usa.gov/Citizen/Topics/Voting.shtml>

### ■ Privacy And Access To Records

The Family Educational Rights and Privacy Act (FERPA) (20 U.S.C. § 1232g; 34 CFR Part 99) is a Federal law that protects the privacy of student education records. The law applies to all schools that receive funds under an applicable program of the US Department of Education. AMDA complies with FERPA, as amended, and its implementing regulations issued, which provide students with safeguards for the accuracy, completeness and privacy of educational records. Annual notice is given to students summarizing their rights under this law. Copies of AMDA's Statement of Policies and Procedures under FERPA are available in the AMDA Student Handbook or on the AMDA website at [amda.edu/education](http://amda.edu/education).

### ■ Solomon Amendment

Per the Solomon Amendment, institutions of higher education are required to provide military recruiters with "student recruiting information" for all students who are at least 17 years of age and enrolled for at least one credit hour at their institutions.

Student recruiting information includes:

- Name
- Address (local, permanent)
- Telephone number (local, permanent)
- Age or date of birth
- Major
- Class level (Senior, Junior, etc.)
- Degree awarded

Information released is limited to the current and previous semester/term. Any student who has placed a hold on their record will be excluded under FERPA.

## Student Complaint Policy and Procedures

### ■ Purpose

The primary objectives of this Student Complaint Procedure are to ensure that students have the opportunity to present complaints to AMDA regarding a certain action or inaction by a member of the AMDA community regarding academic matters and that AMDA has a consistent way of resolving those complaints in a fair and just manner. This Student Complaint Procedure applies to problems arising in the relationship between a student and AMDA that are not governed by other specific complaint procedures. Upon request from any student, the Education Services Office will provide guidance about the

appropriate system for redress of a particular complaint.

### ■ Review

If a student decides to file a complaint, they must do so in writing to the appointed academic administrator. Any such written complaint must be received by the administrator no later than forty-five calendar days after the student first became aware of the facts which gave rise to the complaint. The administrator should conduct an informal investigation as warranted to resolve any factual disputes. The administrator may appoint an impartial fact-finding panel to conduct an investigation. The administrator must state the terms and conditions of the investigation in a memorandum appointing the fact-finding panel. A fact-finding panel appointed shall have no authority to make recommendations or impose final action. The panel's conclusions shall be limited to determining and presenting facts to the administrator in a written report.

Based upon the report of the fact-finding panel if any, the administrator shall make a determination and submit his or her decision in writing to the student and to the person alleged to have caused the complaint within ten calendar days of receipt of the panel's report. The written determination shall include the reasons for the decision, shall indicate the remedial action to be taken if any, and shall inform the student of the right to seek further review.

### ■ Appeal Procedures

Within ten calendar days of receipt of the administrator's decision, a student who is not satisfied with the response of the administrator after the initial review may seek further review by submitting the written complaint, together with the administrator's written decision, to the assigned Senior Administration official or appointed designee.

The Senior Administration Official or appointed designee's action will be limited to a review of the basis for the administrator's decision and need not involve a new factual investigation. The Senior Administration Official/appointed designee may direct that further facts be gathered or that additional remedial action be taken. Within 15 calendar days of receipt of the request for review, the Senior Administration Official/Appointed designee will submit his or her decision in writing to the student and to the person alleged to have caused the complaint. The written disposition shall include the reasons for the decision, and it shall direct a remedy for the aggrieved student if any. The appeal decision is considered final.

A man with dark hair, wearing a tan blazer over a light-colored shirt and dark trousers, is captured in a dynamic dance pose. He is leaning forward with his arms extended, one hand near his chest and the other near his waist. He is barefoot on a wooden floor. The background features a warm, orange-red wall with stone-like textures and a window with a grid pattern. A vertical light fixture with colorful lights is visible on the right side of the frame.

# Course Descriptions

AMDA Los Angeles  
Bachelor of Fine Arts Programs

## PERFORMANCE IMMERSION

### Acting

#### ■ Acting

##### AC117 Acting Fundamentals

Students learn to infuse performances with passion, dedication and respect by examining technique, emotional exploration, theatre games, improvisation and more. A high level of professionalism and responsibility is developed. (2.0 credits)

##### AC120 Acting I: Foundations

Through life-study observation and improvisation techniques, students actualize natural human behavior within rehearsed scenes. Techniques for demonstrating the “who, what, when and where” in role preparation is developed. Students learn to infuse performances with passion, dedication and respect. (3.5 credits)

##### AC121 Acting II: Scene Study

As students continue to apply acting techniques and expand performance skill sets, they begin to explore physically incorporating honesty, economy, specificity and spontaneity into performances from 20th-century American dramas. Students grow as performers and learn to take risks while maintaining simplicity and suitability in acting choices. **Prerequisite:** AC120 Acting I. (3.5 credits)

##### AC125 Acting Techniques

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

##### AC126 Classics: Page to Stage

Through the exploration of William Shakespeare’s *Hamlet*, actors will cultivate analytical and critical skills necessary for identifying essential dramatic structural components used when creating performable characters. Research, readings (in and out of class) and discussions will be essential components of the class. Additionally, actors will fortify analysis with practical applications for the actor. This course will enhance the actor’s approach to any rehearsal process. (1.5 credits)

##### AC128 Monologue Foundations

Actors will develop the ability to effectively prepare and present monologues. (1.5 credits)

##### AC200 Alexander Technique

A practice for more than 100 years and beloved by performing artists of all disciplines, the Alexander Technique is a method that teaches body awareness. The technique promotes ease and efficiency of movement, enhanced balance and coordination, improved vocal and respiratory function and a more reliable sensory perception. Applicable to all activities and studied by performing artists of all disciplines, it is especially useful for improving the quality of performance and preventing injury. (1.5 credits)

##### AC220 Intro to Shakespeare

An introduction to the fundamentals of performing Shakespeare. Prose, verse, the use of meter, imagery and structure of language will be explored through individual work as well as working in an ensemble, leading to a deeper appreciation and grasp of Shakespeare’s language and the foundation it supplies for performance. (2.0 credits)

##### AC221 Acting Styles

Students explore and compare different styles of acting (including ancient Greek, Shakespearean and Comedy of Manners) that incorporate heightened language, physical elements and circumstances experienced in everyday life. Students complete the class with greater knowledge of important historical dramatic styles and texts. **Prerequisite:** AC121 Acting II. (2.5 credits)

##### AC225 Audition Techniques for TV and Stage

Students learn to effectively and professionally present themselves at auditions. Techniques for effective cold readings and callbacks are also explored. Using a variety of scripts, students participate in a series of simulated auditions. **Prerequisite:** AC227 Acting III. (1.0 credit)

##### AC226 Makeup Techniques and Application

This course explores various makeup styles and methods of application. Students will also learn about proper wig prep and care as well as gain proper wardrobe etiquette. (1.0 credit)

##### AC227 Acting III: Advanced Scene Study

An in-depth approach to scene study and exploring the creation of honest and compelling moments on stage. Students work to fully commit to a character’s environment and physicality by analyzing and performing monologues from modern plays, duet scenes (from Shakespearean to modern) and group scenes in the American realistic genre. (3.5 credits)

##### AC228 One-Acts

Students become fully immersed in the art of the one-act play form. The difference between a one-act and full length play is explored, along with the unique dramatic possibilities within this shorter form. This work leads to a full rehearsal process and culminates with a performance for an invited audience. **Prerequisite:** AC227 Acting III. (3.5 credits)

##### AC311 Cold Reading

Essential to many auditions is the ability to “cold read” effectively. This course is designed to simulate a variety of cold read audition mediums and structures: those in which the actor has received little or no information related to character and has had little or no time for advance preparation. Exploration includes technical, practical and artistic skills associated with working very quickly to identify the needs and components of text. Additionally, actors will be challenged to make strong, creative and appropriate acting choices, performed effectively. (1.0 credit)

##### AC313 Voice Acting

This is an introductory course designed for students interested in animation voice talent. The course will investigate the acting skills, vocal skills and techniques required to pursue a career in the Voice Acting and Animation industries. (1.5 credits)

##### AC314 Half-Hour TV Comedy

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

##### AC315 Nonlinear Acting

Conquering unique acting challenges via the use of texts that are nonlinear and experimental in nature. This course will include a focus on body and physical work as directly related to a fully integrated acting performance. (2.0 credits)

##### AC316 Theatre, Direction and Design

This course is an introduction to the art of the Theatre Director and Theatre Design team. Topics will cover the history of stage directing, scenic, lighting, sound and costume design. The course will provide the student greater insight into the development of these elements of theatre art, and the creative and collaborative processes involved in working within the directing and design team. (1.0 credit)

## COURSE DESCRIPTIONS

### Bachelor of Fine Arts Programs

#### **AC317 Theatre Direction and Design Lab**

Designed as a companion to AC316 Theatre Direction and Design, this course provides students the opportunity to develop and express refined observations and assessments related to viewing theatrical productions. Attending AMDA productions will provide the context for students to submit written assignments that reflect their insights and discoveries regarding each production's direction and design components. (.5 credit)

#### **AC318 Career Preparation**

This course is designed to fortify all previous training and empower the new artist with abundant resources for entering the professional entertainment workforce. Included will be valuable exploration of headshots, resumes, business cards, reels, online presence, contact database and a portfolio of audition material. *Upper-level standing required.* (1.0 credit)

#### **AC321 Classic Repertoire**

Students are familiarized with a vast classical repertoire including the Greek dramatists, Shakespeare, Calderon, Molière and Racine. Students research and perform works from a Classic repertoire, specifically focusing on influential theatrical movements and the acting styles they fostered. (3.5 credits)

#### **AC323 Directing: The Actor's Experience**

Students serve as actors in student-directed projects, requiring focus on acting elements as seen through the eyes of a director. Communication skills, ethics and establishing positive, professional reputations are key elements. This course may culminate in a performance for an invited audience. (2.0 credits)

#### **AC325 Directing: The Director's Experience**

Students examine the art of stage direction and develop a personal directorial vision. Design sense, blocking, time management and effective communication with actors is explored. Students in the "Director's Experience" and "Actor's Experience" modules participate as actors in directorial projects. This course may culminate in a performance for an invited audience. *Prerequisite: AC323 Directing: The Actor's Experience.* (3.5 credits)

#### **AC329 Advanced Shakespeare**

Building upon the information gained from Intro to Shakespeare (course AC220), Students will delve deeper into the acting demands and challenges associated with performing Shakespeare. This course will help provide students a richer understanding of language and text while honing skills necessary to create commanding performances within Shakespeare's plays. (3.5 credits)

#### **AC335 Monologues**

With an emphasis on building a repertoire of audition material, students develop varied and contrasting monologues. Texts may range from classical to contemporary, comedic to tragic. *Prerequisite: AC227 Acting III.* (1.0 credit)

#### **AC336 New Perspectives/Familiar Text**

Utilizing plays, scenes and characters previously explored within their training, actors will be challenged to investigate clues within texts more closely than before. Find information directly from the text to discover new elements for creating characterizations. Find a wider range of acting choices based on information the playwright has provided but was perhaps missed in earlier explorations. Actors will accelerate their in-class acting processes while learning to create more textured character lives. (1.5 credits)

#### **AC337 Roles & Techniques**

As a compliment to industry-related preparation, actors will be challenged to seek roles which best present and position them for future audition opportunities. Monologues and two-person scenes will be explored. Emphasis will be placed on the skillful use of advanced acting techniques, such as verbal and physical scoring, moment before, beat analysis, action and reaction, and the integration of private moment. All explorations will lead to technically proficient work performed with clear and repeatable presentation energy and focus. (1.5 credits)

#### **AC339 Film/TV Genre**

This acting class (which incorporates an on-camera element) provides an in-depth study of the acting styles associated with a variety of film and television genres. Students will examine several different film genres, including but not limited to screwball comedy, westerns, detective and crime, film noir, and period drama. Acting techniques and processes as related to TV genres such as sitcoms, hour-long dramatic shows and commercials will also be explored. (2.0 credits)

#### **AC410 Relevant Roles**

In preparation for professional auditions, actors are challenged to seek roles that possess societal, historical, cultural or personal relevance. Characters that experience profound obstacles and ultimately enlighten or challenge individual and societal perceptions are explored. Monologues, two-person scenes or large ensemble work may be used. (3.0 credits)

#### **AC412 Industry and Networking**

Utilizing skills learned in previous career preparation courses, students participate in workshops, events, Q&A sessions, lectures and assignments designed to provide practical knowledge and access to

essential tools for those entering a career in the performing arts. Students explore finance management, industry standard headshots, resumes, talent unions, agents, casting directors and professional ethics. *Upper-level standing required. Prerequisite: AC318 Industry Workshop.* (1.5 credits)

#### **AC413 Industry Event**

In their final semester of AMDA training, students have the opportunity to present themselves to an invited audience of industry professionals, including casting directors, directors, agents and managers. The director casts each student to best showcase his or her individual strengths as a performer. Students then rehearse and prepare these pieces (which can include scenes, monologues or songs) to perform for the industry guests in an audition-like setting. The industry professionals provide each student with constructive feedback after the event. (1.0 credits)

#### **AC415 Acting Senior Showcase**

This course provides students an opportunity to work collaboratively on the creation of a uniquely original performance project. Artistic teams are assigned by the instructor or selected by the students. Team members take on a variety of tasks and responsibilities in creating a cohesive and unified presentation. In addition to each team member performing within the project, tasks such as directing, writing, designing or marketing may also be part of the process leading to presentation. (3.0 credits)

#### **AC418 The Powerful Actor**

(Available only to eighth semester ACT students.) How does the trained actor maintain a sense of individual creativity, yet still satisfy an array of industry demands? The actor must absorb and connect with the expectations of Casting Directors, Playwrights, Directors, Producers, Fellow-Actors, and many others involved in each artistic endeavor, while at the same time create characters that reflect their own individual "truth" and unique interpretation. The actor's "power" lies in their ability to deftly balance these two seemingly opposing goals. This course helps actors, who already possess an established range of techniques, polish and apply those techniques with creativity and grace. Through challenging exercises and simulated professional contexts, actors hone the speed with which they make effective choices, adjust those choices as directed, and respond professionally to direction that may be vague or contrary to an actor's impulse. Additionally, the course will guide actors toward subtlety and consistency within their audition, rehearsal, and preparation processes. The "powerful" actor is one who fulfills industry expectations, while creating art that is infused with sophisticated technique and personal expression. (1.0 credit)



## ■ Film and Television

### FL120 Acting for the Camera I

Students explore fundamental methods and techniques for acting in film, while receiving an introduction to vocabulary used in the industry. Through scene study and monologue work on-camera, students also learn to hit a mark, work within a frame, play according to the size of a shot, understand continuity and match their own performance from one angle to another. (2.0 credits)

### FL121 Acting for the Camera II

Expanding on the vocabulary and fundamental principles learned in Acting for the Camera I, instruction and practice in the basics of acting for TV and film style productions are explored. Listening, on-camera partner work, continuity when shooting out of sequence, timing and blocking for the camera are examined. Live tapings and playback of selected scenes and monologues are included. **Prerequisite:** FL120 Acting for the Camera I. (2.0 credits)

### FL180 Film Survey for the Actor I: The History of the Entertainment Business

Students view works of the most notable actors, directors, writers and cinematographers from the 20th century. Starting with *Show People*, the last silent film from MGM, students are provided with an overview of Hollywood history through its greatest films and documentaries as well as the instructor's televised interviews with key industry figures. (1.5 credits)

### FL183 Film Survey: Four Star Films

This survey course will actively engage students in the history of cinema, with particular emphasis on the aesthetic and technical aspects of historically important or otherwise notable films, and the development of cinema as art, business, and a cultural force. Emphasis will be placed on the analysis of the visual and aural aspects of selected motion pictures, dramatic aspects of narrative films, and historical growth and sociological effect of film as an art. (3.0 credits)

### FL185 Great Stars and Epic Movies

This course covers a series of motion pictures that are equally large in scope and in entertainment value. They have set box office attendance records. They star some of the world's most recognizable and enduring stars and were created by the most honored writers and directors. Included are films by Alfred Hitchcock, Quentin Tarantino, Cecil B. DeMille and Martin Scorsese. Featured actors include Meryl Streep, Robert De Niro, Katherine Hepburn and Clark Gable. These are must-see movies for every filmmaker. (1.5 credits)

### FL186 Comedy Classics

This class is a retrospective of the films that are considered the funniest ever made. It contains works of everyone from Chaplin, the Marx Brothers and Buster

Keaton to those of Mel Brooks, Woody Allen and Judd Apatow. We will explore how film comedy was developed and has grown, as well as how it has both changed and remained the same. (1.5 credits)

### FL187 Science Fiction/Fantasy/Horror

This series of films shows the science fiction, fantasy and fear factors that have always entertained, often frightened and never failed to stir the imaginations of moviegoers. From *The Invisible Man* and *Freaks* to *Rise of The Planet of the Apes*; from *The Blair Witch Project* to *The Dark Knight*, we will explore the imagination, fun and horror of it all. (1.5 credits)

### FL202 Acting for the Camera III

This course is devoted to developing an advanced understanding of on-camera acting techniques. Acting related to commercials, computer-generated imagery and advanced scene work is analyzed. Expanding on vocabulary used in previous semesters' work, more complex camera shots, equipment, character work and professional best practices for camera acting are examined. **Prerequisite:** FL121 Acting for the Camera II. (2.0 credits)

### FL280 Film Survey for the Actor II: Great Performances

Building on the overview from Film Survey for the Actor I, a comprehensive study of greatest film careers from the 20th and 21st centuries are analyzed. Through feature films, documentaries and the instructor's televised interviews with actors, students explore the lives of film's greatest personalities. The careers of Billy Wilder, Alfred Hitchcock, Bette Davis, Marilyn Monroe, Orson Welles and others are explored. **Prerequisite:** FL180 Film Survey for the Actor I. (1.5 credits)

### FL300 Advanced Film Projects

Acting students are led further into the on-camera process with a film production experience. Scripted film scenes are created in which students serve as crew members and actors within each other's films. Projects are edited during the semester and each actor is featured in at least one scene. **Prerequisite:** FL202 Acting for the Camera III. (3.5 credits)

### FL302 Film: Short Film Script Development

This course immerses the student in the fundamentals of writing short screenplays from conception through completion. Topics will include: concepts, formatting, story structure, character development, conflict, visible outer motivation, dramatic action, dialogue, scene and sequence, and writing for emotional impact. Writing sessions will support and work in harmony with the tenets of acting studied at AMDA. Additionally, all screenplays resulting from this course will be considered for use within AMDA's eighth semester "short films" course; select scripts may be produced by AMDA for future

semesters' short films. Appropriate screen credit will be provided for any student whose script is produced by AMDA. (1.5 credits)

### FL310 Advanced Audition for Camera

Practical acting techniques are used to cultivate truthful acting for film and television. Monologue and on-camera scene study are included and industry vocabulary is introduced. Emphasis is placed on acting within the medium of the camera and shot (wide, medium, close-up, etc.). Live tapings and playback of selected scenes and monologues are included. (1.0 credit)

### FL380 Film Survey for the Actor III: The Art of the Motion Picture

Students examine the art of filmmaking. Building on the basics from Film Survey for the Actor I and II, students explore the history, progression and styles of movies, with an emphasis on direction, writing and cinematography. (1.5 credits)

### FL402 Short Films

Using techniques, skills and insight from previous courses, students create a complete, original short film. Each student conceptualizes, writes and directs their individual work while serving as actors and crew for classmates' short films. **Prerequisite:** FL300 Advanced Film Projects. (3.0 credits)

### FL417 Media for the Actor

What are the most common industry demands and expectations regarding actors and their ability to work with digital media? Media for the Actor explores essential techniques for pulling footage, uploading clips and auditions, and basic editing. Throughout the course, students will create and upload self taped auditions; they will learn fundamentals of iMovie editing software and will generate content such as an audition reel, cell phone short films (shot and created by each student), and finally a scene for use in creating content for an "Educational Reel"; designed as preparation for creating professional Performance Reels once they enter the industry and start acquiring professional content. Student will also serve as cast and crews for each scene shot in class. (2.0 credits)

### FL418 Media for the Music Theatre Performer

This course investigates the criteria and techniques in digital media used to promote and market a professional Music Theatre performer. Emphasis is placed on the selection of audition footage, processing and uploading the footage into the appropriate medium, and basic editing applications. Footage recorded in this course can be utilized as an "Educational Reel" designed as preparation for creating professional performance reels once a student enters the industry and starts acquiring professional

## COURSE DESCRIPTIONS

### Bachelor of Fine Arts Programs

content. Topics and activities include, but are not limited to: generating content (e.g., audition reel and other media content), processing mock auditions taped in class, self-taping, iMovie editing fundamentals, and final product review and distribution. Students will also serve as cast and crews for each scene shot in class. (2.0 credits)

### ■ Voice Production and Speech

#### VP140 Voice Production and Speech I: Foundations

Students are trained in a series of practical exercises, including relaxation, breath, range of voice, elongation of breath, production of tone and clarity of speech. These exercises encourage healthy, natural and career-sustaining vocal technique and help students fully realize the potential and variety in their own voices. (2.0 credits)

#### VP141 Voice Production and Speech II: Techniques

With an introduction to diphthongs and the 13-vowel scale, students practice vocal exercises with simple and combined consonants and using rhythm in verse. As the focus continues on relaxation as the basis for healthy, productive and impulsive vocalization, students master the Standard American Pronunciation (SAP) dialect for use with classic texts. **Prerequisite:** VP140 Voice Production and Speech I. (1.5 credits)

#### VP243 Voice Production and Speech III: Advanced Techniques

Training continues in SAP with emphasis on consonant work and the connection of breath to sound. The course ends with group and individual projects where students explore texts through various exercises designed to allow greater freedom of vocal expression. **Prerequisite:** VP141 Voice Production and Speech II. (1.5 credits)

#### VP300 International Phonetic Alphabet: Intro to Dialects

All symbols used for SAP, including diphthongs of /r/, triphthongs for metered poetry scansion and length and modifying symbols are introduced. Students also explore dialect work in RP and Cockney. **Prerequisite:** VP243 Voice Production and Speech III. (1.5 credits)

#### VP400-VP410 Dialects: Directed Studies

Students explore advanced dialect work designed to increase the actor's casting potential. Coursework includes progressive use of IPA symbols, reinforcement of voice production, warm-ups and a comprehensive vocal technique. Examined dialects are specific to each semester's offering, and progression is subject to prior dialect success, student ability and teacher assignment. **Prerequisite:** VP243 Voice Production and Speech III. (1.5 credits)

### ■ Improvisation

#### AC122 Improvisation I

Designed to enhance range, imagination and physical choices, students master basic improvisational skills that focus on facing performance anxiety, developing creativity, listening on stage, learning to trust oneself and one's partner and supporting other performers on stage. (1.5 credits)

#### AC123 Improvisation II

Students further develop kinesthetic and sensory awareness by engaging in advanced exercises in concentration and point of focus. While students work on problem-solving, moment-to-moment interaction and spontaneity, character development is emphasized. Students learn to create and play a myriad of well-rounded characters and discover strong, clear storylines. **Prerequisite:** AC122 Improvisation I. (1.5 credits)

#### AC202 Improvisation: Intro to Long Form

This course introduces students to a range of long-form improvisation games, exercises, forms and techniques; these may include but are not limited to: two-person scenes, three-person scenes, group scenes, non-verbal scenes, monologues, organic scenes, game-scenes and openings; as well as long-form improvisation mechanics such as walk-ons, tag-outs, edits, and use of themes. Students are taught to create honest relationships on stage within a visceral environment, and to actively listen and support the needs of the ensemble within a long-form improvisation set. (1.5 credits)

#### AC300 Improvisation Genres

Identify traits within certain artistic genres and apply those traits to improvise a new version of scenes and stories. Sometimes it's an atmosphere, sometimes it's a style of acting, sometimes it's the type of characters or the kind of things that happen; usually it's a loose mixture of all of the above. Some of the common genres that may be explored are: Shakespeare, Tennessee Williams, musicals, films (sci-fi, noir, western, gangster, etc.), fairy tales and more. A mixture of short and long form improvisation may be used. (1.5 credits)

#### AC301 Advanced Improvisation: The Slam Experience

Building upon techniques learned in Improvisation I-III, a variety of games are played and ultimately selected for use in constructing an Improvisation Slam. Students are challenged to solidify improvisation techniques to entertain an audience who provides ideas and suggestions. **Prerequisite:** AC123 Improvisation II or AC202 Intro to Long Form. (1.5 credits)

#### AC302 Improvisation Long Form Performance

Building upon techniques in previous Improvisation courses, a variety of approaches will be explored and ultimately used to create a long form improvisation performance. **Prerequisite:** AC123 Improvisation II or AC202 Intro to Long Form. (1.5 credits)

### ■ Stage Combat

#### SC100 Stage Combat I: Unarmed

With an introduction to basic and advanced unarmed stage combat techniques, students develop body awareness, movement, partnering and the safe and effective techniques to create a process from which to execute a choreographed, unarmed fight scene. (1.5 credits)

#### SC180 Stage Combat II: Single Sword

Students are introduced to the art of single swordplay through the mechanics and techniques of footwork, choreography and the history and development of the Western European rapier. Through the continued study of the basic principles of stage combat, students train to develop the concentration and focus required to execute a dramatic moment of illusionary violence with a sword. **Prerequisite:** SC100 Stage Combat I. (1.5 credits)

#### SC280 Stage Combat III: Broadsword, Rapier and Dagger

Advanced stage combat techniques are developed through the study and use of broadsword and rapier and dagger. Students will focus on applying all previously studied principles of stage combat and execute choreographed fights incorporating scenes from dramatic literature. **Prerequisite:** SC180 Stage Combat II. (1.5 credits)

#### SC380 Advanced Stage Combat

A variety of specialty and advanced combat training experiences will be offered through workshops, classes, showcase and film production work. In the past these have included work with knives, whips, shields, mass battles, martial arts, firearms and fighting for film. **Prerequisite:** SC280 Stage Combat III. (1.5 credits)

#### SC381 Advanced Stage Combat: SPT

A variety of specialty and advanced combat training experiences will be offered through workshops, classes, showcase and film production work. In the past these have included work with knives, whips, shields, mass battles, martial arts, firearms and fighting for film. **Prerequisite:** SC280 Stage Combat III. (1.5 credits)

**SC382 Advanced Stage Combat: Environmental**

Advanced conditioning and training in theatrical combat skills including: advanced unarmed and martial arts techniques, found objects, breakaways, low falls and tumbling, blood effects, etc. Students will work toward a final presentation of portions of this work in environmental specific areas. (1.5 credits)

**SC384 Advanced Stage Combat: Fight Choreography/Direction**

This course provides conditioning and training in theatrical combat skills including, but not limited to, advanced unarmed and martial arts techniques, found objects, breakaways, tumbling and blood effects. Students will work toward a final presentation of portions of this work in environmental specific areas. (1.5 credits)

**SC386 Advanced Stage Combat: Styles I**

Utilizing advanced unarmed stage combat techniques, students will perform styles related to Eastern Martial Arts, Classic American Westerns, and Modern Para-Military. These styles will then also lead to fighting with Found Objects and Knife Fighting. Additionally, this course may include the adaptation of selected techniques as used for Film/TV. **Prerequisite:** SC280 Stage Combat III. (1.5 credits)



## Music Theatre

### ■ Musical Theatre and Music

**MT125 Musical Theatre Fundamentals**

Students develop fundamental skills to effectively perform musical theatre songs. The use of AMDA's "Approach to a Song," a method for developing skills in acting and singing, assists students in overcoming fears related to musical theatre performances. (2.0 credits)

**MT130 Musical Theatre I: Techniques**

The "Approach to a Song" method is used to integrate coursework and performance application. The repertoire of music ranges from 1975 to present day. (3.5 credits)

**MT134 Musical Theatre II: Styles**

This course includes styles of musical theatre from 1875 to 1975, such as Gilbert and Sullivan, Tin Pan Alley and the emergence of plot-driven musicals such as *Show Boat*. Students prepare and perform material in correspondence with selected styles and time periods, while approaching performances with relevance to the modern audience. **Prerequisite:** MT130 Musical Theatre I. (3.5 credits)

**MT141 Iconic Musical Theatre**

This course will explore 34 iconic performers spanning various eras,

covering the four major iconic types of musical theatre performers – ingénues, leading men, leading ladies, and broads. Students will also research and discuss current events and trends in the American Musical Theatre. (1.0 credit)

**MT222 Singing Technique Fundamentals I**

Students work toward producing a free sound without constriction by focusing on singing basics like resonance, diction, clear tone and the release of physical constrictions. Individual assessments help establish vocal range and reinforce a healthy voice and breath management. An introduction is also made to the three main styles of vocal production: head register, chest register and the mixed voice. (1.0 credit)

**MT232 Singing Technique Fundamentals II**

A continuation of the skills developed in Singing Techniques Fund 1, this intermediate course (for non-majors) will provide the student with the opportunity to explore their natural singing voice and find their vocal identity through a variety of musical genres. Utilizing healthy vocal technique, students will develop and practice skills to enhance solo vocal performance. Topics may include, but are not limited to: releasing tension, body alignment, onset/offset, breathing, resonance, focus of tone, registration, articulation, and expressivity. **Prerequisite:** MT222 Singing Technique Fundamentals I. (1.0 credit)

**MT233 Musical Theatre III: Scene Study**

Students work with scene partners and explore various scenes featuring duets, trios and small groups. Making the author's voice come alive in structure and characterization and transitioning from speaking to singing in a convincing manner is explored. A director, choreographer and musical director work with students to prepare a final project for a live audience. **Prerequisite:** MT134 Musical Theatre II. (3.5 credits)

**MT240 Musical Theatre IV: Audition Preparation**

Designed to prepare students for success at professional musical theatre auditions, performance skills are refined. A professional book of material displaying various styles and genres of performances is prepared. A mock audition may be presented for faculty and invited industry guests. **Prerequisite:** MT134 Musical Theatre III. (3.0 credits)

**MT242 Singing Techniques**

Building upon the foundational understanding of the vocal mechanism introduced in Singing Technique Fundamentals, the three main areas of vocal production are further explored. Students are individually guided to reinforce healthy singing habits by identifying the student's core, baseline sound and maneuvering through passaggio. Finding the optimal balance of the voice (chiaroscuro) is also examined. (1.0 credit)

## COURSE DESCRIPTIONS

### Bachelor of Fine Arts Programs

#### **MT252-MT272 Singing Techniques Intermediate**

A vocal exercise regimen that increases range and ease of execution within all styles of practical vocal production is explored. Retaining basic harmonics is introduced, particularly emphasizing complementary nuance when singing with one or more partners. Students also explore retention of basic vocal technique when engaged in physical movement onstage. (1.0 credit)

#### **MT317 Musical Theatre Scene Analysis for the Musician**

Using spoken scenes from the repertoire of musical theatre, this course combines acting work with creative movement and voice. The course explores a broad range of techniques relevant to performance excellence utilizing elements of music to bring the scenes and characters to life. Topics include, but are not limited to, characterization, meter and rhythm, harmonic syntax, structure, deeper-level linear structure, formal processes and text/music relationships. (2.0 credits)

#### **MT319 Musical Theatre Score Analysis and Anatomy for the Singer**

This course requires the Musical Theatre student to apply their knowledge of musicianship, song structure and basic sound production to song material from the genres of musical theatre, classical/legit, and pop/rock music. Students refine and advance their overall musicianship and learn how to recognize cues in a musical score that will assist them in making dynamic, expressive, acting and sound choices suited to the character needs within the given circumstances of the song material. Students learn the different anatomical and physiological processes of sound production for each of the styles studied. (2.0 credits)

#### **MT336 Critical Analysis of Harmonics**

Students work with a music director to explore the complexity of harmonics in musical theatre. Skill areas include singing harmony, blending, analysis and execution of harmonics. Students work on repertoire exemplary of the variety of styles represented in musical theatre. **Prerequisite:** MT233 Musical Theatre III. (3.0 credits)

#### **MT337 Musical Styles for the Individual Artist**

Through the exploration of music performance formats that exist outside the boundaries of traditional musical theatre, (e.g., cabaret, the contemporary recording industry), students identify musical genres that inspire them as an individual artist. Students then select specific songs within those genres to explore the most authentic and refined way of expressing themselves musically through individual vocal performance. (3.0 credits)

#### **MT338 Ensemble Singing for the Actor**

Working with a director and choreographer, students create characters for an effective professional musical theatre performance within a musical ensemble. Students explore vocal choices through acting, singing harmony, movement, choreography and building a character. Repertoire is chosen from shows that are frequently produced, allowing the student to prepare for future ensemble auditions. **Prerequisite:** AC120 Acting I. (1.5 credits)

#### **MT401 Musical Theatre Audition Portfolio**

Students prepare for professional acting auditions through a variety of monologues and partnered scenes. Material selections consider the actor's "type," marketability and diversity of range. Upon course completion, students can attend theatrical auditions with confidence and professionalism. Work explored in this class also provides options for consideration in the Industry Event course. (1.5 credits)

#### **MT433 Roles and Readings**

Through research, assignments and identifying representative roles, students gain a practical perspective on playing suitable roles. Students investigate character development by exploring the complete character arc, as dictated by the libretto. Students also explore a role in a table reading of a new musical. All students exhibit newly acquired performance skills in a class presentation at the end of the semester. **Prerequisite:** MT336 Critical Analysis of Harmonics. (3.0 credits)

#### **MT412 Music Audition Repertoire-General Music Theatre**

(Available only to eighth semester MT students.) This course focuses on the preparation and enhancement of the audition portfolio to meet professional standards, development of presentation skills, and improvement of job-seeking techniques. The portfolio will be designed to showcase work in all major genres. The student will learn to master the musical theatre audition for any genre. Students will be closely supervised throughout this course and learn to evaluate and prepare creative elements to be included in their audition portfolio. (1.0 credit)

#### **MT413 Mock Audition Panel: Music**

(Available only to eighth semester MT students.) This course focuses on the preparation and execution of Music Theatre audition repertoire, meeting professional standards, development of musical presentation skills, and improvement of job-seeking techniques. The student will learn to master the musical theatre audition for any genre. Students will be closely supervised throughout this course and learn to evaluate, prepare and adjust creative elements when demonstrating for, and working with, an audition panel.

The course culminates in presentations before multiple panels of Faculty and industry professionals. (1.0 credit)

#### **MT414 Music Audition Repertoire: Music Specialty Categories**

(Available only to eighth semester MT students.) Students will build their music audition repertoire in specialty categories for a more defined music audition portfolio. (1.0 credit)

#### **MT415 Musical Theatre Senior Showcase**

Utilizing skills acquired through previous semesters' training, each participant contributes to the overall research, writing, formulating and class presentation of a 10-minute musical. Separate teams are formed and each member assumes one or more vital roles such as performer, director, choreographer, musical director, stage manager, costume designer, prop master and marketing director. (3.0 credits)

#### **MU131 Jazz Harmonies**

Focused on the exploration of vocal jazz harmonies, this course will navigate through the similarities and differences found between jazz chording and traditional western chording. Vocal improvisation will also be explored, including scat-singing and variance within a given melodic line. (1.0 credit)

#### **Piano Fundamentals**

Students learn the fundamentals of music theory, including pitch, rhythm symbols, meter and time signatures, notation and scales. All elements of music theory have a practical application to the keyboard. Students are placed in levels according to previous music training. (1.0 credit)

#### **MU143 Piano Technique**

Students continue development of musicianship skills with the introduction of chords, cadences, improvisation and composition. All newly introduced elements have a practical application to the keyboard. Further studies in scales and notation are also explored. **Prerequisite:** MU141 Piano Fundamentals. (1.0 credit)

#### **MU144 Sightsinging Fundamentals**

Students develop aural skills and directly apply them to sightsinging. Interval and rhythm recognition is the initial focus, with an introduction to the Moveable Do Solfège and numerical sightsinging methods. Melodic and rhythmic dictation is also explored. (1.0 credit)

#### **MU145 Songwriting: Piano Based**

Students will learn the fundamental concepts of music theory and lyric organization associated with song form, as related to piano-based songwriting. Traditional and unconventional chord progressions, music hooks and music themes within standard sections of song

structure will be introduced and developed. Students will learn to create charts for their songs which will include chord symbols, music road maps, lyrics with basic rhythms, and notation of pertinent melody lines. Basic music production techniques will be taught using GarageBand including using loops, recording audio, and using MIDI technology. Students will perform their songs in class and offer constructive comments on each others' performances. **Prerequisites:** MU141 Piano Fund and MU143 Piano Techniques, or approval from an AMDA Piano instructor. (1.0 credit)

**MU148 Sightsinging Technique**

Building on the foundation laid out in Sightsinging Fundamentals, students continue to develop aural skills. Students sightsing material with shifting meters and continue melodic and rhythmic dictation. Transpositions are also explored. **Prerequisite:** MU144 Sightsinging Fundamentals. (1.0 credit)

**MU150 Introduction to Guitar**

This class is designed to provide students with the fundamentals of guitar playing. This course will cover fingerboard knowledge, basic techniques, chords, strumming, reading music (standard notation/tabature), and basic concepts in music theory. Through listening, this class will provide an overview of the many different styles of music written for this instrument. (1.0 credit)  
*\*Guitars will be provided during class and will be available for students during scheduled weekly Guitar Lab Sessions.*

**MU151 Guitar Fundamentals**

An introduction to the fundamental elements of acoustic guitar playing. Students will explore the various components located within the structure of the instrument and will exercise standard music theory practices associated with beginning level guitar playing. Throughout the semester, students will learn to identify notes within the fretboard and learn to play and read chord tablature. *Guitars will be provided during class time and will also be available for student practice during weekly scheduled guitar lab sessions.* (1.0 credit)

**MU153 Guitar Techniques**

Building on previously acquired skills of acoustic guitar playing and introduction of new playing techniques as well as more challenging reading and more rock oriented scale material will be the central focus in this course. Students will explore and expand the various components of and basic techniques associated with the six stringed acoustic guitar and will exercise standard music theory practices associated with beginning and advanced beginning level guitar. Throughout the semester, students will learn to identify notes on the fretboard and learn to



play and read chord tablature as well as simple standard notation. Students will also learn various right and left hand techniques, and will learn to play at least 3 popular songs. (1.0 credit)  
*\*Guitars will be provided during class and will be available for students during scheduled weekly Guitar Lab Sessions.*

**MU225 Chorus: Choral Repertoire**

Students will study choral literature of various genres. An advanced level of musicianship in singing will be the focus of this course, with a concentration in harmonic blend, observation of dynamics and authentic vocal styles. (1.0 credit)

**MU227 Chorus: Chorale**

Students will study choral literature of various genres. An advanced level of musicianship in singing will be the focus of this course, with a concentration in harmonic blend, observation of dynamics and authentic vocal styles. (1.0 credit)

**MU233 Small Vocal Ensemble Styles: Madrigals and Contemporary Vocal Bands**

In small groups (averaging 8 or less per group) students examine small-ensemble vocal repertoire, ranging from the historical (Madrigals of the Renaissance period) to mainstream contemporary pop. In addition to the exploration of vocal styles, this course will further develop basic musicianship skills for the professional vocalist, including Sight-Singing, and retention of harmony. (1.0 credit)

**MU235 Small Vocal Ensemble: Historical/Contemporary Repertoire Styles**

Students examine small-ensemble vocal repertoire, ranging from the historical

(Madrigals of the Renaissance period) to mainstream (Doo-Wop, Girl Groups, Boy Bands, etc.). In addition to the exploration of vocal styles, this course will further develop basic musicianship skills for the professional vocalist, including sightsinging, retention of harmony and aural dictation. (1.0 credit)

**MU237 Large Vocal Ensemble**

**Styles: Broadway Musicals**  
Students will explore harmony, blend and musical proficiency as they study and learn various large ensemble works from Broadway musicals. (1.0 credit)

**Vocal Technique**

**IV111-IV122 Individual Voice: Singing Techniques**

*(Course number dependent on semester.)*

All training is focused on the goal of having the singer produce a free sound without constriction and on building healthy vocal habits. Attention to posture and body alignment will be emphasized. Students are guided based on their own unique strengths and weaknesses as assessed by the instructor and Department Supervisor. Foundations Level addresses breath placement, resonance and diction. Technique Levels build upon each individual's acquired foundation and develop more refined and nuanced vocal skills. Depending on each individual student's ability and potential, explorations will include increased breath control, expanded vocal range, purity in vowels, projection, vocal dynamics and techniques for singing a variety of musical genres. (1.0 credit)

## COURSE DESCRIPTIONS

### Bachelor of Fine Arts Programs

#### Dance Theatre

##### **DN008-010 Physical Circuit**

Students experience a veritable smorgasbord of physical training in this self-scheduled body awareness course. Designed to utilize the variety of "Open" classes AMDA offers each semester (Open Fitness, Open Dance), students create a flexible course schedule to journey through an assortment of physical training challenges. (0.5-1.5 credits)

##### **DNS111-DNS114 Broadway Styles**

*(Course number dependent on semester.)* Students will be exposed to a wide variety of styles representative of the diverse range of dancing on the Broadway stage, including original choreography and audition combinations from various shows. Styles may range, for example, from Fosse's *All That Jazz* to the audition combination for *Rock of Ages*. This course focuses on diversifying students' range of style execution, improving specificity and increased awareness of performance. (1.0 credit)

##### **DNB111-DNB122 DT Ballet**

*(Course number dependent on semester.)* Ballet classes are conducted in a variety of levels appropriate to each student's individual skill as assessed by appointed Dance Department faculty and supervisors. Each semester, students are placed in the level that will provide the most appropriate environment for learning and being challenged but without taxing the body beyond what it is prepared to handle in a safe and controlled manner. Levels include Beginner, Advanced Beginner, Intermediate and Advanced. All levels place an emphasis on spine and alignment while exploring vocabulary, technique and traditional ballet positions while continuing through choreographic combinations of varying difficulty. Depending on the level, class content will include explorations of Plier, tendu, degage, battement, por de bras, pirouettes, jetes, fuettes, adage, petite allegro and other combinations. (1.0 credits)

##### **DNJ111-DNJ122 DT Jazz**

*(Course number dependent on semester.)* Jazz classes are conducted in a variety of levels appropriate to each student's individual skill as assessed by appointed Dance Department faculty and supervisors. Each semester, students are placed in the level that will provide the most appropriate environment for learning and being challenged but without taxing the body beyond what it is prepared to handle in a safe and controlled manner. Levels include Beginner, Advanced Beginner, Intermediate and Advanced. All levels place an emphasis on spine and alignment while exploring vocabulary, technique, flexibility, control, stamina

and endurance as well as choreographic combinations of varying difficulty. Depending on the level, class content may include explorations of position in parallel and turned out, isolations, jazz walks, jazz runs, pas de bourre turns, chaines, jazz pirouettes, fuede turns, attitude turns and leaps, stag leaps and other across-the-floor sequences and combinations. (1.0 credits)

##### **DNT111-DNT122 DT Tap**

*(Course number dependent on semester.)* Tap classes are conducted in a variety of levels appropriate to each student's individual skill as assessed by appointed Dance Department faculty and supervisors. Each semester, students are placed in the level that will provide the most appropriate environment for learning and being challenged but without taxing the body beyond what it is prepared to handle in a safe and controlled manner. Levels include Beginner, Advanced Beginner, Intermediate and Advanced. All levels place an emphasis on spine and alignment while exploring vocabulary, technique, weight transitions, rhythmic acuity, acoustic dynamics and choreographic combinations of varying difficulty. Depending on the level, class content may include explorations of the seven basic tap steps from which all tap is derived, flaps, shuffles, ball change, back flaps, essence, time steps, military, cramp rolls, Cincinnati, riffs, tap turns, crossing drawbacks, double pull backs and other across-the-floor sequences and combinations. (1.0 credits)

##### **DN110 Nutrition and Fitness**

This course emphasizes the importance of knowledge, attitude and practices relating to nutrition and physical fitness. Promoting a healthy lifestyle in order for the student to achieve longevity as a performing artist, this course explores the various aspects of nutrition, including carbohydrates, fats, acids, digestion, vitamins and overall awareness of how the body reacts to specific foods. Additionally, physical fitness is explored through topics such as flexibility, core and balance, resistance training, cardio-respiratory and the psychology of fitness. (1.5 credits)

##### **DCC111-DCC114**

##### **DCM111-DCM114**

##### **DCS111-DCS114**

##### **DCB111-DCB114 Core Techniques**

*(Course number dependent on semester.)* This course will provide students an opportunity to refine and improve their basic technique associated with assigned dance disciplines. Dance vocabulary and expertise will be expanded through the classwork. The course materials will introduce methods for using the body with safety and the value of thorough preparation. (4.0 credits)

##### **DNU111-DNU114 Basics of Tumbling**

Students will work on basic progressions: forward rolls, backward rolls, handstands, handstand drills, cartwheels, round-offs, walkovers, etc., dependent on the individual's skill set as determined by a teacher assessment. Strength and flexibility will be instructed each class as well as the value of conditioning and proper body alignment. Students will learn how to set up and put away the equipment with proper use and safety. (1.0 credit; 2.0 clock hrs./week; 28.0 clock hrs./course)

##### **DNE111-DNE114 Partnering**

Students will explore various partnering styles, from traditional ballet pas de deux, to social dancing, to contemporary exploration of partner manipulation. Students will develop essential partnering skills, such as giving and supporting weight, expanding range of spatial concentration, lifting, catching and falling. With mastery of these skills, students will move with and through gravity, share weight in motion and use momentum and flow in partnering. (1.0 credit)

##### **DNL111 Latin Jazz**

Unique rhythms, energy, and vibrancy help define this form of Jazz dance most often associated with Latin American origins. Emphasis is placed on vocabulary, technique, and performance skills that connect the dancer to this genre's passionate heritage. (1.0 credit)

##### **DNF114 African and Haitian Dance**

Haitian/Dunham Technique involves the merging of polyrhythmic dance styles in continual motion. Haitian/Dunham combines the individualistic dance movements of Caribbean and African cultures with European-style ballet. This course explores fundamental movement mechanics as related to the Haitian/Dunham dance style. Emphasis will be placed on the development of specific techniques, performing skills, and spatial relationships. Students will acquire and develop an awareness of posture, muscle control, footwork and body alignment. Stretch, strength, centered and off-centered movement will be explored. As the course progresses, the student will develop a greater knowledge and skill in the style's techniques. (1.0 credit)

##### **DNM114 DT Modern**

This course explores fundamental movement mechanics as related to the modern dance style. Emphasis will be placed on the development of specific techniques, performing skills and spatial relationships. Students will acquire and develop an awareness and control of posture and body alignment. Stretch, strength, centered and off-centered movement will be explored. As the course progresses, the student will develop a greater knowledge of and skill in classic modern techniques. (1.0 credit)

**DN130 Fitness & Injury Prevention**

The course will identify dance related injuries and will explore the various strength and conditioning techniques that aid in prevention of these injuries. The course will also address how meeting mental health and nutritional needs contribute to the health and wellbeing of dancers. (1.5 credits)

**DN150 Dance and Movement for the Actor I**

Students explore the development of professional attitudes, physical awareness, flexibility and precision related to movement for the stage. Spatial relationships, posture, rhythmic accuracy, energy and the ability to respond to direction are emphasized. (1.0 credit)

**DN170 Dance and Movement for the Actor II**

Students continue the work initiated in PED and focus on developing physical awareness, flexibility, precision, body alignment, posture and effective stillness. Dance forms may include polka, waltz, partnering, court and country. Musical phrasing, dynamics and the use of space are emphasized. **Prerequisite:** Dance and Movement for the Actor I. (1.0 credit)

**DN203 Contemporary Dance**

Through an expanded vision of dance and its origins, students venture into the techniques of contemporary dance. A collection of methods is developed from modern and post-modern dance are explored. (1.0 credit)

**DNH111-DNH114 Hip Hop Dance**

The thriving influence of hip-hop and urban dance styles is explored, including breaking, locking and popping. The culture and music of hip-hop and other related styles of dance are addressed, including African, jazz and pop culture dance. (1.0 credit)

**DNR111-DNR114 Ballroom**

A variety of dances will be introduced over the course of the semester (FoxTrot, Jitterbug, Swing, Cha-Cha-Cha, Tango, Viennese Waltz or others). This course includes aspects of dance history and etiquette, cooperation with a partner and learning the fundamentals of leading and following techniques. (1.0 credit; 2.0 clock hrs./week; 28.0 clock hrs./course)

**DNP111-DNP114 Pointe**

This class is an introduction to the physical demands and responsibilities of pointe work. Classes will guide the students through pre-pointe preparation and beginning pointe exercises and intermediate level progressions. Students will learn and practice pointe barre work with emphasis on individual's correct foot and body alignment as well as study of the proper techniques for the execution of more difficult steps. For the safety of the students, it is mandatory that they take two additional ballet classes a week – core

techniques ballet fundamentals and a ballet technique class. Dance department co-chairs will need to approve student's enrollment in pointe. *Students must have their own shoes (in good condition, with ribbons and elastics) for the first class session.* (1.0 credit)

**DN270 Character In Motion**

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

**DN301 Dance for Camera**

Students expand dance skills to encompass specific rigors involved with movement pieces created for the camera. Key elements include camera angles, storyboarding and continuity of performance. Students benefit by rehearsing, recording, viewing playback, discussing and improving their work through critiques. **Prerequisite:** FL120 Acting for the Camera I. (2.0 credits)

**DN303 Dance Theatre Audition**

Designed to prepare dancers for a variety of dance audition experiences and broadened career opportunities, students perform weekly dance combinations in various styles to further develop audition strategies, rehearsal techniques, technical skills and performance qualities. Given the nature of the work, students may be required to warm up prior to the start of class. Combinations may include jazz, ballet, tap, Latin, theatre and contemporary dance styles. (1.0 credit)

**DNO111-DNO114 Dance Company**

*(Course number dependent on semester.)* Junior and Senior year Dance Theatre students work with choreographers to create unique dance pieces and experience a professional dance company structure while exploring performance pieces that may include ballet, modern, jazz, hip-hop, tap, cultural, period and contemporary dance styles. Creating facile, versatile, advanced-level dancers capable of adapting to the demands of the contemporary dance company world is emphasized. Students may perform in roles as principals, soloists, understudies or apprentices. Work is screened at the end of the semester to be presented to the AMDA community. (2.0 credits)

**DN406 Choreography: The Choreographer's Experience I**

Students examine the fundamentals of choreography and develop a personal choreographic vision. The course begins with an introduction to the basics: structure, storytelling through movement, use of music, time management and effective communication with dancers. Students in the "Choreographer Experience"

and "Dancer Experience" modules perform in student choreographic projects. This course may culminate in a performance for an invited audience.

**Prerequisite:** Choreography: The Dancer's Experience. (2.0 credits)

**DN407 Choreography: The Choreographer's Experience II**

Students continue to examine the fundamentals of choreography and develop a personal choreographic vision. Students in the "Choreographer Experience" and "Dancer Experience" modules perform in student choreographic projects. This course may culminate in a performance for an invited audience.

**Prerequisite:** Choreography: The Dancer's Experience. (2.0 credits)

**DN408 Dance Improvisation**

Instincts and spontaneity are the key elements of this dance form. Students will explore a wide range of improvisational exercises, choreographic elements and structures while gaining a unique movement vocabulary. Course goals include gaining knowledge of physical habits and the ability to move freely in a given construct. (1.0 credit)

**DN410 Dance Senior Reels**

This course is designed in acumination for the graduating dance theatre senior. It is a companion course in conjunction with the Dance Senior Project and Conservatory Showcase course. Students will be lead through pre-production planning, film shoots and edits towards the completion of a professional dance reel. Students will develop production and administrative skill sets, integrating such elements as head-to-toe looks, dance combos, dance industry, and various administrative and production responsibilities, all contributing to aspects of the Dance Senior Showcase. (1.5 credits)

**DN415 Dance Senior Showcase**

Through specialized mentoring, each student creates a Senior Performance Project, resulting in a combined presentation at the end of the semester. Each project highlights students' individuality and strengths, providing an opportunity to introduce oneself as an emerging professional artist. (3.0 credits)

**DTP111-DTP114 Dance Theatre Project**

*(Course number dependent on semester.)* Designed especially for the Dance Theatre student, unique and expansive works will be explored every semester. Various choreographic styles and techniques will be studied. A performance of selected classwork may be presented for an invited audience. In later semesters, this course will focus on principles essential to that of a dance company (Dance Company Project) and may also provide the opportunity for student-choreographed works. (2.0 credits)

## GENERAL EDUCATION

### Performance and Academic Success

#### SS100 Quest for Success

Have you ever traveled to a different country where the culture is unlike your own? A higher educational environment is like that. Although it may not appear to be different, it really is a whole new world: people talk differently, people dress differently. Think of this class as your tour guide, translator and host. The course will encourage and assist you in the exploration of your interests, the pursuit of your goals, and the development of your knowledge and skills as you strive to reach your full potential. This first-term seminar aids you in the following areas: 1) successful navigation of the transition to a higher educational environment, 2) increased understanding of self and others, 3) increased understanding of diversity, and 4) recognition of the importance of personal strengths and how these can be used in making contributions in your daily life, academic pursuits, and professional career endeavors. (0.5 credits)

### Written Communication

#### EN101 English Composition

In this course, students are challenged to think critically about complex ideas and express responses through well-structured, logically reasoned, effective and grammatically accurate prose. Writing assignments are situated in the contemporary world, so students have the opportunity to focus their writing on issues that are current, relevant and compelling. This course is designed to develop and enhance the student's writing ability through cultivating skills in planning, drafting, revising and editing. (3.0 Credits)

### Oral Communication

#### SPC205 Fundamentals of Oral Communication

This course is an introduction to the principles and application of speaking effectively to diverse audiences in a variety of settings. Topics focus on the verbal and nonverbal elements of communication and the development of communication skills, including, but not limited to: topic selection, organization, analysis of research, critical listening, audience analysis, language use, reasoning, persuading, informing, ethics, and effective delivery—through formal and informal oral presentations. **Prerequisite:** EN101 English Composition. (3.0 credits)

### Critical Thinking

#### CRT200 Applied Logic and Critical Thinking

At a time when the sheer volume of information that we receive each day can seem overwhelming, it has become increasingly important that we think deeply about exactly how we think, the sources on which we rely, and the beliefs that underpin our worldviews. With a focus on developing methods in thinking critically, logically, and objectively, this course offers the opportunity for students to strengthen skills in formulating arguments and communicating them effectively. Students participate in evaluating contemporary issues through the lenses of multiple perspectives. Then, by way of collaborative discussions and interactive class activities, students are challenged to analyze beliefs, investigate their own thought processes, and support their informed conclusions. **Prerequisite:** EN101 English Composition. (3.0 Credits)

#### CRT300 Critical Thinking and Composition

This synthesizing, milestone course offers students an interdisciplinary experience, including elements of writing, critical thinking and information literacy. Students select contemporary topics that resonate with their social, political and/or cultural orientations. Topics are workshoped with classmates and developed through primary and secondary research. Upper-division writing processes are employed, as students exercise their research, notetaking, writing, revision and final project abilities. Students then connect their findings with the work of classmates, identifying and analyzing how overlap can help to illuminate their own discoveries. The course culminates in a whole-class presentation, exhibiting the interdisciplinary nature of discovery and intellectual pursuit. **Prerequisite:** EN101 English Composition. (3.0 Credits)

### Mathematical Reasoning

#### MAT200 Mathematical Problem Solving

This highly interactive course offers students the opportunity to engage and develop their problem-solving skills through real-world applications. Building on their everyday mathematical abilities, students broaden their capacity to think critically, logically and quantitatively in their approaches to issues such as personal finance, statistical analysis and communicating numeric information. **Prerequisite:** Algebra I or Math Pre-Testing Scoring. (3.0 credits)

#### MAT202 Statistics

We frequently use our own observations to make predictions about what will happen

in the future. With a collective approach to making these kinds of projections, Applied Statistics offers us the tools to more dependably hypothesize about probability. This course guides students in their development of research, data collection and analysis skills, all of which are activated to explore correlations between variables that we observe in the world around us. Much of this course is project-based, providing significant opportunities for students to use their statistical abilities to investigate and present findings on issues that are important to them and relevant in their lives as performers, artists and humans. **Prerequisite:** Algebra I or Math Pre-Testing Scoring. (3.0 credits)

### Arts and Humanities

#### HUM100 Dance Theatre History

This course begins by exploring the formation of early ballet in 15th-century Italian Renaissance courts to its spread throughout Europe and the eventual emergence of modern and jazz dance in America through the 21st century. The class concentrates on the dancers, choreographers and teachers who have developed the art form, examining their works and discussing both their significance in their time period and their ongoing influence on dance and culture. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### HUM110 Exploring World Literature

Major themes in selected literary masterpieces from different cultures, both western and nonwestern, up to the 11th century of the Common era, read within thematic and cultural contexts. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### HUM127 Music Appreciation

Students will acquire an historical overview of Western culture and society, and its direct influence on the evolution of Western music, as defined by each of the classical music eras (Medieval, Renaissance, Baroque, Classical, Romantic, Modern, and Contemporary). **Prerequisite:** EN101 English Composition. (3.0 credits)

#### HUM134 History of American Musical Theatre

This course is a select yet comprehensive study of the American Musical Theatre from 1875 to 1943, including the dawn of the Golden Age of Musical Theatre. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### HUM200 Great Playwrights: O'Neill, Williams, Wilson

This course will explore the life, historical relevance and major work of these three key American playwrights via readings,



discussion, performance projects and filmed versions of various plays. The period covered will extend from Eugene O'Neill's fundamental contributions to American theatre in the 1920s-1940s, through Tennessee Williams groundbreaking work in poetic realism in the 1940s-1960s, to August Wilson's major contributions to American theatre in his exploration of the African-American experience in the 20th century. (3.0 credits)

**HUM210 Great Playwrights: Brecht**

Bertolt Brecht (1898-1956) was one of the most influential playwrights and theatre practitioners of the 20th century. Brecht's revolutionary ideas and practices have impacted nearly every aspect of the contemporary stage. This course will examine the span of Brecht's career, from his musical collaborations with composer Kurt Weill (*The Threepenny Opera*) to his significant antiwar and antifascist plays (*Life of Galileo*, *Mother Courage and Her Children*) to the development of his theories of the "epic theatre" (*The Good Person of Szechwan*, *The Caucasian Chalk Circle*). (3.0 credits)

**HUM213 Adaptations: Short Fiction and Drama**

This course studies film adaptation of literary works by examining the aesthetic uniqueness and limitations of literary and cinematic forms.. Students read literary works of various genres (e.g. short stories, novels and plays) and view film adaptations of these to draw an analysis of the work. **Prerequisite:** EN101 English Composition. (3.0 credits)

**HUM219 History of the Contemporary American Musical Theatre**

This course is designed to give students a thorough understanding of the modern history of musical theatre, specifically from 1943 to the present. **Prerequisite:** EN101 English Composition. (3.0 credits)

**HUM220 Dramatic Analysis**

This course teaches students how to look at literature as a "blueprint" for a production and how to break down the literature into its parts, from plot components (inciting incident, crisis, climax, etc.) to the exploration of style and genre. The course begins by examining Aristotelian methods and then investigates how dramatic structure has been altered and manipulated. The course concludes with a look at adaptation and deconstruction. **Prerequisite:** EN101 English Composition. (3.0 credits)

**HUM221 American Theatre in the 21st Century**

Focusing on drama written since 2000, this course explores the role that live theatre plays in contemporary American culture. Theatre as an art form is thriving



based on the talents and creativity of American playwrights and artists, but theatre as a business remains a tenuous and undervalued pursuit by the American public at large. The course examines the structure of the theatre industry as well as how the contemporary American theatre is an indispensable asset in helping our country sustain its vigorous public culture. (3.0 credits)

**HUM222 19th Century American Drama, Comedy and Melodrama**

This course introduces the student to some of the most important plays and playwrights of the American Theatre before Eugene O'Neill and the advent of 'modern' American Theatre. Tracing our national drama from its earliest roots in 1714 through to its emergence on the world stage in the 1920s is a fascinating journey that enables the student to understand how American playwrights found their voice, what constitutes early American drama, comedy and melodrama and what themes are re-current in our dramatic history. **Prerequisite:** EN101 English Composition. (3.0 credits)

**HUM226 Introduction to Philosophy**

The course systematically explores texts and thinkers from the history of philosophy (East and West, ancient and modern) through such as knowledge, reality and value will be analyzed to focus on topics such as the mind, free will, personal identity, the nature of God, and the meaning of life. Emphasis is placed on developing critical thinking techniques and creating philosophical awareness. **Prerequisite:** EN101 English Composition. (3.0 credits)

**HUM227 Graphic Narrative**

This course offers performing artists a dynamic option for creative exploration of visual storytelling and sequential art in the form of graphic narratives. In this course students will learn to read and create graphic stories in genres of memoir/ personal essay, fiction/short story, and writing for screen/storyboarding. This course is conducted as a workshop where students explore, develop, structure and present their written expressions in a safe and collaborative environment. By reading some of the most inspired creative graphic works, students will analyze and identify the components and formats of the graphic narrative form – graphic memoir, novel, comics – then write and present their own material as a creative response within the evolution of the graphic narrative genre. **Prerequisite:** EN101 English Composition. (3.0 Credits)

**HUM302 Mythology**

This course provides a systematic study of the myths and epic cycles of the Greeks and Romans in literature and art, and investigates their survival and metamorphosis in the literature and visual arts of Western Europe. Students will examine the diverse forms that myths can take by looking at the ancient sources themselves: epic and lyric poetry, tragedy and comedy, the Homeric Hymns, Hellenistic novels and philosophy. Topics may include, but are not limited to, the ancient and modern versions of the myths, their relation to folktales, history, religion, rituals and art and their continued importance for contemporary culture (with special emphasis on art, literature, music and psychology). **Prerequisite:** EN101 English Composition. (3.0 credits)

## COURSE DESCRIPTIONS

### Bachelor of Fine Arts Programs

#### **HUM304 World Music**

This course provides an introduction to world music, including traditional and popular styles. We will examine specific music genres from Africa, Asia, Europe, and the Americas and explore their historical development, cultural contexts, communicative functions, forms, styles, instruments, and musical philosophies. By investigating the multi-layered cultural contexts and traditional meanings of various musical genres, students gain an understanding of the current world music scene and are better able to critically examine their own musical experiences. (3.0 credits)

#### **HUM306 Visual Art and the Human Experience**

Employing a diverse array of artists and art works to help students distinguish artistic form, content, and their importance in society, this course serves as an exploration of visual art forms and their cultural connections. A brief study of the origins/historical development and the impact of art from ancient times to the 21st century guides this exploration. Students learn how to examine, analyze, interpret and discuss works of visual art within various contexts and themes. Works for examination encompass representative artistic styles from western and other major world cultures. Course topics may include, but are not limited to: developing a personal set of standards for judging art, understanding the language of art, the exploration of the various technical and the formal aspects of various art media (e.g. painting, printmaking, photography, sculpture, architecture, etc.). **Prerequisite:** EN101 English Composition. (3.0 Credits)

#### **HUM307 Playwriting and Screenwriting**

Students explore the fundamentals of playwriting and screenwriting while developing skills in creating compelling characters, dialogue and plot. The basic elements of dramatic structure, and the parallels and differences between the two art forms is examined. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### **HUM309 TV Screenwriting**

Students explore the fundamentals and techniques used in writing for the large and small screen. Through classroom discussions, readings, writing exercises and viewing assignments, students develop a detailed knowledge of structure, story and character development. The course culminates in pitching an original episode for an existing series, a spec script and a scene from a screenplay. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### **HUM310 Classic American Literature**

Based on a chronological study of classic American literature from the Civil War to the present, this course presents a

broad overview of notable literary works with an emphasis on understanding the relationship between form and content and on formulating criteria for artistic judgment. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### **HUM312 Creative Writing**

This course offers performing arts students a dynamic creative writing workshop in which they explore, develop, structure and present their written expressions in a safe, collaborative environment. By reading some of the most inspired creative works and comparing the fundamental structures of various texts, students will analyze and identify the components and formats of a range of texts such as poetry, short stories, one-act plays and screenplays, then write and present their own material in multiple formats as a creative response. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### **HUM314 Cultural Expressions: The Surrealist Movement**

This course encompasses literary, musical and artistic works influenced by the 20th century movement of Surrealism. The historical background, relevant moments, significant figures, constants and the elements of originality that characterize the Surrealist movement will be interwoven to unwrap the student's imagination. Through literature, art, dance, music and ethnography, this interdisciplinary course seeks to explore how and why the concept of the primitive is foundational to modernist texts and works of art. This course seeks to elaborate larger theoretical issues in the humanities and social sciences about representations of race, the construction of otherness and the understanding of self vis-à-vis the category of the primitive. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### **HUM315 Great Playwrights: Henrik Ibsen, August Strindberg, Anton Chekhov**

This course is an in-depth exploration of three playwrights (Henrik Ibsen, August Strindberg and Anton Chekhov) whose groundbreaking plays in the late 19th century led to the birth of modern drama. Works are examined in the context of the period's sweeping innovations in politics, technology, philosophy, art and literature. (3.0 credits)

#### **HUM316 A Decade of Pulitzer Playwrights**

This course examines original, Pulitzer Prize-winning plays that resonate with American life. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### **HUM319 Theatre History: American Evolution**

Examines the expansion of drama and the development of theatre after World War II to the present day, including the American musical, American tragedy, the

American Dream, American Realism, the group theatre, repertory theatres, activism and the changing audience. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### **HUM320 World Theatre**

This survey-style history of world theatre integrates the dynamics of socio-cultural, economic, political and aesthetic conditions of civilizations. Students will engage in careful examination of such topics as values, religions, systems of government, heritages and customs as they relate to theatrical structures and devices. Studies may be drawn from works originating from any of the seven continents. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### **HUM321 Great Playwrights of the Modern Theatre: 1945-1975**

Students are introduced to nine influential playwrights of the modern era and nine of their most significant plays. Political, poetic, philosophical, fantastic and darkly comic, these writers profoundly changed the way we experience theatre today. These examples of their work form a compelling portrait of our challenging times. (3.0 credits)

#### **HUM322 Great Playwrights: Churchill**

Feminism and postmodernism converge in the experimental theatrical work of playwrights Caryl Churchill (*Cloud Nine*, *Top Girls*), Suzan-Lori Parks (*Topdog/Underdog*, *Venus*) and Naomi Iizuka (*Skin*, *36 Views*). (3.0 credits)

#### **HUM325 Romanticism in Music and Literature**

This course will survey the Romantic movement of the 19th century, particularly as it applies to the appreciation of classical music and literature. Artists explored may include E.T.A. Hoffman, Mozart, Beethoven, Schumann, Wagner, Goethe, Byron, Shelley, Emily Brontë, Jane Austen and Edgar Allan Poe. Students will develop an understanding of this key period, focusing especially on the invention of the Romantic artist. (3.0 credits)

#### **HUM329 Theory of Comedy**

Theory of Comedy is a survey course examining the history of comedy in both theory and practice. Students will examine the earliest writings on the subject of comedy (Aristotle) and move into more modern theorists like Freud and Henri Bergson. Students will also examine how comedy works in practice, looking to the theatre (farce, vaudeville, commedia dell'arte), live performance (stand-up, sketch) as well as the way comedy works in television and film. This course is designed to provide students with an understanding of the origins of comedy and an overview of its evolution as both an entertainment and a social critique. **Prerequisite:** EN101 English Composition. (3.0 credits)

**HUM331 History of Comedy on the Stage**

Aeschylus to Durang: Course will review the history of Comedy styles, writers, performers and traditions from early Greek satires to contemporary playwrights. Possible topics include Greek, Roman, Elizabethan and Restoration comedy, Commedia dell' Arte, English Music Hall, Vaudeville, 19th and 20th century Comedy of Manners and Screwball Comedy. Possible playwrights to be studied are Aristophanes, Shakespeare, Moliere, Congreve, Wilde, Coward, Durang, et. al. **Prerequisite:** EN101 English Composition. (3.0 credits)

**HUM326 African American Literature and Theatre**

Students survey works written by African American playwrights either from the six different eras in African American history or works depicting the following eras: African Arrival (1619-1776), plantation life and The Civil War (1776-1865), Reconstruction and the Harlem Renaissance (1865-1950), Jim Crow and the Civil Rights movement (1950-1969), the Black Arts movement (1970-1985) and the New Millennium (1985-2010). **Prerequisite:** EN101 English Composition. (3.0 credits)

**HUM327 Symbolism and Expressionism**

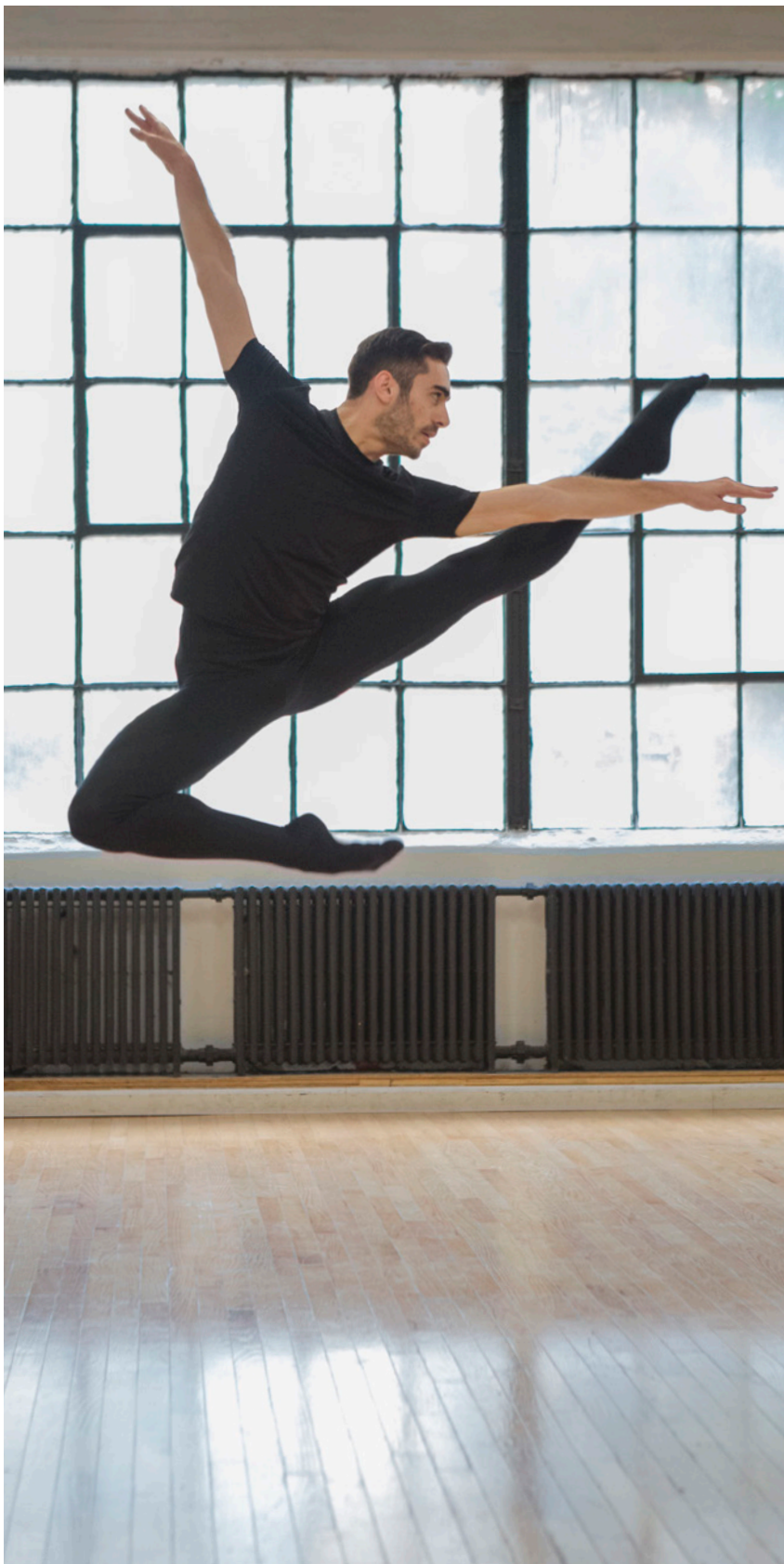
At the turn of the 20th century, new ideas that challenged the supremacy of 19th century realism began emerging and seriously influencing the direction of modern drama and performance techniques. Symbolism and Expressionism were two important alternative artistic movements to emerge from this period and paved the way for most experimental theatre from the 20th century. **Prerequisite:** EN101 English Composition. (3.0 credits)

**HUM332 Politics and Play of the '60s-'70s**

This course will explore the historical importance and perspective of selected American and European plays with an emphasis on text which made significant contributions to the political, artistic and cultural revolutions of the 1960s and 1970s. **Prerequisite:** EN101 English Composition. (3.0 credits)

**HUM334 Restoration and the Eighteenth Century Comedy**

A dynamic and fascinating introduction to six of the most important plays and most influential playwrights of the 17th- and 18th-century English-speaking stage. Witty, satirical, broadly comic, politically savvy, these plays and their authors will provide the student with an entertaining and informative overview of comic acting styles, social mores and political environments during one of the most fascinating periods of Western theatre production and performance. **Prerequisite:** EN101 English Composition. (3.0 credits)



## COURSE DESCRIPTIONS

### Bachelor of Fine Arts Programs

#### **HUM335 Influential Directors in Contemporary Theatre**

This course explores the most influential theatre directors of the 20th and 21st centuries from around the world who have shaped and expanded the boundaries of theatre and performance. Political, poetic, philosophical, fantastical and darkly comic, these directors profoundly changed the way we experience theatre today. Students will examine the relationship between theatre performance and the cultural/ political ideas at the heart of intellectual debate and creative, artistic development. The key question of "How do these major directors inspire our own work in the theatre?" will guide our journey. **Prerequisite:** EN101 English Composition. (3.0 credits)

### Biological and Physical Sciences

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

This course is designed to expose students to a comprehensive overview of health and wellness, with a focus on the application of lifestyle choices and issues related to knowledge, attitude, and practices of personal health and wellness. Students will explore various aspects of personal health including: physical, social, emotional, intellectual, spiritual and environmental aspects, substance abuse, disease prevention, and healthy relationships as well as plan out strategies for nutrition, foods-buying strategies and budgeting, physical fitness, stress management and lifestyle choices for optimum health with an emphasis on self-responsibility. (3.0 Credits)

#### **SCI217 Kinesiology**

This course provides a biophysical introduction to the study of human movement and the body's responses to physical activity. Topics include, but are not limited to: medical terminology, fitness and conditioning, sport psychology and methods of rehabilitation. Basic fundamental recognition of injury/illness is explored as well as various strategies for the care and prevention of movement-related injuries in athletic and physically active populations. (3.0 credits)

#### **SCI219 Biology Concepts**

This introduction to biological concepts provides students with an overview of the fundamental principles that help to explain the wonders of life on earth. Students explore a history of biological discovery, evolution and the origin of species, basic physiology and human development. A variety of hands-on learning opportunities contribute to developing an understanding of the scientific method and how humans have used this tool to dramatically expand our comprehension of the living world. (4.0 Credits)

#### **SCI220 Geology and Planet Earth**

The purpose of this course is to help students develop and understanding of our planet in terms of its global systems and the interactions that exist between its principal parts. Topics include, but are not limited to: The Earth's origin, evolution and place in the Solar system. Plate tectonics, theory and the development of continental positioning. The relationships that exist between our physical planet, politics and climate change. This course also includes a variety of hands-on learning opportunities, which contribute to developing an understanding of the scientific method and how humans have used this tool to dramatically expand our comprehension of this planet and its interrelated systems. (4.0 Credits)

#### **SCI221 The Environment and Humanity**

This course introduces environmental processes and the influence of human activities upon them. Topics include ecological concepts, population growth, natural resources, and a focus on current environmental problems from scientific, social, political, and economic perspectives. Upon completion, students should be able to demonstrate an understanding of environmental interrelationships and of contemporary environmental issues. (4.0 credits)

#### **SCI222 Introduction to Astronomy**

This course takes students on a journey to the stars, exploring the wonders of the universe through an overview of astronomical concepts, and the methods we have developed to better understand the cosmos. Topics include, but are not limited to: A history of human cosmological understanding and space exploration. The solar system. Stars and stellar development. Galaxies near and far. The universe and its origin via the Big Bang. Basic forces, matter and energy. Black holes, dark matter and remaining mysteries of the cosmos. This course also includes a variety of hands-on learning opportunities, which contribute to developing an understanding of the scientific method and how humans have used this tool to dramatically expand our comprehension of the universe. (4.0 Credits)

#### **SCI300 Anatomy and Physiology**

This course provides a comprehensive study of the anatomy and physiology of the human body. Special focus will be: the structure and function of the body (and the connection between the two); homeostasis (the body's natural tendency to maintain a stable internal environment); levels of organization (the major levels of organization in the human organism from the chemical and cellular levels to the tissues, organs and organ systems) and the integration of systems (concerning which systems are subsets of larger systems, and how they function together in harmony and conflict). Upon completion, students should be able to

demonstrate an in-depth understanding of the principles of anatomy and physiology and their interrelationships. (4.0 credits)

### Social and Behavioral Sciences

#### **SOC202 History of World**

##### **Civilization: The Ancient Period**

This course explores the origin and development of world civilizations in Southeast Asia, Mediterranean Basin, Inner Asia, India, China, Europe, Polynesia, the Americas and Sub Saharan Africa. The focus is on an integrative study of ancient political, economic, and social organizations, technological achievements, and mythological, religious, and artistic expressions. (3.0 credits)

#### **SOC203 Introduction to Psychology**

An introduction to some of the major subfields of psychology, such as developmental, personality, abnormal, clinical, physiological, cognitive, cultural, and social psychology. Students will explore various theoretical perspectives and research methods used by psychologists to study the origins and variations in human behavior. (3.0 credits)

#### **SOC205 American History I**

The history of the United States from earliest settlement to the end of Reconstruction (1877), with emphasis on the political, social, cultural and economic trends and episodes which molded and characterized the early American nation. **Prerequisite:** EN101 English Composition (3.0 credits)

#### **SOC300 Archetypal Psychology**

This course explores Jungian Archetypes and how they function in storytelling (theatre, film, literature, etc.). Provides understanding for the use of archetypes to illuminate personality. Carl Jung and Joseph Campbell's theories will be applied to mythology and modern narratives as well as Freudian concepts relating to the development of societies. **Prerequisite:** EN101 English Composition. (3.0 credits)

#### **SOC302 History of World**

##### **Civilization: The Middle Period**

This course serves as a cross-cultural study of Western Christendom, Byzantium, Islam, India, East Asia, Africa and Americas. Topics explore the impact of Central Asian nomads on Eurasian civilizations, Medieval origins of European science and technology and European Renaissance, Reformation, and expansion into Africa, Asia, and Americas. (3.0 credits)

#### **SOC304 Principles of Sociology**

This course will examine sources of materials and methods of sociological

study. Concepts and principles, including contemporary social theory, elementary forms of social organization, culture and socialization will be explored. (3.0 credits)

**SOC305 American History II**

The history of the United States from the end of Reconstruction (1877), to the present with emphasis on ethnic and gender diversity and democratization of the United States by exploring the political, social, cultural and economic trends which have molded and characterized America as a modern nation and world power. **Prerequisites:** EN101 English Composition and HST201 United States History I. (3.0 credits)

**SOC307 Introduction to American Government**

This course is an exploration and analysis of the U.S. constitution and political philosophies of its framers. Other topics such as inter-governmental relations; political institutions and processes; rights and obligations of citizens will also be discussed. **Prerequisite:** EN101 English Composition. (3.0 credits)

**SOC311 Film and Society**

Students will examine the "American experience" via cinematic representation and analysis and contextualize the films via texts drawing from anthropology, film studies, basic film production and culture theory. The course examines how popular films reflect, produce, and occasionally challenge social and cultural norms. What is the social context from which popular films emerge? How do these films influence society? Topics covered include, but are not limited to: socialization, gender, sexuality, prejudice, stereotypes, work and family, social change, environmental issues, and global communities. The course will provide students with tools for analyzing the social messages and meanings that are both implicitly and explicitly embedded in Hollywood films, challenging them to read beyond the narrative surface of film. **Prerequisite:** EN101 English Composition. (3.0 credits)

**SOC319 Women and Minorities in Film**

This course focuses on the uniqueness and evolution of women and minorities as represented in cinema. In an attempt to acquire in-depth understanding as well as increasing awareness and sensitivity, this course will delve into issues of political and societal influences and perceptions. (3.0 credits)

**Creative Expression**

**CRE206 Great Directors: Alfred Hitchcock, Federico Fellini, Ingmar Bergman**

The films of three influential directors are examined. British filmmaker Alfred

Hitchcock revolutionized the suspense and psychological thriller genres with films such as *Vertigo*, *Psycho* and *The Birds*. Italian director Federico Fellini's dream-inspired art house films (*8 ½*, *La Strada* and *Satyricon*) significantly affected international cinema and pop culture. Swedish filmmaker Ingmar Bergman explored existential themes of mortality, madness and faith in critically acclaimed films such as *The Seventh Seal*, *Persona* and *Through a Glass Darkly*. These directors provide a foundation to explore filmmaking as an art form. (3.0 credits)

**CRE208 A History of Science Fiction Cinema**

Through close analysis of visual style, themes, and the subtexts of seminal Science Fiction films, students have the opportunity to discover the Wellsian "fantasias of possibility" through the eyes of visionary filmmakers. This course's survey-style exploration not only provides students a sense of the history and functions of the cinematic Sci-Fi genre but also provides a forum for writing lucid and perceptive film criticism. **Prerequisite:** EN101 English Composition. (3.0 Credits)

**CRE210 Silent Film Era: Innovations**

Students examine the silent film era through a fresh perspective, focusing on cinematic innovations developed between 1899 and 1929, all of which influenced every movie made thereafter. **Prerequisite:** EN101 English Composition. (3.0 credits)

**CRE214 History of the American Comedy**

This course will explore the unique evolution of the American film comedy in its many incarnations, including slapstick, screwball, romantic, musical, satire, parody, dark and mixed-genres, such as the horror-comedy. We will examine its development in the context of film comedy as artistic form as well as its sociocultural relevance and impact. In addition to lectures, discussion and in-class screenings, students will deconstruct a major comedic work and produce an original homage based on their research. **Prerequisite:** EN101 English Composition. (3.0 credits)

**CRE215 LA Detective Films and Fiction**

Discover the tradition of detective fiction as it evolves in novels and films set in Los Angeles from the 1930s through the 1990s. With a review of Los Angeles history, crime stories and film noir, the course's literary journey combines classics with contemporary fiction and film to depict the specific metamorphosis of the solitary detective figure in Los Angeles and the many facets of the genre itself. (3.0 credits)

**CRE302 History of International Cinema**

Important currents of world cinema with emphasis on European schools are explored along with connections to filmmakers from Africa and India.

While highlighting important directors, the course is structured around world cinema's thematic and stylistic inheritance. Movements such as Expressionism, Surrealism, Poetic Realism, Neo-Realism and the French New Wave (including its connection to Postmodernism) are considered. **Prerequisite:** EN101 English Composition. (3.0 credits)

**CRE303 Cultures of Fear and the Horror Film**

The construction and application of central themes in international horror cinema and how they reveal salient aspects of cultural similarities and differences are examined. Areas of focus include gender, sexuality, violence and sociopolitical climates. Students contextualize films via texts drawn from anthropology, film studies, basic film production and culture theory. **Prerequisite:** EN101 English Composition. (3.0 credits)

**CRE304 History of the Independent Film**

The independent film movement in America from 1970 to 2000 is examined. Each week, a monumental independent film is discussed and critiqued. Theof selected films are explored, along with the cultural and historical events that coincided with the production of selected independent films. **Prerequisite:** EN101 English Composition. (3.0 credits)

**CRE313 The Film Auteur**

This course examines the life and work of one or more significant filmmaking artists in the history of cinema, such as Woody Allen, Stanley Kubrick, Robert Altman, Mike Nichols or Federico Fellini. Analysis, classroom discussion and critical investigation will involve the auteur's biography, inspirations, filmmaking techniques, motifs and aesthetic politics. Students will view samples of the auteur's filmography and read from a variety of materials, including essays, biographies and academic critiques of the work. Topics include historical, artistic innovation and social contexts of the auteur in relation to storytelling, technical aspects and creative elements. **Prerequisite:** EN101 English Composition. (3.0 credits)

**CRE317 American Noir Films**

Students will examine the emergence of noir cinema and how these films and novels challenged the industry's standards of acceptable film fare in a post-war world. This course is designed to familiarize students with the social, political, literary and cinematic foundations of film noir while strengthening the students' ability to write, speak and think critically about film and literature. **Prerequisite:** EN101 English Composition. (3.0 credits)

A woman with voluminous curly hair is shown in profile, singing into a microphone and playing an acoustic guitar. She is wearing a white, textured, short-sleeved top. The background is dark, and the lighting is focused on her and the instrument.

# Course Descriptions

AMDA Los Angeles  
Professional Conservatory  
Programs

# Studio Program (Acting for Stage, Screen and Television)

## TERM ONE

### AC120 Acting I: Foundations

Through life-study observation and improvisation techniques, students actualize natural human behavior within rehearsed scenes. Techniques for demonstrating the “who, what, when and where” in role preparation is developed. Students learn to infuse performances with passion, dedication and respect. (7.0 clock hrs./wk.; 98.0 clock hrs./course)

### AC122 Improvisation I: Foundations

Designed to enhance range, imagination and physical choices, students master basic improvisational skills that focus on facing performance anxiety, developing creativity, listening on stage, learning to trust oneself and one’s partner and supporting other performers on stage. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

### AC126 Classics: Page to Stage

Through the exploration of William Shakespeare’s *Hamlet*, actors will cultivate analytical and critical skills necessary for identifying essential dramatic structural components used when creating performable characters. Research, readings (in and out of class) and discussions will be essential components of the class. Additionally, actors will fortify analysis with practical applications for the actor. This course will enhance the actor’s approach to any rehearsal process. (3.1 clock hrs./wk.; 44.0 clock hrs./course)

### DN150 Dance and Movement for the Actor I

Students explore the development of professional attitudes, physical awareness, flexibility and precision related to movement for the stage. Spatial relationships, posture, rhythmic accuracy, energy and the ability to respond to direction is emphasized. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### FL120 Acting for the Camera I

Students explore fundamental methods and techniques for acting in film, while receiving an introduction to vocabulary used in the industry. Through scene study and monologue work on camera, students also learn to hit a mark, work within a frame, play according to the size of a shot, understand continuity and match their own performance from one angle to another. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

### FL180 Film Survey for the Actor I: History of the Entertainment Business

Students view works of the most notable actors, directors, writers and cinematographers from the 20th Century. Starting with *Show People*, the last silent film from MGM, students are provided with an overview of Hollywood history through its greatest films, documentaries and the instructor’s televised interviews with key industry figures. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

### SC100 Stage Combat I: Unarmed

With an introduction to basic and advanced unarmed stage combat techniques, students develop body awareness, movement, partnering and the safe and effective techniques to create a process from which to execute a choreographed unarmed fight scene. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

### TR108 Theatre Roots: Inception

This course provides an artistic, intellectual, historical, sociopolitical and overall cultural context for the major playwrights and theatrical traditions. Significant dramatists and works from the Egyptian Ritual of 2500 BCE to the Spanish Golden Age of 1640 CE are read, discussed and analyzed; the cultural framework of each period is examined. Film and video clips display performance traditions, theatre architecture, make up, costuming and performance styles. Oral presentations and attendance at play performances supplement the coursework. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

### VP140 Voice Production and Speech I: Foundations

Students are trained in a series of practical exercises, including relaxation, breath, range of voice, elongation of breath, production of tone and clarity of speech. These exercises encourage healthy, natural and career-sustaining vocal technique and help students fully realize the potential and variety in their own voices. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

## TERM TWO

### AC121 Acting II: Scene Study

As students continue to apply acting techniques and expand performance skill sets, they begin to explore physically incorporating honesty, economy, specificity and spontaneity into performances from 20th century American dramas. Students grow as performers and learn to take risks

while maintaining simplicity and suitability in acting choices. **Prerequisite:** AC120 Acting I. (7.0 clock hrs./wk.; 98.0 clock hrs./course)

### AC123 Improvisation II: Techniques

Students further develop kinesthetic and sensory awareness by engaging in advanced exercises in concentration and point of focus. While students work on problem solving, moment-to-moment interaction and spontaneity, character development is emphasized. Students learn to create and play a myriad of well-rounded characters and discover strong, clear storylines. **Prerequisite:** AC122 Improvisation I. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

### AC125 Acting Techniques

Designed to create a supportive, committed and professional environment, a variety of acting techniques are examined. Building on work from Acting I, students refine techniques for portraying human behavior through believable characterization. Students also engage in sensory work, trust, improvisation and other methods of freeing the imagination. **Prerequisite:** AC120 Acting I. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

### DN170 Dance and Movement for the Actor II

Students continue the work initiated in PED and focus on developing physical awareness, flexibility, precision, body alignment, posture and effective stillness. Dance forms may include polka, waltz, partnering, court and country. Musical phrasing, dynamics and the use of space are emphasized. **Prerequisite:** DN150 Dance and Movement for the Actor I. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### FL121 Acting for the Camera II

Expanding on the vocabulary and fundamental principles learned in Acting for the Camera I, instruction and practice in the basics of acting for TV and film style productions are explored. Camera partner work, continuity when shooting out of sequence, timing and blocking for the camera are examined. Live tapings and playback of selected scenes and monologues are included. **Prerequisite:** FL120 Acting for the Camera I. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

### FL280 Survey of Film: Great Performances

Building on the overview from Film Survey for the Actor I, a comprehensive study of greatest film careers from the 20th and 21st centuries. Through feature films, documentaries and the instructor’s televised interviews with actors, students explore the

# AMDA Los Angeles Professional Conservatory Programs

## COURSE DESCRIPTIONS

### STUDIO PROGRAM

lives of film's greatest personalities. The careers of Billy Wilder, Alfred Hitchcock, Bette Davis, Marilyn Monroe, Orson Welles and others are explored. **Prerequisite:** FL180 Film Survey for the Actor I. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

**SC180 Stage Combat II: Single Sword**  
Students are introduced to the art of single swordplay through the mechanics and techniques of footwork, choreography and the history and development of the Western European Rapier. Through the continued study of the basic principles of stage combat, students train to develop the concentration and focus required to execute a dramatic moment of illusionary violence with a sword. **Prerequisite:** SC100 Stage Combat I. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

**TR109 Theatre History II: Emergence**  
Students will trace the development of contemporary Western theatre by examining dramatic texts from 19th Century Realism to the present. Emphasis is placed on the influences of Ibsen, Chekhov and Strindberg. We will compare the conventions and acting styles of each period and analyze the role of politics, economics and philosophy in the development of theatre. (3.2 clock hrs./wk.; 44.0 clock hrs./course)

**VP141 Voice Production and Speech II: Techniques**  
With an introduction to diphthongs and the 13-vowel scale, students practice vocal exercises with simple and combined consonants and using rhythm in verse. As the focus continues on relaxation as the

basis for healthy, productive and impulsive vocalization, students master the Standard American Pronunciation (SAP) dialect for use with classic texts. **Prerequisite:** VP140 Voice Production and Speech I. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

## TERM THREE

**AC202 Improvisation: Intro to Long Form**  
A continuation of improvisational techniques; students move from short form to long form improvisation, as created by Del Close. **Prerequisite:** AC122 Improvisation I. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

**AC221 Acting Styles**  
Students explore and compare different styles of acting (including Ancient Greek, Shakespearean and Comedy of Manners) that incorporate heightened language, physical elements and circumstances experienced in everyday life. Students complete the class with greater knowledge of important historical dramatic styles and texts. **Prerequisite:** AC121 Acting II. (5.0 clock hrs./wk.; 70.0 clock hrs./course)

**AC225 Audition Techniques for TV and Stage**  
Students learn to effectively and professionally present themselves at auditions. Techniques for effective cold readings and callbacks are also explored. Using a variety of scripts, students participate in a series of simulated auditions. **Prerequisite:** AC127 Acting III. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

**AC227 Acting III: Advanced Scene Study**  
An in-depth approach to scene study and creating honest and compelling moments on stage is explored. Students work to fully commit to a character's environment and physicality by analyzing and performing monologues from modern plays, duet scenes (from Shakespearean to modern) and group scenes in the American realistic genre. **Prerequisite:** AC121 Acting II. (7.0 clock hrs./wk.; 98.0 clock hrs./course)

**AC318 Career Prep**  
This course is designed to fortify all previous training and empower the new artist with abundant resources for entering the professional entertainment work force. Included will be valuable exploration of: Headshots, resumes, business cards, reels, online presence, contact database and a portfolio of audition material. *Upper-level standing required.* (2.0 clock hrs./wk.; 28.0 clock hrs./course)

**DN270 Character in Motion**  
Designed to provide actors with a wide range of physical challenges and broadened career opportunities, students get an in-depth look into character development and storytelling through movement, music and physical expression. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

**FL202 Acting for the Camera III**  
Devoted to developing an advanced understanding of on-camera acting techniques, acting related to commercials, computer-generated imagery and advanced scene work is analyzed. Expanding on vocabulary used in previous terms' work, more complex camera shots, equipment, character work and professional best practices for camera acting are examined. **Prerequisite:** FL121 Acting for the Camera II. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

**FL380 Survey of Film: Art of the Motion Picture**  
Students examine the art of filmmaking. Building on the basics from Film Survey for the Actor I and II, students explore the history, progression and styles of movies, with an emphasis on direction, writing and cinematography. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

**MT338 Ensemble Singing for the Actor**  
Working with a director and choreographer, students create characters for an effective professional musical theatre performance within a musical ensemble. Students explore vocal choices through acting, singing harmony, movement, choreography and building a character. Repertoire is chosen from shows that are frequently produced, allowing the student to prepare for future ensemble auditions. **Prerequisite:** AC120 Acting I. (3.0 clock hrs./wk.; 42.0 clock hrs./course)





**SC280 Stage Combat III: Sword/Rapier/Dagger**

Advanced stage combat techniques are developed through the study and use of broadsword and rapier and dagger. Students will focus on applying all previously studied principles of stage combat and execute choreographed fights incorporating scenes from dramatic literature. **Prerequisite:** SC180 Stage Combat II.  
 (3.0 clock hrs./wk.; 42.0 clock hrs./course)

**VP243 Voice Production and Speech III: Advanced Techniques**

Training continues in SAP with emphasis on consonant work and the connection of breath to sound. The course ends with group and individual projects where students explore texts through various exercises designed to allow greater freedom of vocal expression. **Prerequisite:** VP141 Voice Production and Speech II.  
 (3.0 clock hrs./wk.; 42.0 clock hrs./course)

**TERM FOUR**

**AC300 Advanced Improvisation: Genres**

Students are challenged to solidify their short and long form improvisation techniques. Games and roles developed will focus on creating scenes and believable characters that interact dynamically within

short or long form structures. **Prerequisite:** AC123 Improvisation II.  
 (3.0 clock hrs./6 wks.; 18.0 clock hrs./course)

**AC319 Industry Workshop**

Students will gain a foundation for the business of acting. Included will be valuable information regarding agents, managers, unions, casting directors and other practical business aspects of a career in the performing arts. Headshots, resumes, interviews, auditions, mailings and cold readings will also be explored.  
 (3.0 clock hrs./6 wks.; 18.0 clock hrs./course)

**AC415 Acting Senior Showcase**

An acting course focusing on preparation of text for auditions and performance focusing on acting scenes and ensembles. Elements of the course will be developed into showcase preparation and lead to performance and production.  
 (7.5 clock hrs./wk.; 111.0 clock hrs./course)

**AC416 Conservatory Showcase**

Through individual mentoring, students will create a Senior Project that culminates in a presentation at the end of the term. Each Senior Project will highlight the individual student's strengths.  
 (11.0 clock hrs./wk.; 168.0 clock hrs./course)

**FL301 Advanced Film Projects**

Film Project students will be guided in the creating/writing of a scripted film scene

between four and six pages in length.

At this stage in the process, students are considered "in development" and will learn about building character, creating conflict, charting dramatic events and action, etc. Writing sessions will support and work in harmony with the tenets of acting studied at AMDA.  
 (7.5 clock hrs./12 wks.; 88.0 clock hrs./course)

**SC382 Advanced Combat: Environmental**

A variety of specialty and advanced combat training experiences will be offered through workshops, classes, showcase and film production work. In the past these have included work with knives, whips, shields, mass battles, martial arts, firearms and fighting for film. **Prerequisite:** SC280 Stage Combat III.  
 (2.5 clock hrs./9 wks.; 24.0 clock hrs./course)

**VP405 Voice Production and Speech: Directed Studies**

Students delve into advanced and specified dialect work designed to increase the actor's casting potential. Coursework includes advanced use of IPA symbols in addition to the reinforcement of voice production, warm ups and a comprehensive vocal technique. Dialects explored in class are subject to prior dialect success, student abilities and teacher assignment.  
 (4.0 clock hrs./6 wks.; 24.0 clock hrs./course)



# Integrated Program (Music Theatre, Acting, Dance)

## TERM ONE

### AC120 Acting I: Foundations

Through life-study observation and improvisation techniques, students actualize natural human behavior within rehearsed scenes. Techniques for demonstrating the “who, what, when and where” in role preparation is developed. Students learn to infuse performances with passion, dedication and respect. (7.0 clock hrs./wk.; 98.0 clock hrs./course)

### DN150 Dance and Movement for the Actor I

Students explore the development of professional attitudes, physical awareness, flexibility and precision related to movement for the stage. Spatial relationships, posture, rhythmic accuracy, energy and the ability to respond to direction is emphasized. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNB111-DNB122 Ballet

Ballet classes are conducted in a variety of levels appropriate to each student’s individual skill as assessed by appointed Dance Department faculty and supervisors. Each term, students are placed in the level that will provide the most appropriate environment for learning and being challenged but without taxing the body beyond what it is prepared to handle in a safe and controlled manner. Levels include Beginner, Advanced Beginner, Intermediate and Advanced. All levels place an emphasis on spine and alignment while exploring vocabulary, technique and traditional ballet positions while continuing through choreographic combinations of varying difficulty. Depending on the level, class content will include explorations of Plier, tendu, degage, battement, por de bras, pirouettes, jetes, fuettes, adage, petite allegro and other combinations. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNJ111-DNJ122 Jazz

Jazz classes are conducted in a variety of levels appropriate to each student’s individual skill as assessed by appointed Dance Department faculty and supervisors. Each term, students are placed in the level that will provide the most appropriate environment for learning and being challenged but without taxing the body beyond what it is prepared to handle in a safe and controlled manner. Levels include Beginner, Advanced Beginner, Intermediate and Advanced. All levels place an emphasis on spine and alignment while exploring vocabulary, technique, flexibility, control, stamina and endurance as well as

choreographic combinations of varying difficulty. Depending on the level, class content may include explorations of position in parallel and turned out, isolations, jazz walks, jazz runs, pas de bourre turns, chaines, jazz pirouettes, fuette turns, attitude turns and leaps, stag leaps and other across-the-floor sequences and combinations. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNT111-DNT114 Tap

Tap classes are conducted in a variety of levels appropriate to each student’s individual skill as assessed by appointed Dance Department faculty and supervisors. Each term, students are placed in the level that will provide the most appropriate environment for learning and being challenged but without taxing the body beyond what it is prepared to handle in a safe and controlled manner. Levels include Beginner, Advanced Beginner, Intermediate and Advanced. All levels place an emphasis on spine and alignment while exploring vocabulary, technique, weight transitions, rhythmic acuity, acoustic dynamics and choreographic combinations of varying difficulty. Depending on the level, class content may include explorations of the seven basic tap steps from which all tap is derived, flaps, shuffles, ball change, back flaps, essence, time steps, military, cramp rolls, Cincinnati, riffs, tap turns, crossing drawbacks, double pull backs and other across-the-floor sequences and combinations. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### IV111-IV122 Individual Voice: Foundations

Students learn to produce free sound without constriction and build a healthy voice through consistent vocal habits. Releasing tension and physical constrictions, and establishing vocal range, breath management, focus, placement and resonance, diction, clear tone and correct posture, are also emphasized. Students also learn to sing pure vowels. With progression, the difficulty and range of material increases. (1.0 clock hrs./wk.; 14.0 clock hrs./course)

### MT130 Musical Theatre I: Technique

The “Approach to a Song” method is used to integrate coursework and performance application. The repertoire of music ranges from 1975 to present day. (8.0 clock hrs./wk.; 114.0 clock hrs./course)

### MT131 Iconic Musical Theatre

This course will track the evolution of musical theatre while giving a working knowledge of iconic performers, roles and shows. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### MU141 Piano Fundamentals

Students learn the fundamentals of music theory, including pitch, rhythm symbols, meter and time signatures, and notation and scales. All elements of music theory have a practical application to the keyboard. Students are placed in levels according to previous music training. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### VP140 Voice Production and Speech I: Foundations

Students are trained in a series of practical exercises, including relaxation, breath, range of voice, elongation of breath, production of tone and clarity of speech. These exercises encourage healthy, natural and career-sustaining vocal technique and help students fully realize the potential and variety in their own voices. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

## TERM TWO

### AC121 Acting II: Scene Study

As students continue to apply acting techniques and expand performance skill sets, they begin to explore physically incorporating honesty, economy, specificity and spontaneity into performances from 20th century American dramas. Students grow as performers and learn to take risks while maintaining simplicity and suitability in acting choices. **Prerequisite:** AC120 Acting I. (7.0 clock hrs./wk.; 98.0 clock hrs./course)

### DN170 Dance and Movement for the Actor II

Students continue the work initiated in PED and focus on developing physical awareness, flexibility, precision, body alignment, posture and effective stillness. Dance forms may include polka, waltz, partnering, court and country. Musical phrasing, dynamics and the use of space are emphasized. **Prerequisite:** DN150 Dance and Movement for the Actor I. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNB111-DNB122 Ballet

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNJ111-DNJ122 Jazz

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNT111-DNT114 Tap

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

**FL120 Acting for the Camera I**

Students explore fundamental methods and techniques for acting in film, while receiving an introduction to vocabulary used in the industry. Through scene study and monologue work on camera, students also learn to hit a mark, work within a frame, play according to the size of a shot, understand continuity and match their own performance from one angle to another. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

**IV111-IV122 Individual Voice: Technique**

Students learn to produce free sound without constriction and build a healthy voice through consistent vocal habits. Releasing tension and physical constrictions, and establishing vocal range, breath management, focus, placement and resonance, diction, clear tone and correct posture, are also emphasized. Students also learn to sing pure vowels. With progression, the difficulty and range of material increases. (1.0 clock hrs./wk.; 16.0 clock hrs./course)

**MT134 Musical Theatre II: Styles**

This course includes styles of musical theatre from 1875-1975, such as Gilbert and Sullivan, Tin Pan Alley and the emergence of plot-driven musicals such as *Show Boat*. Students prepare and perform material in correspondence with selected styles and time periods while approaching performances with relevance to the modern audience. **Prerequisite:** MT130 Musical Theatre I. (7.0 clock hrs./wk.; 98.0 clock hrs./course)

**MU143 Piano Tech**

Students continue development of musicianship skills with the introduction of chords, cadences, improvisation and composition. All newly introduced elements have a practical application to the keyboard. Further studies in scales and notation are also explored. **Prerequisite:** MU141 Piano Fundamentals. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

**VP141 Voice Production and Speech II: Foundations**

With an introduction to diphthongs and the 13-vowel scale, students practice vocal exercises with simple and combined consonants and using rhythm in verse. As the focus continues on relaxation as the basis for healthy, productive and impulsive vocalization, students master the Standard American Pronunciation (SAP) dialect for use with classic texts. **Prerequisite:** VP140 Voice Production and Speech I. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

**TERM THREE**

**AC227 Acting III: Advanced Scene Study**

An in-depth approach to scene study and creating honest and compelling moments on stage is explored. Students work to fully commit to a character's environment and physicality by analyzing and performing monologues from modern plays, duet scenes (from Shakespearean to modern) and group scenes in the

American realistic genre. **Prerequisite:** Ensemble Acting. (7.0 clock hrs./wk.; 98.0 clock hrs./course)

**AC318 Career Prep**

This course is designed to fortify all previous training and empower the new artist with abundant resources for entering the professional entertainment work force. Included will be valuable exploration of: Headshots, resumes, business cards, reels, online presence, contact database and a portfolio of audition material. *Upper-level standing required.* (2.0 clock hrs./wk.; 28.0 clock hrs./course)

**DN303 Dance Audition Techniques**

Designed to prepare dancers for a variety of dance audition experiences and broadened career opportunities, students perform weekly dance combinations in various styles to further develop audition strategies, rehearsal techniques, technical skills and performance qualities. Given the nature of the work, students may be required to warm up prior to the start of class. Combinations may include jazz, ballet, tap, Latin, theatre or contemporary dance styles. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

**DNB111-DNB122 Ballet**

*See full description under Term One.* (2.0 clock hrs./wk.; 28.0 clock hrs./course)



# AMDA Los Angeles Professional Conservatory Programs

## COURSE DESCRIPTIONS

### INTEGRATED PROGRAM

#### **DNJ111-DNJ122 Jazz**

See full description under Term One.  
(2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DNT111-DNT114 Tap**

See full description under Term One.  
(2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **FL121 Acting for the Camera II**

Expanding on the vocabulary and fundamental principles learned in Acting for the Camera I, instruction and practice in the basics of acting for TV and film style productions are explored. Camera partner work, continuity when shooting out of sequence, timing and blocking for the camera are examined. Live tapings and playback of selected scenes and monologues are included. **Prerequisite:** FL120 Acting for the Camera I.  
(4.0 clock hrs./wk.; 56.0 clock hrs./course)

#### **IV111-IV122 Individual Voice: Technique**

Students learn to produce free sound without constriction and build a healthy voice through consistent vocal habits. Releasing tension and physical constrictions, and establishing vocal range, breath management, focus, placement and resonance, diction, clear tone and correct posture, are also emphasized. Students also learn to sing pure vowels. With progression, the difficulty and range of material increases.  
(1.0 clock hrs./wk.; 16.0 clock hrs./course)

#### **MU144 Sightsinging Fundamentals**

Students develop aural skills and directly apply them to sightsinging. Interval and rhythm recognition is the initial focus, with an introduction to the Moveable Do Solfège and numerical sightsinging methods. Melodic and rhythmic dictation is also explored.  
(2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **MT233 Musical Theatre III: Scenes**

Students work with scene partners and explore various scenes featuring duets, trios and small groups. Making the author's voice come alive in structure and characterization, and transitioning from speaking to singing in a convincing manner is explored. A director, choreographer and musical director work with students to prepare a final project for a live audience. **Prerequisite:** MT134 Musical Theatre II.  
(7.0 clock hrs./wk.; 98.0 clock hrs./course)

#### **VP243 Voice Production and Speech III: Advanced Techniques**

Training continues in SAP with emphasis on consonant work and the connection of breath to sound. The course ends with group and individual projects where students explore texts through various exercises designed to allow greater freedom of vocal expression. **Prerequisite:** VP141 Voice Production and Speech II.  
(3.0 clock hrs./wk.; 42.0 clock hrs./course)

## TERM FOUR

#### **AC319 Industry Workshop**

Students will gain a foundation for the business of acting. Included will be valuable information regarding agents, managers, unions, casting directors and other practical business aspects of a career in the performing arts. Headshots, resumes, interviews, auditions, mailings and cold readings will also be explored.  
(3.0 clock hrs./6 wks.; 18.0 clock hrs./course)

#### **AC416 Conservatory Showcase**

Through individual mentoring, students will create a Senior Project that culminates in a presentation at the end of the term. Each

Senior Project will highlight the individual student's strengths.  
(11.0 clock hrs./wk.; 168.0 clock hrs./course)

#### **FL301 Advanced Film Projects**

Film Project students will be guided in the creating/writing of a scripted film scene between four and six pages in length. At this stage in the process, students are considered "in development" and will learn about building character, creating conflict, charting dramatic events and action, etc. Writing sessions will support and work in harmony with the tenets of acting studied at AMDA.  
(7.5 clock hrs./12 wks.; 88.0 clock hrs./course)

#### **IV111-IV122 Individual Voice: Technique**

Students learn to produce free sound without constriction and build a healthy voice through consistent vocal habits. Releasing tension and physical constrictions, and establishing vocal range, breath management, focus, placement and resonance, diction, clear tone and correct posture, are also emphasized. Students also learn to sing pure vowels. With progression, the difficulty and range of material increases.  
(1.0 clock hrs./wk.; 16.0 clock hrs./course)

#### **MT407 Music Theatre Auditions**

A variety of musical theatre explorations designed to enhance and refine audition, rehearsal and performance skills. In preparation for entering the professional musical theatre industry, students will build a repertoire of material suited to their individual strengths and industry marketability. Through professionally paced work sessions, students are challenged to infuse their performances with in-depth specificity. Focused intensives may include the following: duets, trios, solos, 16-32 bar audition cuts, large and small ensemble numbers.  
(4.5 clock hrs./6 wks.; 27.0 clock hrs./course)

#### **MT415 Music Theatre Senior Showcase**

A Music Theatre course focusing on preparation of text for auditions and performance focusing on acting and musical scenes and ensembles. Elements of the course will be developed into showcase preparation and lead to performance and production.  
(7.5 clock hrs./wk.; 111.0 clock hrs./course)

#### **VP405 Voice Production and Speech: Directed Studies**

Students delve into advanced and specified dialect work designed to increase the actor's casting potential. Coursework includes advanced use of IPA symbols in addition to the reinforcement of voice production, warm ups and a comprehensive vocal technique. Dialects explored in class are subject to prior dialect success, student abilities and teacher assignment.  
(4.0 clock hrs./6 wks.; 24.0 clock hrs./course)



# Dance Theatre Conservatory (Theatrical, Commercial and Concert Dance)

## TERM ONE

### AC117 Acting Fundamentals

Students learn to infuse performances with passion, dedication and respect by examining technique, emotional exploration, theatre games, improvisation and more. A high level of professionalism and responsibility is developed. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

### DC111-DC114 Core Techniques

Methods used in various dance forms to improve and refine technical skill, accuracy and stamina are explored. An understanding of basic ballet, jazz, contemporary and other techniques are pursued while emphasizing technical proficiency and mastery. Students develop an awareness of body alignment and posture and learn the role of different techniques in idea expression, characters and stories. (8.0 clock hrs./wk.; 112.0 clock hrs./course)

### DN110 Nutrition and Fitness

This course emphasizes the importance of knowledge, attitudes and practices relating to personal health and wellness. Designed to expose students to a broad range of issues and information, this course explores the various aspects of personal health, including physical, social, emotional, intellectual, spiritual and environmental. Topics of exploration include nutrition, food-buying strategies and budgeting, physical fitness, stress management and lifestyle choices for optimum health. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

### DNB111-DNB122 Ballet

Ballet classes are conducted in a variety of levels appropriate to each student's individual skill as assessed by appointed Dance Department faculty and supervisors. Each term, students are placed in the level that will provide the most appropriate environment for learning and being challenged but without taxing the body beyond what it is prepared to handle in a safe and controlled manner. Levels include Beginner, Advanced Beginner, Intermediate and Advanced. All levels place an emphasis on spine and alignment while exploring vocabulary, technique and traditional ballet positions while continuing through choreographic combinations of varying difficulty. Depending on the level, class content will include explorations of Plier, tendu, degage, battement, por de bras, pirouettes, jetes, fuettes, adage, petite allegro and other combinations. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNE111-DNE114 Partnering

Students will explore various partnering styles, from traditional ballet pas de deux, to social dancing, to contemporary exploration of partner manipulation. Students will develop essential partnering skills, such as giving and supporting weight, expanding range of spatial concentration, lifting, catching and falling. With mastery of these skills, students will move with and through gravity, share weight in motion and use momentum and flow in partnering. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNJ111-DNJ122 Jazz

Jazz classes are conducted in a variety of levels appropriate to each student's individual skill as assessed by appointed Dance Department faculty and supervisors. Each term, students are placed in the level that will provide the most appropriate environment for learning and being challenged but without taxing the body beyond what it is prepared to handle in a safe and controlled manner. Levels include Beginner, Advanced Beginner, Intermediate and Advanced. All levels place an emphasis on spine and alignment while exploring vocabulary, technique, flexibility, control, stamina and endurance as well as choreographic combinations of varying difficulty. Depending on the level, class content may include explorations of position in parallel and turned out, isolations, jazz walks, jazz runs, pas de bourre turns, chaines, jazz pirouettes, fute turns, attitude turns and leaps, stag leaps and other across-the-floor sequences and combinations. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNM111-DNM114 Modern

This course explores fundamental movement mechanics as related to the modern dance style. Emphasis will be placed on the development of specific techniques, performing skills and spatial relationships. Students will acquire and develop an awareness and control of posture and body alignment. Stretch, strength, centered and off-centered movement will be explored. As the course progresses, the student will develop a greater knowledge of and skill in classic modern techniques. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNU111-DNU114 Basics of Tumbling

Students will work on basic progressions: forward rolls, backward rolls, handstands, handstand drills, cartwheels, round-offs, walkovers, etc., dependent on the individual's skill set as determined by a teacher assessment. Strength and flexibility

will be instructed each class as well as the value of conditioning and proper body alignment. Students will learn how to set up and put away the equipment with proper use and safety. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DTP111-DTP114 Dance Theatre Project

Designed especially for the Dance Theatre student, unique and expansive works will be explored every term. Various choreographic styles and techniques will be studied. A performance of selected class work may be presented for an invited audience. In later terms, this course will focus on principles essential to that of a dance company (Dance Company Project) and may also provide the opportunity for student-choreographed works. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

### VP140 Voice Production and Speech I: Foundations

Students are trained in a series of practical exercises, including relaxation, breath, range of voice, elongation of breath, production of tone and clarity of speech. These exercises encourage healthy, natural and career-sustaining vocal technique and help students fully realize the potential and variety in their own voices. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

## TERM TWO

### AC121 Acting II: Scene Study

As students continue to apply acting techniques and expand performance skill sets, they begin to explore physically incorporating honesty, economy, specificity and spontaneity into performances from 20th century American dramas. Students grow as performers and learn to take risks while maintaining simplicity and suitability in acting choices. **Prerequisite:** AC117 Acting Fundamentals. (6.0 clock hrs./wk.; 84.0 clock hrs./course)

### DNB111-DNB122 Ballet

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNE111-DNE114 Partnering

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNJ111-DNJ122 Jazz

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNM111-DNM114 Modern

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

# AMDA Los Angeles Professional Conservatory Programs

## COURSE DESCRIPTIONS

### DANCE THEATRE CONSERVATORY

#### **DNT111-DNT114 Tap**

Tap classes are conducted in a variety of levels appropriate to each student's individual skill as assessed by appointed Dance Department faculty and supervisors. Each term, students are placed in the level that will provide the most appropriate environment for learning and being challenged but without taxing the body beyond what it is prepared to handle in a safe and controlled manner. Levels include Beginner, Advanced Beginner, Intermediate and Advanced. All levels place an emphasis on spine and alignment while exploring vocabulary, technique, weight transitions, rhythmic acuity, acoustic dynamics and choreographic combinations of varying difficulty. Depending on the level, class content may include explorations of the seven basic tap steps from which all tap is derived, flaps, shuffles, ball change, back flaps, essence, time steps, military, cramp rolls, Cincinnatis, riffs, tap turns, crossing drawbacks, double pull backs and other across-the-floor sequences and combinations. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DNU111-DNU114 Basics of Tumbling**

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DTP111-DTP114 Dance Theatre Project**

See full description under Term One. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

#### **MT125 Musical Theatre Fundamentals**

Students develop fundamental skills to effectively perform musical theatre songs. The use of AMDA's "Approach to a Song," a method for developing skills in acting and singing, assists students in overcoming fears related to musical theatre performances. (6.0 clock hrs./wk.; 84 clock hrs./course)

#### **MT232 Singing Technique Fundamentals**

Students work toward producing a free sound without constriction by focusing on singing basics like resonance, diction, clear tone and the release of physical constrictions. Individual assessments help establish vocal range and reinforce a healthy voice and breath management. An introduction is also made to the three main styles of vocal production: head register, chest register and the mixed voice. (6.0 clock hrs./wk.; 84.0 clock hrs./course)

#### **TR120 Dance Theatre History**

This course begins by exploring the early formation of ballet from the 15th century Italian Renaissance Courts to its spread throughout Europe and eventually to the emergence of modern and jazz in America through the 21st century. The class concentrates on the dancers, choreographers and teachers who have

developed the art form, examining their works and discussing both their significance in their time period and their ongoing influence on dance and culture. (3.0 clock hrs./wk.; 42.0 clock hrs./course)

## TERM THREE

#### **AC318 Career Prep**

This course is designed to fortify all previous training and empower the new artist with abundant resources for entering the professional entertainment work force. Included will be valuable exploration of: Headshots, resumes, business cards, reels, online presence, contact database and a portfolio of audition material. *Upper-level standing required.* (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DN203 Contemporary Dance**

Through an expanded vision of dance and its origins, students venture into the techniques of contemporary dance. A collection of methods is developed from modern and postmodern dance are explored. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DN301 Dance for the Camera**

Students expand dance skills to encompass specific rigors involved with movement pieces created for the camera. Key elements include camera angles, storyboarding and continuity of performance. Students benefit by rehearsing, recording, viewing playback, discussing and improving their work through critiques. **Prerequisite:** FL120 **Acting for the Camera I.** (4.0 clock hrs./wk.; 56.0 clock hrs./course)

#### **DN406 Choreography: The Choreographer's Experience I**

Students examine the fundamentals of choreography and develop a personal choreographic vision. The course begins with an introduction to the basics: structure, storytelling through movement, use of music, time management and effective communication with dancers. Students in the "Choreographer Experience" and "Dancer Experience" modules perform in student choreographic projects. This course may culminate in a performance for an invited audience. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

#### **DC111-DC114 Core Techniques**

See full description under Term One. (8.0 clock hrs./wk.; 112.0 clock hrs./course)

#### **DNB111-DNB122 Ballet**

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DNE111-DNE114 Partnering**

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DNH111-DNH114 Hip Hop Dance**

The thriving influence of hip-hop and urban dance styles is explored, including breaking, locking and popping. The culture and music of hip-hop and other related styles of dance are addressed, including African, jazz and pop culture dance. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DNJ111-DNJ122 Jazz**

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DNM111-DNM114 Modern**

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DNP111-DNP114 Pointe**

This class is an introduction to the physical demands and responsibilities of pointe work. Classes will guide the students through pre-pointe preparation and beginning pointe exercises and intermediate level progressions. Students will learn and practice pointe barre work with emphasis on individual's correct foot and body alignment as well as study of the proper techniques for the execution of more difficult steps. For the safety of the students, it is mandatory that they take two additional ballet classes a week – core techniques ballet fundamentals and a ballet technique class. Dance department co-chairs will need to approve student's enrollment in pointe. Students must have their own shoes (in good condition, with ribbons and elastics) for the first class session. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DNR111-DNR114 Ballroom**

A variety of dances will be introduced over the course of the term (FoxTrot, Jitterbug, Swing, Cha-Cha-Cha, Tango, Viennese Waltz or others). This course includes aspects of dance history and etiquette, cooperation with a partner and learning the fundamentals of leading and following techniques. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DNT111-DNT114 Tap**

See full description under Term Two. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DNU111-DNU114 Basics of Tumbling**

See full description under Term One. (2.0 clock hrs./wk.; 28.0 clock hrs./course)

#### **DTP111-DTP114 Dance Theatre Project**

See full description under Term One. (4.0 clock hrs./wk.; 56.0 clock hrs./course)

#### **MT338 Ensemble Singing for the Actor**

Working with a director and choreographer, students create characters for an effective professional musical theatre performance within a musical ensemble. Students explore vocal choices through acting, singing harmony, movement, choreography and building a character. Repertoire is chosen from shows that are

frequently produced, allowing the student to prepare for future ensemble auditions.  
**Prerequisite:** AC117 Acting I.  
 (3.0 clock hrs./wk.; 42.0 clock hrs./course)

## TERM FOUR

### AC412 Industry & Networking

Students participate in workshops, events, Q&A sessions, lectures and assignments designed to provide practical knowledge and access to essential tools for those entering a career in the performing arts. Students explore finance management, industry-standard headshots and resumes, talent unions, agents, casting directors and professional ethics.  
*Upper-level standing required.*  
 (3.0 clock hrs./wk.; 42.0 clock hrs./course)

### DC111-DC114 Core Techniques

*See full description under Term One.*  
 (8.0 clock hrs./wk.; 112.0 clock hrs./course)

### DNB111-DNB122 Ballet

*See full description under Term One.*  
 (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNJ111-DNJ122 Jazz

*See full description under Term One.*  
 (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DNO111-DNO114 Dance Company

Junior and Senior year Dance Theatre students work with choreographers to create unique dance pieces and experience a professional dance company structure while exploring performance pieces that may include ballet, modern, jazz, hip-hop, tap, cultural, period and contemporary dance styles. Creating facile, versatile, advanced-level dancers capable of adapting to the demands of the contemporary dance company world is emphasized. Students may perform in roles as principals, soloists, understudies or apprentices. Work is screened at the end of the term to be presented to the AMDA community.  
 (4.0 clock hrs./wk.; 56.0 clock hrs./course)

### DN303 Dance Audition Techniques and Combinations

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

ballet, tap, Latin, theatre or contemporary dance styles.  
 (2.0 clock hrs./wk.; 28.0 clock hrs./course)

### DN410 Dance Senior Reels

This course is designed in acumination for the graduating dance theatre senior. It is a companion course in conjunction with the Dance Senior Project and Conservatory Showcase course. Students will be lead through preproduction planning, film shoots and edits towards the completion of a professional dance reel. Students will develop production and administrative skill sets, integrating such elements as head-to-toe looks, dance combos, a photo shoot, dance industry, and various administrative and production responsibilities, all contributing to aspects of the Dance Senior Showcase.  
 (3.0 clock hrs./wk.; 42.0 clock hrs./course)

### DN415 Dance Senior Showcase

Through individual mentoring, students will create a Senior Project that culminates in a presentation at the end of the term. Each Senior Project will highlight the individual student's strengths.  
 (6.0 clock hrs./wk.; 86.0 clock hrs./course)





# Course Descriptions

AMDA New York  
Professional Conservatory  
Programs



# Studio Program (Acting for Stage, Screen and Television)

## TERM ONE

### 5250 Acting I: Beginning Scene Study

Students explore the works of contemporary American playwrights and learn basic elements of scene study. In addition to in-depth script and character analysis, students focus on the specifics of time, place, action language and readings from various texts. Rehearsal techniques and the ability to develop strong characters are explored. (5.0 clock hrs./wk.; 75.0 clock hrs./course)

### 5255 Acting I: Techniques

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. (5.0 clock hrs./wk.; 75.0 clock hrs./course)

### 5257 Living Masterpieces of the Stage I

Students explore the development and elements of the Western tradition of theatre. The Greek playwrights, Roman and medieval periods, and Elizabethan and French neoclassicists are covered. The course ends with the study of late 19th century writers and the beginnings of modern drama. Theatre is discussed in a historical, political and social context. The reading, discussion and analysis of plays are augmented by rehearsal and performance scenes from the works under consideration. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 5265 Improvisation I

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 nonverbal and verbal problem solving that specifically explores relationships. Actors are challenged to work in the present moment, find physical freedom and learn to integrate Viola Spolin improvisation into acting. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

### 5266 Alexander Techniques I

This course uses the classroom, daily life and experiential assignments toward improving posture and carriage, balance, breathing, availability of movement, voice, focus, dynamic expression and creativity. The technique is applied directly to

poems or monologues currently being worked on by students. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 5290 Elective I: Actor's Choice, 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 and are also explored. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 5400 Voice and Speech Production I

Students develop skills to speak a short text with resonant tone, sustained energy, clarity of thought and minimum muscular tension. A series of exercises to strengthen the vocal instrument are explored. Correct placement for long and short vowels, including strong and weak forms of words, rules for use of voiced "S" (s/z rule) and proper use of consonants in words are covered. Standard American (also called Neutral Speech) is practiced and the International Phonetic Alphabet is introduced. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

### 5550 Dance and Movement for the Actor I

Students master professional ethics through the art of dance. The course focuses on the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being "on the mark" spatially and musically; developing the ability to work in ensembles. (3.0 clock hrs./wk. 45.0 clock hrs./course)

### 5590 Actor's Choice: 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; being "on the mark" spatially and musically. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 5690 Actor's Choice: Singing Technique

Students explore a healthy singing technique in individual lessons or in small groups. Skills developed are based on classical singing technique, including correct posture, breathing, release of physical constrictions and singing pure vowels. Vocal coordination for techniques applicable to all styles of musical theatre is strengthened, including legit singing, belting and

mixing. Preparation of classical songs and application of techniques to assigned musical theatre repertoire are included. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 5800 Stage Combat I

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 their terminology are covered, along with the development of physical acting skills through isolation and objective/obstacle work. (3.0 clock hrs./wk.; 45.0 clock hrs./course)

## TERM TWO

### 6250 Acting II: Period Scene Study

In conjunction with Voice and Speech and Improvisation, students explore the works of American playwrights from the 1930s to 1950s. Students review the processes of script analysis, scene analysis, critical thinking and character analysis by combining political, historical and societal elements in a context of the plays and playwrights. (5.0 clock hrs./wk.; 75.0 clock hrs./course)

### 6257 Living Masterpieces of the Stage II

A continuation of the themes and topics of Living Masterpieces of the Stage I. The periods covered extend into late 19th century writers and the beginnings of modern drama. The reading, discussion and analysis of plays are augmented by rehearsal and performance scenes from the works under consideration. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 6260 Acting for Camera I

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. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

### 6265 Improvisation II

This course will be about making students better actors through improvisation. The course will cover the fundamentals the students learned in the first term and continue on into the dynamics of improvisation. This course will focus on stretching self awareness, eliminating inhibitions, sharpening language skills, enhancing agility and heightening of physical awareness in relation to space and story. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

# AMDA New York Professional Conservatory Programs

## COURSE DESCRIPTIONS

### STUDIO PROGRAM

#### **6266 Alexander Techniques II**

The ongoing skill of releasing worn out and inefficient patterns of body and 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.  
(2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **6267 Acting II: Contemporary Scene Study**

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.  
(5.0 clock hrs./wk.; 75.0 clock hrs./course)

#### **6400 Voice Production and Speech II**

The continuation of voice and speech improvement is emphasized, including greater physical freedom and relaxation, increased breath capacity and control, more effective resonance and increased pitch range. The concepts of scanning for verse and the orchestration of text are explored, including detail within phrasing (e.g., use of vowels and consonants for "coloring" of words) and vocal details such as builds. Compound vowels, use of liquid "U," "R" coloring, "Y" endings, weak/strong word usage, syllabic consonants and aspirate use of plosives are covered. Completed work on IPA and transcription of the sounds of American speech.  
(4.0 clock hrs./wk.; 60.0 clock hrs./course)

#### **6550 Dance and Movement for the Actor II**

Students master professional ethics through the art of dance. Building on previous material, the course focuses on the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being "on the mark" spatially and musically; developing skills to work in ensembles; performance of a solo waltz, the polka and a simple partnered waltz.  
(3.0 clock hrs./wk.; 45.0 clock hrs./course)

#### **6800 Stage Combat II**

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

## TERM THREE

#### **7250 Acting III: Advanced Scene Study**

A rigorous course in which the techniques and resources of acting are put into practice. Monologues, duet and group scenes are rehearsed to bring about truthful, exciting moments on the stage. Students gather the tools necessary to be successful participants in the rehearsal process and the performance of a play or movie. Each student demonstrates successful achievement of actor qualities, such as relaxed body and energized voice, movement with freedom and economy, grounding in sensory experience, imaginative play within given circumstances, dynamic storytelling and professional behavior.  
(7.0 clock hrs./wk.; 105.0 clock hrs./course)

#### **7260 Acting for Camera II**

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 and are knowledgeable in film vocabulary, technical aspects of film and film history.  
(5.0 clock hrs./wk.; 75.0 clock hrs./course)

#### **7265 Improvisation III**

The student's ability to observe, be observed, concentrate, imagine, contribute and continue to establish foundations to a heightened sense of physical and verbal freedom is emphasized. Actors are further challenged in many aspects, including voice and body awareness and skillfully learning to translate, incorporating and stretching the foundations of individual and group improvisation work.  
(4.0 clock hrs./wk.; 60.0 clock hrs./course)

#### **7280 Heroic Acting**

The development of a personal approach to performing in classic plays and mastering techniques of scale are addressed. With an aim towards enriching creativity, imagination and aesthetic judgment, this course incorporates analysis of classic texts along with the combined techniques of acting, movement, voice and speech. Classicism, neoclassicism, romanticism and more are explored from the actor's point of view; major theatrical periods and complementary styles are researched. Dramatic and epic scene work, organic technique, style and content are included.  
(2.0 clock hrs./wk.; 60.0 clock hrs./course)

#### **7400 Voice Production and Speech III**

Previous coursework is integrated to proficiently express the character's point of view in a clear and honest performance. Students are shown how acquired

technical skills lead to becoming vocally expressive and illuminate the emotions the author or playwright intended to reveal. Students deepen their understanding of technical exercises, complex text and sound through improvisational exploration, in which poems are explored to allow greater freedom of vocal expression. Students work on individual pieces, group exercises, consonant work and the connection of breath to sound. Exercises designed to deepen the actor's connection to breath, sound and words are added to allow greater freedom and depth of vocal expression.  
(4.0 clock hrs./wk.; 60.0 clock hrs./course)

#### **7550 Dance and Movement for the Actor III**

Students master professional ethics through the art of dance. Building on previous material, the course focuses on the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being "on the mark" spatially and musically; performance as a solo artist, with dance partner and as an ensemble member. Students are divided into various levels based on skill.  
(3.0 clock hrs./wk.; 45.0 clock hrs./course)

#### **7800 Stage Combat III**

Stage combat techniques including broadsword, rapier, dagger and unarmed stage combat are practiced. Armed stage combat skills are further developed through rapier, dagger and broadsword techniques. Rehearsing and acting the fight are covered through armed and unarmed scene work.  
(3.0 clock hrs./wk.; 45.0 clock hrs./course)

## TERM FOUR

#### **8010 Final Film Project**

Scenes are chosen from existing scripts and adjusted or rewritten (with a clear beginning, middle and end) for a short film. Actors can think 'outside the box' and ignore previous casting in regards to race and sex. Scenes are shot in and around the school with an experienced Director of Photography using professional equipment to enhance the quality and production value of the work. Scenes are then edited by the Director of Photography and director and include title cards, music and sound effects, which incorporate all the techniques learned in previous terms. Edited scenes are screened at the end of the term.  
(17.5 clock hrs./4 wks.; 70.0 clock hrs./course)

#### **8055 Performance Workshop: Conception to Production**

Under the guidance of a senior faculty member, students audition, cast, stage and produce a one-hour theatre production in an intimate black

box setting. Students experience the development of an ensemble theatre environment. By participating in an audition process, students are able to select a variety of theatrical material and present 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.  
 (24.0 clock hrs./3 wks.; 87.0 clock hrs./course)

**8101 Career Preparation**

This is a ten-hour course in two sessions that acquaints students with the rudiments of the acting business.  
 (5.0 clock hrs./2 wks.; 10.0 clock hrs./course)

**8200 Drama Performance Showcase**

Designed as a complete dramatic theatrical production, the guidance of a professional director is used throughout the audition process, rehearsals and a fully-staged theatre production featuring scene work. Varied elements associated with a staged production, including costumes, sets and lighting are included.  
 (27.5 clock hrs./5 wks.; 145.0 clock hrs./course)

**8201 Acting IV: Rehearsal Projects**

Students learn methods to further develop acting skills and techniques, with particular emphasis on preparation for the showcase, technical, creative and imaginative skills.  
 (6.0 clock hrs./6 wks.; 36.0 clock hrs./course)

**8260 Auditioning for Film and Television**

Students prepare for commercial, voiceover and television auditions. The dynamics of getting work in the competitive field are presented along with an in-depth understanding of how to gain representation and how to present oneself in the audition process.  
 (6.0 clock hrs./2 wks.; 12.0 clock hrs./course)

**8261 Audition Techniques: Cold Reading**

Students are prepared for successful auditions in the entertainment industry. A student audition is transformed into that of a professional using audition preparation, presentation, professionalism and communication. Students learn how to quickly analyze what information is in a side and how to ask appropriate questions about sides. Prior coursework and skills learned from acting and musical theatre courses are applied to scene work.  
 (2.0 clock hrs./4 wks.; 10.0 clock hrs./course)

**8264 Improvologies**

Training continues to employ nonverbal scenes, sensory improvisation exercises, repetition exercises, verbal improvisation techniques and scene work with improvisation foundations. Students learn to

play honestly within a visceral environment and to interact spontaneously with the needs and responses of fellow actors.  
 (3.0 clock hrs./4 wks.; 60.0 clock hrs./course)

**8267 Monologues for Auditions**

In this fourth term acting course, students apply acting basics from prior terms to execute two contrasting monologues. Published material choices for the actor's type are explored. The actor's ability, professionalism and personality in an audition setting are developed. The course culminates with an industry professional panel that gives feedback about the audition process.  
 (10.5 clock hrs./4 wks.; 42.0 clock hrs./course)

**8400 Advanced Voice and Speech**

Training continues with more focus on individual work. Past exercises are reintroduced and preparation towards how to effectively continue training, the maintenance of training and "where to go from here" are explored. Monologues and text are explored with various improvisational exercises designed to allow the actor greater freedom of vocal expression. Traditional script analysis (i.e., scoring) and the study of dialects are also introduced.  
 (3.0 clock hrs./4 wks.; 12.0 clock hrs./course)

**8550 Audition Movement**

Students develop professional ethics through the art of performing arts. The course focuses on: the ability to demonstrate proper alignment when exhibiting basic dance techniques while performing throwaway combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; being "on the mark" spatially and musically; and developing skills as a solo artist and ensemble member. Specific attention is given to a "movement call" experience.  
 (2.0 clock hrs./3 wks.; 6.0 clock hrs./course)

**8700 Resume Workshop**

Students interact with faculty on the development of professional acting resumes. Important aspects of what to include, highlight and trim are individually explored.  
 (2.0 clock hrs./2 wks.; 4.0 clock hrs./course)

**8800 Stage Combat IV**

Armed stage combat is further explored through the introduction of eclectic weapon techniques (e.g., quarterstaff, knife, sword and shield). Students also experience the process of creating battle scenes on stage.  
 (3.5 clock hrs./4 wks.; 14.0 clock hrs./course)

"AMDA really prepared me for how this business runs..."

— Sam Underwood  
 AMDA ALUMNUS

Sam Underwood balances acting and producing with teaching at AMDA. He has co-starred on such television shows as "Fear the Walking Dead," "Dexter," "Homeland" and "The Following." He is also (with other AMDA alumni) a co-founder of The Fundamental Theatre Project.



# Integrated Program (Music Theatre, Acting, Dance)

## TERM ONE

### 1100 Performing Arts Practicum I

Actors use a journal to document observations of life and activities outside the classroom, such as attending performing arts-related events, viewing film, television and videos, listening to recordings, and writing and reading. (1.7 clock hrs./wk.; 25.5 clock hrs./course)

### 1200 Acting I

The principles and techniques of acting are introduced. Students acquire a disciplined body, a trained voice and the ability to concentrate, observe and fully use the imagination. Professional work habits and behavior are encouraged. (6.0 clock hrs./wk.; 90.0 clock hrs./course)

### 1300 Musical Theatre I: Techniques

Students explore basic acting and singing techniques and the process of seamlessly integrating the two. Students develop analytical, rehearsal and performance skills to create and perform active, truthful and original solo song performances. Students' knowledge of the musical theatre repertoire from 1960 to the present is broadened. (7.0 clock hrs./wk.; 105.0 clock hrs./course)

### 1320 Musical Theatre Film Lab I

Students explore the importance of understanding musical theatre through viewing selected professional work on film. The material includes musicals from 1860 to the present, such as *The Black Crook* (1860) and *Show Boat* (1927). Students examine how these selections influenced the musicals of today and serve as 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. (1.0 clock hrs./wk.; 15.0 clock hrs./course)

### 1340 Musicianship I

Using techniques from dance, musical theatre, theatre, and voice and diction, this course improves music literacy techniques and integrates them with eurhythmic and traditional music pedagogies. These techniques are combined to enhance sight-reading and connect the notation of music to performance choices when auditioning, rehearsing and performing. Weekly sight-readings and written assignments from various sources are given. Students are divided into various levels based on skill. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 1400 Voice and Speech Production I

Students develop skills to speak a short text with resonant tone, sustained energy, clarity of thought and minimum muscular tension. A series of exercises to strengthen the vocal instrument are explored. Correct placement for long and short vowels, including strong and weak forms of words, rules for use of voiced "S" (s/z rule) and proper use of consonants in words are covered. Standard American (also called Neutral Speech) is practiced and the International Phonetic Alphabet is introduced. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

### 1500 Dance I: Theatre Dance

Students master professional ethics through the art of dance. The course focuses on the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being "on the mark" spatially and musically; performance as a solo artist, with a dance partner and as an ensemble member. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 1511 Dance I: Tap

Students master basic tap performance skills and focus on: demonstrating proper alignment while performing combinations; improvement in rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; being "on the mark" spatially and musically. Students are divided into various levels based on skill. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 1521 Dance 1: Jazz

Students master basic jazz performance skills and focus on: the ability to demonstrate proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; being "on the mark" spatially and musically. Students are divided into various levels based on skill. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 1531 Dance 1: Ballet

Students master basic ballet performance skills and focus on: demonstrating proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; being "on the mark" spatially and musically. Students are divided into various levels based on skill. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

### 1600 Individual Voice I

Students explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire is adjusted as each student progresses. There is an increased effort to develop vocal coordination for techniques applicable to all styles of musical theatre, including legit singing, belting and mixing. Preparation of classical songs and application of techniques to assigned musical theatre repertoire are included. (1.0 clock hrs./wk.; 20.0 clock hrs./course)

## TERM TWO

### 2100 Performing Arts Practicum II

See full description under Term One. (1.7 clock hrs./wk.; 25.5 clock hrs./course)

### 2200 Acting II: Scene Study

Students further develop skills and techniques as actors, such as achieving poise on stage, performing truthful physical actions, economy, specificity, spontaneity and dedication to the rehearsal process. (6.0 clock hrs./wk.; 90.0 clock hrs./course)

### 2300 Musical Theatre II: Performance Styles

An intermediate course that builds on analytical, rehearsal and performance techniques taught in the first term. The meaning of style based on investigation of composers, lyricists and song styles from 1866 to 1959 is explored. Research and song exploration help inform appropriate vocal, physical, acting and costume choices for the style of the composer, the lyricist, the history and the social behavior of the designated time period. (6.5 clock hrs./wk.; 97.5 clock hrs./course)

### 2320 Musical Theatre Film Lab II

Students continue to explore the importance of understanding musical theatre by viewing original performances by Broadway legends. The material viewed serves as an example for developing a greater understanding of selected styles. Films continue from *Show Boat* (1927) through *Fiorello!* (1959), revealing how various styles of musical theatre evolved. The material helps familiarize students with various styles of writing and performing in American musical theatre. (1.0 clock hrs./wk.; 15.0 clock hrs./course)

### 2340 Musicianship II

Students continue to sing in two-, three- and four-part harmony, complex melodic structures, song forms and score preparation. Sightsinging techniques while acting and dancing are covered in greater depth. (1.5 clock hrs./wk.; 22.5 clock hrs./course)

**2400 Voice Production and Speech II**

The continuation of voice and speech improvement is emphasized, including greater physical freedom and relaxation, increased breath capacity and control, more effective resonance and increased pitch range. The concepts of scanning for verse and the orchestration of text are explored, including detail within phrasing (e.g., use of vowels and consonants for “coloring” of words) and vocal details such as builds. Compound vowels, use of liquid “U,” “R” coloring, “Y” endings, weak/strong word usage, syllabic consonants and aspirate use of plosives are covered. Completed work on IPA and transcription of the sounds of American speech. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

**2500 Dance II: Theatre Dance**

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

**2511 Dance II: Tap**

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

**2521 Dance II: Jazz**

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

**2531 Dance II: Ballet**

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

**2600 Individual Voice II**

Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire is adjusted as each student progresses. There is an increased effort to develop vocal coordination for techniques applicable to

all styles of musical theatre, including legit singing, belting and mixing. Preparation of classical songs and application of techniques to assigned musical theatre repertoire are included. (1.0 clock hrs./wk.; 20.0 clock hrs./course)

**TERM THREE**

**3100 Performing Arts Practicum III**

See full description under Term One. (1.7 clock hrs./wk.; 25.5 clock hrs./course)

**3200 Acting III: Intermediate Scene Study**

In conjunction with Acting Technique, 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 and critical thinking and character analysis by combining political, historical and societal elements in a context of the plays and playwrights. (6.5 clock hrs./wk.; 97.5 clock hrs./course)

**3300 Musical Theatre III: Scene Study**

Students explore and perform musical theatre scenes with integrated duets or trios, work on small group numbers and ensemble and continue advanced solo work. Students are prepared for the complete demands of book musicals – from scene and character analysis to ensemble singing and taking direction. Both the development of detailed characterizations dictated by composer, lyricist and librettist as well as independently preparing a scene prior to rehearsal and collaboration with directors, musical directors and other actors are highlighted. Cooperation,

professionalism and staying open to the creative process are emphasized. (9.0 clock hrs./wk.; 135.0 clock hrs./course)

**3400 Voice Production and Speech III**

Previous coursework is integrated to proficiently express the character’s point of view in a clear and honest performance. Students are shown how acquired technical skills lead to becoming vocally expressive and illuminate the emotions the author or playwright intended to reveal. Students deepen their understanding of technical exercises, complex text and sound through improvisational exploration, in which poems are explored to allow greater freedom of vocal expression. Students work on individual pieces, group exercises, consonant work and the connection of breath to sound. Exercises designed to deepen the actor’s connection to breath, sound and words are added to allow greater freedom and depth of vocal expression. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

**3500 Dance III: Theatre Dance**

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

**3511 Dance III: Tap**

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

**3521 Dance III: Jazz**

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

**3531 Dance III: Ballet**

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



# AMDA New York Professional Conservatory Programs

## COURSE DESCRIPTIONS

### INTEGRATED PROGRAM

#### 3600 Individual Voice III

See full description under Term Two.  
(1.0 clock hrs./wk.; 20.0 clock hrs./course)

## TERM FOUR

#### 4101 Career Preparation

This is a ten-hour course in two sessions that acquaints students with the rudiments of the acting business.  
(5.0 clock hrs./2 wks.; 10.0 clock hrs./course)

#### 4200 Drama Performance Showcase

Designed as a complete dramatic theatrical production, the guidance of a professional director is used throughout the audition process, rehearsals and a fully-staged theatre production featuring scene work. Varied elements associated with a staged production, including costumes, sets and lighting, are included.  
(27.5 clock hrs./5 wks.; 145.0 clock hrs./course)

#### 4201 Acting IV: Advanced Scene Study

This is 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 bodies and energized voices, movement with freedom and economy, grounding in sensory experience, imaginative play within given circumstances, dynamic storytelling and professional behavior.  
(6.0 clock hrs./4 wks.; 36.0 clock hrs./course)

#### 4260 Acting for Film and Television Workshop

Theatre acting techniques are adapted for film and television acting. Students become well-rounded actors capable of making appropriate adjustments for film and television.  
(2.0 clock hrs./4 wks.; 8.0 clock hrs./course)

#### 4262 Audition Techniques: Cold Reading

Students are prepared for successful auditions in the entertainment industry. A student audition is transformed into that of a professional using audition preparation, presentation, professionalism and communication. Students learn how to quickly analyze what information is in a side and how to ask appropriate questions about sides. Prior coursework and skills learned from acting and musical theatre courses are applied to scene work.  
(2.0 clock hrs./4 wks.; 10.0 clock hrs./course)

#### 4265 Improvisation I: Foundations

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 nonverbal and verbal problem-solving that specifically explores relationships. Actors are challenged to work in the present moment and be relaxed, find physical freedom and learn to integrate improvisation into acting.  
(2.0 clock hrs./4 wks.; 60.0 clock hrs./course)

#### 4266 Monologues for Auditions

In this fourth term acting course, students apply acting basics from prior terms to execute two contrasting monologues.

Published material choices for the actor's type are explored. The actor's ability, professionalism and personality in an audition setting are developed. The course culminates with an industry professional panel that gives feedback about the audition process.  
(4.0 clock hrs./5 wks.; 22.0 clock hrs./course)

#### 4310 Musical Theatre Preparation for Auditions

Students are prepared for professional musical theatre auditions and the theatre business. Getting and keeping work is covered; career suggestions are provided. Students explore creating a resume, getting effective headshots and choosing songs suitable for auditions. Musical theatre selections include full songs and 16-bar cuts. The course culminates with an industry professional panel providing feedback about the audition process.  
(6.0 clock hrs./5 wks.; 35.0 clock hrs./course)

#### 4500 Dance IV: Theatre Dance

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

#### 4511 Dance IV: Tap

See full description under Term One.  
(2.0 clock hrs./5 wks.; 11.0 clock hrs./course)

#### 4521 Dance IV: Jazz/Ballet

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; developing the skills as a solo artist and as an ensemble member.  
(2.0 clock hrs./5 wks.; 11.0 clock hrs./course)

#### 4544 Dance Combinations for Auditions

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; developing the skills as a solo artist and as an ensemble member.  
(2.0 clock hrs./5 wks.; 12.0 clock hrs./course)

#### 4600 Individual Voice IV

See full description under Term Two.  
(1.0 clock hrs./wk.; 20.0 clock hrs./course)

#### 4710 Audition Preparation Seminar

Students are introduced to auditioning techniques, including music preparation and resume production.  
(2.0 clock hrs./1 wk.; 2.0 clock hrs./course)



# Dance Theatre Conservatory (Theatrical, Commercial and Concert Dance)

## TERM ONE

### DT1200 Acting I

The principles and techniques of acting are introduced. Students acquire a disciplined body, a trained voice and the ability to concentrate, observe and fully use the imagination. Professional work habits and behavior are encouraged.  
(6.0 clock hrs./wk.; 90.0 clock hrs./course)

### DT1400 Voice and Speech Production I

Students develop skills to speak a short text with resonant tone, sustained energy, clarity of thought and minimum muscular tension. A series of exercises to strengthen the vocal instrument are explored. Correct placement for long and short vowels, including strong and weak forms of words, rules for use of voiced "S" (s/z rule) and proper use of consonants in words are covered. Standard American (also called Neutral Speech) is practiced and the International Phonetic Alphabet is introduced.  
(2.0 clock hrs./wk.; 30.0 clock hrs./course)

### DT1500 Dance I: Theatre Dance

Students master professional ethics through the art of dance. The course focuses on the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being "on the mark" spatially and musically; performance as a solo artist, with a dance partner and as an ensemble member.  
(2.0 clock hrs./wk.; 30.0 clock hrs./course)

### DT1510 Dance I: Tap

Students master basic tap performance skills and focus on: demonstrating proper alignment while performing combinations; improvement in rhythm, coordination and musicality; identifying and demonstrating basic terminology; performing appropriate dance movements; being "on the mark" spatially and musically. Students are divided into various levels based on skill.  
(2.0 clock hrs./wk.; 30.0 clock hrs./course)

### DT1520 Dance I: Jazz

Students master basic jazz performance skills and focus on: the ability to demonstrate proper alignment while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic terminology; performing appropriate dance movements; being "on the mark" spatially and musically. Students are divided into various levels based on skill.  
(2.0 clock hrs./wk.; 30.0 clock hrs./course)

### DT1540 Core Technique I: Modern & Ballet

Beginning methods used in various dance forms to improve and refine technical skill, accuracy and stamina are explored; basic ballet and modern dance core techniques emphasize technical proficiency and mastery. Students develop an awareness of body alignment and posture and learn the role of different techniques in idea expression, characters and stories.  
(12.5 clock hrs./wk.; 187.5 clock hrs./course)

### DT1550 Dance History and Application I

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.  
(2.5 clock hrs./wk.; 37.5 clock hrs./course)

### DT1690 Vocal Performance: Beginning Technique

Students begin to explore and develop the basics of a healthy vocal technique for singing in a classroom environment. The primary focus of this course is to introduce the beginning singer to the principles of producing a free, unconstricted sound in singing. Skills developed are based on classical singing technique, including correct posture, breathing, release of physical constrictions, and singing pure vowels. The students work as a group and individually to develop these skills. When possible, these basic skills are then expanded to encompass the range of sounds necessary in musical theatre including legit singing, belting and mixing.  
(2.0 clock hrs./wk.; 30.0 clock hrs./course)

## TERM TWO

### DT2200 Acting II: Intermediate Scene Study

In conjunction with Acting Technique, 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.  
(3.0 clock hrs./wk.; 45.0 clock hrs./course)

### DT2300 Musical Theatre I: Techniques

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.  
(4.0 clock hrs./wk.; 60.0 clock hrs./course)

### DT2500 Dance II: Theatre Dance

Students master professional ethics through the art of dance. The course focuses on the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations; improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being "on the mark" spatially and musically; performance as a solo artist, with a dance partner and as an ensemble member.  
(2.0 clock hrs./wk.; 30.0 clock hrs./course)

### DT2511 Dance II: Tap

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

### DT2521 Dance II: Jazz

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

### DT2530 Theatrical Gymnastics I

Students develop basic skills in theatrical gymnastics and tumbling. The course focuses on: the ability to demonstrate basic gymnastic fundamentals; improving flexibility, strength and control; identifying and demonstrating basic terminology; and performing appropriate gymnastics movements. Students are divided into various levels based on skill and experience.  
(2.0 clock hrs./wk.; 30.0 clock hrs./course)

# AMDA New York Professional Conservatory Programs

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### DANCE THEATRE CONSERVATORY

#### **DT2540 Core Technique II: Intermediate Ballet and Modern Technique**

Intermediate methods used in various dance forms to improve and refine technical skill, accuracy and stamina are explored; basic ballet and modern dance core techniques emphasize technical proficiency and mastery. Students develop an awareness of body alignment and posture and learn the role of different techniques in idea expression, characters and stories. (12.5 clock hrs./wk.; 187.5 clock hrs./course)

#### **DT2550 Dance History and Application II**

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 1910s through the 1950s. These American styles colored the works of important American choreographers and visionaries including: Agnes de Mille, Bob Fosse and Michael Jackson. Students will learn excerpts and complete dances based on the historical material presented in each class. **Prerequisite:** DT1550 Dance History and Application I. (2.5 clock hrs./wk.; 37.5 clock hrs./course)

#### **DT2600 Individual Voice I**

Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is an increased effort to develop vocal coordination for techniques applicable to all styles of musical theatre, including legit singing, belting and mixing. Preparation of classical songs and application of techniques to assigned musical theatre repertoire are included. (0.5 clock hrs./wk.; 12.5 clock hrs./course)

## TERM THREE

#### **DT3300 Musical Theatre II: Performance Styles**

An intermediate course that builds on analytical, rehearsal and performance techniques taught in the first term. The meaning of style based on investigation of composers, lyricists and song styles from 1866 to 1959 is explored. Research and song exploration help inform appropriate vocal, physical, acting and costume choices for the style of the composer, the lyricist, the history and the social behavior of the designated time period. (6.5 clock hrs./wk.; 60.0 clock hrs./course)

#### **DT3500 Dance III: Theatre Dance**

Students master professional ethics through the art of dance. The course focuses on the ability to demonstrate and maintain proper alignment when exhibiting basic dance techniques while performing combinations;

improvement in flexibility, strength and control; identifying and demonstrating basic dance terminology; being "on the mark" spatially and musically; performance as a solo artist, with a dance partner and as an ensemble member. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DT3510 Dance III: Tap**

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

#### **DT3520 Dance III: Jazz**

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

#### **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. **Prerequisite:** DT2530 Theatrical Gymnastics I. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **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. **Prerequisite:** DT1400 Voice Production and Speech I. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

#### **DT3540 Core Technique III: Advanced Ballet and Modern Technique**

Advanced methods used in various dance forms to improve and refine technical skill, accuracy and stamina are explored; basic ballet and modern dance core techniques emphasize technical proficiency and mastery. Students develop an awareness of body alignment and posture and learn the role of different techniques in idea expression, characters and stories. (12.5 clock hrs./wk.; 187.5 clock hrs./course)

#### **DT3550 Dance History and Application III**

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 '60s and '70s; and breakdance and hip-hop. Students will learn excerpts and complete dances based on the historical material presented in each class. **Prerequisite:** DT2550 Dance History and Application II. (2.5 clock hrs./wk.; 37.5 clock hrs./course)

#### **DT3600 Individual Voice II**

Students continue to explore a healthy singing technique in individual lessons. Difficulty of exercises and repertoire are adjusted as students progress. There is an increased effort to develop vocal coordination for techniques applicable to all styles of musical theatre, including legit singing, belting and mixing. Preparation of classical songs and application of techniques to assigned musical theatre repertoire are included. **Prerequisite:** DT2600 Individual Voice I. (0.5 clock hrs./wk.; 12.5 clock hrs./course)

## TERM FOUR

#### **DT4100 Dance Theatre Showcase**

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. (27.5 clock hrs./5 wks.; 145.0 clock hrs./course)

#### **DT4200 Student Choreography Workshop**

Students explore the process of putting together their own choreographed works. Students use their improvisation and choreography skills to audition, develop, and direct other students in their own artistic visions. Students develop leadership skills and production skills such as music editing, costuming, prop use, marketing and stage management. The focus of the course is on



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the process of developing choreography within a show context. A work-in-progress is presented to the AMDA community at the end of the course.

(6.0 clock hrs./6 wks.; 43.5 clock hrs./course)

**DT4210 Acting III: Advanced Scene Study**

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

(2.0 clock hrs./5 wks.; 10.0 clock hrs./course)

**DT4262 Cold Readings**

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.

(2.0 clock hrs./4 wks.; 11.0 clock hrs./course)

**DTN4266 Monologues for Auditions**

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.

(4.0 clock hrs./4 wks.; 19.0 clock hrs./course)

**DT4310 Musical Theatre Preparation for Auditions**

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.

(4.0 clock hrs./9 wks.; 39.0 clock hrs./course)

**DT4320 Music Literacy**

Students learn basic techniques to excel in a Broadway-level music rehearsal.

The course focuses on: sight-reading music, including pitches and rhythms; Italian music terminology; following 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.

(2.0 clock hrs./9 wks.; 18.0 clock hrs./course)

**DT4400 Voice Production and Speech III**

Previous coursework is integrated to proficiently express the character's point of view in a clear and honest performance. Students are shown how acquired technical skills lead to becoming vocally expressive and illuminate the emotions the author or playwright intended to reveal. Students deepen their understanding of technical exercises, complex text and sound through improvisational exploration, in which poems are explored to allow greater freedom of vocal expression. Students work on individual pieces, group exercises, consonant work and the connection of breath to sound. Exercises designed to deepen the actor's connection to breath, sound and words are added to allow greater freedom and depth of vocal expression. **Prerequisite:** DT3400 Voice Production and Speech II.

(2.0 clock hrs./8 wks.; 16.0 clock hrs./course)

**DT4544 Dance Combinations for Auditions**

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.

(2.0 clock hrs./4 wks.; 11.0 clock hrs./course)

**DT4540 Core Technique III: Advanced Ballet and Modern Technique**

A continuation of the advanced methods used in various dance forms to improve and refine technical skill, accuracy and stamina are explored; basic ballet and modern dance core techniques emphasize technical proficiency and mastery. Students develop an awareness of body alignment and posture and learn the role of different techniques in idea expression, characters and stories.

(10.0 clock hrs./9 wks.; 94.0 clock hrs./course)

**DT4510 Dance IV: Tap**

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

(2.0 clock hrs./8 wks.; 15.0 clock hrs./course)

**DT4520 Dance IV: Jazz**

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

(2.0 clock hrs./8 wks.; 15.0 clock hrs./course)

**DT4600 Individual Voice III**

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

(0.5 clock hrs./wk.; 12.5 clock hrs./course)

**DT4700 Career Preparation**

This course acquaints students with the rudiments of the acting business and focuses on the analysis for how individual performance, creative expression and networking relationships are tied in order to excel in the performing arts. This class is a logical preparation to prepare for performance careers.

(5.0 clock hrs./2 wks.; 10.0 clock hrs./course)

**DT4710 Audition Preparation Seminar**

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

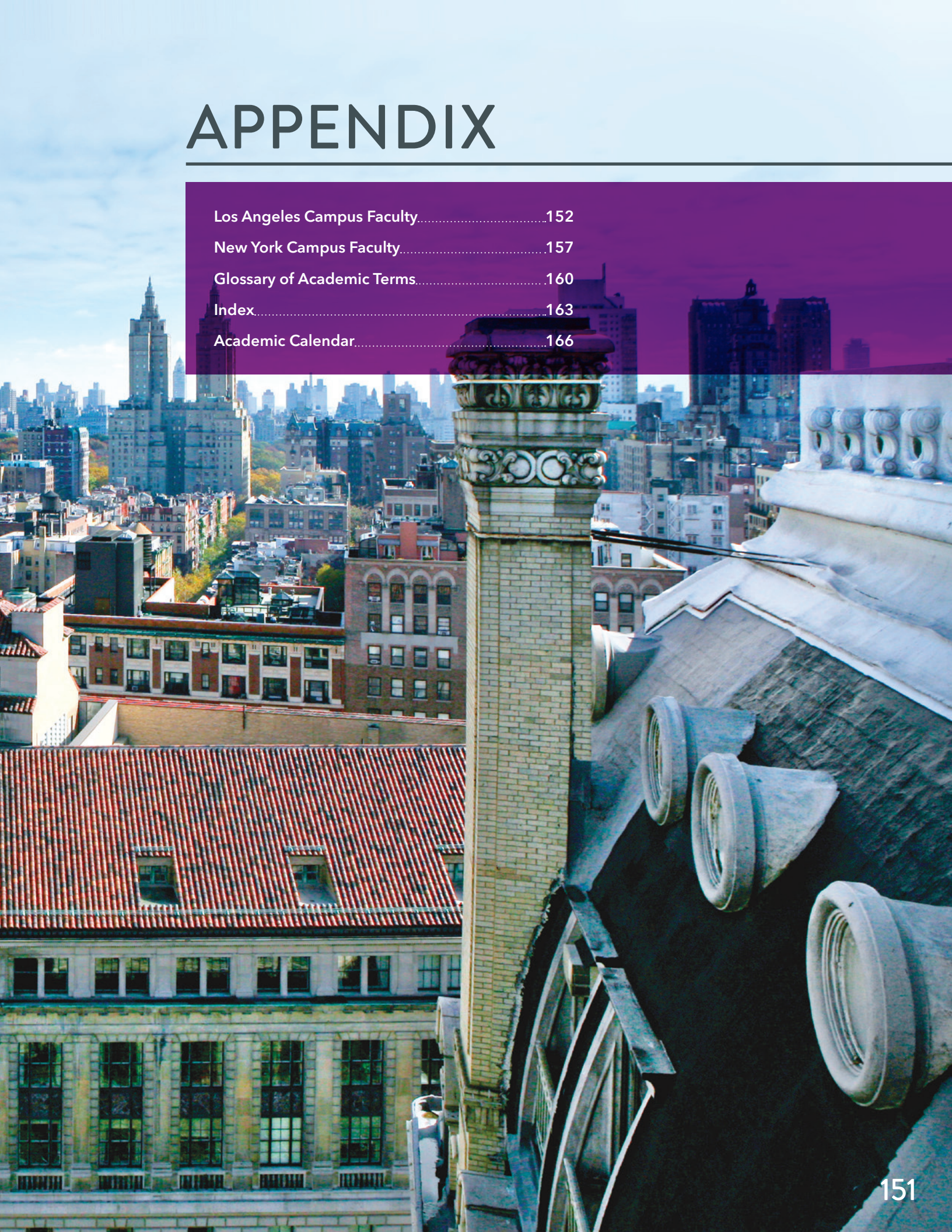
(2.0 clock hrs./1 wk.; 2.0 clock hrs./course)



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# Los Angeles Campus Faculty

Date indicates first appointment at AMDA.

## ACTING

### Alexander, Jed (2017)

M.F.A., Theater, Roosevelt University  
B.F.A., Musical Theater, Emerson College

### Barr, Drew (2015)

M.F.A., Acting, New York University  
B.A., Drama, Stanford University

### Barrow, Anthony (2010)

B.A., Acting, The Central School  
of Speech and Drama, UK

### Bloom, Jennifer (2013)

M.F.A., Theatre, Rhode Island College  
B.F.A. Acting, Marymount  
Manhattan College

### Bontempo, James (2005)

Master Performer

### Cicchini, Robert (2014)

M.F.A., Acting, New York University  
B.F.A., Speech (Theatre),  
Wayne State University

### Gordon, Margaret (2009)

M.F.A., Acting, Yale University,  
School of Drama  
B.A., History, Brown University

### Gould, Eric (2010)

M.F.A., Acting, Yale University  
B.A., General Studies, University of Arizona

### Hanket, Arthur (2014)

M.F.A., Theatre, Florida State University  
B.A., Drama, University of Virginia

### Hutchins, Shannon (2017)

M.F.A., Theatre Design and Production,  
University of Cincinnati College  
B.A., Theatre Arts Studies,  
Brigham Young University

### Jensen, Jesse (2014)

M.F.A., Dramatic Arts,  
University of San Diego  
B.A., Film Production, Loyola  
Marymount University

### Lank, Leslie (2016)

M.F.A., Acting, University of California, Irvine  
B.A., Theatre, Butler University

### Levin, Stuart (2003)

Master Performer

### Lewis, Mark (2012)

B.F.A., Drama, Carnegie Mellon University

### MacLean, Megan (2011)

M.F.A., Theatre Arts: Technical Theatre,  
California State University, Long Beach  
B.A., Theatre Arts: Technical Theatre,  
California State University, Long Beach

### Menzies, Rod (2017)

M.F.A., Acting, New York University

### Mesnik, William (2004)

M.F.A., Acting, Yale University  
B.A., Speech and Dramatic  
Art, University of Iowa

### Nichols, Taylor (2009)

B.G.S., General Studies,  
University of Michigan

### Payne, Jessica (2014)

M.F.A., Acting, Western Illinois University  
B.A., Theatre, Indiana University  
of Pennsylvania

### Perri, Paul (2011)

Conservatory Diploma, Drama,  
The Juilliard School

### Plake, William (2009)

Certificate, American Society for  
the Alexander Technique

### Rockwell, Stephen (2006)

M.F.A., Acting, The American  
Conservatory Theatre  
B.A., Drama, Vassar College

### Schmidt, Suzanne (2017)

M.F.A., Theatre Arts, Northern  
Illinois University  
B.A., Acting, University of  
Southern California

### Schofield, Barbara (2003)

Ph.D., Drama, Tufts University  
M.A., Drama, Tufts University

### Weier, Amanda (2013)

B.S., Speech, Northwestern University

### Williford, Judson (2016)

M.F.A., Acting, The American  
Conservatory Theater  
B.F.A., Theatre, University of Evansville

## DANCE THEATRE

### Benedict, Marina (2003)

Master Performer

### Berg, Laura (2016)

B.F.A., Dance, California Institute of the Arts

### Berger, Nicole (2010)

B.F.A., Dance, New York University,  
Tisch School of Arts

### Carson, Genevieve (2012)

B.F.A. Dance Performance,  
Chapman University

### Crosley, Mackenzie (2016)

Master Performer

### Deiss, Kristin (2014)

M.F.A., Dance, New York University  
M.A., History, University of North Carolina  
B.A., History, Drew University

### Ejiofor, Raymond (2017)

B.S., Science and Engineering Studies,  
Carnegie Mellon University

### Engstrom, Jon (2005)

Master Performer

### Finkel, Barry (1986)

B.F.A., Acting, The American Musical  
and Dramatic Academy

### Galang, Amanda (2010)

A.A., Liberal Arts, American River College

### Gorman, Jason (2016)

Master Performer

### Graham, Ingrid (2013)

B.A., Media Studies, Hunter College

### Guerrero, Hector (2006)

B.A., Child Development, California  
State University, Los Angeles

### Haswell, Ebony (2017)

B.A., Human Biology, University  
of Southern California

### Hobbs, Johnnie (2016)

B.F.A., Theatre, University of  
the Arts, Philadelphia

### Johnson, Rebekah (2017)

M.A., Teaching, University of  
Southern California  
B.F.A., Dance, The Juilliard School

### Jones, Louis (2011)

Master Performer

### Landwehr, Stephanie (2014)

Master Performer

### Lee, Meisha (2015)

Master Performer

**Lopez, Everth** (2015)  
Master Performer

**McHargh, Kyle** (2012)  
B.F.A., Ballet, University of  
the Arts, Philadelphia

**Menter, Justine** (2013)  
B.A., Psychology, Indiana  
University, Bloomington

**Murdock, Sara** (2016)  
M.A., Organizational Design,  
Seattle University  
B.A., Dance, Kenyon College

**Nasir, Yasir** (2012)  
Master Performer

**Nugara, Mario** (2017)  
M.F.A., Dance, New York University  
B.F.A., Dance, New York University

**Owen, Nancy** (2014)  
B.A., Dance, University of California, Irvine

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

**Redding, Sean** (2015)  
Master Performer

**Reese, Gerran** (2014)  
Master Performer

**Rhone, Shari** (2017)  
B.A., Performing Arts: Dance,  
Butler University

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

**Rojas, Miguel Antonio** (2012)  
Master Performer

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

**Spaulding, Marc** (2015)  
B.F.A., Ballet, University of  
the Arts, Philadelphia

**Styles, Dougie** (2016)  
B.F.A., Dance Performance Education,  
University of the Arts, Philadelphia

**Tertova, Daria** (2012)  
M.A., Choreography and Directing,  
Russian Academy of Arts

**Thakkar, Shivani** (2014)  
B.A., Theatre, University of  
Southern California

**Tokarz, Katherine** (2013)  
Master Performer

**Zaletel, Stephanie** (2016)  
B.F.A., Dance, California Institute of the Arts

## IMPROVISATION

**Allman, Brian** (2016)  
M.F.A., Theatre, University of  
California, Los Angeles  
B.F.A., Film Production, University  
of Wisconsin, Milwaukee

**Bellinger, Gillian** (2016)  
B.A., Communication Studies,  
Hamline University

**Greene, Thomas** (2006)  
Master Performer

**Makhloghi, Macklen** (2017)  
B.S., Business Administration,  
The University of Vermont

**Mushlin, Rebecca** (2012)  
Master Performer

**Rothenberg, Karly** (2005)  
Master Performer

**Tamisiea, Timothy** (2014)  
M.F.A., Film and Video, Columbia  
College Chicago  
B.A., Theatre Arts, Marquette University

## MUSIC

**Abulencia, Joshua** (2011)  
B.A., Music, University of Southern California

**Amorosia, Mary** (2003)  
B.M., Voice, Manhattanville College

**Aronson, Luann** (2012)  
M.M., Voice Performance, Southern  
Methodist University  
B.M., Performance, Ithaca College

**Bailey, Kenner** (2017)  
M.M., Piano, University of  
Southern California  
B.M., Music, Truman State University

**Baker, Brian** (2013)  
B.S., Theatre Arts and Music,  
Southern Utah University

**Bavarsky, Dory** (2014)  
B.A., Creative Studies, University  
of California, Santa Barbara

**Belousova, Sonya** (2014)  
M.A., Music, University of  
California, Los Angeles

**Bennett, Jennifer** (2017)  
M.M., Musical Theatre, Boston  
Conservatory at Berklee  
B.M. Music, State University of  
New York, Binghamton

**Berent, Richard** (2004)  
M.M., Conducting, University of Michigan  
B.A., Music, State University  
of New York, Bingham

**Bohannon, Duncan** (2014)  
M.F.A., Filmmaking, University of  
North Carolina School of the Arts  
B.A., Music, Indiana University, Bloomington

**Brader, Robert** (2015)  
M.M., Film Composition,  
Seattle Film Institute  
B.A., Music, Florida State University

**Brown, Weslie** (2014)  
M.M., Music, California State  
University, Los Angeles  
B.M., Music, California State  
University, Los Angeles

**Chitwood, Ross** (2011)  
M.M., Music, Rice University  
B.M., Voice, The Juilliard School

**De Tarnowsky, Kyle** (2010)  
B.M., Music Composition,  
Florida State University

**DeLuise, John** (2006)  
B.A., Music with Theatre  
Studies, Yale University

**Ditto, Vincente** (2008)  
B.A., Music, University of  
Rochester, New York

**Fielder, Julian** (2010)  
B.M., Vocal Performance and  
Conducting, Centenary College

**Gandy, Patrick** (2017)  
Master Performer

**Gates, Robert** (2007)  
M.M., Composition, The Juilliard School  
B.A., Music, University of  
California, Los Angeles

## APPENDIX: LOS ANGELES FACULTY

**Gillespie, Leigh** (2010)  
M.F.A., Music: Electronic and  
Recording Media, Mills College

**Gledhill, Daniel** (2013)  
B.M., Performance, Brigham  
Young University

**Gray, Natalie** (2015)  
B.M., Music, Howard University

**Halvorson, Robert** (2015)  
D.M.A., Performer, California  
Institute of the Arts  
M.F.A., Music Composition,  
California Institute of the Arts  
B.A., Music Composition, University  
of California, Santa Barbara

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

**Hart, Angel** (2017)  
Master Performer

**Johnson, Lyndia** (2017)  
Master Performer

**Karpuk, Boris** (2014)  
M.M., Music Performance, California  
State University, Northridge  
B.M., Music, California State  
University, Sacramento

**Kim, Sharon** (2014)  
M.F.A., Voice, California Institute of the Arts  
B.M., Music Performance: Vocal,  
University of Texas at El Paso

**Lavan, Victoria** (2005)  
B.A., Management, University of Phoenix

**Lent, James** (2011)  
D.M.A., Piano, Yale University  
M.M.A., Piano, Yale University  
M.M., Piano, Yale University  
B.M., Applied Music, Moore's College  
of Music, University of Houston

**Lounsbery, Kathryn** (2011)  
M.M., Performance: Keyboard Collaborative  
Arts, University of Southern California  
B.A., Music, University of  
Wisconsin, Madison

**Manoiu, Daniel** (2017)  
Ph.D., Composition, University of Miami  
M.A., Composition, Florida  
International University  
B.A., Piano Composition, National  
University of Music, Bucharest

**Mathie, Kevin** (2017)  
B.S., Music, Weber State University

**Mattingly, Doug** (2013)  
M.M., Guitar, University of  
Southern California  
B.M., Studio Guitar, University  
of Southern California

**Matzpohl, Silke** (2014)  
M.M., Music, Hochschule  
for Music in Munich

**Nemirovich, Anastasia** (2014)  
M.M., Performance: Keyboard Collaborative  
Arts, University of Southern California  
B.A., Music, University of  
California, Los Angeles

**Petrillo, Nicholas** (2012)  
B.M., Contemporary Writing and Production  
Film Scoring, Berklee School of Music

**Pow, Lauralie** (2016)  
D.M.A., Collaborative Piano,  
University of Miami  
M.M., Performance Piano, McGill  
Schulich School of Music  
B.M., Music Theory, University  
of Rochester, New York

**Price, Dylan** (2014)  
B.M., Music Theory, University  
of Rochester, New York

**Rada, David** (2005)  
B.A., Music, Stanford University

**Rivera, Dwight** (2014)  
B.M., Contemporary Writing and Production  
Film Scoring, Berklee School of Music

**Rizzo, Jeffrey** (2004)  
B.M., Music Composition, University  
of Southern California

**Roche, Stephanie** (2014)  
B.F.A., Acting, New York University

**Wright, Noriko** (2013)  
Master Performer

**Zediker, Anthony** (2014)  
B.M., Music Performance, DePaul University

### MUSIC THEATRE

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

**Barnett, Eileen** (2011)  
Master Performer

**Bishoff, Joel** (2012)  
M.F.A., Theatre Arts, Columbia University  
B.A., Drama and Political  
Science, Tufts University

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

**Connell, Nicholas** (2015)  
B.M., Songwriting, Berklee College of Music

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

**DeGruccio, Nick** (2007)  
B.A., Drama, Hofstra University

**Harris, David** (2016)  
D.M.A., Music, University of  
Colorado, Boulder  
M.M., Choral Conducting,  
University of Oklahoma  
B.S.E., Music Education: Vocal  
Choral, University of Alabama

**Israel, Richard** (2016)  
B.F.A., Drama Musical Theatre,  
University of Arizona

**O'Leary, Thomas** (2012)  
B.F.A., Acting, University of Connecticut

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

**Sloman, John** (2006)  
B.A., Dramatic Arts, State University  
of New York, Geneseo

### ON-CAMERA ACTING

**Avital, Natalie** (2016)  
B.A., Theatre, University of  
California, Los Angeles

**Boucvalt, Benjamin** (2017)  
M.F.A., Acting, Florida State University  
B.F.A., Motion Pictures and Television,  
Academy of Art University

**Breaugh, Todd** (2003)  
M.F.A., Theatre, University of South Carolina

**DeVore, Cain** (2013)  
Master Performer

**Keane, Katie** (2011)  
M.F.A., Theatre Arts: Acting, California  
State University, Long Beach  
B.F.A., Dramatic Arts, Emporia  
State University

**Mateo, Derek** (2011)  
M.F.A., Film Production, Loyola Marymount University  
M.A., Asian American Studies, University of California, Los Angeles  
B.A., Asian American Studies, University of California, Los Angeles

**Nelson, Emily** (2017)  
B.F.A., Drama, Carnegie Mellon University

**Orduna, Matthew** (2016)  
M.F.A., Acting, University of Washington  
B.S., Speech Communication Theatre Arts, University of Nebraska

**Ramsey, Kevin** (2004)  
B.F.A., Acting, New York University

**Silver, Adam** (2014)  
B.A., Cultural Studies, Columbia College, Chicago

**Welsh, Ryan** (2012)  
M.F.A., Drama, University of California, Irvine  
B.A., Theatre: Performance, Western Michigan University

### STAGE COMBAT

**Altwine, Lacy** (2005)  
B.F.A., Theatre Performance, Tarkio College

**Bressie, Collin** (2011)  
M.F.A., Television Film and Theatre, California State University, Los Angeles  
B.A., Theatre Arts, California State University, Dominguez Hills

**Brown, Timothy** (2008)  
B.F.A., Acting, Wright State University

**Currier, Charles** (2008)  
B.A., Communications, Rowan University

**Dolph, Greg** (2003)  
M.F.A., Theatre, University of Illinois

**Duarte, Carlos** (2015)  
B.A., Theatre Arts, California State University, Fullerton

**Franta, Matt** (2015)  
B.A., Drama, Clarke University

**LeClerc, Marc** (2017)  
B.F.A., Acting, The American Musical and Dramatic Academy

**Lewis, Jeff** (2011)  
Master Performer

**Macdonald, Margaret** (2006)  
Master Performer

**Merckx, Kenneth** (2014)  
M.F.A., Theatre, University of Illinois,  
B.A., Drama, University of Washington

**Mitchell, Nathan** (2013)  
M.F.A., Theatre Practice, University of Exeter, UK

**Sims, Travis** (2011)  
B.A., Film and Video, Columbia College, Chicago

**Waldon, Christi** (2011)  
B.A., Theatre, University of Houston

### VOICE PRODUCTION AND SPEECH

**Branco, Verity** (2014)  
M.F.A., Theatre, University of Texas, Austin  
B.A., Theatre Arts, California State University, Northridge

**Burk, Anne** (2004)  
M.F.A., Theatre, University of California, Los Angeles  
B.A., Theatre Arts, San Jose State University

**Grande, Paola** (2015)  
M.F.A., Theatre Studies, Brown University  
B.A., English, Bucknell University

**Ross-Sullivan, Deborah** (2003)  
M.A., Theatre Education, New York University  
B.S., Speech, Emerson College

**Rumer, Susan** (2017)  
M.A., Communicative Disorders, California State University, Los Angeles  
B.A., Communicative Disorders, California State University, Los Angeles

**Smith, Toni** (2012)  
M.F.A., Theater, University of California, Los Angeles  
B.F.A., Acting, New York University, Tisch School of the Arts

### GENERAL EDUCATION

**Ackerman, Brittany** (2017)  
*Department of English*  
M.F.A., Creative Writing, Florida Atlantic University  
B.A., English, Indiana University

**Angotti, Michael** (2016)  
*Department of Interdisciplinary Studies*  
M.A., Religious Studies, King's College, University of London  
B.A., English, George Mason University

**Beery, Brian** (2011)  
*Department of Film and Media Studies*  
M.F.A., Screenwriting, American Film Institute, Los Angeles  
B.A., Theatre Arts, University of California, Santa Cruz

**Booker, D'Shaun** (2016)  
*Department of Theatre Arts*  
M.F.A., Theatre Arts, California State University, Los Angeles  
B.F.A., Theatre Arts, Howard University

**Casas, Adrian** (2017)  
*Department of Science*  
M.P.H., Health Education, Loma Linda University  
B.S., Psychobiology, University of California, Los Angeles

**Clarke, Cynthia** (2012)  
*Department of Science*  
M.A., Sport Exercise Psychology, Argosy University  
B.S., Kinesiology Physical Education, California State University, Northridge

**Deragon, Michael** (2010)  
*Department of Interdisciplinary Studies*  
M.F.A., Music and Writing, California Institute of the Arts  
M.A., Poetry, Goddard College  
B.A., English and Psychology, Keene State College

**Gavitt, Erika** (2017)  
*Department of English*  
M.A., English, California State University, Long Beach  
B.A., English, University of California, Berkeley

**Gillespie, Erich** (2017)  
*Department of Mathematics*  
M.Ed., Exceptional Children and Youth, University of Delaware  
B.S., Mathematics, Wesley College

**Golightly, Robert** (2016)  
*Department of Interdisciplinary Studies*  
M.P.W., Screenwriting, University of Southern California  
M.A., Urban Affairs, University of Texas, Arlington  
B.A., Communications, University of Texas, Arlington

## APPENDIX: LOS ANGELES FACULTY

**Gomez, Sonia** (2017)

*Department of Communications*

M.A., Communication,  
University of New Mexico  
B.A., Communication Studies, California  
State University, Long Beach

**Harrison, Ayla** (2011)

*Department of Theatre Arts*

M.F.A., Theatre, University of  
California, Los Angeles  
B.F.A., Theatre, University of Central Florida

**Hutchison, Alice** (2017)

*Department of Art*

M.A., Art History, University of Auckland  
B.A., Art History, University of Auckland

**Kepes, Nataly** (2013)

*Department of Science*

M.S., Family and Consumer Sciences,  
California State University, Northridge  
B.S., Family and Consumer Sciences,  
Nutrition, Dietetics and Food Science,  
California State University, Northridge

**Key, Justin** (2013)

*Department of Interdisciplinary Studies*

M.B.A., Entrepreneurship,  
Mount St. Mary's College  
B.S., Science/Math, LeMoyné-Owen College

**Lim, Stephanie** (2015)

*Department of English*

M.A., English, California State  
University, Northridge  
B.A., English Literature, California  
State University, Northridge

**Lubyanaya, Diana** (2017)

*Department of Mathematics*

M.S., Computational Science,  
University of California, San Diego  
B.S., Mathematics, University  
of California, Irvine

**Martell, Leon** (2015)

*Department of Theatre Arts*

M.F.A., Dramatic Arts, University of Iowa  
B.A., Liberal Arts, University of Vermont

**Mazurova, Asya** (2017)

*Department of Communications*

M.A., Communication Studies, California  
State University, Northridge  
B.A. Speech Communication,  
Indiana University

**Moss, Cecilia** (2017)

*Department of Art*

Ph.D., Comparative Literature,  
New York University  
M.A., Comparative Literature,  
New York University

**Nathan, Morton** (2012)

*Department of Film and Media Studies*

M.F.A., Film and Television,  
New York University  
B.S., Communications: Radio and Television,  
University of Illinois, Urbana-Champaign

**Nedved, William** (2015)

*Department of Film and Media Studies*

M.F.A., Writing for Screen & Television,  
University of Southern California  
M.F.A., Theatre, University  
of New South Wales  
B.A., Theater Arts, University of Iowa

**Rich, Merton** (2013)

*Department of Film and Media Studies*

B.S., Education/Secondary Social  
Studies, Wayne State University

**Robideau, Jennifer** (2013)

*Department of English*

M.A., English Literature Studies,  
University of Hawaii  
B.A., English, University of Hawaii

**Rosen, Daniel** (2016)

*Department of Interdisciplinary Studies*

M.F.A., Creative Writing & Writing  
for Performing Arts, University  
of California, Riverside  
B.S., Mass Communication,  
Townson University

**Roux, Alyson** (2016)

*Department of Science*

M.S., Nutrition and Integrative Health,  
Maryland University of Integrative Health  
M.F.A. Directing, University of Washington  
B.A., Theatre, Smith College

**Stoch, Amy** (2014)

*Department of Theatre Arts*

Ph.D., Theatre, University of Illinois  
M.A., Theatre History, California  
State University, Northridge  
B.A., Theatre, Ashland University

**Thompson, Philippe** (2014)

*Department of English*

M.F.A., Screen Writing,  
Pepperdine University  
M.A., English, Florida Gulf Coast University  
B.A., English, Brigham Young University

**Weingartner, Amy** (2015)

*Department of English*

M.F.A., Writing, Union  
Institute and University  
M.A., English, Boston University  
B.A., English, Ithaca College



# New York Campus Faculty

Date indicates first appointment at AMDA.

## ACTING

**Berne, Serena** (2015)  
Master Performer

**Chaet, Jason** (2001)  
B.F.A., Acting/Directing,  
Syracuse University

**Ciesla, Diane** (2012)  
B.A., Theatre, Clarke University

**Daily, Daniel** (1998)  
M.F.A., Professional Actor Training  
Program, University of Washington  
B.A., College of the Arts and Letters,  
University of Notre Dame

**Dennison, Gail** (2004)  
A.O.S., Acting, The American  
Academy of Dramatic Arts

**Elliott, James** (2001)  
M.F.A., Acting, University of Texas, Austin  
B.A., English, Williams College

**Goll, Gillien** (2001)  
M.A., Directing, Hunter College  
B.A., Theatre, Barnard College

**Graves, Karron** (2011)  
Master Performer

**Hauschild, Michael** (2013)  
B.F.A., The American Musical  
and Dramatic Academy

**Head, Shelia** (2004)  
B.F.A., Acting, Syracuse University

**Kinter, Richard** (2011)  
Master Performer

**Lewis-Ockler, Judi** (2003)  
B.F.A., Musical Theatre, The  
New School University

**Manning, Robert** (2008)  
M.F.A., Acting, University  
of California, Irvine  
B.F.A., Theatre Performance, University  
of North Carolina at Greensboro

**Pearson, Randolph** (1987)  
M.F.A., Drama, Trinity University  
B.F.A., Southern Methodist University

**Perilstein, Michael** (2000)  
M.F.A., Drama, University of Virginia  
B.A., Theatre Arts, Hofstra University

**Riherd, Edwin** (1997)  
Ph.D., Education Theatre,  
(ABD) New York University  
M.A., Theatre, Ohio University  
B.A., Drama and Literature,  
Union University

**Roberto, JD** (2015)  
M.F.A., Writing for Stage and Screen,  
University of British Columbia  
B.F.A., Acting, New York University,  
Tisch School of the Arts

**Singer, Daniel** (2011)  
Master Performer

**Smit, Cate** (1999)  
B.F.A., Theatre/Minor in Theology,  
Syracuse University

**Stuart, Roxana** (1995)  
Ph.D., Theatre, City  
University of New York  
B.A., M.A., Theatre, University of Arizona

**Travers, Joseph** (1999)  
B.A., Theatre, SUNY, New York

**Virta, Raymond** (2001)  
Master Performer

## MUSIC THEATRE

**Andrews Mehrtens, Keith** (2004)  
B.A. English Literature, State  
University of New York, Albany

**Bemrich, Ronald** (2007)  
M.A. Music Education,  
Wayne State University  
B.A., Music, Northwestern University

**Bohon, Justin** (2014)  
Master Performer

**Caldwell, David** (2009)  
B.F.A., Theatrical and Choral  
Music, Oberlin College

**Caldwell, Jeff** (2003)  
D.M.A. studies, Opera Production,  
Choreography and Improvisation,  
Alexander Technique,  
University of Washington  
M.S., Operatic Stage Direction,  
Indiana University Bloomington  
B.M., Piano Performance,  
Oberlin Conservatory

**Clarke, Robin** (1999)  
M.M., Piano Performance,  
Drake University  
B.A., Music and B.S., Education,  
Music and French, Northwest  
Missouri State University

**Cox, William** (1996)  
B.F.A., Music and Music Education,  
University of Buffalo

**Crocker, Nathan** (2013)  
M.F.A., Acting, University  
of California, Irvine

**Curley, Norma Jean** (1996)  
B.S., Speech and Theatre,  
University of Tulsa

**Danley, Richard** (1993)  
B.S., Music Education, David  
Lipscomb University

**De Rubeis, Francesco** (2015)  
B.A., Jazz Drumming, The  
Royal Conservatory of The  
Hague, The Netherlands  
Diploma in Music Theory, Licinio Refice  
Conservatory in Frosinone, Italy

**Eckard, Angela** (1999)  
M.F.A., Acting, University  
of South Carolina  
B.F.A., Acting, Point Park College

**Feeney, Mary** (1985)  
B.M., Music, Boston  
Conservatory of Music

**Furman, Dan** (2015)  
Master Performer

**Gallaher, Tom** (2009)  
B.A., Music, Eastman School of Music

**George, Phillip** (1998)  
B.A., Theatre, Hunter College

**Goldin Milicic, Igor** (2000)  
Master Performer

**Gonyea, Kyle** (2003)  
B.M., Music Education, The Hartt School  
of Music, University of Hartford

**Goodman, Mark** (1997)  
M.M., Conducting, University of Maryland  
B.S., Music Education,  
University of Maryland

**Hurlbut, Mary** (1988)

M.M., Music, Mannes College of Music  
B.A., Music, William Paterson University

**Hurt, Martin** (2006)

B.M., Music, Virginia Commonwealth University  
M.M., Music, Manhattan School of Music Institute of Voice Performance

**Kalina, Kristine** (2001)

M.M., Music, Washington University  
B.M., Music, University of Illinois, Urbana-Champaign

**Kelly, Kristi** (2006)

M.M., University of Massachusetts, Amherst  
B.M., Viterbo University, LaCrosse, Wisconsin

**Kolker, Siobhan** (2006)

M.M., Voice Performance, Peabody Conservatory of Music, Johns Hopkins University  
B.M.A., Voice and History, University of Michigan

**Landon, Mary** (2006)

M.M., Voice, New Mexico State University  
B.M., Music, West Virginia University

**Leech, Andrew** (2013)

B.S. in Communication Arts, James Madison University

**Leggett, Holli** (2003)

M.M., Vocal Performance, Sam Houston State University  
B.M., Vocal Performance, Southwest University

**Lindstrom, Joan** (1989)

M.A., Music, Augustana College

**Mills, Paul** (2007)

Master Performer

**Mills, Tom** (2015)

Master Performer

**Morath, Kathryn** (2005)

B.A., Semiotics, Brown University

**Morrissey, Thomas** (2009)

Master Performer

**Moulton, Elizabeth** (2003)

M.A., Theatre, University of Maine  
M.M., Vocal Performance, University of Nebraska  
B.A., Art History, University of New Hampshire

**Nafziger, Sharla** (2003)

M.A., Music, Manhattan School of Music  
B.A., Music, University of Toronto

**Neher, Christopher** (2000)

M.F.A., Acting, The Ohio State University  
B.F.A., Acting, State University of New York, Fredonia

**Pappas, Evan** (2007)

Master Performer

**Petricoff-Cohen, Elaine** (1989)

B.S., Drama, Syracuse University

**Petrzelli, Heather** (2001)

M.M., Music, Boston University  
B.M., Music, Wilkes University

**Ralston, Teri** (2008)

B.F.A., Theatre Performance, San Francisco State University

**Robinson, Jason** (2005)

B.A. Music Theatre, University of Cincinnati College-Conservatory

**Rosales, Sadie Dawkins** (2003)

Master Performer

**Ryan, Timothy** (2004)

B.A., Theatre, Russell Sage College

**Sansom, Rockford** (2013)

Ph.D., Theatre, Capella University  
M.F.A., Theatre, University of Central Florida  
B.F.A., Theatre, University of West Florida  
B.A., Theatre Arts, University of West Florida

**Schneider, Jacklyn** (1992)

D.M.A., Voice Performance, Mason Gross School of the Arts, Rutgers University  
B.M., Performer's Certificate, Eastman School of Music

**Schwaiger, Johannes** (1997)

M.M., Opera Performances Studies in Music and Voice, Richard Strauss Conservatory, Munich and University of the Arts, Philadelphia

**Scott, Stephanie** (2003)

M.A., Performance Studies, New York University  
B.A., Theatre, Smith College

**Sharp, Wendy** (1992)

B.M., Voice Theatre, Chicago Conservatory College Theatre Arts  
B.F.A., Theatre Arts Program, Boston Conservatory of Music

**Singleton, Byron** (2005)

Master Performer

**Stephens, Christopher** (2005)

M.M. Vocal Performance, University of Cincinnati College – Conservatory of Music  
B.A., Music, University of Cincinnati

**Susser, Peter** (1997)

D.M.A., Music Composition, Columbia University  
M.M., Violoncello Performance, Manhattan School of Music  
B.A., Music and French, Bennington College

**Tilton, Stacy** (2001)

B.A., Acting/Directing, California State University, Long Beach

**Vest, Robert** (2005)

B.C.M., Music, Shorter College  
M.M., Music, Southwestern Baptist

**Welch, John** (2003)

M.A., Voice, Hunter College  
B.A., Voice, Manhattan School of Music

**Wever, Wilma** (2002)

B.M., Music, Mannes College of Music  
M.A., Music, Hunter College

**Zaremba, Diane** (2007)

M.F.A., Acting, Temple University

**Znidarsic, John** (2001)

B.A., Theatre and English, John Carroll University

**DANCE THEATRE**

**Aloisi, Janine** (2011)

M.F.A., Dance, University of Michigan  
B.F.A., Dance, Ohio State University

**Barcenas De la Luz, America** (2011)

Master Performer

**Barros, Laurena** (2012)

B.A., Dance, University of Maryland

**Bentley, Carol** (2015)  
Master Performer

**Bruckner, Michelle** (2006)  
B.F.A., Dance, Adelphi University

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

**Clayton, Eryka** (2012)  
Master Performer

**Colgan, Casey** (1996)  
Master Performer

**Cox, Amanda Galang** (2010)  
Master Performer

**Davey Hilliger, Nicole** (2008)  
Master Performer

**Galindo, Ramon** (1999)  
Master Performer

**Hart-Haviland, Michele** (1996)  
B.A., Dance Education, Furman University

**Johnstone Jr, William** (2007)  
Master Performer

**Kichler, James** (2011)  
B.M., Vocal Performance,  
Cleveland Institute of Music  
B.A., Theatre and Speech,  
Northwestern University

**Landers (Ceres), Cecilia** (2011)  
B.A., Psychology and Spanish,  
Duquesne University

**Lehman, Amanda** (2011)  
Master Performer

**Levine, Robin** (2011)  
B.F.A., Modern Dance and Composition,  
University of Illinois, Urbana-Champaign

**Mebane, Katherine** (2009)  
B.A., Dance Studies and Mathematics,  
Appalachian State University

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

**Nieves, George** (2007)  
B.A., Theatre, Hunter College

**Rosager, Lars** (1993)  
Master Performer

**Spada, Lori** (2011)  
B.F.A., Dance Performance,  
Towson University

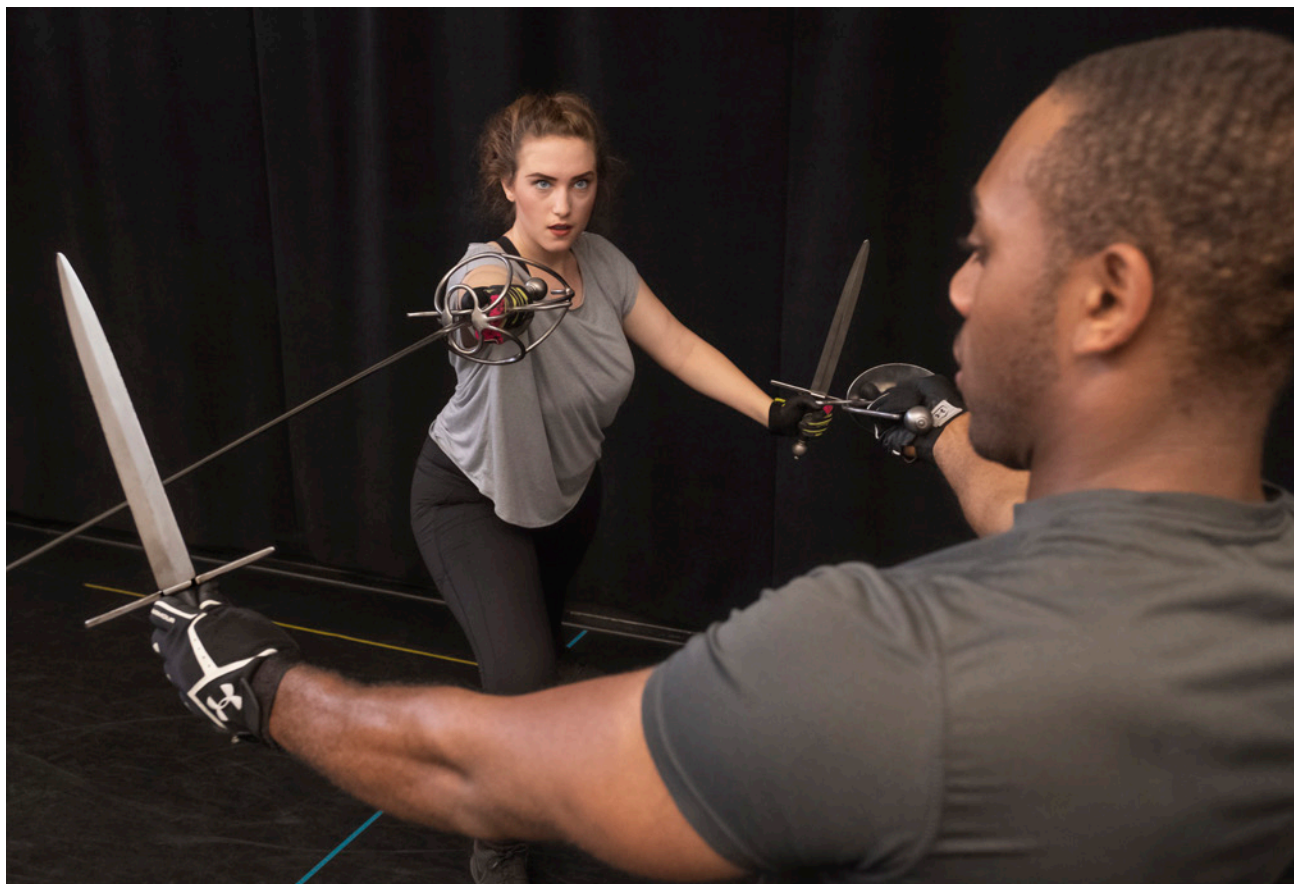
**Stevens, Lisa** (2013)  
Master Performer

**Thompson, Nicolas** (2010)  
Master Performer

**Van Duyne, Elisa** (2011)  
Master Performer

**VanElslander, Jena** (2010)  
B.A., Psychology, Hunter College

**Woolever, Harry** (1979)  
B.A., Pennsylvania State University



# Glossary of Academic Terms

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**Academic Advisor:** A faculty or professional staff member trained to help students select courses and plan programs.

**Academic Dismissal:** A student who is dismissed is no longer matriculated and, in addition, may not register for any credit courses at the college for one full semester/term.

**Academic Probation:** A student will be placed on academic probation at the end of a semester/term in which the student's grade point average falls below that which is required.

**Academic Suspension:** Academic suspension is the removal of a student from a matriculated status in a program.

**Accreditation:** An external review process by which experts authorize or give credentials indicating that standards and expectations have been met by academic programs or institutions. AMDA is accredited by the National Association of Schools of Theatre (NAST).

**Appeals:** Formal written request by a student for permission to deviate from AMDA policy.

**Attempted Hours:** Students' total credit-hour registration, either for a specific semester/term or cumulative for all semesters/terms. Attempted hours include courses for which students have received either a letter grade or other administrative mark.

**Baccalaureate:** Applicable to a bachelor's degree.

**Bachelor's Degree:** A degree granted after completing a specified amount of academic study beyond the completion of high school and fulfilling all graduation requirements.

**Certificate:** Recognition given for completion of an educational program of less than four years of collegiate work.

**Clock Hours:** Units of credit for Conservatory Programs comprising one hour of scheduled, supervised instruction or studio time (class time) and a minimum of one hour per week of independent student preparation and outside rehearsal time.

**Co-Requisite:** A course that must be taken in the same semester/term as a given course.

**Commencement:** Ceremony celebrating anticipated completion of degrees and certificates.

**Course Description:** Course description(s) tell students what is taught in the course, what the objectives are and what they should be able to do upon completion. It also describes the required classroom hours, lab hours, credit hours and indicates if a prerequisite or co-requisite is needed.

**Course Load:** Total number of semester credit or clock hours for which a student is registered during any semester/term.

**Credit/No Credit:** A method used to evaluate performance in courses and which is separate from the grade point system. Course grade does not affect GPA.

**Credit Hours:** Units acquired for completed coursework that are applied toward a BFA Program degree.

**Deadline:** The date by which certain information must be received by any given office or unit.

**Degree:** Title bestowed as official recognition for the completion of a curriculum.

**Degree Student:** A student who has been admitted to a degree category and is seeking a bachelor's in a planned course of study.

**Diploma:** Official document attesting to completion of a formal educational program.

**Directed Study:** A catalogued course taken outside the classroom, one on one with a faculty member.

**Drop:** A BFA student may, prior to the specified deadline, drop a course. Dropped courses do not appear on a student's transcript.

**Educational Plan:** Individualized plan to guide students in completing degree requirements

**Elective:** A course that will count as credit toward a degree but is not a specific program requirement.

**Freshman:** An undergraduate student who has earned fewer than 30 semester hours.

**Full-Time Student:** Any student who is carrying a course load of 12 or more credits per semester (degree-granting programs) or 450 clock hours per term (Conservatory Programs).

**Grade Point:** The numerical value given to letter grades. For example, an A is equivalent to 4.0 points, an A- to 3.67 points and a B is 3.0 points.

**Grade Point Average:** A student's scholastic average computed by dividing total grade points by total credit hours attempted.

**Graduation:** Formal recognition of completion of degree requirements by the posting of the degree to the official academic record.

**Grant (Financial Aid):** A non-repayable award to an eligible student based upon determined financial needs and program criteria.

**Hold:** A barrier placed on a student's ability to register for classes or receive transcripts, as a result of an unfulfilled monetary obligation or other action by the institution.

**Incomplete (I):** A temporary course grade granted only if a student is temporarily unable to complete course requirements because of unusual circumstances beyond the control of the student.

**Independent Study:** A course of study undertaken outside the classroom by a student under the supervision of one or more faculty members.

**Junior:** An undergraduate student who has earned between 60-89 credit hours.

**Leave of Absence:** An official status representing a one semester/term leave from AMDA.

**Loan:** Financial assistance to students that must be repaid.

**Lower Division:** Courses at the 100-200 level, generally intended for freshmen or sophomores.

**Major:** Student's field of primary academic emphasis.

**Matriculation:** The first registration following admission as a classified student.

**Mentor:** A relational faculty or professional staff member who assists students in being successful in their educational or professional experiences.

**Non-Baccalaureate:** Not applicable to a bachelor's degree, e.g., preparatory courses, continuing education.

**Part-Time Student:** Any undergraduate student enrolled at AMDA who is carrying a course load of fewer than 12 credit hours per semester.

**Pell Grant:** A non-repayable financial aid award provided by the federal government directly to an undergraduate student.

**Petitions:** Formal written request by a student for permission to deviate from AMDA policy.

**Prerequisite:** Course(s) or condition(s) required before enrollment in a more advanced class.

**Probation (Academic):** A warning to students who fail to maintain a semester/term or overall grade point average of 2.0 or better. Failure to improve the academic record within a specific time may result in academic dismissal.

**Program:** Plan of academic study.

**Quality Points:** The number of points assigned per credit hour/clock hour for each letter grade.

**Regalia:** Cap, gown and tassel worn at commencement.

**Registered Student:** A student who is currently enrolled at AMDA and has registered for classes in the current or upcoming term/semester. A student is considered enrolled once their specific classes have begun.

**Registration:** Process of initial class enrollment for a given semester/term.

**Reinstatement:** Process by which a student may gain reentry to AMDA after a dismissal.

**Requirement:** Course or condition that must be fulfilled as part of a particular program.

**Satisfactory Academic Progress (SAP):** The status of a student who has met or exceeded both the qualitative and quantitative measurements specified in this Catalog. A student must meet the Satisfactory Academic Progress requirements to be eligible for financial aid.

**Schedule Adjustment:** A change to a class schedule for a student who has already enrolled in at least one course for the semester or term. Deadlines for schedule adjustments are published in the Schedule of Classes.

**Section:** An offering of a course at a specific time, in a specific place, with a specific instructor.

**Scholarship:** A nonrepayable award to an eligible student based on criteria for academic achievement and determined financial need.

**Semester:** A 15-week period in the degree-granting programs. The academic year is divided into Fall, Spring and Summer semesters.

**Senior:** An undergraduate student who has earned 90+ credit hours.

**Sequence:** Courses that must be taken in a specific order.

**Sophomore:** An undergraduate student who has earned 31-59 credit hours.

**Student Portal:** AMDA web portal, used to access announcements, courses, financial information, calendars, schedules, important documents and downloads, etc.

**Syllabus:** An outline or a summary of the main points of text, lecture or course of study.

**Term:** One of the three (Fall, Spring and Summer) 15-week academic periods in the Conservatory Program academic calendar.

**Title IV Financial Aid:** The student financial assistance programs authorized by Title IV of the Federal Higher Education Act of 1965, as amended, consist of: Federal Pell Grant Program, Federal Supplemental Educational Opportunity Grant (SEOG), Federal Work-Study (FWS), Federal Direct Student Loans [including the Federal Direct Subsidized Loans, Federal Direct Unsubsidized Loans and Federal Direct Parent Loans for Undergraduate Students (PLUS) Loans].

**Transcript:** The accurate and complete record of a student's academic coursework attempted at an institution, presented in either electronic format or paper format.

**Transcript Evaluation:** An official process which determines the number and type of transfer credits awarded.

**Transfer Credit:** Credit earned at another institution accepted towards an AMDA BFA degree.

**Tuition:** A fee for instruction, especially at a formal institution of learning.

**Tutor:** Person providing special study skills and assistance in a particular subject or academic program.

**Undergraduate:** A term applied students in degree-granting programs.

**Upper Division:** Courses numbered in the 300-499 range, generally intended for juniors and seniors.

**Withdrawal:** An official procedure for leaving the institution.

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# Academic Calendar

## SPRING 2019

MONDAY Feb. 11, 2019	Classes Begin (fourth-term students)	NYC
MONDAY Feb. 18, 2019	Classes Begin (all other students)	NYC LA
FRIDAY May. 24, 2019	Classes End (fourth-term students*)	NYC
MONDAY May. 27, 2019	Memorial Day: no classes	NYC LA
FRIDAY May. 31, 2019	Classes End (all other students)	NYC LA
SATURDAY May. 25, 2019	Graduation	NYC
SATURDAY Jun. 1, 2019	Graduation	LA

## SUMMER 2019

MONDAY Jun. 17, 2019	Classes Begin (fourth-term students)	NYC
MONDAY Jun. 24, 2019	Classes Begin (all other students)	NYC LA
THURSDAY Jul. 4, 2019	Independence Day: no classes	NYC LA
MONDAY Sep. 2, 2019	Labor Day: no classes	NYC LA
FRIDAY Sep. 27, 2019	Classes End (fourth-term students*)	NYC
FRIDAY Oct. 4, 2019	Classes End (all other students)	NYC LA
SATURDAY Sep. 28, 2019	Graduation	NYC
SATURDAY Oct. 5, 2019	Graduation	LA

## FALL 2019/2020

MONDAY Oct. 7, 2019	Classes Begin (fourth-term students)	NYC
MONDAY Oct. 14, 2019	Classes Begin (all other students)	NYC LA
THURSDAY Nov. 28, 2019	Thanksgiving Break: no classes Nov. 20-29	NYC LA
MONDAY Dec. 23, 2019	Winter Break: no classes Dec. 23-Jan. 3	NYC LA
MONDAY Jan. 6, 2020	Classes Resume	NYC LA
FRIDAY Jan. 31, 2020	Classes End (fourth-term students*)	NYC
FRIDAY Feb. 7, 2020	Classes End (all other students)	NYC LA
SATURDAY Feb. 1, 2020	Graduation	NYC
SATURDAY Feb. 8, 2020	Graduation	LA

## SPRING 2020

MONDAY Feb. 10, 2020	Classes Begin (fourth-term students)	NYC
MONDAY Feb. 17, 2020	Classes Begin (all other students)	NYC LA
FRIDAY May. 22, 2020	Classes End (fourth-term students*)	NYC
MONDAY May. 25, 2020	Memorial Day: no classes	NYC LA
FRIDAY May. 29, 2020	Classes End (all other students)	NYC LA
SATURDAY May. 23, 2020	Graduation	NYC
TUESDAY Jun. 30, 2020	Graduation	LA

\*Fourth-term end dates vary depending on production schedule. Please contact Education for more information.



# AMDA

AMDA College and Conservatory  
of the Performing Arts

LOS ANGELES CAMPUS

The American Musical  
and Dramatic Academy

NEW YORK CITY CAMPUS

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