



2021-2022 Course Catalog Addendum

This catalog addendum contains new and updated information, as well as corrections of errors in the original catalog. These changes replace what is printed in the current catalog and are effective as of March 8, 2021.

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

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UPDATED: Page 3, replaces “AMDA Catalog Disclaimer”

AMDA Catalog Disclaimer

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

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

UPDATED: Page 14, replaces “State Approvals”

State Approvals

■ California

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

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

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

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888-370-7589 or by completing a complaint form, which can be obtained on the bureau’s internet website, www.bppe.ca.gov.

■ New York

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

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

Master of Arts Degree in Theatre

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

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

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

Food Plan

Access to balanced, nutritious meals and snacks is integral to the health and wellness of AMDA students. To assist with this, AMDA offers a Food Plan that is required for all first-year students and packaged as part of the Financial Aid Plan. Although the Food Plan is only required for first-year students, all students are encouraged to enroll. The Food Plan is a declining balance per semester with the option to add funds at any time. Students can request an exemption due to medical, health, personal or other reasons by contacting their admissions advisor.

UPDATED: Page 101, replaces “Military and Veterans Benefits”

■ Military and Veterans Benefits

AMDA is approved by the California State Approving Agency for the training of veterans and eligible persons under the provisions of Title 38, United States Code. Benefit programs for veterans through the VA include: Chapter 31 (Vocational Rehabilitation), Chapter 33 (Post-9/11 GI Bill® and the Yellow Ribbon Program) and Chapter 35 (Survivors and Dependents Assistance). Eligibility for veterans benefits is determined and must be verified by the Department of Veterans Affairs. More information is located at ebenefits.va.gov.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at benefits.va.gov/gibill.

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

Effective Spring 2022

■ **Credit Load**

For graduate Degree Programs, full-time enrollment status is considered a credit load of 6 to 12 (or as prescribed) credits per semester. A credit load of three credits is considered half-time and three credits or fewer is considered less than half-time (part-time).

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

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

UPDATED: Page 109, replaces "Maximum Credit Load"

Effective Spring 2022

■ **Maximum Credit Load**

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

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

Casting Policy

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

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

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

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

For a more in-depth understanding of our casting policy, please visit amda.edu/casting.

ADDITION: Page 113, following "Distance Education"

Digital Resources

AMDA uses Zoom for all web conferencing. All online classes will meet exclusively through Zoom. All courses (in person and remote) will be recorded in Zoom for general course reference. Recordings, via this format, help maintain the protected learning environment while providing an invaluable course resource for students and instructors. These recordings will be available to view as Cloud Recordings for 30 days through Canvas. No other recordings are approved in class environments.

UPDATED: Page 115, replaces “Grades of Incomplete”

Grades of Incomplete

A grade of Incomplete (“I”) is a temporary grade that may be given to a student when unexpected extenuating circumstances prevent the completion of a course. A grade of Incomplete does not impact the GPA but is calculated toward the credits attempted. Typically, such circumstances are limited to sudden injury/illness or orders for military service occurring within the last two weeks of the semester. Documentation must be submitted to explain the extenuating circumstance to the Registrar’s Office. Incomplete grades may only be awarded if a student has been in regular attendance and meeting the course objectives throughout the semester. If an “I” is granted, it is the student’s responsibility to fulfill the requirement to earn a passing grade no later than the midpoint of the following semester’s enrollment. Earning a passing grade replaces the grade of “I.” If the “I” is unfulfilled by midpoint, the “I” will convert to an “F.”

ADDITION: Page 119, following “Program Change”

New York Experience (NYE)

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

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

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

MASTER OF FINE ARTS DEGREE IN WRITING FOR THEATRE AND MEDIA

Program Learning Outcomes

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

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

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

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

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

SUMMARY OF REQUIRED COURSES

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

Sample Curriculum

YEAR ONE

Fall Semester

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

Summer Semester

WTM581	Writing Internship	3.0
Total Credits		3.0

Spring Semester

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

YEAR TWO

Fall Semester

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

Summer Semester

WTM582	Writing Internship	3.0
Total Credits		3.0

Spring Semester

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

YEAR THREE

Fall Semester

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

Summer Semester

WTM583	Writing Internship	3.0
Total Credits		3.0
Total Program Credits		60.0

Spring Semester

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

**UPDATED: Page 138, Course Descriptions:
Undergraduate Degree Programs****CM110 On-Camera Acting II: Scene Study**

This course delves further into the practice of acting for both television and film with emphasis placed on: listening, working with a scene partner, continuity when shooting out of sequence, timing, and blocking for the camera. Students strive to achieve the ultimately goal of truthful acting within the constraints of the camera and the shot (wide, medium, close-up, etc.). The course includes live tapings and playback of selected scenes and monologues. (2.5 credits)

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

Television is one of the most powerful forms of communication within American society – reflecting and shaping the culture from which it comes. This course delves into the history of American television as a cultural, social and political force. Utilizing critical thinking and analysis skills students apply various cultural, literary and cinematic theories to television as a system of storytelling and myth-making. Through viewing, reading, and in-depth discussion, students examine how aesthetics, economics, and social shifts have influenced representations of gender, race and class within the medium of television and at times, vice versa. (1.0 credit)

FL151 Film Styles

From the iconoclastic experimentation of the French New Wave in the 1950s-60s to the alternative visions provided by Black artists of the L.A. Rebellion in the 1970s-80s, cinematic artists are continually challenging the “norms” of Classical Hollywood storytelling through style. This survey course will explore individual practitioners and broader movements throughout film history, with an emphasis on the contributions of artists from excluded and underrepresented groups. Through viewings, discussions, research, and brief weekly writing assignments, the goal is to expand our knowledge of film history to ultimately incorporate those findings into our creative practice. (1.5 credits)

**ADDITION: Page 146, Course Descriptions:
Undergraduate Degree Programs****MU400 Small Vocal Ensemble: Contemporary A Cappella**

Students participate in a rotation of multiple small vocal ensemble groupings, focusing repertoire on contemporary a cappella arrangements. Existing and original vocal arrangements will be explored, challenging students to uphold a high standard of musicianship without instrumental accompaniment. (1.0 credit)

MU404 Sight Singing: Cold Read Music Auditions

A broad range of callback music sides will challenge students to cold read sheet music in mock audition settings. Sight-singing and aural skills are further developed. (1.0 credit)

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

THE550 Seminar in Theories of Drama and Theatre

Students experience an intensive survey of theories of drama, theatre and performance from historical and contemporary perspectives. Topics include semiotics, phenomenology, queer and gender theory, critical race theory and ecocriticism. (3.0 credits)

THE560 Seminar in Critical Race Theory

This seminar identifies and examines existing power structures that perpetuate white heteronormative ideologies and the marginalization of people of color. It investigates race and racism as a social construction and highlights the ways these theories are supported and/or condemned in the performing arts. Topics include Afropessimism, Latinx race theory, Orientalism, Native American race theory and multiculturalism. (3.0 credits)

THE570 Seminar in Queer and Gender Theory

This seminar offers an intersectional approach to understanding identity and its relationship to sex and sexuality. It is a post-structural analysis of heteronormative power structures that promote heterosexuality as the preferred sexual orientation and institutionalize patriarchy. It examines the ways these analyses and theories are supported and/or condemned in the performing arts. Topics include identity and performance, queer theory and intersectional feminism. (3.0 credits)

THR520 Seminar in Theatre History

This survey course provides a concise study of the diverse expansion of drama and the development of theatre from its earliest ritual beginnings through the turn of the 21st century. Students will read, discuss and analyze the theatrical, societal and cultural significance of each historical era as well as seminal playwrights and plays. Plays and course lessons are drawn from Western and non-Western sources. Some of the topics explored could include the evolution of the physical stage, acting styles, the introduction of psychology as a new science, cultural diversity and the rise of women in theatre. (3.0 credits)

THR530 Seminar in Theatre History II

This course offers a deep exploration of highly impactful periods in the history of theatre and drama. Critical moments in theatre history are examined through the lenses of their social, political and economic environments. Individuals who made significant contributions to these paradigm-shifting eras are discussed in terms of how theatre shaped their

perspectives and how their perspectives shaped theatre. (3.0 credits)

THR540 History of Musical Theatre

This topical course explores the history and development of musical theatre (primarily American musical theatre) as well as various related subjects, themes, concepts and ideas. The contributions of major composers, lyricists, directors, performers and choreographers are examined as well as various genres of musicals including book, concept, jukebox and rock/pop. Possible topics explored could include the deconstruction of Oklahoma, race and cultural diversity in casting, women in musical theatre, and the Off-Broadway musical. The course utilizes lectures, student presentations, video clips, sound recordings, live performance attendance and assigned readings. (3.0 credits)

THR541 Seminar in Cross-Cultural Theatre: Asian Theatre

This survey course introduces students to the dramatic texts, theatrical arts, traditions and new developments in Asian theatre. The course focuses on traditional as well as modern Asian theatre and explores material drawn from each of the five diverse regions of Asia. Topics explored could include politics and the theatre in Hong Kong, Taiwan and Korea; the Muhammadan religion and theatre; and rising female playwrights in modern Japanese theatre. The reading and viewing of dramatic material from each region covered is supported by class lecture and discussion and relevant critical texts that provide the student with an informed perspective on the rich cultural, artistic, intellectual, historical and sociopolitical contributions of Asian theatre. (3.0 credits)

THR550 Theatre Research Methods

Research and theatre have a variety of developing relationships. This course considers those relationships from multiple angles, including research as theatre, archival research and practice-based research. As such, the course explores experimental research practices that bring theatre together with sociological, communication and historical practices. Students in the course engage in collaborative research through the media of performance, text and visual documents. (3.0 credits)

THR570 Academic Writing: Development, Revisions and Critique

This is a practice-oriented introduction to the fundamentals of academic literacy, including effective research, critical reading and written communication using the MLA style. The course focuses on invention, researching, drafting,

revising and editing, along with effective techniques for critiquing both personal work and the work of colleagues. Special attention is given to constructing an effective argument. (3.0 credits)

THR580 Academic Writing in Theatre Studies Articles, Conferences and Publication

A practice-oriented, intensive analysis of the principles of excellent academic writing as they specifically pertain to the goals of conference presentations and publication of articles, chapters in anthologies, and books. Practical instruction includes the submission process and guidelines for submissions for academic conferences, preparing and submitting a book proposal and the specifications of academic journals. (3.0 credits)

THR600 Thesis Seminar

This seminar is designed to guide candidates in the development and effective completion of their thesis. Focus is on the essential components of identifying the subject and methodology for the thesis; producing, critiquing, analyzing and revising the thesis; and completing a finished thesis, edited according to MLA guidelines and suitable for publication. (6.0 credits)

WTM510 Theatre and Media Writing: Collaboration

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

WTM511 Writing Workshop/Lab 1

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

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

WTM512 Writing Workshop/Lab 2

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

WTM513 Writing Workshop/Lab 3

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

WTM514 Writing Workshop/Lab 4

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

WTM520 Theatre and Media Writing: Research and Application

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

WTM530 Theatre and Media Writing: Dramaturgy

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

WTM540 Theatre and Media Writing: Readings, Analysis and Adaptation

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

WTM550 Theatre and Media Writing: Contemporary and Future Media

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

WTM561 The Business of Writing for Theatre and Media

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

WTM571 Advanced Design, Technology and Production

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

WTM581-583 Writing Internship

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