



2021 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 the Summer 2021 semester.

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

Addendum Pages (new content)	Catalog Section	2021 Catalog Pages
2 - 5	New Section: Associate of Occupational Studies Degree in Acting for Camera	Inserted in Programs, after page 63
4 - 5	New Section: Acting for Camera Conservatory Program	Inserted in Programs, after page 71
6 - 8	New Section: Master Degree Programs	Inserted prior to Bachelor of Fine Arts Degree Programs, page 38
9 - 10	Additional Content: Associate of Occupational Studies Degree in Acting for Camera Course Descriptions	Added to BFA and AOS Program Course Descriptions, beginning on page 120
11 - 13	Additional Content: Acting for Camera Conservatory Program Course Descriptions	Added to Conservatory Program Course Descriptions, beginning on page 142
14 - 16	New Section: Master Degree Programs Course Descriptions	Inserted prior to Bachelor of Fine Arts and Associate of Occupational Studies Course Descriptions, page 120
17	Additional Content, Academic Policies: Registration: Maximum Credit Load	Inserted on page 95, prior to Course Add/Drop Policy

ASSOCIATE OF OCCUPATIONAL STUDIES DEGREE IN **ACTING FOR CAMERA**

Program Learning Outcomes

Students completing the Associate of Occupational Studies Degree in Acting for Camera program should be able to:

- Create convincing, compelling characters performed with vocal, physical, and emotional specificity.
- Demonstrate the use of objectives, obstacles, actions, subtext, and text.
- Speak in a supported manner, free of tension and appropriate for the demands of film and television.
- Stand and move utilizing an aligned spine, free of unintended physical tension and mannerisms.
- Apply historical insights and critical analysis to the performance of a screenplay from a variety of periods, styles, and genres.
- Apply standard entertainment industry business practices regarding preparation, communication, and professionalism.
- Engage in a collaborative production process.
- Develop original projects within the paradigm of the film and television industry.
- Demonstrate basic technical knowledge of equipment and processes used for filmmaking, including pre-production, production and post production elements.



The Acting for Camera Conservatory Program prepares students for careers in performing for film and media through on-camera acting training. The program is specifically responsive to the growing interest in careers in acting for film, television, and new and future media, as well as creating content for emerging platforms. Students are provided with a broad understanding of the history and current states of the film and new media industries. Throughout their training experience, students have the opportunity to apply their skills and knowledge to a number of professional level projects, including: a short film as a capstone project, the production and staging of a multimedia performance, the creation of a professional reel of their work and performing for a panel of industry professionals in an audition setting. AMDA's professional on-camera acting training prepares students to fully engage with the vast array of opportunities in the film, television and digital performance industries.

Performing arts jobs include, but are not limited to: Actor (27-2011), Morning Show Host (27-3011), Voice Over Artist (27-2011), Dialect Coach (25-1121).

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



First Semester Sample Curriculum

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

Second Semester Sample Curriculum

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

Third Semester Sample Curriculum

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

Fourth Semester Sample Curriculum

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

ACTING FOR CAMERA CONSERVATORY

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

Curriculum Program:
1800-1840 clock hours

Program Learning Outcomes

Students completing the Acting for Camera Conservatory Program should be able to:

- Create convincing, compelling characters performed with vocal, physical, and emotional specificity.
- Demonstrate the use of objectives, obstacles, actions, subtext, and text.
- Speak in a supported manner, free of tension and appropriate for the demands of film and television.
- Stand and move utilizing an aligned spine, free of unintended physical tension and mannerisms.
- Apply historical insights and critical analysis to the performance of a screenplay from a variety of periods, styles, and genres.
- Apply standard entertainment industry business practices regarding preparation, communication, and professionalism.
- Engage in a collaborative production process.
- Develop original projects within the paradigm of the film and television industry.
- Demonstrate basic technical knowledge of equipment and processes used for filmmaking, including pre-production, production and post production elements.



The Acting for Camera Conservatory Program prepares students for careers in performing for film and media through on-camera acting training. The program is specifically responsive to the growing interest in careers in acting for film, television, and new and future media, as well as creating content for emerging platforms. Students are provided with a broad understanding of the history and current states of the film and new media industries. Throughout their training experience, students have the opportunity to apply their skills and knowledge to a number of professional level projects, including: a short film as a capstone project, the production and staging of a multimedia performance, the creation of a professional reel of their work and performing for a panel of industry professionals in an audition setting. AMDA's professional on-camera acting training prepares students to fully engage with the vast array of opportunities in the film, television and digital performance industries.

Performing arts jobs include, but are not limited to: Actor (27-2011), Morning Show Host (27-3011), Voice Over Artist (27-2011), Dialect Coach (25-1121).

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

Year One Sample Curriculum

		clock hours/course	clock hours/week
First Semester			
CAM101	On Camera Acting I: Technique	5.0	75.0
ACT101	Acting I: Technique	5.0	75.0
CAM110	Film & TV History I: Survey	2.0	30.0
ACT120	Improvisation I: Fundamentals	4.0	60.0
ACT130	Alexander Technique I	2.0	30.0
DNC101	Dance I: Theatre Dance	2.0	30.0
VPS101	Voice Production & Speech I	4.0	60.0
CAM120	Screenwriting I: Text Analysis & Form	3.0	45.0
SCB101	Stage Combat I: Unarmed	3.0	45.0
Total Clock Hours		450.0	

		clock hours/course	clock hours/week
Second Semester			
ACT104	Acting II: Contemporary Scene Study	5.0	75.0
CAM102	On Camera Acting II: Scene Study	5.0	75.0
CAM111	Film & TV History II: Styles	3.0	45.0
ACT121	Improvisation II: Structure and Style	4.0	60.0
ACT131	Alexander Technique II	2.0	30.0
VPS102	Voice Production and Speech II	4.0	60.0
CAM121	Screenwriting II: Development & Presentation	4.0	60.0
SCB103	Stage Combat for Film	3.0	45.0
Total Clock Hours		450.0	
Total First Year Clock Hours		900.0	



Year Two Sample Curriculum

		clock hours/course	clock hours/week
Third Semester			
CAM240	Introduction to Filmmaking & Production	5.0	75.0
ACT223	Improvisation for the Camera	4.0	60.0
CAM230	Introduction to Auditioning for Film & TV	3.0	45.0
PFD101	Professional Development: Business of the Performer	1.5	22.5
CAM220	Screenwriting III: Storytelling & Critical Thinking	4.0	60.0
CAM210	Film & TV History III: Cultural Representation	4.0	60.0
CAM202	On Camera Acting III: Genre and Styles	7.0	105.0
VPS203	Accents and Dialects On Camera	2.0	30.0
Total Clock Hours		457.5	

		clock hours/course	clock hours/week
Fourth Semester			
IDP233	Audition for Film & TV: Cold Readings	18.0	18.0
IDP232	Advanced Audition for Film & TV: Sides	19.0	19.0
IDP231	Self Tape Workshop	4.0	4.0
IDP234	On Camera Commercials	12.0	12.0
IDP235	Voiceover	8.0	8.0
IDP236	Audiobooks & Podcasts	8.0	8.0
IDP201	Career Preparation	5.0	5.0
CAM252	Narrative Reel for the Actor	3 weeks/ 6.0 hours	92.0
CAM270	Short Film Project: Original Works	4 weeks/ 6.0 hours (1 weekend day)	128.0
CAM251	Multimedia Performance	27.5 hours a week/ 5 weeks	145.0
CAM290	Post Production Workshop	8.0	8.0
ACT272	Advanced Improvisation for the Camera	8.0	8.0
Total Clock Hours		455.0	
Total Second Year Clock Hours		912.5	
Total Program Clock Hours		1812.5	

MASTER OF FINE ARTS DEGREE IN WRITING FOR THEATRE AND MEDIA

Program Learning Outcomes

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

The Master of Fine Arts in Writing for Theatre and Media is a three-year terminal graduate degree designed for students who are passionate about developing the professional-level skills necessary to create narratives from concept to production. Students prepare for their careers as professional writers by learning how to think critically about society and how to approach current issues such as diversity, inclusion, access and modern theatre theory. With a focus on the collaborative process, students develop advanced storytelling techniques through writing-intensive coursework and in co-curricular programming. Creating production-ready content is at the core of this program and to this end, students have many opportunities to witness their work being brought to fruition by AMDA's student performers on the stage and screen. Graduates complete the program having created a portfolio of professional pieces, preparing them to enter the business of writing for theatre and media.

SUMMARY OF REQUIRED COURSES

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

Sample Curriculum

YEAR ONE

Fall Semester

THR520	Seminar in Theatre History	3.0
WTM510	Theatre and Media Writing: Collaboration	3.0
WTM520	Theatre and Media Writing: Research and Application	3.0
Total Credits		9.0

Summer Semester

WTM581	Writing Internship	3.0
Total Credits		3.0

Spring Semester

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

YEAR TWO

Fall Semester

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

Summer Semester

WTM582	Writing Internship	3.0
Total Credits		3.0

Spring Semester

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

YEAR THREE

Fall Semester

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

Summer Semester

WTM583	Writing Internship	3.0
Total Credits		3.0
Total Program Credits		60.0

Spring Semester

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

MASTER OF ARTS DEGREE IN THEATRE

Program Learning Outcomes

- **History, Theory and Criticism:** Acquire a comprehensive understanding of theatre history, theory and criticism as they reflect current and historical discussion and debate.
- **Research:** Engage in original, focused research pertaining to their field of study.
- **Cross-cultural Responsibility:** Demonstrate a grasp of global perspectives and cross-cultural analysis.
- **Interdisciplinary Competency:** Demonstrate a command of interdisciplinary research through written and oral presentation.
- **Academic and Professional Writing:** Demonstrate skills in academic and professional writing, including an effective understanding of primary research, project organization, drafting, revision, and final editing, resulting in work worthy of critical peer review and publication.
- **Praxis:** Produce original scholarly work and/or analysis of creative primary research that will add to the general body of knowledge.

The Master of Arts program at AMDA offers students the opportunity to develop as original scholars of theatre. Unique at AMDA is the opportunity to study theatre arts at the graduate level amongst an active and diverse community of performing artists. This intensive graduate program is completed in one year, including three semesters of immersive courses and an original thesis project. Student theses are completed under the mentorship of faculty and through collaboration with peers. The program's curriculum includes a course sequence in academic writing that emphasizes peer learning and review as well as organization, technique and writing project management. Students graduate from this program with highly developed skills in the analysis of theatre literature, history and criticism.

SUMMARY OF REQUIRED COURSES

Program Category Key	Credits
Advanced Analytical and Academic Theatre Studies	27.0
Advanced Analytical and Academic Theatre Studies, Elective	12.0
Total Program Credit Hours	30.0

Sample Curriculum

First Semester

THR570	Academic Writing in Theatre Studies: Development, Revisions, and Critique	3.0
THR550	Seminar in Research Methods	3.0
THE550	Seminar in Theories of Drama and Theatre	3.0
THR520	Seminar in Theatre History	3.0
Total Credits		12.0

Second Semester

THR541	Seminar in Cross-Cultural Theatre Studies (Asian Theatre Focus)	3.0
THR530	Seminar in Theatre History II	3.0
THR580	Academic Writing in Theatre Studies: Articles, Conferences, and Publication	3.0
Select one of the following elective courses:		3.0
THR540	History of Musical Theatre	
THE560	Critical Race Theory	
THE570	Queer and Gender Theory	
Total Credits		12.0

Third Semester

THR600	Thesis Seminar	6.0
Total Program Credits		30.0

Associate of Occupational Studies Degree in Acting for Camera

AC234 Improvisation for the Camera

The student's ability to observe, be observed, concentrate, imagine, contribute and continue to establish foundations to achieve a heightened sense of physical and verbal freedom is emphasized. Actors are further challenged in many aspects, including voice and body awareness, and skillfully learn to translate, incorporate and stretch the foundations of individual and group improvisation work. This course will focus on two aspects of improvisation in the industry: 1. ADR (Automated or Additional Dialogue Replacement, aka "Looping") and 2. Marketing through improvisation. (1.5 credits)

CM100 On Camera Acting I: Technique

This course covers basic Acting for the Camera techniques. The goal is to become comfortable in front of the camera and to understand the basic techniques of film acting. The exercises are designed to develop the tools needed to work on a film set as a professional actor. Emphasis is placed on living truthfully moment to moment on camera, with a strong emphasis on montage theory and frame size as it relates to the actor's job. The working vocabulary used in the industry is introduced. The course will include on camera work and playback analysis of exercises and basic scene work. (2.5 credits)

CM102 Screenwriting I: Technique

"Screenwriting I: Technique is an introductory writing course in which the practical mechanics of formal Aristotelian story structure are explored and applied to works written for the screen. The craft of screenwriting will be examined through lectures, workshops, and critical examination of superior examples from the masters of this visual medium. Additionally students will learn the proper technique for screenplay formatting, and how to clearly and economically clarify their vision on the page. In-class film viewing will focus on observation, breakdown, and analysis of existing works." (1.5 credits)

CM110 On Camera Acting II: Scene Study

Expanding on the vocabulary and fundamental principles of camera acting explored in Acting for the Camera Technique, Acting for the Camera - Scene Study offers instruction and practice in the basics of contemporary scene study for the camera. Through script analysis, a series of exercises, and scene work, students will learn the building blocks of story and character, and

how to bring that work to life on camera. With an emphasis on relaxation, active listening, living truthfully moment to moment, working with a partner, understanding frame size, and continuity students will build upon their first semester skills. The course will include live tapings and playback of selected exercises and scenes. (2.5 credits)

CM112 Screenwriting II: Development

Screenwriting II: Development is an advanced screenwriting course in which the professional standards and practices explored in Screenwriting I: Technique are applied to the conception, development and completion of a short three-six page screenplay. Additionally students will benefit from utilizing actor workshop and performance opportunities to test and develop their material. The class will culminate in a Staged Reading during the final week of class. (1.5 credits)

CM200 On Camera Acting III

This course is devoted to developing an advanced understanding of on-camera acting technique and scene study elements. Expanding on vocabulary used in previous semesters work, students will explore more complex shots, equipment, character work and professional best practices for camera acting. Students will explore styles ranging from the classic film era to the contemporary three and single camera sit-com. Students will also explore in more detail an approach to character on camera, and how to use the tools of a visual medium to successfully craft a fully formed character. (2.5 credits)

CM202 Screenwriting III: Original Works

Screenwriting III: Original Works and styles is an advanced screenwriting course that builds on the skills learned in Screenwriting I: Technique and Screenwriting II: Development. Through a series of written exercises and assignments, students will explore multiple genres and styles of screenwriting. Students will lay the foundation for a feature film or television series by conceiving, outlining and scripting a portion of the project. This class will culminate in a full 'pitch' of their final project, which will include all the materials required for this professional, real world experience. (3.0 credits)

CM220 Introduction to Filmmaking & Production

This course is designed to introduce students to the process of filmmaking,

and all three phases of film production. Through a series of collaborative assignments and exercises, students will explore every aspect of the process from script breakdown to final delivery of the film. Students will utilize a wide range of techniques developed to provide practical experience with equipment including: budgeting and scheduling software, cameras, lenses, sound, lighting, and editing software. All assignments and exercises will stress collaboration, pre-production planning, exploiting limited resources, mise-en-scene, and the application of post-production techniques to serve their creative vision. (2.5 credits)

CM230 Introduction to Auditioning for Film & TV

The world of auditioning for film and TV consists of many components. The actor needs to understand each component individually in order to combine and utilize them. Every skill the actor has previously acquired comes into play when working in front of a camera. Solid technique, creating environment and making strong, specific choices are just a few of the skills that the actor brings to this medium. The focus on auditioning is now emphasized. The work the actor has done in the classroom is now applied to the audition experience. In addition to the actor's ability to portray a character, the first impression they give upon entering the room and the professional behavior the actor displays are of equal importance. The application of these accumulated lessons will result in a confident, relaxed professional actor that is ready to audition. (1.0 credit)

CM242 Reel for the Actor

Reel for the Actor is a vital and necessary tool to help an actor stay at the top of their game while showcasing the actor's best work. There are many uses for a professional looking actor reel. Casting directors, agents, managers, producers, directors and other important players in the TV and film industry use the actor's reel to cast projects, foster and build relationships within the industry and help the actor showcase their work on a large scale. From student films and web-series all the way up to big studio feature films, the actor's reel is just as essential to the actor as it is fun to create. In this course, we will build an actor reel together so that each student will have a professional looking reel by the end of their semester. (4.0 credits)

CM244 Short Film Project: Original Works

Building on skills learned in third Semester courses Introduction to Filmmaking and Production and Original Works & Development, this course provides the students the opportunity to participate in the creation, development and completion of a professional 3- 6 minute short film under faculty/staff supervision. The final finished films will be screened publicly at the end of the semester. (4.0 credits)

CM246 Multimedia Performance

Using a fusion of cinematic and theatrical techniques, the course is designed as a complete live theatrical production. Under the guidance of a professional director, versed in working in both film and theater, students will go through all phases of a professional production - casting, conception, rehearsals, and performance. Varied elements associated with a live multi-media production including filmed elements, projections, live work with a camera, costumes, sets and lighting are included. Material will include both original content and pre-existing material woven together to create a unified performance with a thematic focus. (5.0 credits)

FL150 Film & TV History I: Survey

This survey course provides students with an introduction to the history of the development of film and television production and how this history has affected the evolution of filmmaking and film acting styles. During the course, students will be exposed to the development of the filmic art, from it's early experimental phases through the collapse of the Studio System all the way to the golden age of television. Each week will focus on a single era, topic or practitioner who expanded the art form. Each class will begin with a short demonstration/lecture intended to put the content in context. In addition to short assigned readings, and viewing weekly film clips in class, the students will engage in an active group exploration. (1.0 credit)

FL151 Film & TV History II: Styles

This survey course is an advanced and nuanced exploration of the topics explored in Film and TV History 1. It provides an increased emphasis on a wider range of cultural influences, with a particular reference on contributions of artists from underrepresented groups. It also examines the democratization of cinema in the digital age. Each class will begin with a short demonstration/lecture framing the discussion to focus on a single era, topic or a group of practitioners who expanded the art form. In addition to short assigned readings and viewing weekly film clips in class, the students will engage in an active group exploration. (1.5 credits)

Conservatory Certificate in Acting for Camera

ACT223 Improvisation for the Camera

The student's ability to observe, be observed, concentrate, imagine, contribute and continue to establish foundations to achieve a heightened sense of physical and verbal freedom is emphasized. Actors are further challenged in many aspects, including voice and body awareness, and skillfully learn to translate, incorporate and stretch the foundations of individual and group improvisation work. This course will focus on two aspects of improvisation in the industry: 1. ADR (Automated or Additional Dialogue Replacement, aka "Looping") and 2. Marketing through improvisation. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

ACT272 Advanced Improvisation for the Camera

The student's ability to observe, be observed, concentrate, imagine, contribute and continue to establish foundations to achieve a heightened sense of physical and verbal freedom is emphasized. Actors are further challenged in many aspects, including voice and body awareness, and skillfully learn to translate, incorporate and stretch the foundations of individual and group improvisation work. This course will focus on two aspects of improvisation in the industry: 1. ADR (Automated or Additional Dialogue Replacement, aka "Looping") and 2. Marketing through improvisation. (8.0 clock hrs./wk.; 8.0 clock hrs./course)

CAM101 On Camera Acting I: Technique

This course covers basic Acting for the Camera techniques. The goal is to become comfortable in front of the camera and to understand the basic techniques of film acting. The exercises are designed to develop the tools needed to work on a film set as a professional actor. Emphasis is placed on living truthfully moment to moment on camera, with a strong emphasis on montage theory and frame size as it relates to the actor's job. The working vocabulary used in the industry is introduced. The course will include on camera work and playback analysis of exercises and basic scene work. (5.0 clock hrs./wk.; 75.0 clock hrs./course)

CAM102 On Camera Acting II: Scene Study

Expanding on the vocabulary and fundamental principles of camera acting explored in Acting for the Camera Technique, Acting for the Camera - Scene

Study offers instruction and practice in the basics of contemporary scene study for the camera. Through script analysis, a series of exercises, and scene work, students will learn the building blocks of story and character, and how to bring that work to life on camera. With an emphasis on relaxation, active listening, living truthfully moment to moment, working with a partner, understanding frame size, and continuity students will build upon their first semester skills. The course will include live tapings and playback of selected exercises and scenes. (5.0 clock hrs./wk.; 75.0 clock hrs./course)

CAM110 Film & TV History I: Survey

This survey course provides students with an introduction to the history of the development of film and television production and how this history has affected the evolution of filmmaking and film acting styles. During the course, students will be exposed to the development of the filmic art, from it's early experimental phases through the collapse of the Studio System all the way to the golden age of television. Each week will focus on a single era, topic or practitioner who expanded the art form. Each class will begin with a short demonstration/lecture intended to put the content in context. In addition to short assigned readings, and viewing weekly film clips in class, the students will engage in an active group exploration. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

CAM111 Film & TV History II: Styles

This survey course is an advanced and nuanced exploration of the topics explored in Film and TV History 1. It provides an increased emphasis on a wider range of cultural influences, with a particular reference on contributions of artists from underrepresented groups. It also examines the democratization of cinema in the digital age. Each class will begin with a short demonstration/lecture framing the discussion to focus on a single era, topic or a group of practitioners who expanded the art form. In addition to short assigned readings and viewing weekly film clips in class, the students will engage in an active group exploration. (3.0 clock hrs./wk.; 45.0 clock hrs./course)

CAM202 On Camera Acting III: Genre and Styles

This course is devoted to developing an advanced understanding of on-camera acting technique and scene study

elements. Expanding on vocabulary used in previous semesters work, students will explore more complex shots, equipment, character work and professional best practices for camera acting. Students will explore styles ranging from the classic film era to the contemporary three and single camera sit-com. Students will also explore in more detail an approach to character on camera, and how to use the tools of a visual medium to successfully craft a fully formed character. (7.0 clock hrs./wk.; 105.0 clock hrs./course)

CAM210 Film & TV History III: Cultural Representation

Explore historical and contemporary ethical issues through the lens of modern film. Through their work, filmmakers and performers confront some of the most challenging questions related to how humans ought to live their lives. This course provides an overview of these questions, how thinkers have proposed to answer them, and how they are approached in modern film. Students view a selection of movies from 1993-present and examine, discuss and write about the presentation of ethical dilemmas. This is a discussion based course that encourages students to challenge their own perspectives and think critically about theories related to 'right' and 'wrong' behavior. Topics include moral reasoning, subjectivism, relativism, objectivism, utilitarianism, and social contract theory, among others. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

CAM220 Screenwriting III: Original Works

Screenwriting III: Original Works and styles is an advanced screenwriting course that builds on the skills learned in Screenwriting I: Technique and Screenwriting II: Development. Through a series of written exercises and assignments, students will explore multiple genres and styles of screenwriting. Students will lay the foundation for a feature film or television series by conceiving, outlining and scripting a portion of the project. This class will culminate in a full 'pitch' of their final project, which will include all the materials required for this professional, real world experience. (4.0 clock hrs./wk.; 60.0 clock hrs./course)

CAM230 Introduction to Auditioning for Film & TV

The world of auditioning for film and TV consists of many components. The actor needs to understand each component individually in order to combine and utilize them. Every skill the actor has previously acquired comes into play when working in front of a camera. Solid technique, creating environment and making strong, specific choices are just a few of the skills that the actor brings to this medium. The focus on auditioning is now emphasized. The work the actor has done in the classroom is now applied to the audition experience. In addition to the actors ability to portray a character, the first impression they give upon entering the room and the professional behavior the actor displays are of equal importance. The application of these accumulated lessons will result in a confident, relaxed professional actor that is ready to audition. (3.0 clock hrs./wk.; 45.0 clock hrs./course)

CAM240 Introduction to Filmmaking & Production

This course is designed to introduce students to the process of filmmaking, and all three phases of film production. Through a series of collaborative assignments and exercises, students will explore every aspect of the process from script breakdown to final delivery of the film. Students will utilize a wide range of techniques developed to provide practical experience with equipment including: budgeting and scheduling software, cameras, lenses, sound, lighting, and editing software. All assignments and exercises will stress collaboration, pre-production planning, exploiting limited resources, mise-en-scene, and the application of post-production techniques to serve their creative vision. (5.0 clock hrs./wk.; 75.0 clock hrs./course)

CAM251 Multimedia Performance

Using a fusion of cinematic and theatrical techniques, the course is designed as a complete live theatrical production. Under the guidance of a professional director, versed in working in both film and theater, students will go through all phases of a professional production - casting, conception, rehearsals, and performance. Varied elements associated with a live multi-media production including filmed elements, projections, live work with a camera, costumes, sets and lighting are included. Material will include both original content and pre-existing material woven together to create a unified performance with a thematic focus. (27.5 hours a week/ 5 weeks ; 145.0 clock hrs./course)

CAM252 Narrative Reel for the Actor

Reels for the Actor is a vital and necessary tool to help an actor stay at the top of their game while showcasing the actors

best work. There are many uses for a professional looking actor reel. Casting directors, agents, managers, producers, directors and other important players in the TV and film industry use the actor's reel to cast projects, foster and build relationships within the industry and help the actor showcase their work on a large scale. From student films and web-series all the way up to big studio feature films, the actors reel is just as essential to the actor as it is fun to create. In this course, we will build an actor reel together so that each student will have a professional looking reel by the end of their semester. (3 weeks/ 6 hours ; 92.0 clock hrs./course)

CAM270 Short Film Project: Original Works

Building on skills learned in third Semester courses Introduction to Filmmaking and Production and Original Works & Development, this course provides the students the opportunity to participate in the creation, development and completion of a professional 3- 6 minute short film under faculty/staff supervision. The final finished films will be screened publicly at the end of the semester. (4 weeks/ 6 hours (1 weekend day) ; 128.0 clock hrs./course)

CAM290 Post Production Workshop

In conjunction with their final short film capstone project, students will build on the skills learned in third semester's Basic Film Production/Introduction to Filmmaking course. Students will delve deeper into all aspects of the post production finishing process including: assembly, rough, and fine cut editing, sound design and mix, working with music and score, color correction and grading, adding wild sounds, looping and ADR work, and exporting to multiple formats for delivery and exhibition. (8.0 clock hrs./wk.; 8.0 clock hrs./course)

IDP201 Career Preparation

An actor's journey never ends. As a student prepares for graduation, we look back at their journeys to this point so they are best prepared for a career outside of AMDA. This one time, 5 hour workshop provides a time of reflection and what to expect outside the classroom as an actor versus a student is explored. (5.0 clock hrs./wk.; 5.0 clock hrs./course)

IDP231 Self Tape Workshop

If you want to be considered a professional actor, submitting a professional audition self-tape is crucial! It has become extremely common for casting directors to request self-taped submissions for TV, film and even theater projects. It is paramount that the actor represents himself as best as they can and that means understanding how to produce a professional looking self-tape at home. The goal of this course is to arm the students with the ability to produce a self-

tape that will compete in an ever growing digital casting process. (4.0 clock hrs./wk.; 4.0 clock hrs./course)

IDP232 Advanced Audition for Film & TV: Sides

In third semester Auditioning for Film and TV, students had an introduction to auditioning for the camera. This helped the actor develop an understanding of how to "think on their feet" and make solid choices that result in a good audition experience. Now, in Audition for Narrative Film and TV, students will build upon their previous skills by exploring more challenging material and audition scenarios. This work culminates in the actor experiencing "Panel Night", where they are seen and critiqued by a diverse group of industry professionals. (19.0 clock hrs./wk.; 19.0 clock hrs./course)

IDP233 Audition for Film & TV: Cold Readings

Unlike much of the work that's been done in previous semesters in terms of proper script analysis, cold reading is the art of performing a script with little to no advance rehearsal. In this course, we will not only look at the practices that will center us in the audition room, but how to rapidly break down a script, get off the page and identify the medium and genre of the script. (18.0 clock hrs./wk.; 18.0 clock hrs./course)

IDP234 On Camera Commercials

The world of commercials is constantly changing. Today, there are as many types of on camera commercials as there are channels (and devices) to view them. We need to understand the objective of commercials so we can understand our job as actors when we audition and are cast in them. We will learn that the "style" of commercial acting is clear and concise, so that a commercial can get its message across in a small amount" (12.0 clock hrs./wk.; 12.0 clock hrs./course)

IDP235 Voiceover

This course provides an overview of commercial and narrative voiceovers. Students will learn basic techniques for voice over performance, and the wide range of opportunities for the professional actor to find and create work within the discipline. The course will include a combination of discussion and practical experiences. (8.0 clock hrs./wk.; 8.0 clock hrs./course)

IDP236 Audiobooks & Podcasts

This course provides an overview of audiobook performing and podcasting. Techniques for conceiving and executing in both mediums will be explored. Students will learn the wide range of opportunities for the professional actor to find and create work within these disciplines. The course will include a combination of discussion and practical experiences. (8.0 clock hrs./wk.; 8.0 clock hrs./course)

SCB103 Stage Combat for Film

Fights and action sequences are among the most challenging and dynamic elements of an actor's work on film. This course will focus on the principles and techniques of on-camera fights and action. Students will learn to comprehend and safely demonstrate a variety of on-camera fight and stunt techniques, as well as developing an understanding of how fight and action sequences are created and shot. (3.0 clock hrs./wk.; 45.0 clock hrs./course)

VPS203 Accents and Dialects On Camera

A one-semester technique class to develop a process for acquiring an accent or dialect and to become proficient in the most commonly requested accents and dialects for American actors. The course will utilize the substitution method to select important identifiers in an accent or dialect and find the correlating sounds in standard American speech to apply to the interpretation of screenplays. Students will rely on their knowledge of the International Phonetic Alphabet to capture foreign and non-standard American sounds. Students will sharpen listening skills through identification of accents and dialects through listening to native speakers and commercial recordings, as well as studying research sources and cultural and historical materials pertinent to accent and dialect study and acquisition. (2.0 clock hrs./wk.; 30.0 clock hrs./course)

Master of Arts Degree in Theatre

■ Advanced, Analytical and Academic Theatre Studies

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 will explore experimental research practices that bring theatre together with sociological, communication and historical practices. Students in the course will 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 will be 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)

Master of Fine Arts Degree in Writing for Theatre and Media

■ Creation and/or Presentation of Theatre

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 will develop these skills in a one act or short film and a treatment and pitch. (6.0 credits)

WTM512 Writing Workshop/Lab 2

This course addresses the principles of writing for performance. It examines the core pillars of writing, such as structure, character, theme lines, plot points, voice, dialogue and moving from concept to script and script to production. It further addresses necessary skills in organization, software, idea cultivation and work ethic. This course unfolds in a series of four labs, with each lab emphasizing different aspects of script development. Lab 2 will focus 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 will focus 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 will focus 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 must 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 Los Angeles dynamic campus.

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THR520 Seminar in Theatre History

A comprehensive survey of the history of theatre and drama from its beginnings to the present. Special emphasis is given to the social, political and economic environments of each time period as they pertain to the development of theatre. (3.0 credits)

Registration

■ Maximum Credit Load

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