



**THE AMERICAN ACADEMY  
OF DRAMATIC ARTS**

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# 140

YEARS OF EXCELLENCE

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As the first conservatory for actors in the English-speaking world, The American Academy of Dramatic Arts has consistently focused on a single mission: Training the best and brightest students from around the globe to become highly skilled, confident, well-rounded actors. The Academy's innovative training inspires creativity and imagination while exploring respected techniques under the guidance of our esteemed faculty, directors and industry experts.

The core of The Academy's training is based on the opportunity to perform. Academy students participate in more performances than nearly any other acting school in the country, with each campus performing over 50 plays and full-scale productions every year. And when you consider our diverse, international student body, small class sizes and intensive, well-balanced curriculum, you'll soon realize that The Academy is simply unrivaled among acting schools.

## THE ACADEMY'S PROUD

# HERITAGE

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### UPHOLDING THE STANDARD OF EXCELLENCE

From the earliest American stage and screen legends to today's international award-winning actors, you can see why The American Academy of Dramatic Arts has earned its singular reputation.

Founded in 1884 by former Harvard speech professor Franklin Haven Sargent, The American Academy of Dramatic Arts first opened its doors as the Lyceum Theatre School of Acting. One hundred and eighteen eager students would soon become The Academy's first graduating class, and the history of acting in America was changed forever.

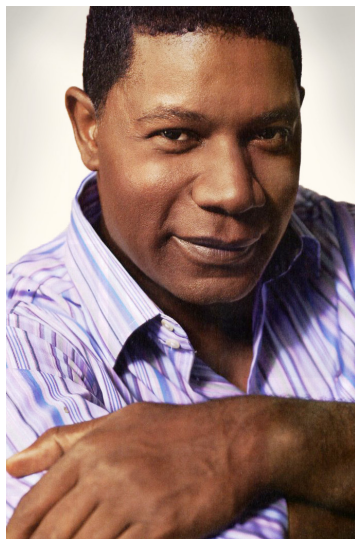
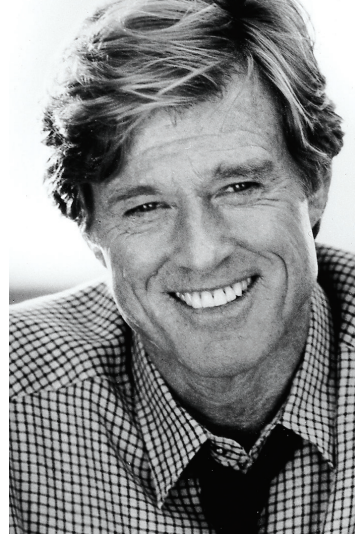
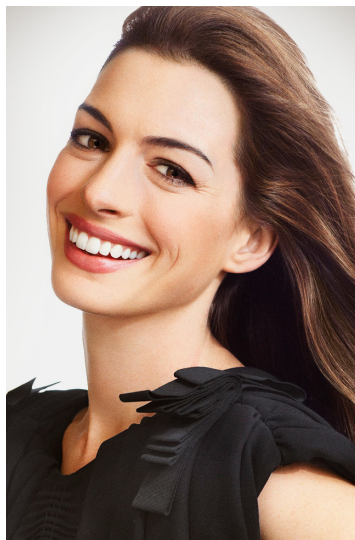
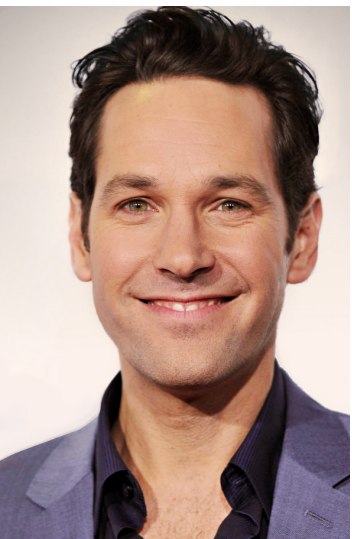
Early on, The Academy benefited from the influence of the first American theatre luminaries, including director David Belasco and playwright Henry DeMille, father of moviemaker Cecil B. DeMille. In fact, it was Henry DeMille who is credited with giving The Academy its current name in 1889.

By the mid-20th century, The Academy became widely known as "The Cradle to the Stars" due to its stunning reputation of influential alumni. In 1963, the school moved to its present location on Madison Avenue in Midtown Manhattan, at the site of the historic Colony Club building, designed by one of America's preeminent architects, Stanford White. By 1974, the decision had been made to expand westward. The first Los Angeles campus was opened in Pasadena before finally moving to its current Hollywood location in 2000, on the south lot of the former Charlie Chaplin Studios.

To this day, The Academy's legacy for setting standards of excellence in actor training continues to attract innovative instructors at the forefront of their craft. The faculty consists of professional artists, master acting teachers and theatrical visionaries who are supported by an administration committed to upholding the standard of excellence established more than 140 years ago.

*The Academy's alumni have been nominated for*  
**112 OSCARS® 356 EMMYS® 100 TONYS®**

See a comprehensive list of our alumni at [aada.edu/notable-alumni](https://aada.edu/notable-alumni)



*The Academy provides a unique environment where actors learn to create a powerful bond with audiences, uplifting the human spirit and profoundly enriching our world for generations to come.*



Original production of *Robin Hood* performed by the New York Company



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THE ACADEMY

# NEW YORK

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TRAIN IN THE CENTER  
OF AMERICAN THEATRE

### THE MOMENT YOU ARRIVE

at our New York City campus, the excitement and energy will inspire your passion to perform. With Broadway, Lincoln Center, Times Square, Central Park, countless galleries, museums, and a vibrant multicultural arts and entertainment scene all at your doorstep, The Academy's historic location puts you right in the middle of everything there is to love about the Big Apple.

Feature film and television crews dot the streets by day, and each night the biggest names on Broadway light up the stage. Around the clock, you will be inspired by the best the city has to offer.




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### THE NEW YORK CAMPUS

Set in Madison Avenue's landmark Colony Club building in Midtown Manhattan, our campus encompasses six full stories of classrooms, rehearsal halls, dance studios, dressing rooms, costume and prop departments, a production workshop, a student lounge, and an expansive library designed to serve the specific needs of acting students. Plus, our media studios are equipped with the latest video, lighting and editing systems—everything you need for exceptional on-camera training.

Another notable feature is our collection of impressive theatres that offer a variety of training and performance opportunities. Our 169-seat proscenium theatre, 164-seat thrust theatre and 103-seat arena-style theatre are all used for classes, rehearsals and full-scale productions.

From top to bottom, our New York campus is ideally outfitted for you to grow and succeed as a working actor.

For student housing information, see page 31 or visit [aada.edu](http://aada.edu).







THE ACADEMY

# LOS ANGELES

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TRAIN IN THE HEART OF  
FILM AND TELEVISION

**JUST BEYOND THE SUNSHINE**

and palm trees of Sunset Boulevard, our Los Angeles campus is certain to inspire you. Steps from world-famous film and television studios, Hollywood red carpet premieres and a dynamic theatre scene, you will see firsthand why Los Angeles is home to the stars.

As you arrive, you will be surrounded by entertainment history—and history in the making. Our campus is adjacent to Hollywood’s first movie studio backlot, where legendary actors, producers and directors still produce hit TV shows and films on a daily basis. Walk around the block and you will find Hollywood’s Walk of Fame, the world-famous Chinese Theatre, the Hollywood & Highland Center with the Dolby Theatre and numerous museums, stage venues, cafés and iconic attractions.

**THE LOS ANGELES CAMPUS**

Built on what was once the south lot of Charlie Chaplin Studios, our Hollywood campus features acting and camera studios, along with an extensive costume and prop shop. In our movement and vocal production building, you will find generous rehearsal and dance spaces, a vocal production studio and a scene shop. Also, the campus is home to an impressive 150-seat theatre that is used for numerous full-scale productions throughout the year.

Our library is located in one of the historic Chaplin Studio bungalows. It houses a computer lab, a screening room and a comprehensive collection of reference materials on every aspect of theatre and on-screen acting and production. The collection includes published scripts, musical scores and recordings. Plus, our media studios are outfitted with all the technology you will need for on-camera training, including advanced video, lighting and editing systems.

Our Los Angeles campus creates the perfect environment for you to grow and learn to succeed as a working actor in today’s thriving entertainment industry.

For student housing information, see page 31 or visit [aada.edu](http://aada.edu).



# THE ACADEMY DIFFERENCE

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*The Academy believes acting is more than a hobby or even a professional pursuit; it is a calling to greatness.*

## MISSION

A world-leading acting conservatory and college, the American Academy of Dramatic Arts trains a diverse community of emerging actors from across the globe to thrive as professional artists and collaborators.

## PHILOSOPHY

We uphold truth in performance as the cornerstone of artistic discovery, enabling students to unearth their deepest potential and establish a memorable and impactful connection with their audiences. This fundamental concept serves as the catalyst that elevates art to its highest form. Our unique and intensive education involves the actor's whole being, guiding students on a highly personal journey of self-discovery to expand their own imagination, physical instrument, and emotional reach.

## PERFORMANCE

The path to learning any craft is by doing, and for Academy students, this means having the daily opportunity to perform and receive constructive feedback from the very first day of class. Through hands-on experience, students master a diverse array of acting skills and gain a practical working knowledge of behind-the-scenes roles. This comprehensive and immersive approach ensures students graduate as well-rounded performers, equipped to excel in a wide range of professional pursuits, expanding their creative and career opportunities as artists.

## FACULTY

At the Academy, our instructors are not only highly skilled artistic professionals, but are also passionate mentors who bring a wealth of first-hand expertise to the classroom. Genuinely dedicated to supporting each student's unique journey, our faculty collaborate to assess student progress and offer individualized artistic support.

## COMMUNITY

Beyond the classroom, Academy students become part of an artistic community of students from around the world, sharing in the joy of learning and creation while discovering new perspectives. Inspiration abounds in this rich cultural environment; classmates often become future creative partners and collaborators. There's a reason that our students use the same word when they're describing the feel of their supportive Academy community: **family**.



# PROGRAMS & COURSES

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All students in our full-time Two-Year Conservatory program receive comprehensive training in various acting fundamentals, including:

- ✓ The techniques of Strasberg, Adler, Meisner, and Hagen and more
- ✓ Script analysis and character development
- ✓ Voice and Speech
- ✓ Sensory work
- ✓ Civilizations and culture (with focus on historical periods, dialects and social etiquette)
- ✓ Career development

In keeping with our commitment to adapt to student needs, we now offer two customized areas of emphasis:

- ✓ **Acting for Theatre, Film, and Television**  
New York & Los Angeles
- ✓ **Acting for Musical Theatre**  
New York only

Both educational tracks provide a strong foundational acting education, with approximately 70% shared coursework.

**The Acting for Theatre, Film and Television** emphasis includes an additional focus on improvisation, on-camera techniques, and stage combat.

Built upon our renowned conservatory program, our **Acting for Musical Theatre** emphasis offers students a deeper exploration of music, choreography, and expressive movement. This holistic training is designed to strengthen performers' ability to fully and authentically embody characters in the heightened circumstances inherent to musical theatre productions and beyond.

Each specialized focus fosters profound discovery and growth in all aspects of the craft, preparing our students for successful, lifelong careers in the entertainment industry.



## TWO-YEAR CONSERVATORY PROGRAM



NEW YORK & LOS ANGELES

### ACTING FOR THEATRE, FILM, & TELEVISION

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NEW YORK ONLY

### ACTING FOR MUSICAL THEATRE

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TWO-YEAR CONSERVATORY

# ACTING FOR THEATRE, FILM AND TELEVISION

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*Prepare for a lifelong career on stage and screen.*





The Academy's Two-Year Acting for Theatre, Film and Television program is designed to take you on an educational journey of discipline, exploration and self-awareness. Throughout the program, you will learn both time-tested and innovative techniques for expressing and harnessing truth in your performances. This process is highly individualized and leads to the cultivation of vulnerability, openness and authenticity - essential qualities for both a successful student and a compelling actor.

As you explore under imaginary circumstances, you are prepared to undergo comprehensive training in a wide array of foundational acting techniques, including the methods of Meisner, Alexander, Hagen, Adler, and Strasberg. In addition to core Academy classes in Acting, Movement, Voice & Speech, and Script Analysis our Acting for Theatre, Film and Television emphasis also includes:

- ✓ Improvisation
- ✓ Drama in Context
- ✓ On Camera Scene Study
- ✓ Stage Combat
- ✓ Career Preparation

Through hands-on training and live performance, you will be exposed to various aspects of both stage and camera work, mastering essential technical skills and gaining valuable knowledge about backstage roles. This training enhances your versatility as an actor and ensures your confidence in a wide range of performance settings.

At the Academy, you will have unique access to top industry professionals who not only provide personalized creative and educational support but also integrate their firsthand experience into the curriculum, covering essential topics such as time management, audition techniques, career preparation, and strategic marketing.





## ACTING FOR THEATRE, FILM AND TELEVISION

# FIRST YEAR COURSES

*The Academy's Full-Time Two-Year Conservatory Program prepares students for a lifelong career on stage and screen with a highly specialized curriculum consisting of classes and workshops ranging from acting styles to improvisation, musical theatre and more. This may end up being the most rewarding two years of your life.*

Course offerings vary slightly by term. Below are sample course descriptions. For 2024-2025 course information, please refer to [page 13 of the Catalog Addendum](#). Current students should consult the Student Handbook for the most accurate and up-to-date information regarding their program requirements based on their enrollment term.

## NEW YORK & LOS ANGELES COURSES

### ACTING I & II

The acting sequence is divided into two 12-week studio courses and six weeks of rehearsal and performance.

The first studio course, Acting I, concentrates on the achievement of a free, truthful use of self in imaginary circumstances. Beginning with exercises for relaxation, concentration, and sensitivity to other actors, as well as internal and external stimuli, the semester proceeds to improvisation and then to scene study in contemporary drama. Applying objectives, activities, and place to their work, students develop trust in a sense of truth and spontaneous moment-to-moment reaction.

The second studio course, Acting II, strengthens the actor's foundation through more sophisticated aspects of technique, including emotional preparation, moment before, heightened stakes and fourth wall. Scene work progresses to include contemporary comedy, paying special attention to heightened energy and the timing required for this comedic segment of training.

Six weeks in the First Year are devoted to Rehearsal and Performance I & II. Students are cast in scenes and plays from a variety of playwrights to give them the opportunity to integrate what they have learned across disciplines, while permitting the faculty and administration to observe the growth and progress of each student.

### DRAMA IN CONTEXT I / THEATER HISTORY

This course examines and discusses forms, styles, and practices of performance, relevant to the actor, as it exists within diverse cultures and time. Contemporary and historical performance, both international and domestic, will be studied, compared, and contrasted through assigned plays, texts and dramaturgical research.

### MOVEMENT I & II

The purpose of these two courses is to develop the student's awareness of the body in terms of physical freedom, energy, flexibility, strength, stamina, and expressivity. Various physical disciplines and basic dance techniques may be introduced to build strength and coordination, and to develop imaginative use of the body in both contemporary and stylized forms.

### VOICE & SPEECH I & II

These courses develop an open, supported, expressive speaking voice and Standard American articulation as multiple objectives. The physiology of speech and voice production is studied. To facilitate hearing perception and speech production, students learn the International Phonetic Alphabet. In the second term, fundamental principles of breathing, vocal placement, and articulation are reinforced, and the use of the voice as an instrument of interpretation is explored.

### ON-CAMERA TECHNIQUE: FUNDAMENTALS

Students prepare to work on a professional film and television set, learning the jargon of the industry and the various roles played by everyone on set. By working behind the scenes, as well as on camera, each student is trained to run the camera and the sound equipment. Exercises focus on working in a relaxed and truthful way and on understanding technical adjustments required for working in front of the camera.

### SCRIPT ANALYSIS

This course examines the structure of dramatic text from an actor's perspective, including theme, plot, scene construction, action, and dialogue, while fostering the actor's ability to create rich and full characters. Students also integrate acting techniques with script analysis principles, which produce effective storytelling.

## NEW YORK COURSES

### ALEXANDER TECHNIQUE I & II

These courses introduce students to the Alexander Technique, a method that refines body awareness in order to optimize postural support and to reduce physical tensions. First-Year students study in small group settings and learn to execute fundamental Alexander practices.

### DRAMA IN CONTEXT II

In this course, students will read and analyze several plays reflecting on the American theatrical conversation from the last two decades. Students will explore how American artists of diverse backgrounds conveyed their stories and grappled with the deepest issues of their time. Students will write short response papers on assigned plays and prepare one group presentation on production history research.

### STAGE COMBAT I & II

This course trains students in the basic skills of stage combat, focusing on unarmed combat and emphasizing safety, dynamics and believability. The exercises and practices are also intended to increase mental and physical strength, flexibility and coordination.

### DANCE FOR THE ACTOR

Students explore the basic techniques, styles, and terminology used in modern day theatre dance and the history of specific dances and choreographers. Students engage in a warm-up designed by the instructor to build stamina, strength, proper alignment, and use of rhythm while executing the technical aspects of dance. Student will learn a production number, complete with staging, and original intention of the number.

### SINGING FOR THE ACTOR

This course is intended to open, strengthen and release the actor's vocal instrument and to teach how to tell a story

through song. Through a combination of group exercises and individual work, each student will discover their optimal singing voice. The efficient and effective physical mechanics of singing, including relaxation and posture, respiration and positioning, phonation, support, registration, and resonance, will be developed. Students will also be introduced to analyzing a lyric, discovering a personal connection to the text and bringing a song to life, truthfully in the moment.

### VOICE SCIENCE

This course is an experiential study of the anatomy, physiology, and physics of sound waves of the voice. Anatomical structures and physiological functions of respiration, phonation, and resonance will be covered. Students will also engage in a self-reflective practice in which they formulate inferences about how to improve their vocal practice from the information learned about vocal anatomy and physiology.

### SPEECH SCIENCE

This course is an experiential study of the anatomy, physiology, and physics of sound waves of speech. Anatomical structures and physiological functions of the face, pharynx, larynx, oral cavity, and nasal cavity will be covered. Students will also engage in a self-reflective practice in which they formulate inferences about how to improve their speech practice from the information learned about vocal anatomy and physiology.

### ADVANCED DANCE FOR THE ACTOR (OPTIONAL)

This elective course continues study in dance for musical theatre. This course may not be offered every year.

### ADVANCED SINGING FOR THE ACTOR (OPTIONAL)

This elective course continues study in singing for musical theatre. This course may not be offered every year.

## LOS ANGELES COURSES

### VOCAL PRODUCTION I & II

These courses are designed to open, strengthen and release the actor's vocal instrument, utilizing both speaking and singing techniques to meet a broad range of challenges in musical repertoire (songs) and in spoken text. The first part of this training focuses on the efficient and effective physical mechanics of voice and how to apply technique expressively through the practical application to songs or monologues. The second part of this training is designed to allow the actor to further explore "storytelling through song" through various musical styles – traditional musical theatre, contemporary musical theatre, and the rock/folk/pop genres.

### STYLES I

The purpose of this course is to develop the student's awareness of the history and traditional techniques of Commedia dell'arte and the theatre of William Shakespeare. Through practical use, students then relate these techniques to that of the modern actor. Truthful, spontaneous response to internal and external stimuli, breaking down and interpreting unfamiliar language and broad presentational material, use of scansion, and comprehension of the text in terms of historical contexts, themes, conflicts, and character relationships are all aspects of this course.

### STAGE MANAGEMENT

Each student serves as stage manager or co-stage manager for an examination or one-act play, learning blocking notation and coordination of production elements. Serving as the assistant to the play director, students gain an important perspective on the rehearsal process that serves them as actors.

### IMPROVISATION

In this course, students gain an experiential understanding of improvisational acting and develop a strong moment-to-moment perspective, essential to looseness and creativity in scripted work. Through theatre games and improvising scenes, they develop tools to make them more trusting of their own impulses, more generous with their fellow actors and more creative in developing roles. The course covers the importance of saying "yes" in scenes, to go for the most "active choices," to play those "at the top of their intelligence," and how to be at the service of the scene while listening and responding honestly.

## ACTING FOR THEATRE, FILM AND TELEVISION

# SECOND YEAR COURSES

*Work in the Second Year reinforces and builds upon the learning experiences of the First Year. Advanced acting, voice and movement training are combined with rehearsal and performance of both projects and full-length plays. Admission to the Second Year is by invitation. Selection is made on the basis of progress and readiness to benefit from advanced training, as evidenced by classwork and examination plays from the First Year.*

Course offerings vary slightly by term. Below are sample course descriptions. For 2024-2025 course information, please refer to [page 13 of the Catalog Addendum](#). Current students should consult the Student Handbook for the most accurate and up-to-date information regarding their program requirements based on their enrollment term.

## NEW YORK & LOS ANGELES COURSES

### ACTING III & IV

Advanced scene study is undertaken using the principles of relaxation, concentration, objectives, actions and moment-to-moment spontaneity as a base. Roles assigned require more imaginative extensions of technique, greater stretch, specificity, personalization and justification, along with more intensive background research for character work.

### ON-CAMERA TECHNIQUE: SCENE STUDY

Building upon the work of On-Camera Technique: Fundamentals, students work on television and film scenes on camera, honing their text analysis and acting skills for media performance. Through rehearsal, taping scene work and viewing final edited scenes, students develop crucial skills for working in front of the camera.

### VOICE & SPEECH III

Students apply advanced principles of voice and speech production to the acquisition and performance of the major dialects of English. Using the International Phonetic Alphabet, students apply these skills to performed monologues in preparation for theatrical auditions. In addition, students research and present other dialects and various foreign accents from across the globe.

## NEW YORK COURSES

### MOVEMENT III

Students learn to use their imagination, body and voice to create, transform and inhabit characters based on truth. Students will be able to sustain full body use with breath and sound, grounding, full sensory engagement, physical impulsiveness and emotional availability.

### REHEARSAL & PERFORMANCE III & IV

Students continue the study and application of basic and advanced acting techniques through rehearsal and performance of roles that may be in projects, one-act or full-length productions.

### CAREER PREPARATION / ACTING PROFESSIONALLY

Students learn the business of acting, including résumés, headshots, auditions, agents, casting directors, unions and other aspects related to the development of a professional actor's career in film, television and theatre. A number of industry professionals and guest speakers are scheduled for seminars and workshops during the course of the Second Year to familiarize students with the basic procedures of professional employment.

### AUDITION TECHNIQUE

This course prepares students for professional auditions for stage, television and film. A series of audition preparation workshops is also offered on the selection and preparation of audition monologues from both classical and contemporary theatre.

### STYLES I

This course is an intense study of text and language needed to perform in Shakespeare's plays. Students develop a solid foundation for the use of heightened, poetic language. Major focus is given to researching the period, learning iambic pentameter and understanding the importance of text and language to a character and a play.

**STYLES II**

This advanced course examines specific performance styles, ranging from advanced Shakespeare and physical theatre to musical theatre and web series. *Topics will vary by section and term.*

**ON-CAMERA TECHNIQUE: AUDITIONS**

Students develop the necessary skills for auditioning for film and television, including analyzing sides, adapting to direction and feedback, self-taping and maintaining professional discipline.

**VOCAL & PHYSICAL PRACTICUM**

This supervised course in vocal and physical practice is aligned with Rehearsal & Performance courses.  
*Pass/Fail only.*

**VOICE & SPEECH IV**

This course emphasizes text and language analysis, which supports and further develops the integration of voice, speech, and accent/dialect principles introduced throughout the program.

**LOS ANGELES COURSES****ADVANCED VOCAL PRODUCTION**

This course is designed to continue the exploration of human expression, strengthen the actor's vocal instrument, sharpen the student's musical skills, and increase their repertoire. All students receive instruction in style, phrasing and interpretation, how to select appropriate cuttings, and are introduced to complex harmonies and more advanced literature in addition to duets with accompanying scene work. Participation in a mock audition is required and is adjudicated by professionals with a working understanding of what is expected to make the student competitive in the industry.

**VOCAL POWER**

This course focuses on advanced development of the speaking voice. Students enhance core support, flexibility, range, resonance, stamina, variety and vocal power. Students apply advanced vocalization to individual and group pieces in preparation for the vocal demands of the professional theatre.

**MAKE-UP**

Basic materials of stage make-up are introduced and students are trained to use them effectively. Individual facial structure is studied, as well as the principles of characterization, creating realistic scars and wounds, the effect of lighting and specific practices of historic periods.

**MOVEMENT III: STAGE COMBAT**

Students develop the skills needed for unarmed and single sword theatrical combat and apply each to theatrical and cinematic use. While gaining strength, stamina, coordination, balance and flexibility, students develop and integrate imaginative characters into choreographed stage fights, learning strategies, technique and safety.

**MONOLOGUES**

This course examines the application of acting technique to the rehearsal and performance of monologues.

**PROFESSIONAL INTERNSHIPS (OPTIONAL)**

The Academy offers a limited number of unpaid internships and volunteer positions for qualified Second-Year students and Academy Company members in entertainment-related fields. They provide excellent opportunities to actively participate in the profession while making valuable contacts. The positions, which may last for a semester and may or may not provide academic credit, can require a recommendation from the Director of Instruction, a résumé with cover letter, a headshot and an interview. For-credit positions may also require regular reports and meetings with an advisor. Students may also arrange their own intern positions with the approval of the Director of Instruction.  
*For-credit positions offer 0.5 credit, Pass/Fail only.*

**SITUATION COMEDY**

This course introduces students to specific acting techniques suitable for single camera and multi-camera studio performances in the television genre of situation comedy.

**STYLES II**

This course begins with a review of Shakespeare and moves forward with scene study of 17th and 18th century French and English playwrights, concluding with 19th century comic and romantic European drama. Particular attention is paid to the linguistic and physical complexity each era presents.

**WORKSHOP REHEARSAL AND PERFORMANCE**

In the second semester of the Second Year, students are placed in Advanced Shakespeare, Musical Theatre or Solo Performance to further explore heightened styles of creativity and increase the capacity to fulfill the demands of our multi-faceted industry. These workshops lead to evening performances on The Academy's main stage.

**PERIOD MOVEMENT & DANCE**

This course is intended as an introduction to and instruction in dance/movement styles and social deportment in European societies since the 16th century.

**PROFESSIONAL INTERNSHIPS (OPTIONAL)**

Students may work off campus for a minimum of 24 hours in a professional setting. Internships may be arranged through The Academy or may be designed by the student and approved by the Director of Instruction. Internships available include working as actors at professional film training schools for classes and projects, volunteering for community arts outreach programs, and working in a professional setting in an agent or casting director's office or a professional theatre. *Students can earn 0.5 credit for the internship and it can be repeated for a total of 1 credit, Pass/Fail only.*

## COURSES &amp; CREDITS THE ACADEMY NEW YORK

## ACTING FOR THEATRE, FILM AND TELEVISION

## FIRST YEAR

SEMESTER	COURSE	AOS IN ACTOR TRAINING 2024-2025 CATALOG	FORMAT	CREDITS
<b>FALL</b> Credits: 15	ACT 101	Acting I	STU	4
	MVT 110	Alexander Technique I	STU	1
	MVT 101	Movement I	STU	2
	VSP 101	Voice & Speech I	STU	2
	MVT 105	Dance for the Actor	STU	1
	ACD 105	Script Analysis I	LEC	3
	VSP 110	Voice Science	STU	1
	ACT 121	Rehearsal & Performance I	RP	1
<b>SPRING</b> Credits: 16	ACT 102	Acting II	STU	4
	MVT 112	Alexander Technique II	STU	1
	MVT 102	Movement II	STU	2
	VSP 102	Voice & Speech II	STU	2
	CAM 101	On Camera Technique I	STU	2
	VSP 111	Speech Science	STU	1
	ACD 122	Drama in Context I	LEC	3
	ACT 131	Rehearsal & Performance II	RP	1

## SECOND YEAR

SEMESTER	COURSE	AOS IN ACTOR TRAINING 2024-2025 CATALOG	FORMAT	CREDITS
<b>FALL</b> Credits: 14.5	ACT 201	Acting III	STU	4
	VSP 201	Voice & Speech III	STU	3
	MVT 201	Movement III	STU	2
	CAM 201	On Camera Technique II	STU	2
	ACD 210	Business of Acting	LEC	2
	ACT 203	Monologues	STU	0.5
	ACT 221	Rehearsal & Performance III	RP	1
<b>SPRING</b> Credits: 14.5	ACT 205	Acting IV: Scene Study	STU	3
	CAM 211	On Camera Technique III	STU	1
	ACT 241	Rehearsal & Performance IV	RP	4
	VSP250	Vocal & Physical Practicum	PR	0.5
	ACD205	Script Analysis II	LEC	3
	MVT 211	Stage Combat I	STU	0.5
	MVT 212	Stage Combat II	STU	0.5
	ACT 211	Audition Technique I	STU	1
	ACT 212	Audition Technique II	STU	1

Total credits: 60

## COURSES &amp; CREDITS THE ACADEMY LOS ANGELES

## ACTING FOR THEATRE, FILM AND TELEVISION

## FIRST YEAR

SEMESTER	COURSE	AOS IN ACTOR TRAINING 2024-2025 CATALOG	FORMAT	CREDITS
<b>FALL</b> Credits: 15	ACT 101	Acting I	STU	4
	ACT 105	Physical Acting	STU	1
	ACT 125	Rehearsal & Performance I: Drama	RP	2
	CAM 101	On Camera Technique: Fundamentals	STU	2
	MVT 101	Movement I	STU	2
	VSP 101	Voice & Speech I	STU	2
	VSP 105	Vocal Production I	STU	2
	<b>SPRING</b> Credits: 17	ACD 106	Script Analysis	LEC
ACD 110		Theatre History	LEC	1.5
ACD 150		Stage Management	RP	2
ACT 102		Acting II	STU	4
ACT 106		Improvisation	STU	0.5
ACT 135		Rehearsal & Performance II: Comedy	RP	2
ACT 150		Styles I	STU	2
MVT 102		Movement II	STU	2
VSP 102		Voice & Speech II	STU	2

## SECOND YEAR

SEMESTER	COURSE	AOS IN ACTOR TRAINING 2024-2025 CATALOG	FORMAT	CREDITS
<b>FALL</b> Credits: 14.5	ACD 210	Business of Acting	LEC	2
	ACT 201	Acting III	STU	4
	ACT 203	Monologues	STU	0.5
	ACT 221	Rehearsal & Performance III	RP	1
	CAM 201	On Camera Technique II	STU	2
	MVT 201	Movement III	STU	2
	VSP 201	Voice & Speech III	STU	3
<b>SPRING</b> Credits: 13.5	ACD 205	Script Analysis II	LEC	3
	ACT 205	Acting IV: Scene Study	STU	3
	ACT 211	Audition Technique I	STU	1
	ACT 212	Audition Technique II	STU	1
	ACT 241	Rehearsal & Performance IV	RP	4
	CAM 211	On Camera Technique III	STU	1
	VSP 250	Vocal and Physical Practicum	PR	0.5

Total credits: 60

Semesters may vary.

\*May be taken in any semester prior to final semester.

TWO-YEAR CONSERVATORY

# ACTING FOR MUSICAL THEATRE

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*Discover a contemporary approach to musical theatre with our groundbreaking Acting for Musical Theatre emphasis.*





Launched in the Fall of 2023, our bold and pragmatic new emphasis launches you right to the heart of the contemporary musical theatre landscape, focusing directly on the skills and knowledge most relevant to today's performers. As an Acting for Musical Theatre student, you are matched with a private vocal coach and given individual attention in small classes to develop a highly personalized skillset. From mastering breathwork and vocal production to honing rhythmic precision and choreography, you will not only learn to meet industry standards but will also use these tools to infuse your performances with depth and complexity.

In addition to core Academy classes in Acting, Movement, Voice & Speech, Script Analysis and On-Camera Fundamentals, our Acting For Musical Theatre Emphasis includes:

- ✓ Music Literacy
- ✓ Dance Training
- ✓ Text to Song
- ✓ Vocal Ensemble

The best professional musical theatre performers bring an undeniable truth to their roles through acting, song, and dance. That's just what The Academy's Acting for Musical Theatre emphasis prepares you to do. Through the rigorous and joyful training methods that define our approach to the craft, you will be steeped in a proven acting tradition built on the foundation of finding truth in imaginary circumstances. And with specialized training in song, dance, and technique, you will build a versatile toolbox of skills to inhabit any role with captivating authenticity.

While technical accuracy is emphasized, authentic storytelling and expression are the ultimate goals, allowing you to utilize musical theatre's unique platform to forge new paths and impact the audiences of tomorrow. Our dynamic teaching approach ensures that you receive a personalized education that evolves as you do.



As a foundational part of our training, performance opportunities abound throughout the Two-Year Program, including a full musical production at the conclusion of the second year.







## A LEGACY OF PROFESSIONAL SUCCESS: MUSICAL THEATRE

AADA alumni have been nominated for 100 Tonys. With an unrivaled list of alumni recognized for excellence in musical theatre, stage, and screen, our students join a worldwide network of professional working actors, directors, writers, and creatives. Today, our graduates carry on the legacy by working on Broadway's biggest productions, on Hollywood's hit sets, and as part of diverse entertainment projects worldwide.

Academy graduates have been featured in recent Broadway, national touring, and regional musical theatre productions such as:

- ✓ Frozen
- ✓ Chicago
- ✓ Hamilton
- ✓ Dear Evan Hansen
- ✓ Hairspray
- ✓ Mamma Mia!
- ✓ Aida
- ✓ 42nd Street
- ✓ Grey Gardens
- ✓ War Paint



## ACTING FOR MUSICAL THEATRE

# FIRST YEAR COURSES

*The Academy's Full-Time Two-Year Conservatory Program prepares students for a lifelong career on stage and screen with a highly specialized curriculum consisting of classes and workshops ranging from acting styles to improvisation, musical theatre and more. This may end up being the most rewarding two years of your life.*

Course offerings vary slightly by term. Below are sample course descriptions. For 2024-2025 course information, please refer to [page 13 of the Catalog Addendum](#). Current students should consult the Student Handbook for the most accurate and up-to-date information regarding their program requirements based on their enrollment term.

## NEW YORK COURSES

### ACTING I & II

The acting sequence is divided into two 12-week studio courses and six weeks of rehearsal and performance.

The first studio course, Acting I, concentrates on the achievement of a free, truthful use of self in imaginary circumstances. Beginning with exercises for relaxation, concentration, and sensitivity to other actors, as well as internal and external stimuli, the semester proceeds to improvisation and then to scene study in contemporary drama. Applying objectives, activities, and place to their work, students develop trust in a sense of truth and spontaneous moment-to-moment reaction.

The second studio course, Acting II, strengthens the actor's foundation through more sophisticated aspects of technique, including emotional preparation, moment before, heightened stakes and fourth wall. Scene work progresses to include contemporary comedy, paying special attention to heightened energy and the timing required for this comedic segment of training.

Six weeks in the First Year are devoted to Rehearsal and Performance I & II. Students are cast in scenes and plays from a variety of playwrights to give them the opportunity to integrate what they have learned across disciplines, while permitting the faculty and administration to observe the growth and progress of each student.

### DRAMA IN CONTEXT I / THEATER HISTORY

This course examines and discusses forms, styles, and practices of performance, relevant to the actor, as it exists within diverse cultures and time. Contemporary and historical performance, both international and domestic, will be studied, compared, and contrasted through assigned plays, texts and dramaturgical research.

### VOICE & SPEECH I & II

These courses develop an open, supported, expressive speaking voice and Standard American articulation as multiple objectives. The physiology of speech and voice production is studied. To facilitate hearing perception and speech production, students learn the International Phonetic Alphabet. In the second term, fundamental principles of breathing, vocal placement, and articulation are reinforced, and the use of the voice as an instrument of interpretation is explored.

### ON-CAMERA TECHNIQUE: FUNDAMENTALS

Students prepare to work on a professional film and television set, learning the jargon of the industry and the various roles played by everyone on set. By working behind the scenes, as well as on camera, each student is trained to run the camera and the sound equipment. Exercises focus on working in a relaxed and truthful way and on understanding technical adjustments required for working in front of the camera.

### SCRIPT ANALYSIS

This course examines the structure of dramatic text from an actor's perspective, including theme, plot, scene construction, action, and dialogue, while fostering the actor's ability to create rich and full characters. Students also integrate acting techniques with script analysis principles, which produce effective storytelling.

**APPLIED VOICE**

This course includes intensive individual study and development of the student's vocal instrument. The content will include exercises that develop the instrument at the respiration, phonation, and articulation levels of the instrument within the context of singing. Topics of physical release, breathing coordination, laryngeal settings, resonance, and vowel shaping may be discussed depending on the needs of the specific student to coordinate these elements for the application on various musical styles. Personalized repertoire of the musical theatre canon, as it stands and as it develops, will be developed.

**ALEXANDER TECHNIQUE I & II**

These courses introduce students to the Alexander Technique, a method that refines body awareness in order to optimize postural support and to reduce physical tensions. First-Year students study in small group settings and learn to execute fundamental Alexander practices.

**DANCE I**

This course provides students an understanding of traditional musical theater styles, basic partnering technique, and the value of moving with dynamic specificity. Students will engage in a warm-up practice designed to align breath with movement, release physical tension, and increase strength and flexibility. Each class will contain rudiments designed to develop technical prowess, musicality, physical articulation, and rhythmic precision. Students will also learn combinations of musical theater repertoire in the style of Broadway's most celebrated choreographers.

**DANCE II**

This course continues students' understanding of traditional musical theater styles, partnering technique, and the value of moving with dynamic specificity. Students will engage in a warm-up practice designed to align breath with movement, release physical tension, and increase strength and flexibility. Each class will contain rudiments designed to develop technical prowess, musicality, physical articulation, and rhythmic precision. Students will also learn combinations of musical theater repertoire in the style of Broadway's most celebrated choreographers.

**MUSIC LITERACY**

This course explores the fundamentals of music theory in a culturally inclusive and constructivist approach. Topics include but are not limited to musical notation, scales, intervals, and chords, and how to relate those techniques to various musical theatre styles. Ear training and sight singing is also a major skill practiced within the course to apply theory into practice.

**VOCAL ENSEMBLE**

This course re-coordinates the muscles of respiration, phonation, resonance, and articulation as it applies to singing in an ensemble. Both speaking and singing techniques are utilized to develop the voice so that students may start methodically approaching a broad range of challenges in musical theatre choral work.



## ACTING FOR MUSICAL THEATRE

# SECOND YEAR COURSES

*Work in the Second Year reinforces and builds upon the learning experiences of the First Year. Advanced acting, voice and movement training are combined with rehearsal and performance of both projects and full-length plays. Admission to the Second Year is by invitation. Selection is made on the basis of progress and readiness to benefit from advanced training, as evidenced by classwork and examination plays from the First Year.*

Course offerings vary slightly by term. Below are sample course descriptions. For 2024-2025 course information, please refer to [page 13 of the Catalog Addendum](#). Current students should consult the Student Handbook for the most accurate and up-to-date information regarding their program requirements based on their enrollment term.

## NEW YORK COURSES

### ACTING III & IV

Advanced scene study is undertaken using the principles of relaxation, concentration, objectives, actions and moment-to-moment spontaneity as a base. Roles assigned require more imaginative extensions of technique, greater stretch, specificity, personalization and justification, along with more intensive background research for character work.

### ON-CAMERA TECHNIQUE: SCENE STUDY

Building upon the work of On-Camera Technique: Fundamentals, students work on television and film scenes on camera, honing their text analysis and acting skills for media performance. Through rehearsal, taping scene work and viewing final edited scenes, students develop crucial skills for working in front of the camera.

### VOICE & SPEECH III

Students apply advanced principles of voice and speech production to the acquisition and performance of the major dialects of English. Using the International Phonetic Alphabet, students apply these skills to performed monologues in preparation for theatrical auditions. In addition, students research and present other dialects and various foreign accents from across the globe.

### REHEARSAL & PERFORMANCE III

Students continue the study and application of basic and advanced acting techniques through rehearsal and performance of roles that may be in projects, one-act or full length productions.

### REHEARSAL & PERFORMANCE IV

Acting for Musical Theatre students continue the study and application of basic and advanced acting techniques through rehearsal and performance of roles in a full-length musical.

### CAREER PREPARATION / ACTING PROFESSIONALLY

Students learn the business of acting, including résumés, headshots, auditions, agents, casting directors, unions and other aspects related to the development of a professional actor's career in film, television and theatre. A number of industry professionals and guest speakers are scheduled for seminars and workshops during the course of the Second Year to familiarize students with the basic procedures of professional employment.

### AUDITION TECHNIQUE

This course prepares students for professional auditions for stage, television and film. A series of audition preparation workshops is also offered on the selection and preparation of audition monologues from both classical and contemporary theatre.

### STYLES I: TEXT TO SONG

This course applies both spoken and sung vocal technique within the context of acting. The focus of the course is mostly vocal as skills like using song as action and smooth transitioning between spoken and sung dialogue will be explored.

### STYLES II: MUSICAL THEATRE SCENE STUDY

This course continues to apply both spoken and sung vocal technique within the context of acting in the study of musical scenes. Skills like using song as action and transitioning between spoken and sung dialogue will be further explored and build upon the skills developed in Styles I: Text to song. This course puts acting as its top priority and teaches music as a form through which acting can be channelled.

**ON-CAMERA TECHNIQUE: AUDITIONS**

Students develop the necessary skills for auditioning for film and television, including analyzing sides, adapting to direction and feedback, self-taping and maintaining professional discipline.

**VOCAL & PHYSICAL PRACTICUM**

This supervised course in vocal and physical practice is aligned with Rehearsal & Performance courses.

*Pass/Fail only.*

**AUDITION FOR MUSICAL THEATRE I**

This course prepares students to audition for professional musical theatre and to meet the demands of the dance call audition. Students will learn and perform dance routines in simulated dance calls.

**AUDITION FOR MUSICAL THEATRE II**

This course prepares students to audition for professional musical theatre. Students learn how to find auditions, read a breakdown, prepare material, select appropriate cuts, and what to expect in the audition room at the singing call. Emphasis is placed on guiding the actor to select the very best material to market their unique self, culminating in building a professional audition book.

**PROFESSIONAL INTERNSHIPS (OPTIONAL)**

The Academy offers a limited number of unpaid internships and volunteer positions for qualified Second-Year students and Academy Company members in entertainment-

related fields. They provide excellent opportunities to actively participate in the profession while making valuable contacts. The positions, which may last for a semester and may or may not provide academic credit, can require a recommendation from the Director of Instruction, a résumé with cover letter, a headshot and an interview. For-credit positions may also require regular reports and meetings with an advisor. Students may also arrange their own intern positions with the approval of the Director of Instruction. *For-credit positions offer 0.5 credit, Pass/Fail only.*

**VOICE SCIENCE**

This course is an experiential study of the anatomy, physiology, and physics of sound waves of the voice. Anatomical structures and physiological functions of respiration, phonation, and resonance will be covered. Students will also engage in a self-reflective practice in which they formulate inferences about how to improve their vocal practice from the information learned about vocal anatomy and physiology.

**SPEECH SCIENCE**

This course is an experiential study of the anatomy, physiology, and physics of sound waves of speech. Anatomical structures and physiological functions of the face, pharynx, larynx, oral cavity, and nasal cavity will be covered. Students will also engage in a self-reflective practice in which they formulate inferences about how to improve their speech practice from the information learned about vocal anatomy and physiology.

# COURSES & CREDITS THE ACADEMY NEW YORK

## ACTING FOR MUSICAL THEATRE

### FIRST YEAR

SEMESTER	COURSE	AOS IN ACTOR TRAINING 2024-2025 CATALOG	FORMAT	CREDITS
<b>FALL</b> Credits: 16.5	ACT 101	Acting I	STU	4
	MVT 110	Alexander Technique I	STU	1
	MTH 101	Dance I	STU	2
	ACD 105	Script Analysis I	LEC	3
	MTH 151	Applied Voice Studio	STU	0.5
	MTH 110	Music Theory	LEC	2
	VSP 101	Voice & Speech I	STU	2
	VSP 110	Voice Science	STU	1
	ACT 121	Rehearsal & Performance I	RP	1
<b>SPRING</b> Credits: 14.5	ACT 102	Acting II	STU	4
	MVT 112	Alexander Technique II	STU	1
	MTH 122	Dance II	STU	2
	VSP 102	Voice & Speech II	STU	2
	CAM 101	On Camera Technique I	STU	2
	VSP 111	Speech Science	STU	1
	MTH 152	Applied Voice Studio	STU	0.5
	MTH 165	Vocal Ensemble	PR	1
	ACT 131	Rehearsal & Performance II	RP	1

### SECOND YEAR

SEMESTER	COURSE	AOS IN ACTOR TRAINING 2024-2025 CATALOG	FORMAT	CREDITS
<b>FALL</b> Credits: 16.5	ACT 201	Acting III	STU	4
	ACD 210	Business of Acting	LEC	2
	MTH 153	Applied Voice Studio	STU	0.5
	MTH 221	Dance III	STU	2
	VSP 201	Voice & Speech III	STU	3
	CAM 201	On Camera Technique II	STU	2
	MTH 250	Musical Theatre Styles: Text to Song	STU	2
	ACT 221	Rehearsal & Performance III: MT Scene Study	RP	1
	<b>SPRING</b> Credits: 12.5	ACT 205	Acting IV: Scene Study	STU
ACT 241		Rehearsal & Performance IV	RP	4
MTH 154		Applied Voice Studio	STU	0.5
MTH 275		Musical Theatre Audition	STU	2
MTH 112		Musical Theatre in Context I	LEC	3

**Total credits: 60**





**THE THIRD-YEAR****ACADEMY  
COMPANY**

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**THE PINNACLE YEAR OF PERFORMANCE**

*At the conclusion of the Two-Year Conservatory Program, students are given the opportunity to audition for The Academy Company. This Certificate of Advanced Training in Acting program offers unrivaled performance experience with intense, focused training classes and masterclasses to a small number of Third-Year students, serving as an important vehicle to usher graduates into the professional world of performing arts.*





*Tracers* performed by the Los Angeles Company



*Doubt* performed by the New York Company



*Tartuffe* performed by the Los Angeles Company



*A Midsummer Night's Dream* performed by the Los Angeles Company



*Too Wong Foo* performed by the New York Company



*The Richard Project* performed by the New York Company



## ADVANCED TRAINING OPPORTUNITIES

The Company performs a wide range of plays, from classic to contemporary, before an invited audience of Academy guests, agents, casting directors and other industry professionals. Students are cast in challenging roles that showcase their talents while providing further opportunity for growth and development. This training provides a platform for Company members to let their talent truly shine and gain recognition for their work.

The emphasis of the program is the practical development of the actor through classes and masterclasses, rehearsal and performance. In addition, a variety of advanced training opportunities are offered, which may include:

- ✓ Advanced classes in acting, speech and movement, as well as training in audition monologues and camera technique
- ✓ Individual career counseling to advise Company members on all matters related to career management
- ✓ Seminars with working professionals, such as film and commercial talent agents, managers and theatre/independent film directors

# DEGREE PROGRAM

## ASSOCIATE DEGREE

Students graduating from the Two-Year Conservatory Program at the New York and Los Angeles campuses are awarded the academic degree of Associate of Occupational Studies (AOS) in Actor Training.

## CERTIFICATE OF ADVANCED STUDIES IN ACTING

Select graduates may go on to our Third-Year Company to earn a Certificate of Advanced Studies in Acting. See our Third-Year Company and Addendum pages for more details about this program.

## BACHELOR'S DEGREE

Students choosing to further their education with advanced degrees may transfer their Academy credits to most colleges and universities throughout the United States. The number of credits successfully transferred depends upon the amount earned, choice of college, entry requirements and the desired degree.

To support our students in their academic pursuits, The Academy has agreements in place with the following distinguished universities to provide the opportunity to pursue conservatory training that culminates in a bachelor's degree. If you are interested in obtaining more information, please contact The Academy's Admissions Office.

### WHERE YOUR PASSION ADVANCES YOUR EDUCATION

As a regionally and nationally accredited two-year acting conservatory, The Academy offers associate degrees at its two campuses—and bachelor's degree options at colleges and universities across the United States. Our degree program opens up many career and educational opportunities and advances you as a professional on your career path.

**NOTE:** The American Academy of Dramatic Arts does not accept any transfer credits from institutions toward completion of the Associate of Occupational Studies (AOS) degree at either campus.

#### New York Campus

800-463-8990  
NYadmissions@aada.edu

#### Los Angeles Campus

800-463-8990  
LAadmissions@aada.edu



## ANTIOCH UNIVERSITY, LOS ANGELES

With its individualized education, generous transfer credit policy and flexible scheduling options, Antioch University Los Angeles (AULA) provides an excellent match for Los Angeles and New York campus students and alumni of The Academy who wish to obtain a bachelor's degree. The two possible BA degrees are:

1. Liberal Studies with eight concentrations to choose from: Liberal Studies (general), Creative Writing, Psychology, Addiction Studies, Business and Management Studies, Urban Studies, Child Studies, and Queer Studies. Students can also opt to pursue an individualized concentration in Dramatic Arts.
2. Applied Arts and Media

AULA's BA in Applied Arts and Media provides an opportunity for students with technical, occupational, and other professional training to apply that learning toward the completion of an interdisciplinary undergraduate degree.

In order for Academy courses to be accepted as transferable, a grade of "C" or better must be achieved.

Academy student handbooks and degree options handouts provide detailed information on minimum transferable credits toward each of the two degree options.

Once a list of The Academy's courses that meet the criteria for General Education is transferred to AULA, students are individually advised about which specific courses they must take toward their chosen concentration. For both degrees, the final 45 quarter units must be taken in residence at AULA. Antioch does not require students to complete their general studies in order to transfer; however, it does recommend that students begin completing some of their general studies as part of their transferable semester units. **For a full list of graduation requirements, visit [antioch.edu/los-angeles/degrees-programs/undergraduate-studies/](https://antioch.edu/los-angeles/degrees-programs/undergraduate-studies/).**

**For additional counsel on these and other requirements, current students, Academy alumni and counselors may contact the AULA Admissions Office at [admissions.AULA@antioch.edu](mailto:admissions.AULA@antioch.edu).**



## ACADEMIC CALENDAR 2024-2025

### NEW YORK CAMPUS

<b>Fall First Year</b>	August 26, 2024 - May 9, 2025 (Orientation: August 22 - 23)
<b>Winter First Year</b>	January 13, 2024 - August 22, 2024 (Orientation: January 9 - 10)
<b>Second Year</b>	August 26, 2024 - May 3 (Orientation: August 24)
<b>Academy Company</b>	July 8, 2024 - February 21, 2025
<b>Graduation Day</b>	May 5, 2025

### LOS ANGELES CAMPUS

<b>Fall First Year</b>	August 26, 2024 - May 2, 2025 (Orientation: August 22 - 24)
<b>Second Year</b>	August 30, 2024 - May 27, 2025 (Orientation: August 28 - 29)
<b>Academy Company</b>	July 8, 2024 - February 28, 2025
<b>Graduation Day</b>	May 29, 2025

Dates may be subject to change. Consult [aada.edu](http://aada.edu) for the latest information.

## ACCREDITATION

As one of the nation's only regionally and nationally accredited two-year acting conservatories, The Academy allows for unique opportunities to continue your education by earning a bachelor's or master's degree, giving you more options in pursuing your career.

The distinction of earning both regional and national accreditation is reserved for colleges that meet rigorous standards of excellence.

*The American Academy of Dramatic Arts is a nonprofit educational institution chartered and authorized to award degrees by the Board of Regents of the University of the State of New York, 89 Washington Avenue, Albany, NY 12234.*

**The Academy is proud to have the distinction of being accredited by the following agencies:**

#### MIDDLE STATES COMMISSION

The Middle States Commission on Higher Education (MSCHE) accredits The American Academy of Dramatic Arts in New York, and in Los Angeles as a branch campus. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council for Higher Education Accreditation. 3624 Market Street, 2nd Floor West, Philadelphia, PA 19104, Telephone: 267-284-5000, Email: [info@msche.org](mailto:info@msche.org)

#### NAST

The National Association of Schools of Theatre (NAST), an institutional accrediting agency recognized by the U.S. Secretary of Education, accredits both campuses of The American Academy of Dramatic Arts. 11230 Roger Bacon Drive, Suite 21, Reston, VA 20200, Telephone: 703-437-0700



# ADMISSIONS

## HOW TO APPLY TO THE ACADEMY'S FULL-TIME CONSERVATORY PROGRAM

Apply online at [aada.edu](http://aada.edu) and access your personal application account to manage and track your entire application process. This online account allows application fee payment and provides all the required forms for download, including financial aid, transcript request and reference request forms, plus online audition scheduling. The account also displays real-time information regarding your application status, forms and references received, and it can send email or SMS (text) reminders.

The Office of Admissions must receive the following application materials before an audition can be scheduled. Exceptions may be made for touring auditions.

### 1. A completed application and application fee (\$50)

The fee is non-refundable and must accompany the application. Payments can be made by check, money order or credit card. Checks should be made payable to The American Academy of Dramatic Arts. (International applicants must send the fee by bank check, money order or charge card authorization in U.S. dollars.)

### 2. Transcripts

This is a certified record from your high school or college demonstrating completion of your academic coursework. Unofficial transcripts (copies provided directly by the applicant) are accepted to reserve your audition time. If desired, you may upload an unofficial transcript directly through your online Academy account.

Official transcripts must be received in a sealed envelope from the institution and unopened by the applicant. Please note that final official transcripts (sent directly by your school) are required prior to enrollment.

#### Delivery Options:

**Email** to the campus you wish to attend:

[NYdocuments@aada.edu](mailto:NYdocuments@aada.edu) or [LAdocuments@aada.edu](mailto:LAdocuments@aada.edu)

**Mail** to the campus you wish to attend:

The Academy NY Admissions Office  
120 Madison Avenue  
New York, NY 10016

The Academy LA Admissions Office  
1336 N. La Brea Avenue  
Los Angeles, CA 90028

### 3. One letter of personal reference

An employer, teacher, counselor, mentor, advisor or anyone who has known the prospective student for a period of two years or longer may write the letter as long as they are not a personal friend or family member. The letter should explain the relationship of the writer to the applicant.

### 4. One letter concerning dramatic ability

This letter may be written by a member of a high school or college theatre department or by a director, producer or other professional theatre person who has had an opportunity to appraise the applicant's potential. Applicants who have had no dramatic training or experience should substitute this requirement with a second letter of personal reference.

*Note: Personal and dramatic reference letter templates can be found in your online Academy account and can be emailed directly to the individuals you have selected.*

FOR APPLICATION  
DEADLINES AND  
INFORMATION,  
PLEASE CONTACT:

**800-463-8990**

#### ELIGIBILITY

Education at The Academy is specialized. Serious, responsible and highly motivated applicants are sought for admission. All entering students must have received a high school diploma or completed a GED program. A minimum grade point average (GPA) of 2.0 or higher is required to be considered for admission.

Each candidate is evaluated individually; consideration is based on dramatic ability or potential, academic qualifications, and readiness in terms of a student's maturity and motivation to benefit from the program.

Candidates may pursue admission for the First-Year class in the Fall or Winter Term. The courses in Fall and Winter are identical in curriculum and format. Students from both groups, if invited to return, join the same Second-Year class the following fall.

## AUDITION INFORMATION

All applicants to the Full-Time Program are required to audition. Applicants may choose from the following options:

### 1. On-campus auditions

Audition appointments are scheduled on a weekly basis at both the New York and Los Angeles campuses. An appointment will be scheduled only after all required materials have been received.

### 2. Touring auditions

The Academy also conducts auditions in select cities worldwide. Appointments can be scheduled after a transcript is received. Visit The Academy's website ([aada.edu/auditions](http://aada.edu/auditions)) for a listing of Academy audition locations and dates.

### 3. Virtual and video auditions

While applicants are encouraged to audition in person if possible, those unable to audition on-campus or at a touring audition can request to audition at a pre-scheduled live virtual audition via Zoom with an adjudicator. When virtual auditions are not possible, applicants can request to submit a pre-recorded video audition for review. Visit The Academy's website for additional information and reservations.

*Auditions must be scheduled and approved in advance by the Admissions Office and will only be considered after all application materials have been received.*

## AUDITION REQUIREMENTS

The audition consists of a personal interview and the presentation of two memorized monologues of contrasting values (one comedic and one dramatic, or one classic and one modern) from published plays. Each piece should be approximately two minutes in length. The material should be something that you can easily relate to, and best shows your current range, i.e., age, type or character. Please note that you may not use original texts for your monologue. In addition, you may be asked to do a cold reading of provided material.

Please do not choose monologues from monologue books or the Internet unless you can obtain a complete copy of the play, as you will have had to read each play in its entirety. A list of suggested plays is available online at [aada.edu/suggested-plays](http://aada.edu/suggested-plays).

*Your audition may be filmed for further review and scholarship consideration.*

## INTERNATIONAL STUDENTS

In addition to the requirements listed above, international students whose native language is other than English must demonstrate sufficient competence in speaking, writing and reading English in order to avoid communication issues between faculty and students that may impede learning and development.

Academic records from foreign schools must be submitted in certified English translations. A Form I-20 will be issued only after the applicant has been accepted for enrollment and has met all standards set forth by the United States Citizenship and

Immigration Services and The Department of Homeland Security.

***We encourage international students to apply and audition early to allow sufficient time for visa processing (at least 12 weeks prior to enrollment).***

## NOTIFICATION OF ADMISSION

The Admissions Committee considers application materials along with the audition report. In most cases, notification of the decision is made within four weeks. Accepted students are asked to return a signed enrollment agreement along with a \$750 deposit (\$250 non-refundable) to indicate their intention to enroll. This commitment will reserve a space for the accepted student in their desired term.

## DEFERMENT

Students admitted to the Full-Time Program may request to defer enrollment one time for a maximum of one year from the original application term. Deferred students are asked to return a signed enrollment agreement along with a \$750 deposit (\$250 non-refundable) to indicate their intention to enroll. This commitment will reserve a space for the deferred student in their new desired term. Deferment beyond one year requires resubmission of the admissions materials, re-auditioning and a new deposit.

## CAMPUS VISIT

Although The Academy does not permit auditing classes, prospective students are welcome to visit the school by appointment to view the facilities and gain a sense of the atmosphere and environment. Visits may be scheduled through the Office of Admissions.

## TRANSFER POLICY BETWEEN ACADEMY CAMPUSES

All candidates seeking admission to The Academy must declare their choice of campus for First Year training at the time of their audition. Upon request, Academy students who are invited back for the Second Year may apply to transfer between the New York and Los Angeles campuses. Approval for transfer is made by the Director of Instruction at the campus to which the student desires to transfer and may be subject to the availability of class space.

### SECOND YEAR

Admission to the Second Year is by invitation. After the conclusion of the First Year, invitations are extended to those students who are considered by the faculty and administration to be suited for the advanced work of the Second Year.



# TUITION & EXPENSES

## 2024-2025 ACADEMIC YEAR\*\*

TUITION <i>for the academic year</i> .....	\$39,900
APPLICATION FEE <i>First Year only</i> .....	\$50
GENERAL FEES .....	\$750
BOOKS AND SUPPLIES <i>(estimated)</i> .....	\$570
PERSONAL COSTS <i>(estimated)</i> .....	\$1,400
FOOD <i>(estimated)</i> .....	\$1,600
MUSICAL THEATRE STUDIO FEE <i>(if applicable)</i> .....	\$1,000
STUDENT MEDICAL INSURANCE <i>New York* (estimated)</i> .....	\$2,763
STUDENT MEDICAL INSURANCE <i>Los Angeles* (estimated)</i> .....	\$2,475

**NOTE:**

Figures are subject to change.

*\*Estimated cost if student enrolls in optional coverage plan. See "Medical Insurance" on page 31 for more information.*

*\*\* An additional schedule of fees may apply to Los Angeles students, please refer to TUITION AND FEES 2024-2025 in Catalog Addendum p. 55.*

## TUITION DEPOSIT

A non-transferable deposit of \$750 (\$250 non-refundable) against the payment of the student's tuition must be returned to confirm the student's intention to enroll. Tuition deposits may not be deferred to another entry term.

## REFUND POLICY

To withdraw officially, enrolled students must meet with the Director of Instruction and present to the Office of the Registrar written notification of withdrawal. The effective date of withdrawal will be the date of receipt by The Academy of the application for withdrawal, not the last date of attendance.

If you receive federal funds while attending The Academy, be advised that if you terminate your enrollment prior to completing the course of study of your choice, federal regulations may require that all or a portion of the funds received be returned to the original aid programs as unearned aid. In addition, institutional scholarships awarded will be withdrawn and unpaid institutional charges will be the sole responsibility of the student.

## PAYMENT PLANS

The Academy has two methods of payment for tuition, the Pre-Payment Plan and the Extended Payment Plan.

### PRE-PAYMENT PLAN

This plan offers the opportunity to have tuition paid prior to registration. Inquire with the Financial Aid/Business Office for details.

### EXTENDED PAYMENT PLAN

We offer extended payment plans for those who can't make pre-payment. Inquire with the Financial Aid/Business Office for details.

## MEDICAL INSURANCE

The Academy offers its students the opportunity to enroll in a medical insurance plan provided by Arthur J. Gallagher & Company. Alternatively, students have the option to provide proof of their own medical insurance coverage, which must meet the required standards as determined by the state and federal government. Waiving medical coverage entirely is not an option.

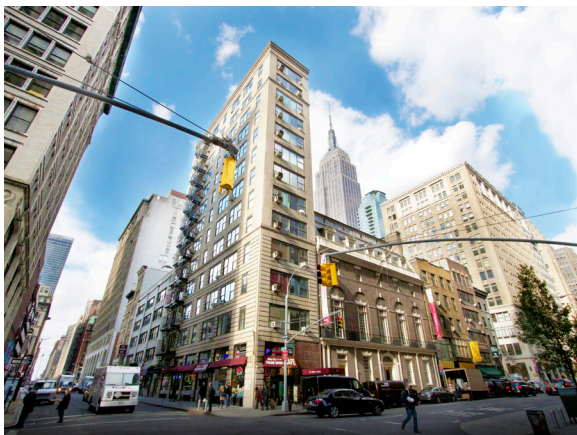
## ATTENDANCE / OUTSIDE PROFESSIONAL WORK POLICIES

The nature of the work in classes requires full attendance and participation. Attendance at all Academy classes is mandatory and excessive absences will lead to dismissal. Auditioning and outside professional work are not permitted during the academic year while attending The Academy.

## STUDENT HOUSING OPPORTUNITIES

### NEW YORK

The Academy House is a 12-story, fully restored, loft-style student housing building located directly adjacent to The Academy's main campus building. It provides furnished housing with shared rooms, along with a spacious common space, a large kitchen and 24-hour doorman security. For more information, visit [aada.edu](http://aada.edu) or contact the New York Director of Student Housing at [NYhousing@aada.edu](mailto:NYhousing@aada.edu).



### LOS ANGELES

The Academy House West is a three-story, beautifully remodeled, apartment-style student housing building with direct private access to The Academy's Los Angeles campus. It provides furnished housing with single and shared bedroom options in one or two bedroom apartments, along with rehearsal space, full kitchens, parking and 24-hour campus security. For more information, visit [aada.edu](http://aada.edu) or contact the Los Angeles Housing and Residence Life Office at [LAhousing@aada.edu](mailto:LAhousing@aada.edu).



# FINANCIAL AID

*Over 90% of admitted students receive some type of financial assistance.*

The Academy is committed to preparing dedicated students for acting careers and helping them achieve their highest potential. For that reason, we try to make it possible for all admitted students to attend the school. In addition to funding provided by The Academy, the school participates in various federal and state financial aid programs and offers a choice of payment plans.

All prospective students are encouraged to apply for financial aid during the application process. The Academy creates financial aid packages for each student that may consist of a combination of grants, loans, scholarships and campus employment. It is to the student's advantage to submit early applications to determine eligibility.

## ACADEMY SCHOLARSHIPS

Academy scholarships are a form of aid that does not need to be repaid. Students accepted into The Academy are automatically considered for merit-based scholarships. Students wishing to be considered for need-based scholarships may apply by completing the Scholarship Application for Tuition and Housing. Students will receive a response from The Academy within two weeks of receipt of the scholarship application. Prospective students should also research local, privately funded scholarships during junior and senior years of high school. High school guidance counselors can provide information regarding application procedures.

### HOW AWARDS ARE DETERMINED

**First Year:** All students who have applied and been accepted by The Academy are considered for scholarships. Merit scholarships are awarded based on an applicant's audition. Need-based awards are assessed through the financial aid process.

**Second Year and Academy Company:** Merit and need-based scholarships roll over for Second Year if GPA requirements are met. Need-based scholarship forms must be submitted for scholarship funds to roll over. All Company students must reapply for scholarships.

*While it is our priority to provide financial assistance to as many students as possible, funding is based upon availability.*

The information on the following page is for U.S. citizens and permanent residents. For information about additional financial assistance for International Students, please refer to page 35.

## U.S. FEDERAL AND STATE GRANTS

The U.S. Federal Government and states award the following grants based on the FAFSA (Free Application for Federal Student Aid) application.

### FEDERAL PELL GRANTS

Federal Pell Grants are awarded to undergraduate students who demonstrate exceptional need, have not used up their PELL lifetime eligibility and have no prior baccalaureate degree.

### FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANTS

Federal Supplemental Educational Opportunity Grants (FSEOG) are for undergraduates with exceptional financial need. Priority consideration is given to Federal Pell Grant recipients.

### NEW YORK TUITION ASSISTANCE PROGRAM

The New York Tuition Assistance Program (TAP) is a grant for which New York State residents can apply for state assistance. Funds are determined by the Higher Education Services Corporation (HESC).

### CAL GRANT

California residents may apply for state assistance from the Cal Grant Program. Funds are determined by the California Student Aid Commission (CSAC) based on family income requirements and grade point average.

**Qualifications for Application:** These financial aid awards are limited to U.S. citizens and permanent residents who qualify and who have completed and submitted all the required financial aid paperwork.

The Academy requires that all U.S. citizens and permanent residents complete the FAFSA (Free Application for Federal Student Aid) to be considered for financial aid. In addition to filing a FAFSA, we ask that students and their families provide us with whatever supplemental documents they feel are important to provide a complete financial picture and help us accurately assess a family's or individual's financial condition.

**File the FAFSA online at [studentaid.ed.gov](http://studentaid.ed.gov) and enter The Academy's School Code: **007465****

*As part of the Federal Student Aid website, the FAFSA4caster is a tool from the U.S. Department of Education that provides students with an early estimate of their eligibility for federal student financial assistance.*

Financial aid eligibility is determined by using a needs analysis formula provided by the federal government. In this formula, the student's and/or family's income and assets are weighed against allowances for basic living costs, number in the household, and resources for retirement to calculate a Student Aid Index (SAI). A cost of attendance budget is then constructed by The Academy that represents educational costs including tuition, fees, books and living expenses. The difference between the estimated budget and the SAI is the financial need of the student. The Academy will not award financial aid above the cost of tuition and living expenses.

*Applying early is strongly advised for all financial aid.*

**Credit of State and Federal Awards:** All funds are credited to the student's account in two installments: The first installment at the beginning of the academic year, the second at the midpoint of the academic year. The student is solely responsible for any outstanding balances due to agencies, banks and The Academy.

## LOANS

Student loans must be repaid. There are two categories of educational loans available.

**Need-Based** (Subsidized Federal Direct Stafford Loans)

**Non-Need-Based** (Unsubsidized Federal Direct Stafford Loans, Federal Direct Parent Loans for Undergraduate Students and alternative loans for students or parents)

### U.S. FEDERAL DIRECT LOANS

These types of loans are limited to U.S. citizens and permanent residents who have completed all of the required financial aid paperwork. All students must reapply for financial aid every year. Students may apply for federal loans as part of their FAFSA.

**Subsidized Federal Direct Stafford Loans** are need-based loans. Interest does not accrue while a student is in school, during a grace period or during in-school deferment.

**Unsubsidized Federal Direct Stafford Loans** are not need-based loans. Interest accrues while students are in school and during the six-month grace period. Annual maximums vary depending on whether the student is a dependent or independent financial aid applicant.

**Parent Loans For Undergraduate Students (PLUS)** are for parents of dependent financial aid applicants. The Parent PLUS loan offers a fixed interest rate and a flexible loan limit that allows parents to borrow up to the cost of attendance, minus all other student aid.

### ALTERNATIVE LOANS

Alternative loans (private loans) usually carry a higher interest rate than federal loans. Both parents and students can apply for a privately funded loan. Please contact Financial Aid for assistance with identifying private lenders.

### INTERNATIONAL STUDENT LOANS

For more information see page 36, or visit the Financial Aid/Business Office for assistance with private student loans and the requirements.

## OTHER OPTIONS TO HELP PAY FOR YOUR EDUCATION

### U.S. VETERANS BENEFITS

The Academy participates in the Veterans Educational Assistance Program. Veterans and dependents should contact the Financial Aid/Business Office for details. The Academy complies with S.2248-Veterans Benefits and Transition Act of 2018 section 103 and will not assess or implement any late fees for at least 90 days from the date of certification for any covered individuals using Chapter 33 or Chapter 31 VA Educational Benefits.

### FEDERAL WORK-STUDY (FWS) PROGRAM

The FWS Program at The Academy is a federally funded program. It provides part-time, on-campus jobs for students with financial need, allowing them to earn money to help pay their education expenses. Students who file the FAFSA will be considered for a Work-Study Award.

### ON-CAMPUS EMPLOYMENT

There are a limited number of on-campus jobs offered by The Academy. Following registration, students may apply for a variety of Academy departments, such as Admissions, Production, Costumes and the library, among others.



# INTERNATIONAL STUDENTS

*At The Academy, we believe that a strong diversity of cultures enriches the learning environment for all of our students. Fostering a welcoming place to study the craft of acting is important to The Academy as every student becomes part of our family. We come alongside and encourage all students in their journey to transform their passion into a lifelong profession. In fact, our program is made up of 30 percent international students, representing more than 40 nations.*

## APPLYING AS AN INTERNATIONAL STUDENT

General admission requirements are the same for all applicants regardless of citizenship, but immigration regulations, financial matters and a variety of educational credentials require added procedures for international students. Our Admissions and Financial Aid Offices will assist with all issues regarding these policies and procedures:

### STUDENT VISA

After the audition, applicants who are admitted to The Academy will be sent important international information along with their acceptance letter from the Admissions Office. A Form I-20 will be issued only after the applicant has been accepted for enrollment and has met all standards set forth by the United States Citizenship and Immigration Services and The Department of Homeland Security.

*We encourage international students to apply and audition early to allow sufficient time for visa processing (at least 12 weeks prior to enrollment).*

### ENGLISH LANGUAGE

International students whose native language is other than English must demonstrate sufficient competence in speaking, writing and reading English. This proficiency is determined through the application and audition process.

### ACADEMIC RECORDS AND OFFICIAL TRANSCRIPTS

Academic records and official transcripts from foreign schools must be submitted with an English translation and demonstrate the equivalency of a U.S. High School Diploma. The official transcripts must be received in a sealed envelope from the institution and unopened by the applicant. If services are required for an official evaluation of transcripts, they must be made by a NACES approved agency ([naces.org/members](http://naces.org/members)).

## FINANCIAL AID FOR INTERNATIONAL STUDENTS

All international applicants are eligible to apply for the need-based financial aid scholarship. The Academy offers a variety of scholarships, assistance opportunities and a choice of payment plans. We also participate with foreign government aid programs, if available. All prospective students are encouraged to apply for financial aid at the time of their acceptance. Financial aid packages may consist of a combination of loans and scholarships. All prospective students must submit the required documents by the appropriate deadlines for consideration of financial assistance. These documents will be made available to you from the Financial Aid Office or in your online application account.

### ACADEMY SCHOLARSHIPS

Academy scholarships refer to monies that do not need to be repaid. All students who have applied and been accepted by The Academy are considered for scholarships. Merit scholarships are awarded based on an applicant's audition. Need-based awards are assessed through the financial aid process.

### ON-CAMPUS EMPLOYMENT

There are a limited number of on-campus jobs offered by The Academy. Following registration, international students may apply to a variety of Academy departments, such as Admissions, Production, Costumes and the library, among others.

**LOANS**

Some private loan lenders offer loans to international students. If you meet the requirements and are approved, you can re-apply for these loans each year that you attend The Academy. See page 33 for more information on alternative loans. Visit the Financial Aid/Business Office to further discuss this option.

**OTHER RESOURCES**

The following are additional loan resources known to The Academy, but applicants are encouraged to seek others online and through their respective governments: Canada: Ontario Student Assistance Program, United Kingdom: Career Development Loans, Sweden: CSN.se, eduPASS: edupass.org.



“The Academy gave me a community of amazing people and friends. This place feels like home to me and made coming to another country to study so much less challenging than I thought.”

**MARIANA BALSA**  
MEXICO



“The best thing about coming to The Academy is that there’s so much opportunity here. It’s far from easy, but with enough dedication you can truly make things happen for yourself.”

**DANIEL FIEBER**  
GERMANY



“I chose The Academy because of its prestigious reputation, but I didn’t expect to find a family away from home. Everyone has been so friendly and helpful.”

**ALESSANDRO NORI**  
ITALY



“The staff made it much easier than I expected, from my F1 visa paperwork to checking up on me throughout my enrollment process. They were by my side every step of the way.”

**QUEENY KUFFOUR**  
CANADA



## THE ACADEMY'S

# NEW YORK FACULTY

*Extended faculty biographies, academic credentials and photographs can be found on The Academy's website, aada.edu.*

**BARBARA RUBIN** *Company Director, Core Faculty—  
Shakespeare, Voice & Speech, Director*

BA, Dramatic Arts (*cum laude*), University of the Witwatersrand, South Africa; Associate Teaching Diploma, Speech and Drama, Trinity College, U.K.; Studied with Uta Hagen, Carol Rosenberg, Patsy Rodenberg, Kristen Linklater and David Harryman; Seasoned international stage director; Dialect coach for theater and film; Member of Lincoln Center Directors' Lab

**JULIA SMELIANSKY** *Director of Instruction*

Graduate, Theater Management, Yale School of Drama; MFA, Art History, Moscow State University. Experience includes Associate Director, Pedagogical Programs & Administrative Director, A.R.T. Institute for Advanced Theater Training, Harvard University. Lecturer on Theatre, Dance & Media, Harvard University. Produced numerous cultural projects and exchanges, including Centennial American Tour with Moscow Art Theater at Brooklyn Academy of Music, American Tour of Boris Eifman Ballet Theatre, Maya Plisetskaya Gala at The City Center, and Stars of Bolshoi and Kirov Ballet at Lincoln Center. Co-translated *Forbidden Christmas* with Mr. Ryan McKirtrick starring Mikhail Baryshnikov, as well as *Lady with a Lapdog* and *The Seagull*. Translations into Russian include *The Pillowman* by Martin McDonagh, *Circle Mirror Transformations* by Annie Baker, *Fat Pig* by Neil LaBute, *Is He Dead* by Mark Twain, *Leading Ladies* and *Lend Me A Tenor* by Ken Ludwig, and *Cemetery Club* by Ivan Menchel

**SARAH AYON-WHITE** *Alexander Technique*

MFA, Photo/Video/Related Media, School of Visual Arts New York City; BFA, Dance, University of Missouri, Kansas City; AmSAT Certified Technique Teacher/Faculty member at Balance Arts Center; Juilliard Summer Voice Program Instructor; Dancer/Company member, Antonio Ramos & The Gang Bangers. Credits include *Mira El* at American Realness Festival, *Thirsty Mind, Love and Starvation sitting in a lonely tree* at Jack, *Almodovar Dystopia* at Dixon Place and *El Pueblo de los Olvidados* at Chocolate Factory Theater; Dancer/Company member, Luciana Achugar – credits include, New Mass Dance in Times Square, *Brujx* at NYU Skirball Center and *Hallo Festival* in Hamburg, Germany

**LIZA BENNETT** *On Camera Technique*

BFA, Juilliard School Drama Division. Professional actor in film, television and theatre. Credits in film include *12 Years a Slave, Our Son, Luce, Backsiders, Free State of Jones, The Ticket, Five Flights up*. Has appeared on television in *New Amsterdam, Law & Order, NCIS: New Orleans, The Blacklist, Elementary, Billions, Blue Bloods, Chicago Fire, and The Good Wife*. Performed in *The Merchant of Venice* on Broadway and has appeared Off Broadway at the Public Theater and the Women's Project

**RACHEL BOTCHAN** *Shakespeare*

BFA, Tisch School of the Arts, NYU; Studied acting at Circle in the Square and The Classical Studio under Louis Scheeder; Studied voice/text with Robert Neff Williams and Katherine Fitzmaurice; Former member of Resident Acting Company at Obie and Pearl Theatre Company, appeared in 40+ Off-Broadway productions; Received Actors' Equity Bayfield Award; Taught at The Pearl Conservatory and NYC high schools; Award-winning audiobook narrator

**DAVID DEAN BOTTRELL** *Acting, Audition,  
On-Camera Technique*

Studied Meisner Technique with William Esper; Experienced performer and playwright; Author of *Working Actor*; TV guest star roles include *Modern Family, Criminal Minds* and *True Blood*; Screenwriter for 20th Century Fox, Fox Searchlight, MTV Films, Paramount Pictures and Disney

**MELISSA BROWN** *Alexander Technique*

JD, Rutgers University; BA, Barnard College; M. AmSAT, American Center for the Alexander Technique Certified by the American Society of Alexander Teachers. Has taught at her own studio and at the Manhattan JCC, NYU Tisch, Fordham University, Actors Connection, Odyssey House, Marisa Lynn Studios, and Riverside Initiative for the Alexander Technique. Before teaching the Technique, Melissa was a civil rights lawyer engaged in various social justice issues

**DANA CALVEY** *Alexander Technique*

Teacher and presenter of Alexander Technique for more than 12 years both nationally and internationally; Worked in teacher training programs in Philadelphia, Minneapolis and NYC; Masterclasses at Yale Institute of Sacred Music, NJ Shakespeare and Stony Brook University, as well as retreats in Florida and California; Teacher at The Barrow Group, AT Motion Center for Actors, Summer Program at Interlochen Center for the Arts, as well as in private practice; ATI and AmSat Member

**SAMRAT CHAKRABARTI** *On Camera Technique*

MFA, Harvard University; BA, Brandeis University. Professional actor in film and television, credits include *Bull, Little Voice, Homeland, The Sinner, Elementary, Blindspot, Sneaky Pete, The Blacklist, Chicago Med, Bluebloods, In Treatment, 30 Rock, Damages, The Sopranos*, and many more. Has appeared on stage at Ensemble Studio Theatre, The Duke on 42nd Street, the American Repertory Theatre, and the Ogunquit Playhouse

**DOUG CHAPMAN** *Voice & Speech*

BA, Oberlin College; MFA, ART/MXAT Institute at Harvard University; Studied with Scott Ziegler, Marcus Stern, Nancy Houfek, Roman Kodak, Andrei Droznin, David Hammond, Catherine Fitzmaurice, Saul Kotzube, Ilse Pfeifer, Andrew Bolsher and Nancy Houfek; Certified Teacher in Fitzmaurice Voicework; Actor and Voice & Speech Specialist; Former faculty of Montclair State University, Manhattanville College, Canberra Academy of Dramatic Art, and Studio New York

**CATO CRUMBLEY** *Voice & Speech*

MFA, Royal Central School of Speech & Drama; BA, University of Vermont. Attended the Royal Central School of Speech and Drama and earned an MFA in Voice Studies: Teaching and Coaching, while teaching at the University of Northampton and the City and Islington College. Has taught in the Vermont Shakespeare Festival's Summer Training Institute and has been a Teaching Assistant at the Stella Adler Studio in New York City

**DAVE DEMKE** *Voice & Speech*

MFA, Performance, University of Maryland; BA, Theatre Arts, Minnesota State University, Moorhead; Designated Linklater Voice Teacher; Artistic Director, Shakespeare on the Fly; Studied Meisner Technique with Fred Kareman; Senior Faculty/Former Associate Director of Training, Shakespeare & Company; Artistic Director, Stark Raving Theatre, 1990-2000; Taught voice for National Theatre of Ghana; Directing credits include *As You Like It* (Tennessee Shakespeare Co.), *Richard III* (Purdue), *Measure for Measure* (Shakespeare & Co.), *The Visit* (Stark Raving Theatre); Acting credits include *Waiting for Godot* (Tennessee Shakespeare Co.), *The Dick and The Rose* (Edinburgh Fringe Festival), *A Midsummer Night's Dream* (Beijing, China)

**KYLE FABEL** *Acting, Guest Director*

MFA, NYU/Tisch; BA, Marquette University; Broadway work: Sorkin's *The Farnsworth Invention*, *A Free Man of Color*; Regional work: *The Primrose Path*, Guthrie Theater; *The Farnsworth Invention*, Feydeau's *Private Fittings*, La Jolla Playhouse; *Breaking the Code*, Barrington Stage Co.; *A Steady Rain*, TheaterWorks Hartford; *The Real Thing*, Pioneer Theatre; *Closer*, *The Dead Eye Boy*, Cincinnati Playhouse in the Park; *The Taming of the Shrew*, Williamstown Theatre Festival; *The Last Hurrah*, Huntington Theatre; *Cymbeline*, *Loot*, Hartford Stage; Tony Kushner's *Hydriotaphia*, Alley Theatre, McCarter Theatre, Eugene O'Neill Theatre Center

**MATTHEW A.J. GREGORY** *Drama in Context I & II*

MFA, UCLA; BA, University at Albany; Interdisciplinary Theatre Artist; Performed at Kennedy Center, Saratoga Shakespeare Company and Off-Broadway at Mint Theater; Directed at NYU, Theater for the New City, the cell, and Culture Project; Past Artistic Director of Hive; Professional costume artisan for *X-Men*, *How the Grinch Stole Christmas* and *Charlie's Angels*

**BLAKE HABERMANN** *Movement*

BFA, TSOA/ETW; Two-year Professional Program Graduate, L'Ecole Lecoq, Paris; Performed on streets and stages worldwide; Directed Movement for Mozart's *La Finta Giardiniera* at Juilliard; Created original mime/Butoh piece, *The Infinite Bliss of the Hungry Ghost Realm* at DanceBox in Japan; Performed on Cirque du Soleil's float in Macy's Parade; Developed clown material for *Pagliacci* at The Metropolitan Opera; Member of the award-winning Broken Box Mime Theater; Premiered originally devised piece, *Solitary*, in 2019 at the Edinburgh Fringe

**CHRISTOPHER HALLADAY** *Acting, Script Analysis, Audition Technique*

MFA, Mason Gross School of the Arts, Rutgers University; BA, George Washington University; AA, The American Academy of Dramatic Arts; British-American Drama Academy graduate; TV credits: *FBI, Ray Donovan, God Friended Me, The Blacklist, Mr. Robot, Gotham, Law & Order: SVU, Limitless, The Unusuals, All my Children and Guiding Light*; Film credits: *The Volunteers, Stella's Last Weekend, Movie Night, February, A Guy Named Rick, Jason's Big Problem, Forged and Hourly Rates*; Theatre credits: In *Masks Outrageous and Austere* (world premiere) at The Culture Project, The Actors Company, Ensemble Studio Theatre, Abingdon Theatre, Urban Stages, Luna Stage NJ, Palm Beach Dramaworks, South Coast Repertory, A Noise Within, Pasadena Playhouse, Shakespeare Orange County, Mile Square Theater and Montréal Fringe Festival

**GEORGE HESLIN** *Guest Director*

Studied with Uta Hagen at HB Studio; Graduate of Samuel Beckett Centre Trinity College Dublin and Abbey Theatre Dublin Directors Program; Extensive acting and directing career in E.U. and U.S.; Artistic Director for Origin Theatre Company and 1st Irish Theatre Festival and has received numerous awards for his dedication to culture from New York City, among others

**YVETTE HEYLIGER** *Core Faculty – Acting, Script Analysis*

MFA, Queens College; MA, CUNY-Hunter College; MA & BA, NYU; Studied Meisner Technique under William Esper; Credits include *The Cosby Show*; Author of *What a Piece of Work is Man!* Full-length Plays for Leading Women; Recipient of the AUDELCO Recognition Award, August Wilson Playwright Award, Dramatic Production of the Year Award, NAACP's Annual Theatre Award Best Playwright nomination, National Black Theatre Festival's Emerging Producer Award, and a Resolution from the City of Los Angeles, 2022 Advance Gender Equity in the Arts Legacy Playwright Grant Finalist, and 2023 League of Professional Theatre Women Special Award for Meritorious Service. Original works presented at National Black Theatre Festival, Billie Holiday Theatre, and Gloucester Stage Company; Memberships: AEA, SAG-AFTRA, SDC, and Dramatists Guild; Service: AADA General Education Committee, AADA Diversity Scene Search Committee, and Academy Play Reading Meet-Up Group; Dramatist Guild Equity Diversity Inclusion Access Committee, Honor Roll! Executive Committee

**RYAN KASPRZAK** *Co-Coordinator of Musical Theatre, Core Faculty – Dance, Movement*

MFA, Wilson College; BFA, Marymount Manhattan. Dance Supervisor for the #AndPeggy company of *Hamilton*. Broadway credits include *Bandstand* under the direction of two-time Tony Award® winner Andy Blankenbuehler, for which he received the Chita Rivera Award Nomination for Outstanding Male Dancer. Choreography for: *Southern Comfort* at the Public Theater, the world premiere of *Brave New World: The Musical* at NC Stage Company, and *Mary Poppins* at NCT, and acted as Associate Resident Choreographer and Dance Captain on the national tour of *Billy Elliot*, and Dance Captain on the international tour of *Fosse*. For television: Assistant Choreographer on NBC's *Smash*

**ARIEL LAURYN** *Movement*

MFA, Dell'Arte International School of Physical Theatre; BA, Knox College. Full-time Theater Maker and Educator since 2008, working in most departments of theater and at a variety of tiers: National and International Tours, Off-Broadway, Downtown, Festivals, Workshop Residencies, Academia, Community Based Arts, Commercials, and Producing. Has performed domestically in NY, LA, and New Orleans and internationally at performing arts festivals in Bulgaria, Israel, Poland

**JENNIFER LEIGH MANN** *On-Camera Technique, Career Preparation, Audition Technique*

BA, UNC Chapel Hill; BA, Hunter College; MFA, UNC Greensboro; Studied with Joan Rosenfels, Suzanne Shepherd, Tim Phillips; Actor credits on *One Life to Live*, NBC's *Revolution*, Netflix's *House of Cards* (seasons 4 & 5) and *The Disappointments Room*; Taught at the University of North Carolina Greensboro, Greensboro College and InStudio

**ELENA LEVENSON** *Movement*

BA, UNC Chapel Hill; BA, Certificate, École Internationale de Théâtre de Jacques Lecoq; BFA, University of Illinois at Urbana-Champaign; Actor, director, and writer. Debuted in professional theatre as one of The Three Javelinas in a Southwestern adaptation of *The Three Little Pigs*; Recent credits include the short films *Whispers* (2023), dir. Qi Yang, *Their Summer Apart* (2023), dir. Ezra Scott-Henning, and *Cleo Until Now* (2022), dir. Ezra Scott-Henning

**LINDSAY LEVINE** *Career Preparation*

Casting Director, Educator for audition technique, preparation classes, and workshops at universities including University of Michigan, NYU, Baldwin Wallace, Montclair State, Rider University, Marymount Manhattan, Long Island University-Post. Broadway Casting Director for original companies of *Dear Evan Hansen*, *Bandstand*, *Cats* revival, international tour of *Phantom of the Opera*, current national tours of *Cats* and *Jersey Boys*; Associate casting for *Aladdin*, *Bullets Over Broadway*, *Scandalous*, *The Heiress*, *One Man Two Guvnors* (US), *Ghost*, *Jersey Boys*, *Billy Elliot*, *Mary Poppins*, *Mamma Mia*, American Repertory Theatre: *The Shape She Makes*; Philadelphia Theatre Company: *Stars of David*, Yale Repertory Theatre, Public Theatre/ London, Paper Mill Playhouse, and *Alice By Heart* at Theatre Aspen with Duncan Sheik and Steven Sater

**LILY LING** *Co-Coordinator of Musical Theatre, Music Theory*

EdD candidate, Teachers College, Columbia; MFA, Penn State; BMus, University of Toronto. First female Music Director for *Hamilton* and first East Asian to conduct the production on Broadway. Broadway credits include *How To Dance In Ohio*, *Moulin Rouge*, *Hamilton*; National Tours: *Hamilton* (And Peggy & Phillip tours); Off-Broadway: John & Jen (20th anniversary revival), Regional: *How To Dance In Ohio* (Syracuse Stage), *Bruce* (Seattle Rep); International: *The Lion King* (Chinese Premiere), *A Gentleman's Guide To Love and Murder* (Chinese Premiere); Canadian premieres of *Kinky Boots*, *The Light In The Piazza*, *Parade*, *High Fidelity*, *Jerry Springer: The Opera*, and *Reefer Madness*

**MAGGIE LOW** *First Year Coordinator—Acting, Audition Technique*

Lifetime Actors Studio member; Studied with William Esper, Wynn Handman and Tim Phillips; AEA, SAG/AFTRA member; Performed at La Mama, HERE, Adirondack Theatre Festival, Theatre Works, One Dream Theatre, NJ Shakespeare Festival; Feature films/TV appearances include *The Cold Lands*, *Poverty Outlaw*, *Postcards from America*, *Burnzy's Last Call*, *The Houses That Are Left* and *Law & Order*; Taught at NYU/Tisch Playwrights Horizons Theater School; Teaches at her private studio

**CHRISTOPHER MCGOVERN** *Song Interpretation*

BM, Vocal Performance (magna cum laude), Composition and Piano, Temple University; Piano and duo piano courses at Settlement School of Music, Philadelphia; Accomplished vocal coach and musical director; Accompanied numerous Tony Award-winners; Pianist and arranger for original Belle in Broadway's *Beauty and the Beast*, including national tours and Carnegie Hall performance; Theatrical writing credits include the libretto and score for *Lizzie Borden* (Goodspeed Musicals), music and lyrics for award-winning *Cagney!*, *Dr. Radio* and songs for Disney Worldwide Entertainment, including *Once Upon A Time*, *Color Of The Wish* and world premiere castle projection show *Let The Memories Begin*; Original songs and dance arrangements for *Backwards In High Heels*, and six original musicals produced by Stages Of Imagination (won National Parents Choice Award)

**LISA MILINAZZO** *Guest Director*

BFA, MA, NYU/Tisch; Studied with Alan Langdon and Nikos Psacharopoulos; Film credits include *The Query*, featured at Cannes Film Festival; Three Midtown International Theatre Festival and two LA Weekly Award nominations; Premieres for Eve Ensler and George F. Walker at Rattlestick, Capital Repertory and Edinburgh Fringe with Alec Baldwin, Michael Emerson and Richard Easton

**NURIT MONACELLI** *Core Faculty – Acting, Movement, On Camera*

MFA, Moscow Art Theater School/ART at Harvard University; BA, Brown University; Trained with Scott Zigler, Marcus Stern, Andrei Droznin, Margaret Eginton, Caymichael Patten, The Barrow Group, The Magnet Theater and Anne Bogart's Directors' Ensemble at Columbia University; Extensive acting credits include theatre, film and TV

**ERIN O'LEARY** *Alexander Technique*

MFA, University of Tennessee; BFA (*cum laude*), DePaul University; Alexander Certification (AmSAT), ATNYC; Additional training at Naropa University, SITI Company, Magdalena Festival in Brisbane and European Association for Theatre Culture in Berlin and Moscow; Member of Actor's Equity Association and National Alliance of Acting Teachers; Teacher for Juilliard Drama Division, The O'Neill Center/National Theater Institute, The Wooster Group, UT Opera and private coaching in Manhattan and Brooklyn

**WILL PAZDZIORA** *Singing for the Actor*

MFA, Boston Conservatory at Berklee; BA, Temple University Professional Actor, Singer, Dancer who has performed in regional theaters and venues across the United States and the globe; from summer stock in the rolling hills of North Carolina, and many regional theaters throughout Pennsylvania, to international stages and arenas in Istanbul, Abu Dhabi, Singapore, and more, with the World Tour of Shrek the Musical. He earned an MFA in Musical Theater Vocal Pedagogy and serves on the Voice faculty at Berklee College of Music in Boston

**ALEX PEPPERMAN** *Styles: Shakespeare*

MFA, Harvard University; BA, Fairleigh Dickinson University; AOS American Academy of Dramatic Arts. NYC-based theatre maker and Founding Artistic Director of the SoHo Shakespeare Company. Author of *The Sisters*, adapted from Shakespeare's *Macbeth*. Performance experience includes *Hamlet* (ATA); *Yolk* at the *Ivanov's* (Moscow Art Theater); *Violet*: on a bus, *James and the Giant Peach*, *Fingersmith* u/s, *Trans Scripts* u/s (A.R.T.). Earned MFA at Harvard University, while training and performing in Russia at the Moscow Art Theater (MXAT).

**DEBORAH PICONE** *Librarian, English Composition Tutor*

MFA, Adelphi University; BA, Lehigh University; MLS, Long Island University/C.W. Post; Certificate of Archival Management; New York State Public Librarian's Professional Certificate

**SUSAN PILAR** *Core Faculty—Acting*

MFA, American Conservatory Theatre; BFA, University of Southern California; Fellowship, The Shakespeare Theatre—The Folger: Performance credits include *Lincoln Center—Broadway*, *Manhattan Theatre Club*, *The Public—NYSF*, *The Guthrie*, *Ensemble Studio Theatre*; Founder of *Reel Intentions*, a production company that creates actor demo reels

**JANIS POWELL** *Head of Acting Department,**Core Faculty—Acting*

BFA, Theatre, University of Texas; Trained at Hollins University; Studied acting with William Esper, Herbert Berghof, Gene Frankel and Circle in the Square; Directed and coached hundreds of actors, directors, writers and producers in theatre, film and TV; Founder and Artistic Director, *Spiral, Inc.* and *Janis Powell Studio*

**THOMAS RENE** *Head of Voice & Speech Department,**Core Faculty—Voice & Speech*

MA, Voice Studies, Royal Central School of Speech and Drama, University of London; BS, Communication Sciences and Disorders, Worcester State University; Worked at Royal Central School of Speech and Drama (MA/MFA Voice Studies), Trinity Laban Conservatoire of Music and Dance, Performance Preparation Academy and College of Staten Island; Professional voice and accent/dialect coach

**DAN RENKIN** *Stage Combat*

BA, Drama/Film, University of California, Irvine; Trained at Grotowski Workshop and Circle in the Square; Studied with Robert Cohen, Moni Yakim, Jonah Emsig, Terese Hayden, Jacqueline Brookes, among others; and combat with B.H. Barry; Extensive experience includes stunt coordinator for TV series and fight coach at Metropolitan Opera

**TIMOTHY STICKNEY** *Acting, Shakespeare,**Career Preparation*

AA, The American Academy of Dramatic Arts; Actor, Teacher, Writer, Director and Associate Artistic Director; Company Member, Stratford Shakespeare Festival, Bravo/CBC-filmed productions included *Caesar and Cleopatra* and *The Tempest* with Christopher Plummer, directed by Des McAnuff; Award-winning 12-year role as R.J. Gannon on ABC's *One Life To Live*; Recurring roles on *Blue Bloods*, *Evil*, *Madam Secretary*, *Instinct* and *The Good Wife*; Led AUDELCO Award-nominated productions of *Hamlet*, *Othello* and *Richard III*; Earned the Lucille Lortel Award for role of Mercutio in *Romeo and Juliet*

**BECKY SANDLER** *Alexander Technique*

M.Ed., Bank Street College; MLS, University of Missouri; AmSat, Riverside Initiative for Alexander Technique A private and group Alexander Technique instructor with a 3-year, 1600-hour teacher certification from Riverside Initiative for the Alexander Technique (RIAT) where she is also an affiliate faculty member. Extensive training and experience in education, early childhood yoga, Tai Chi, and movement. Assisted Emily Faulkner in teaching the Alexander Technique to the blind and visually impaired at The Lighthouse Guild. Accredited teaching member of the largest professional organization of teachers of the Alexander Technique in the United States, the American Society for the Alexander Technique (AmSAT)

**IBSEN SANTOS** *Voice & Speech, Career Preparation*

MFA, Ohio University; BA, Weber State University. Bilingual actor and current trainee of Voice/Speech with the Linklater Center. NYC Credits include *Comedy of Menace*, *Inside the Wild Heart*, *The Waiting Game*, *The Peakheads* and *Roundheads*, *The Past is a Mirage* (staged reading), *House of Skin and Bone* (staged reading), *Apple of My Eye* (performed in Portuguese in NYC, International Hispanic Theatre Festival of Miami, and at United Nations in NYC). At OSU: *Othello* (directed by RSC's Alison Bomber), *Ordinal 5* (performed at Tate Modern in London '12); Regional: Utah Shakespeare Festival, Egyptian Theatre Company, Utah Musical Theatre, and Lexington Children's Theatre

**MICKEY SOLIS** *Script Analysis*

MFA, Harvard University. Professional actor in regional, independent, off-off Broadway, off-Broadway theater, television, commercial, voice-over, and feature film. Has performed in works at The Public Theater, Playwrights Horizons, Rattlestick Theater, Barefoot Theater, Actor's Studio, Ensemble Studio Theater, Classic Stage Company, Atlantic Theater, The 92nd St. Y, The Mint, Susan Marshall Dance Company, Baryshnikov Arts Center, Berkshire Playwright's Lab, Signature Theater, MCC, Yale Rep, and American Repertory Theater. Current member of Dangerous Ground Productions, SAG/AFTRA, and AEA

**SHANNON STOWE** *Movement*

MFA, New School for Drama; MA, San Francisco State; BA, Westmont College. Actor, dancer, and voice over artist with a background in Ballet, Musical Theatre and Jazz. Has choreographed for Wizard Oil Productions, Ego Actus, Theatre Uzume, and Off-Broadway for Masterworks Theatre Company. Her own New Dance Theatre's production of ASYLUM received three nominations from the New York Innovative Theatre Awards: Outstanding Performance Art Piece, Outstanding Ensemble, Outstanding Choreography/ Movement. Served as choreographer and assistant director for the Classics Studio productions at the New School from 2011-2017. Certified personal trainer (ACE) and group fitness instructor (AFAA). Proud member of AEA, SAG/AFTRA, and ATME (The Association of Theatre Movement Educators)

**KARINA STRIBLEY** *Applied Voice, Singing for the Actor*

MFA, Boston Conservatory at Berklee; BM University of Michigan. Singer, musical theater actor, and voice pedagogue with professional experience in regional theater, choral ensembles, and teaching voice and theater. Special interests include voice and speech work and spoken/sung diction, with research in crossover voice strategies and the influence of language on the singing voice, and speech-based musical theater voice training to better serve ESL and international performers. Has taught for Boston Conservatory's Musical Theater Dance Intensive, City Singers and was a teaching assistant for Boston Conservatory's vocal anatomy course for first-year MFA and MM pedagogy students

**ELEANOR TAYLOR** *Alexander Technique*

MM and BM, Vocal Performance, University of Minnesota and New England Conservatory; AmSAT Certified; Faculty of Manhattan School of Music, Respiro Opera and Riverside Initiative for the Alexander Technique; Trained in Jessica Wolf's Art of Breathing and Betsy Polatin's The Actor's Secret Methods; Led Alexander Technique Masterclasses for University of Michigan Musical Theatre Program, University of Illinois-Chicago Theatre Program, National Opera Association's Eastern Regional Conference, Music Educators Association of NYC/United Federation of Teachers, Freedom to Act and Freedom to Make Music Conferences, American Society for the Alexander Technique Annual Conference and Brooklyn Opera Works' Summer Vocal Arts Institute

**MICHAEL TOOMEY** *Shakespeare*

MFA, Lecoq-based Actor Created Theatre, London International School of Performing Arts and Naropa University; BA, St. Lawrence University; Founding member, Split Knuckle Theatre Company; Teacher, Shakespeare & Company's Professional Training Program; Actor, fight choreographer and director at Shakespeare & Company

**ROBERT TUNSTALL** *Theatre Dance*

Graduate, American Musical and Dramatic Academy; Studied acting with Larry Singer and Randolph Pearson; Dance with Phil Black, Mark Esposito and Casey Colgan; Voice with Meg Bussert and Camille Wiendorf; Experience includes world tours with *A Chorus Line* (Bobby), *42nd Street* and *The Wizard of Oz* (Scarecrow); Appearances in *Secret Lives of Stepford Wives* (Jonathan Nyce), "Duck Sauce" music video for Radio Stereo and in *The Normal Heart* by Larry Kramer, starring Julia Roberts, produced by Brad Pitt



## THE ACADEMY'S

# LOS ANGELES FACULTY

Extended faculty biographies, academic credentials and photographs can be found on The Academy's website, [aada.edu](http://aada.edu).

**BRENDA B. BECK** *Interim Director of Instruction/First Year Coordinator, Core Faculty – Voice & Speech*

MFA, Acting, University of Southern California; BA (*with honors*), University of Nevada; Coached 100+ theatrical productions; Studied with Tad Danielewski and others; Studied voice and speech with Patsy Rodenburg, Catherine Fitzmaurice, Kristen Linklater and Rocco Dal Vera

**AMIR KORANGY** *Interim Academic Coordinator, Acting, Director*

MA (*merit*), Middlesex University; BA, George Washington University; Seasoned educator, director and actor; Directed 50+ plays from classic to modern; As Director of Acting at Mountview Academy, London, received the Michael Elliot Award for Outstanding Contribution to British Drama Training; Worked for BBC, HBO, Warner Bros., including lead in BAFTA-nominated *Breath of Life*; Visiting professor in U.S. and U.K.

**JULES AARON** *Guest Director*

PhD, New York University; Directed the Philadelphia Theatre Company and 250+ plays; Recipient of Ovation, *LA Weekly*, *LA Drama Critics*, Bay Area Theatre Awards and 23 Drama-Logue Awards

**DAYO ADE** *Audition Technique*

Los Angeles based actor, Producer and Writer. Played BLT on the long running hit Canadian teen series *Degrassi Jr. High* and *Degrassi High*. Guest Starred on shows such as, *Lost*, *Bones*, *Animal Kingdom*, *N.C.I.S & N.C.I.S Los Angeles*, *C.S.I. New York*, *Scrubs*, *Alias*, and *Castle*. Currently recurring on *Bob Hearts Abishola*. 2021 Borsos Award-winner for Best Actor in a Feature Film at the Whistle Film Festival for *Cinema of Sleep*. Currently in development producing multiple television series

**ORION BARNES** *Stage Combat*

BA, Acting, Columbia College Chicago; Cal State, Northridge; Studied with David Woolley (Society of American Fight Directors); Acting with Sheldon Patinkin and Michael Shurtleff; 20+ years as stage combat coordinator, teacher and performer; Fencing studio instructor in New York, Boston and LA; Built fight projects, shows and scenes for The Group Rep, New Jersey Shakespeare Festival, Oak Park Shakespeare Festival, The Academy, as well as feature film, TV and stage projects and A-list actors; Member of Sword Fights, Inc.

**CHERYL BAXTER-RATLIFF** *Movement*

Over 40 years in the entertainment business beginning as an assistant choreographer to Gene Kelly and Kenny Ortega working at Zoetrope Studios with Francis Ford Coppola. Credits include *Sophisticated Ladies* on Broadway and the Los Angeles companies of *Cats* and *42nd Street*. Film credits include *Xanadu*, *Grease 2*, *Tap*, *The Muppet Movie*, *This Is It* with Michael Jackson, *Death Becomes Her* (assistant to Meryl Streep), and *500 Days of Summer*. Television credits include *Glee*, *Mike and Molly*, *2 Broke Girls*, The Academy, Golden Globe and VMA Awards, The Grammys, *How I Met Your Mother*, and *B Positive*. Currently produces the World Choreography Awards

**TIFFANY BERUBE** *Makeup*

BA, University of Hartford. Sitcom and Commercial actor, sketch writer/performer, filmmaker and acting and audition coach based in Los Angeles with a performance background in dance and musical theater. On teaching staff at Actors Comedy Studio and formally the Edge Performing Arts Center. Studied professionally with Gunnar Rohrbacher at Actors Comedy Studio, The Groundlings School, and the Howard Fine Acting Studio. Has performed at Westside Comedy Theatre, Second City Hollywood, and The Comedy Central Stage LA

**MARY BLEIER** *Core Faculty—Acting, Director*

BA, Antioch University; AA, The American Academy of Dramatic Arts; Studied acting with Betty Karlen, Maria Gobetti and Craig Ng; Studied mind/body connection at the Institute of Psycho-Structural Balancing

**LINDA BRENNAN** *Head of Voice & Speech, Student Advisor, Core Faculty—Voice & Speech*  
 PhD, Psychology, Pacifica Graduate Institute; MFA, Acting, Brandeis University; MA, Psychology, Antioch University; BA, Theatre, California State University; AA, The American Academy of Dramatic Arts; Alba Emoting certified; Studied with Rocco Dal Vera, Catherine Fitzmaurice, Kristin Linklater and others; Extensive coaching credits

**JANE FLEISS BROGGER** *Acting for the Camera*  
 Trained with Stella Adler, NYU School of the Arts; Studied with Uta Hagen, John Barton and Cicely Berry (Royal Shakespeare Co.) and Sir Peter Hall; Member, Actors Studio; TV credits include *Grey's Anatomy*, *ER*, *Without a Trace*, *Crossing Jordan* and *The Guardian*; Broadway: *Fifth of July*, *Crimes of the Heart*, *Strange Interlude*, *I'm Not Rappaport*, *Of Mice and Men*, *Getting Married*, *Search and Destroy*, *My Thing of Love* and *An Inspector Calls* (Joseph Jefferson nomination); Leading roles in regional theatre productions; LA Drama-Logue Awards for *Molly Sweeney* (Mark Taper Forum), *Ghost in the Machine* (South Coast Rep) and *Springtime for Henry* (Globe Theatre); Faculty, The Art of Acting Studio/Los Angeles

**DIANA BROWN** *Core Faculty – Acting, Director*  
 BFA, University of the North Carolina School of the Arts; Studied acting with Eric Morris; Dance with Ernestine Stodelle; Taught at Wesleyan University (Connecticut) and LA's Windward School; Performed, directed and produced theatre in Connecticut, San Francisco and Los Angeles 25+ years; Credits include co-directing *The Runaways*, directing original adaptation of Radclyffe Hall's *Well of Loneliness* and projects with Marin Theatre's Playwright Workshop; Former AAD/Founding Member of Mojo Ensemble, directed and/or produced 40+ plays; Currently works in production for BET-TV's *Comic View* and TV-1's *Belles*

**DIANE CAMBIO** *Assistant to Director of Instruction*  
 BFA, Theatre, University of the Arts, Philadelphia

**ADAM CHAMBERS** *Physical Acting, Director*  
 Graduate, The American Academy of Dramatic Arts; 2004 Academy Company member; Founding member and current Artistic Director, LOFT Ensemble; Notable credits include Disney's *Girl vs. Monster*, *Good Luck Charlie* and *CSI: Miami*

**ERIN COLEMAN** *Sitcom Acting*  
 BFA, Sweet Briar College; AA, The American Academy of Dramatic Arts; Sketch and Improv training at UCB, The Groundlings and Second City

**CORINNE DEKKER** *Vocal Production, Advanced Vocal Production and Sitcom Acting*  
 BFA (*magna cum laude*), Musical Theatre/Voice/Acting, The Boston Conservatory; Two years in Bachelor of Music Program, McGill University, Montreal; 22 years of private training in singing and music; Series regular/guest star in numerous television shows

**STEVEN FISHER** *Camera*  
 BA, University of Southern California. SAG-AFTRA and AEA character actor. Further trained in improv up to the highly competitive Academy Level at UCB, as well as continued actor training at Actor's Comedy Studio and the Antaeus Company. Has worked steadily as an actor in film, television, theater, voiceover. Performs regularly with the nationally regarded Shakespeare company Will Geer's Theatricum Botanicum, and self-produces original digital content

**JOE J. GARCIA** *Acting, Director*  
 AA, The American Academy of Dramatic Arts; 30+ years' acting experience for film, television and theatres across the U.S.; Recipient of multiple Drama-Logue, Backstage West and Ovation Awards

**MICHELE MARTIN GOSSETT** *Acting, Director*  
 Studied with Uta Hagen (HB Studio), Warren Robertson, Wynn Handman and Eric Morris; Founding member of four theatre companies, including Mojo Ensemble, where she was Artistic and Co-Managing Director

**ROB HAHN** *Voice & Speech*  
 MFA, California State University; BFA, Acting, Conservatory of Theatre Arts, Webster University; Coached and provided dialect coaching for hundreds of actors for film and television and 50+ theatrical productions in 25+ dialects; Writes and performs comedy

**JANA LEE HAMBLIN** *Acting, Director*  
 Studied Meisner Technique with Dave Dempke, Barry Smith and Laurel Smith; Recurring character on *Jane The Virgin*; *Trevor* at Portland's Artists Repertory Theatre; Founder, The Act Now Studio

**PERRY HART** *Head of Vocal Production—Vocal Production, Musical Theatre, Director*  
 Music Major, Voice, UCLA—Men's Glee Club; 20 years' experience teaching at The Academy; Vocal coach/arranger for Holland America with directors John Charron, Patti Colombo and Tommy Tune; Recipient of LA Drama Critics' Circle Award, a Drama-Logue Award and NAACP's nomination for Best Musical Direction

**TIM LANDFIELD** *Director of ACYA, Core Faculty—Acting, Director*  
 BA (*with honors*), Hampshire College; Studied at The Neighborhood Playhouse; Studied with Larry Moss; Member, The Shakespeare Workshop, New York; Professional actor, director and veteran of seven Broadway shows with numerous regional theatre appearances; Guest starred in 30+ TV shows and several feature films

**MARC LECLERC** *Stage Combat*  
 BFA, AMDA College and Conservatory for the Performing Arts; Choreographed fights for *Beauty and the Beast* at 5 Star Theatricals starring Susan Egan; Co-choreographed *Henry V* at A Noise Within (Ovation Nominated); Stunt coordinated the band Disturbed's most recent music video

**BEN MARTIN** *Acting, Director*  
 MFA, Stage Directing, Carnegie Mellon University; BA, CUNY, Queens College; Studied with Lewis Palter, Charles Werner Moore and Edith Skinner; Member, Open Fist Theater Company; Credited with 200+ stage productions, 150 recorded books and several film and TV movies; Served as Dialogue Coach for Warner Bros

**SANDY MARTIN** *Guest Director*  
 AOS, The American Academy of Dramatic Arts; Scene study with Uta Hagen; Former President, Edward J. Olmos Productions/ABC; Acting career spans 40 years; Co-founder, Hothouse Stage Co.; Recurring roles on *Big Love* and *It's Always Sunny in Philadelphia* and numerous TV and films including *Napoleon Dynamite*



**SANDRA MASSIE** *Voice & Speech, Theatre History*

MA, Theatre and MFA, Acting/Directing, California State University; MA, Antioch University; Drama Therapy, British American Drama Academy; London Academy of Music & Dramatic Art; Studied with Uta Hagen and Tim Phillips; Teacher training in Michael Chekhov Technique; Studied Fitzmaurice, Linklater and Rodenburg voice techniques

**MARK MCCRACKEN** *Improvisation*

AA, The American Academy of Dramatic Arts; Starred in Off-Broadway, commercials, TV and film and taped for Florida Shakespeare Festival; Member of the improv comedy group, Mental Floss; Stand-up comic; Works with ACME Comedy Theater, Comedy Sportz and Improv Theatre; Appeared in feature film and TV; Performs comedy improv at Universal Studios Hollywood

**KYRSTA MOREHOUSE** *Make-Up*

Graduate of Masters Course at Makeup Designory Burbank; Award-winning, internationally published celebrity makeup artist specializing in special makeup effects

**SEAN MURUMATSU** *Audition Technique*

First-generation, half-Japanese, half-Korean actor from San Diego, California. Credits include For All Mankind and The Morning Show. Recurred on CBS' *S.W.A.T.* and *The Young and the Restless*. Also an accomplished producer with films on Amazon Prime and in Redboxes across the United States

**JAMIE NICHOLS** *Movement for the Actor*

Producer of numerous professional dance events in Los Angeles; Founder and executive producer of Celebrate Dance; Master teacher and adjudicator of professional dance; Served on multiple art organization boards; Recipient of six Lester Horton Dance Awards for Outstanding Achievement and Dance Resource Center's Furthering the Visibility of Dance Award; Studied with Jaime Rogers, Eugene Loring, Stefan Wenta, Elle Johnson, Joe Tremaine, Hama and others

**FELIX PIRE** *Solo Performance*

BFA, Southern Methodist University. Credits include *12 Monkeys*, *Phat Girlz*, *Dear God*, *It's My Party*, *Bel-Air* (Peacock/NBC), *How to Rock* (NICK), *Prison Break* (FOX), *NYPD Blue* (ABC), *Gideon's Crossing* (ABC), *The Rerun Show* (NBC), *Matt Waters*, series regular (CBS). He earned a New York Outer Critic's Circle Award Winner for Outstanding Solo Performance for "Men on the Verge of a His-Panic Breakdown", Off-Broadway

**SCOTT REINIGER** *Acting for the Camera, Director*

BA, Theatre, Rollins College; Advanced training at Circle Repertory, American Conservatory Theatre, The Actors Studio and American Stanislavski Theatre/Sonia Moore; Studied film and TV at UCLA and AFI, playwriting/screenwriting at Truby's Writers Studio; Guided development of 50 stage works and 20 productions; Director credits include 200 TV episodes

**ANGELA SANTORI** *Makeup*

BA, San Francisco State University. Professional hair/makeup artist for feature length films, short films, photography, theater design, music videos and special events, and a member of IATSE 706. Currently works for the LA Opera, The Ahmanson Theater, The Dolby, the Hollywood Bowl, A Noise Within, Loft Ensemble Theater Company, Whitefire Theater, and Sacred Fools Theater Company. Over 20 film credits with multiple production companies, most recently Disney Plus

**SONDRA STOWE** *Vocal Production*

MFA, CalArts; Ed.M., Columbia University – Teachers College; BA, UCLA. Professional singer, teacher and choir director with varied experience in many musical genres. Has performed in the United States, Europe and Israel, singing as a soloist with such ensembles as the Detroit, Baltimore and Jerusalem Symphony Orchestras. Featured soloist at Lincoln and Kennedy Centers and the Metropolitan Museum. Opera engagements include festivals in Santa Fe, New Mexico and Spoleto, Italy, along with opera houses in Germany, Austria and Switzerland

**SCOTT THOMPSON** *Movement for the Actor, Director*

BFA, Musical Theatre, University of Arizona; 30 years of professional dance studies; NY, LA, SDC Director/Choreographer; Awards include: Ovation, Connecticut Critics, Austin Critics Table, Broadway World, San Francisco Critics; Directed/choreographed over 100 professional productions

**TYLER TOWNSEND** *Acting for the Camera*

Graduate, The American Academy of Dramatic Arts; Film/TV experience includes work with CBS, ABC, Discovery, SPIKE, VH1, Comedy Central, Lionsgate, Mark Burnett, Al Roker Entertainment, Gurin Co, and others



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# SATISFACTORY ACADEMIC PROGRESS

## POLICY FOR FEDERAL STUDENT AID

### PURPOSE

Federal regulations (Sections 668.16(e), 668.32(f) and 668.34) require that schools monitor the academic progress of each applicant for federal financial assistance and that the school certify that the applicant is making satisfactory academic progress (SAP) toward earning their degree and/or certificate. This determination of progress is made at the end of each semester before the office of Financial Aid disburses any federal aid funds for the subsequent semester. Please note that decisions for academic probation and institutional scholarship eligibility are separate from this process.

Federal Regulations require schools to monitor student academic progress in 3 areas:

1. Qualitative: Cumulative Grade Point Average (CPGA)
2. Quantitative: PACE
3. Maximum Time Frame

Each student's record will be reviewed under the direction of the Registrar and Financial aid Representative. Students are notified of their failure to meet the SAP guidelines via a letter from the Financial Aid Office. It is the student's responsibility to stay informed of the Academy's Satisfactory Academic Progress standards and to monitor their own progress.

### QUALITATIVE: CPGA SAP STANDARDS

Students must maintain a CPGA of 2.0 or higher to maintain financial aid eligibility. If a student's CPGA is below the required minimum at the semesterly SAP review, it may affect their financial aid eligibility. The calculation of the CPGA includes all semesters from the beginning date of the student's enrollment at The Academy. This applies whether or not the student received financial aid.

Qualitative CPGA Required for 2- Year Associates Degree: 2.0  
Qualitative CPGA Required for 1-Year Certificate Program 2.0

### QUANTITATIVE: PACE SAP STANDARDS 2-YEAR ASSOCIATES DEGREE PROGRAM

Students must have earned at least 67% of their attempted course credits to be considered meeting Satisfactory Academic Progress minimum standards. For example, a student who has attempted 15 credit hours in a semester must pass at least 10.05 credit hours to be considered meeting the PACE standard. ( $15 \times 67\% = 10.05$ ).

### QUANTITATIVE: PACE SAP STANDARDS

#### 1-YEAR CERTIFICATE PROGRAM

Students must have earned at least 67% of their attempted course credits to be considered meeting Satisfactory Academic Progress minimum standards. For example, a student who has attempted 400 clock hours in a semester must pass at least 268 clock hours to be considered meeting the PACE standard. ( $400 \times 67\% = 268$ ).

#### MAXIMUM TIME FRAME:

#### 2-YEAR ASSOCIATES DEGREE PROGRAM

Financial Aid recipients have a maximum time frame to complete program requirements. Federal regulations state the maximum time cannot exceed 150% for the published length of the education program. For example: The Academy's Full Time Conservatory Program requirements=60 credit hours.  $60 \times 150\% = 90$  credit hours. Students may be eligible to receive federal financial aid for up to 90 credits while completing a 60-credit program. If a degree has not been earned during this timeframe, financial aid may be suspended resulting in the student completing their degree at their own expense. Course withdrawals, incompletes, failures, repeated courses, and credits transferred from another institution will be counted in the attempted hours regardless of whether the student received financial aid.

#### MAXIMUM TIME FRAME:

#### 1-YEAR CERTIFICATE PROGRAM

Financial Aid recipients have a maximum time frame to complete program requirements. Federal regulations state the maximum time cannot exceed 150% for the published length of the education program. For example: The Academy's Full Time 1 year Certificate Program requirements=814 clock hours.  $814 \times 150\% = 1221$  clock hours. Students may be eligible to receive federal financial aid for up to 1221 clock hours while completing a 814 clock hour program. If a Certificate has not been earned during this timeframe, financial aid may be suspended resulting in the student completing their program at their own expense. Course withdrawals, incompletes, failures, repeated courses, and credits transferred from another institution will be counted in the attempted hours regardless of whether the student received financial aid.

**FINANCIAL AID WARNING:*****PERTAINS TO BOTH 2- YEAR ASSOCIATES DEGREE PROGRAM AND 1-YEAR CERTIFICATE PROGRAM***

A student who fails to meet satisfactory academic progress (SAP) due to their failure to meet CPGA or PACE requirements will receive a **Financial Aid Warning**. During the Financial Aid Warning period, a student maintains their financial aid eligibility but is informed that failure to meet the minimum CPGA and PACE standards at the end of the Warning period will result in a financial aid **Suspension**.

**FINANCIAL AID SUSPENSION:*****PERTAINS TO BOTH 2- YEAR ASSOCIATES DEGREE PROGRAM AND 1-YEAR CERTIFICATE PROGRAM***

Students placed on Financial Aid Suspension have lost eligibility to participate in federal student aid programs. Such students can regain that eligibility by continuing in the Academy's program without federal financial assistance, until they regain the minimum qualifying standards for academic progress. Students have the right to appeal their suspension. See Right to Appeal below:

**RIGHT TO APPEAL:*****PERTAINS TO BOTH 2 YEAR ASSOCIATES DEGREE PROGRAM AND 1-YEAR CERTIFICATE PROGRAM***

Students have the right to appeal any decision of ineligibility to continue to receive financial assistance. Appeals must be filed within 30 days of notification that aid eligibility has been lost. An Appeal must be made in writing to the Office of Financial Aid. The appeal may not be based upon the need for the assistance OR lack of knowledge that assistance was in jeopardy. An appeal would normally be based upon some unusual situation or condition which prevented a student from passing courses, or which necessitated withdrawal from classes. Examples of possible situations include documented serious illness, severe injury, or death of a family member. The student must also demonstrate that the conditions that caused the student to fall below SAP requirements can reasonably be expected not to be an issue for subsequent semesters.

Appeals can only be approved if the Financial Aid Appeals Committee determines that the student should be able to meet The Academy's satisfactory academic progress after a probationary period. If an appeal is granted: Students, whose appeals are granted will be placed on financial aid probation and will receive aid on a conditional basis. The Financial Aid Appeals Committee will review the student's record at the end of the semester to determine their status for the following semester. Students who fail to meet the Satisfactory Academic Progress Standards will not be eligible to submit a subsequent appeal unless there are new, applicable circumstances.

**APPEAL PROCEDURE/INFORMATION**

1. Student must submit a letter explaining why they are requesting the appeal.)
2. Student will be notified via email of the appeal request decision.
3. Student is responsible for all semester tuition charges while the SAP Appeal request is under review.

**FINANCIAL AID PROBATION*****PERTAINS TO BOTH 2-YEAR ASSOCIATES DEGREE PROGRAM AND 1-YEAR CERTIFICATE PROGRAM***

Students who appeal their Financial Aid Suspension status and who meet the standards for approval will be placed on **Financial Aid Probation** for one semester. Students on Financial Aid Probation may receive financial aid during the probationary period. If, after the probationary period of one semester, the student meets the SAP standard, they will be taken off Probationary status and will continue to receive Federal Financial Aid.

If a student is not meeting SAP at the end of their probationary period, the student's financial aid will be **suspended**.

# CREDIT HOURS POLICY

The American Academy of Dramatic Arts complies with Federal (U.S. Department of Education), New York State Education Department (NYSED), Middle States Commission of Higher Education (MSCHE), and National Association of Schools of Theatre (NAST) regulations and standards pertaining to degree requirements and credit hours.

## BACKGROUND

The United States Department of Education, at 34 CFR Section 600.2, defines a credit hour as an "amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours out-of-class student work for approximately 15 weeks for one semester or trimester hour of credit, or 10 to 12 weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or,
2. At least an equivalent of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours."

### All courses and degree programs at The Academy must comply with Section 50.1 (o) New York State Commissioner of Education Regulations:

Semester hour means "a credit, point or other unit granted for the satisfactory completion of a course which requires at least 15 hours (of 50 minutes each) of instruction and at least 30 hours of supplementary assignments, except as otherwise provided pursuant to Section 52.2 (c)4 of this Subchapter. The basic measure shall be adjusted proportionally to translate the value of other academic calendars and formats of study in relation to the credit granted for study during the two semesters that comprise an academic year."

The Middle States Commission on Higher Education, in its Credit Hour Policy, effective August 23, 2013, requires institutions to verify compliance with Credit Hour Regulations.

## THE AMERICAN ACADEMY OF DRAMATIC ARTS' POLICY ON "CREDIT HOUR"

The unit of credit at The American Academy of Dramatic Arts is the credit hour. As defined above, one credit hour is earned by a minimum of 15 instructional hours (of 50 minutes, i.e. 12.5 clock hours), together with 30 hours of supplementary assignments (i.e. out-of-class work, homework of 25 clock hours). Credit for non-lecture-based classes, including studios, practica, and rehearsal and performance projects, may be adjusted from this common correspondence, based on different expectations for the amount of supplementary assignments, in accordance with common practice in higher education. The Academy adheres to the federal standard of a total expectation of at least 45 total student-learning hours, consisting of instructional hours and supplementary assignments, in a semester regardless of time frame of delivery.

The academic year at The Academy consists of 30 weeks, comprised of two semesters. A semester may have one or two terms, each of variable lengths of three to 12 weeks. Because The Academy's intensive conservatory training does not follow a traditional 15-week semester, lecture-discussion courses normally meet for one period of lecture (115 minutes), plus two periods of preparation (230 minutes) each week for twelve (12) weeks and award 1.5 credit hours. In studio or practicum courses, normally one hour of credit is given for one 115-minute direct instruction period and one 115-minute period of required preparation or independent practice per week for twelve (12) weeks. The amount of credit awarded for classes in abbreviated terms is adjusted proportionally. Rehearsal and performance capstone projects normally meet for 20 hours (55 minutes each) of rehearsal, plus ten hours (55 minutes each) of preparation weekly for a period of six or seven weeks and award 4 or 4.5 credit hours respectively.

## INSTRUCTIONAL FORMAT

The following provides general guidance on how the credit hour translates to the particular instructional format.

**Lecture (LEC):** Courses with multiple students which meet to engage in various forms of group instruction under the direct supervision of a faculty member. Ratio of instructional time to out-of-class student work is 1:2, e.g., Script Analysis, Theatre History.

Credit hours awarded	Minimum instructional time per week	Minimum instructional time for 12 weeks	Minimum out-of-class student work per week	Minimum out-of-class student work for 12 weeks	Total of instructional contact time and out-of-class student work
1.5	115 instructional minutes	1,380 instructional minutes	230 minutes	2,760 minutes	4,140 minutes (69 hours)
3	230 instructional minutes	2,760 instructional minutes	460 minutes	5,520 minutes	8,280 minutes (138 hours)

**Studio (STU):** A course requiring performance-focused experiential work, where students perform a creative activity to obtain a specific outcome, under the supervision of a faculty member. Significant outside practice and preparation are expected; ratio of instructional time to out-of-class student work is 1:1, e.g., Acting I, II, III; Voice & Speech I, II, III; Movement I, II, III; On-Camera Technique; Vocal Production I, II; Stage Combat; Styles.

Credits awarded	Minimum contact time per week	Minimum instructional time for 12 weeks	Minimum out-of-class student work per week	Minimum out-of-class student work for 12 weeks	Total of instructional contact time and out-of-class student work
1	115 instructional minutes	1,380 instructional minutes	115 minutes	1,380 minutes	2,760 minutes (46 hours)
2	230 instructional minutes	2,760 instructional minutes	230 minutes	2,760 minutes	5,520 minutes (92 hours)
3	345 instructional minutes	4,140 instructional minutes	345 minutes	4,140 minutes	8,280 minutes (138 hours)
4	460 instructional minutes	5,520 instructional minutes	460 minutes	5,520 minutes	11,040 minutes (184 hours)
5	575 instructional minutes	6,900 instructional minutes	575 minutes	6,900 minutes	13,800 minutes (230 hours)

**Practicum (PRC):** A course requiring students to apply previously studied theory of the field or discipline under the supervision of a faculty member. Includes organized course meetings with instructor, e.g., Vocal & Physical Practicum.

Credits awarded	Minimum contact time per week	Minimum instructional time for 12 weeks	Minimum out-of-class student work per week	Minimum out-of-class student work for 12 weeks	Total of instructional contact time and out-of-class student work
1	230 instructional minutes	2,760 instructional minutes	0	0	2,760 minutes (46 hours)

**Rehearsal & Performance (RP):** Course requiring performance-focused experiential work under the direct supervision of a faculty member, where students rehearse and ultimately perform works of theatre for a jury or audience. The minimum contact time per credit is typically twice that of a lecture (2:1 ratio), e.g., Rehearsal & Performance I, II, III.

Credits awarded	Minimum contact time per week	Minimum instructional time for 6 weeks	Minimum out-of-class student work per week	Minimum out-of-class student work for 6 weeks	Total of instructional contact time and out-of-class student work
4	1,200 instructional minutes	7,200 instructional minutes	600 minutes	3,600 minutes	10,800 minutes (180 hours)
4.5	1,200 instructional minutes	8,400 instructional minutes (7 weeks in Second Year)	600 minutes	4,200 minutes (7 weeks in Second Year)	12,600 minutes (210 hours)

#### PROCEDURES FOR REVIEW OF CREDIT HOUR ASSIGNMENT

1. All new courses will follow the credit hour calculation in this policy.
2. Existing courses are reviewed annually by the Senior Director and/or Director of Instruction and Registrar to ensure that workload is consistent with the potential credits to be earned.
3. Courses which appear to be out of compliance will be evaluated and immediate measures taken to rectify discrepancies.
4. The Academy website will serve as the official college publication providing information on credits assigned to each college course.



## ADDENDUM

# COMPANY CLOCK HOURS

American Academy of Dramatic Arts - Certificate of Advanced Studies in Acting (NY)			
	Average Instruction Hours per week	Total Instruction Hours	Clock Hours
<b>CLASSES &amp; MASTERCLASSES</b>			
Advanced Acting Technique	5	30	30
Alexander Technique	4	24	24
Advanced Voice & Speech	4	24	24
Song Interpretation	4	24	24
Advanced Business of Acting	2	8	12.5
Actor-Director Collaboration	2	12	12
Advanced Dialects	4	12	12
Advanced Movement: Lucid Body	7.5	15	15
Theatre Dance	4.5	9	9
Clown	7.5	7.5	7.5
Advanced Monologues	10	10	10
			<b>170</b>
<b>FIRST SERIES 6 WEEKS</b>			
Advanced Rehearsal & Performance	27	164	164
			<b>164</b>
<b>SECOND SERIES 6 WEEKS</b>			
Advanced Rehearsal & Performance	27	164	164
			<b>164</b>
<b>THIRD SERIES 6 WEEKS</b>			
Writing Intensive	18	18	18
On Set Intensive	24	24	24
Filming Intensive	30	30	30
Showcase Film	20	80	80
			<b>152</b>
<b>FOURTH SERIES 6 WEEKS</b>			
Advanced Rehearsal & Performance	27	164	164
			<b>164</b>
<b>Total 30 Weeks</b>			<b>814</b>



# 2024-2025 CATALOG ADDENDUM

The addendum to this catalog is effective 08/01/2024 through 05/31/2025.

## BUREAU FOR PRIVATE AND POSTSECONDARY EDUCATION (BPPE)

The Academy is a private institution that it is approved to operate by the bureau, and that approval to operate means compliance with state standards as set forth in the CEC and 5, CCR.

The Academy does not have a pending petition in bankruptcy, is not operating as a debtor in possession, nor has 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.). (CEC §94909(a)(12))

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. (CEC §94909(a)(3)(B)) Any questions a student may have regarding this catalog that have not been satisfactorily answered by The Academy may be directed to the Bureau for Private Postsecondary Education at 1747 N. Market Blvd. Ste 225 Sacramento, CA 95834 or at P.O. Box 980818, West Sacramento, CA 95798-0818, or through the bureau's internet website [www.bppe.ca.gov](http://www.bppe.ca.gov), or by calling at (888) 370-7589 or by faxing (916) 263-1897.

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 at [www.bppe.ca.gov](http://www.bppe.ca.gov).

In accordance with 5, CCR §74112 (d)(3), the United States Department of Labor's Standard Occupational Classification code for *Actors* is 27-2011.

Internet link: <https://www.bls.gov/oes/current/oes272011.htm>

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

The transferability of credits you earn at The Academy is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the associate degree in the two-year conservatory program or certificate in the third-year program is also at the complete discretion of the institution to which you may seek to transfer. If the associate degree or certificate and the associated credits or clock hours that you earn at this institution is not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending The Academy to determine if your associate degree, certificate or the credits or clock hours will transfer. [CEC 94911(h) and 94909(a)(15)]

## AWARD OF TRANSFER CREDIT AND CREDIT FOR PRIOR EXPERIENTIAL LEARNING

The Academy does not award transfer credit, including credit for prior experiential learning. (5, CCR §71810(b)(7) and 5, CCR §71770(c))

## INTERNATIONAL STUDENTS

The Academy is authorized to issue I-20's to assist eligible international students with obtaining a student visa. (5, CCR §71810(b)(3))

International students whose native language is other than English are not required to provide documentation of proficiency from any English language service, such as the Test of English as a Foreign Language (TOEFL), but they must demonstrate sufficient competence in speaking, writing, and reading English throughout the application and audition process. (5, CCR §71810(b)(4))

## TUITION AND FEES 2024-2025

The catalog shall contain the schedule of total charges for a period of attendance AND an estimated schedule of total charges for the entire educational program. "Total charges" means the sum of institutional and noninstitutional charges. (CEC §94870 and §94909(a)(9))

TOTAL CHARGES FOR CURRENT PERIOD OF ATTENDANCE	\$41,220
ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM	\$82,440
TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT	\$750

### Los Angeles

Tuition	\$39,900
General Fee (\$250 non-refundable)	\$750
Books & Supplies (estimated)	\$570
In-Resident Housing (if applicable)	\$13,455 (Shared Room)
Student Medical Insurance (estimated)	\$2,475
Total Tuition & Fees Due:	\$41,220*

\* Does not include housing, utilities, food, travel, health insurance, and personal expenses, as all of these may vary.

## WITHDRAWALS AND REFUNDS

To withdraw officially, students must provide the Office of the Registrar with written notification (including explanation) of withdrawal. The effective date of withdrawal will be the date of receipt by The Academy of the notification of withdrawal, not the last date of attendance.

Tuition refunds will be prorated through the first 17 weeks of the Academic Year. 100% of the institutional charges are owed upon the start of the 18th week. The amount owed equals the daily charge for the program (total institutional charges, divided by the number of days or hours in the program), multiplied by the number of days the student attended (or was scheduled to attend), prior to withdrawal.

After 17 weeks of classes, no amount will be refunded. Students, who are dismissed, suspended, or who do not present a written notification of withdrawal will not be eligible for a refund. Students who do not meet the refund criteria above, will be responsible for the net tuition balance unreduced by Academy scholarships or grants that are revoked upon failure to complete the course. Any Title IV payments that must be returned to the federal government will increase the tuition balance. Tuition balances must be settled within 60 days of dismissal or withdrawal. All tuition balances owing after 60 days will be forwarded to a collection agency. All collection fees will be assessed to the student and added to the tuition balance.

Student has the right to cancel and obtain a refund of charges paid through attendance at the first-class session, or the seventh day after enrollment, whichever is later.

## FINANCIAL AID

First semester financial aid payments may be credited to the tuition account of students who present official award notification papers at registration. Balances that remain after the tuition deposit and first semester financial aid payments have been credited are due in full unless other payment plans have been approved by The Academy. Second semester financial aid payments will be paid for eligible students in good academic standing.

If you receive a loan to pay for an educational program, you will have the responsibility to repay the full amount of the loan, plus interest, less the amount of any refund. [CEC 94911(f)]

If you default on a federal or state loan, the federal or state government or a loan guarantee agency may take action against you, including applying any income tax refund to which you may be entitled to reduce the balance owed on the loan. Additionally, if you default on a loan, you may not be eligible for any other federal student financial aid at another institution or other governmental financial assistance until the loan is repaid. [CEC 94911(g)(1)(2)]

## OFF-CAMPUS LIVING

The institution offers living accommodations to all incoming students at The Academy House West on-campus housing facility; however, you may find your own accommodations in the neighborhood and surrounding area. The local housing market consists of many different residential types with ample availability at all price ranges. The following sample of publicly available information is provided as prescribed by Section 94909 of the CEC Code. Figures are up-to-date as of publication.

Rental Availability for 90028 Zip Code as of August 2023			
Type	Number of Units Listed	Monthly Fair Market Rent	Monthly Rent Range
Studio/Efficiency	411	\$1,534	\$1,020 - \$3,630
1-Bedroom	588	\$1,747	\$1,135 - \$6,805
2-Bedroom	366	\$2,222	\$1,800 - \$11,000

Sources: *Apartments.com & Rentdata.org*

## STUDENT AND INSTITUTIONAL RECORDS

In compliance with CEC §94900 and 5, CCR §71920, the Academy follows the standards as identified by the American Association of Collegiate Registrars and Admissions Officers (AACRAO) and maintains Institutional Records for at least five (5) years at our principal place of business and will permanently maintain Student Records as set forth in the regulation.

## ATTENDANCE POLICY

Self-discipline is an essential characteristic of the performer and, as such, provides the foundation for The Academy's attendance policy. Students are encouraged to uphold high standards of personal health and behavior in order to ensure they maintain satisfactory and productive attendance.

Attendance in class is essential for successful completion of the curriculum, and students are therefore expected to schedule personal appointments for times other than those designated for classroom instruction. In conservatory training, a student's presence in class is mandatory. The focus is on learning the process, observing and supporting others in their work, and being part of an ensemble. The student cannot fully participate or grow into their potential if they are not present. In this setting, a student's absences greatly affect classmates' growth and progress as well.

Punctuality is expected and reflects a professional attitude and respect for others. A student who anticipates being late or absent is required to

email Reception at LAfrontdesk@aada.edu or telephone The Academy at 323-464-2777 and leave a message with the Reception Desk before class begins. Students may not leave a class while it is in session without prior written permission from the Director of Instruction.

There are no "excused" absences from class. When an absence is due to a medical condition or other compelling situation, documentation must be provided to the Registrar regarding that absence. Such documentation is placed in the student's file and will be consulted in cases wherein warning, probation or dismissal status has been reached because of excessive absence. A student who knows in advance of a forthcoming absence should notify the Director of Instruction and their individual instructors as a matter of professional courtesy. Such an absence will still be on record as an absence.

In the case of illness, a student should make every effort to attend and, at the discretion of the instructor, a student may attend class as an observer rather than participate in physical activities.

### **Absences**

Students are required to attend class each day. Four (4) to eight (8) hours of absent time constitutes one day's absence. Any student who is absent for three (3) consecutive days without notifying The Academy will be automatically dismissed.

Students who are too ill to attend class or who have an illness which is highly contagious are urged to seek medical attention in order to recover as quickly as possible and return to class. In such situations, students should contact scene partners and others who may be counting on them. The absence policy allows for a certain number of missed class hours to account for such instances. However, should absences due to illness become chronic, students will be placed on Warning and Probation, and will be required to meet with a Student Advisor, First Year Coordinator and/or the Director of Instruction as appropriate, to determine the best of course of action.

If a student arrives at school ill, an instructor has the right to send the student to the Director of Instruction for an approval for the student's dismissal for the day. The teacher must put the request in writing and send the student with the request to the Director of Instruction. If the student is excused from school because of illness, the teacher's written note, containing the Director of Instruction's signed approval, will be forwarded to the Registrar for the student's file as documentation for the absence.

Students who are members of The Academy Company, which functions as an acting company, should note, as such, there is less tolerance for absence or lateness. Dismissal from The Academy Company is at the discretion of the Director of Instruction in consultation with the Company Director.

### **Warning**

After twelve (12) hours of absence (including hours accrued through tardiness), a written notice of warning will be delivered to the student by mail, e-mail, or hand delivery; as appropriate.

The warning letter will require the student to make an appointment to meet with a Student Advisor to discuss this warning status. Any student receiving financial aid must also make an appointment to meet with Financial Aid.

It is the student's sole responsibility to make and attend these appointments. The Academy is not responsible for the student's failure to follow through with these obligations. A student who does not make and attend this appointment may forfeit the opportunity to advance to Second or Third Year.

### **Probation**

A student's status is in jeopardy when they reach twenty (20) hours of absence (including hours accrued through tardiness) during one semester. A letter will be mailed and e-mailed to the address of record notifying the student is on formal probation and is risking future enrollment at The Academy. A second copy will be hand delivered when possible.

Students deemed to be on probation must immediately schedule an appointment for a formal probation meeting with the Director of Instruction or the First Year Coordinator. Financial Aid students must also make an appointment to meet with Financial Aid. Residents must make an appointment with the Director of Student Services.

Any student who fails to schedule an appointment with the Director of Instruction after receiving a probation letter will be held accountable for their behavior. It is the student's sole responsibility to make and attend this appointment. A student who does not make and attend this appointment may forfeit the opportunity to advance to Second or Third Year. The Academy is not responsible for the student's failure to follow through with this obligation.

If a student on probation does not reach twenty-six (26) hours by the end of the semester, probation will be held in abeyance. However, if a student continues to accumulate absences during the next semester and the total hours from semester one and semester two reach thirty-two (32) hours, probation will be reinstated. Excessive tardiness/absences will affect students' casting and consideration of further training.

### **Dismissal**

Exceeding twenty-six (26) hours of absence within a single semester will be considered grounds for dismissal from The Academy. Taken into account in this decision is any documentation on file regarding absences, any extenuating circumstances made known to the Director of Instruction, and the student's responsibility in having made and kept appointments with a Student Advisor, Financial Aid, Director of Student Services, and Director of Instruction regarding prior Warning and Probation status letters. Students exceeding fifty-two (52) hours within the academic year will be dismissed. Any student dismissed from The Academy due to attendance will be informed in writing and has the right to appeal this decision as outlined in the Student Due Process Policy.

Second Year students who have a previous record of excessive hours of absence in First Year are subject to automatic dismissal if twenty-six hours of absence (including tardiness) are reached at any time during the academic year (first and second semesters combined). Even if dismissed, a student is still responsible for their financial obligation to The Academy according to the contract signed prior to enrollment. Each student should read the Enrollment Contract carefully so that they are fully aware of their financial responsibility. Those students in housing who are dismissed must vacate the residence within forty-eight (48) hours or at the discretion of the Director of Student Services.

### Exceptional Cases

The Academy recognizes that legitimate, documented hospitalization or severe illness under a physician's care may create exceptional circumstances. Such situations will be reviewed on a case-by-case basis. On the day a student returns to school, they must submit to the Registrar documentation from the treating doctor or clinic with the appropriate dates of medical care. This documentation is required before the Director of Instruction will consider a review. The documentation will be kept in the student's file and taken into consideration if a student reaches warning or probation status.

Even in cases in which documentation for illness or other circumstance may explain extended absence, it may be the judgment of the Director of Instruction and faculty that because of the amount and quality of work missed, the student must take a medical or personal Leave of Absence and return the following academic year.

### Appeals

In cases of dismissal due to excessive absences, a written appeal must be submitted in writing to the Director of Instruction within one (1) full school day of the issue date of dismissal notification. The actual appeal, in the form of a hearing, shall take place within three (3) days of receipt of such written notice. The student must be notified in writing of the results of his/her appeal within five (5) days of the hearing, and shall attend classes pending final determination. Members of the Administration will attend appeals sessions. For more information on the appeal process, read the Student Due Process section in this handbook.

### LEAVE OF ABSENCE POLICY

A Leave of Absence can be granted only once during a student's enrollment at The Academy. The student must provide documentation regarding medical, financial, military, or personal circumstances prior to the leave being considered to the Registrar's Office. The student must be able to return to school within one year. To be re-admitted to The Academy, the student must provide documentation, such as a note from a physician, in cases of a medical leave, attesting to the student's good health and full ability to undertake the demands of the curriculum.

If the leave is for financial reasons, the student must meet with Financial Aid, who will work with the student to plan for the Leave and clearly inform the student of his/her financial obligations. It may be possible to refund any remaining tuition to the student. Upon his/her return, the student will be subject to tuition currently in effect and not at tuition levels in effect at the time of the Leave of Absence.

If a term has been completed prior to the Leave of Absence, the student will not have to repeat the term. If a student is granted a leave mid-term, he/she will start the term from the beginning upon returning. Students not communicating with The Academy and/or not returning to school at the scheduled end of an official Leave of Absence will be terminated from the program. Any student in residence taking a Leave of Absence must vacate The Academy House West.

Appeals can only be approved if the Financial Aid Appeals Committee determines that the student should be able to meet The Academy's satisfactory academic progress after a probationary period. If an appeal is granted: Students, whose appeals are granted will be placed on financial aid probation and will receive aid on a conditional basis. The Financial Aid Appeals Committee will review the student's record at the end of the semester to determine their status for the following semester. Students who fail to meet the Satisfactory Academic Progress Standards will not be eligible to submit a subsequent appeal unless there are new, applicable circumstances.

#### Appeal Procedure/Information

1. Student must submit a letter explaining why they are requesting the appeal.
2. Student will be notified via email of the appeal request decision.
3. Student is responsible for all semester tuition charges while the SAP Appeal request is under review.

#### **Financial Aid Probation:** Pertains to both 2-Year Associates Degree Program and 1-Year Certificate Program

Students who appeal their Financial Aid Suspension status and who meet the standards for approval will be placed on Financial Aid Probation for one semester. Students on Financial Aid Probation may receive financial aid during the probationary period. If, after the probationary period of one semester, the student meets the SAP standard, they will be taken off Probationary status and will continue to receive Federal Financial Aid.

If a student is not meeting SAP at the end of their probationary period, the student's financial aid will be suspended.

### STUDENT SERVICES

Aside from the rigors of coursework, The Academy is charged to develop and foster leadership, community, diversity; and promotes the principles of engagement and inclusion by offering programs and services focused on enhancing the personal, educational, leadership, and social development of students through various initiatives and departments. The Academy's Student Services creates a culture of care for students, their families, faculty and staff by providing exemplary services designed to support students' academic and personal success by engaging all in an active and thriving learning environment where each community member may cultivate socially and academically in a safe atmosphere.

### Library

The Academy library contains a collection of reference and general circulation materials geared to meeting the needs of the actor. The library offers books, plays, CDs, magazines, sheet music, screenplays, videotapes, DVDs, audio/video equipment, and a computer lab. Library hours are posted through campus. Times may vary through the year with the needs of The Academy.

In order to protect the collection, no food or drink is permitted in the library. Briefcases, backpacks and large bags must be left on the shelves at the entrance to the library. The library is not responsible for lost or stolen items.

#### **Library Amenities**

- Computers with Internet access are available for word processing and research. Students must sign up at the front desk in the library for half-hour intervals. If other students are waiting to use the computer, students may be asked to relinquish their seats after the half hour. Printing is available for 10¢ per page. Wireless Internet access is available. Please check at the library desk for the password.
- A photocopy machine is available. Copies are 10¢ per page.
- Stereos are available for duplicating CDs for rehearsal purposes.
- Stereos are available for check out on premises only.
- A television with VCR and DVD player is available in the media room.

#### **Counseling**

A Student Advisor and Counselor is available for short-term personal, academic, and career counseling. Appropriate referrals can also be provided upon request or when necessary. These include referrals to local clinics, groups, and agencies which provide medical, psychological and social services. Students seeking counseling are requested to make an appointment by contacting the reception desk.

Participation in counseling is treated with privacy. Information regarding students is not released to anyone outside of the administration without written permission. The only exceptions to this are in cases when such disclosure is necessary to protect students and others from imminent danger of harm, and as legally required (e.g., suicidal ideations, self-harm, child abuse, elder abuse, or as a result of a court order).

When it is possible, disclosure of counseling information will be discussed with the student prior to its disclosure. Counseling records are kept secured. Records are not part of academic, personnel, or administrative records. If a Student Advisor or Counselor is unavailable, students can also contact the Director of Instruction, the First Year Coordinator, or the Director of Student Services.

### **PROCEDURES FOR STUDENT GRIEVANCE/DUE PROCESS**

#### **General Information**

Students are encouraged to discuss academic progress, career goals, suggestions, and/or concerns with Academy staff members and/or administrators. Appointments with a Student Advisor, Director of Instruction, Director of Student Services and/or any other staff member may be scheduled. In the event of a concern, grievance, or complaint which is not satisfactorily addressed in a meeting with the appropriate staff/faculty member, a student may file a complaint by emailing [civilrights@aada.edu](mailto:civilrights@aada.edu). The Director of Instruction or Director of Student Services will review each complaint with all appropriate staff members and provide a written response to the student within fifteen (15) days of receiving the grievance.

Schools accredited by Middle States Commission on Higher Education must have a procedure and operational plan for handling student complaints. If a student does not feel The Academy has adequately addressed a complaint or concern, the student may consider contacting the MSCHE's Accrediting Commission. Aggrieved individuals must submit complaints in writing and address them directly to the Middle States Commission on Higher Education at Middle States Commission on Higher Education, 3624 Market Street, Philadelphia, PA 19104-2680. Written complaints must also contain a return postal address. The Commission will not review complaints which are not in writing (e-mail is not acceptable) or which are anonymous. The Commission will not act on complaints which are submitted on behalf of another individual or complaints which are forwarded to the Commission. Full explanation of procedures is available at the Middle States Commission site at [www.msche.org](http://www.msche.org).

In order to help The Academy Administration better serve the needs of our students, faculty and staff, a Suggestion Box is located outside of the Registrar's Office. All students, faculty and staff of The Academy may submit suggestions and ideas, raise issues and concerns, or ask questions via the Suggestion Box. Notes may be submitted anonymously. All suggestions will be read and forwarded to the person who is best able to address the issue. Students who wish to receive replies must include contact information, but all notes submitted are confidential. Suggestions will be reviewed on a weekly basis.

Faculty or staff members wishing to file a complaint or grievance must follow procedure listed in the Faculty/Staff Handbook.

#### **Causes for Disciplinary Action**

Disciplinary Action may be taken for two reasons: Academic and Non-Academic. An Academic Disciplinary Action relates to violations of the Classroom or Academic Honesty Policy and will be referred to the Director of Instruction. A Non-Academic Disciplinary Action is a result of unacceptable behavior on or off campus which violates The Academy Student Conduct Policy, The Academy House West Residence Guide, or any Academy Policies, Rules or Regulations either within the Student Handbook or other materials, will be referred to the Director of Student Services.

#### **Academy Student Conduct and Disciplinary Procedures**

All students of The Academy are expected to observe commonly accepted standards of behavior, which include the "Expectations of Student Behavior." As these standards are the fundamental basis of individual and group conduct at The Academy, each student is responsible for understanding and following them while being a member of The Academy.

The Academy may initiate disciplinary proceedings against any student if The Academy believes the student's conduct violates these standards of behavior. These proceedings are internal to The Academy and are not to be construed as an extension of any external judicial system. Any

student found to have violated the Non-Academic Student Conduct Code will be subject to the full range of sanctions set forth below.

The Academy's Civil Rights (Discrimination, Harassment, and Sexual Misconduct) Policy covers complaints involving unlawful harassment in employment and academic relationships. Due Process Procedures are covered in this section under "Civil Rights Code of Conduct Violations (Discrimination, Harassment, Sexual Misconduct), Investigation, Findings, Sanctions, and Appeals Procedure." These procedures will supersede all others in relation to any complaints or investigation into Civil Rights violations.

The Administration has designated authority to the Director of Student Services to serve as chief adjudication officer and to implement processes for the administration of non-academic discipline on campus. All academic discipline will be implemented by the Director of Instruction. All appeals are directed towards the Appeal Hearing Officer – Senior Director of Operations, whether non-academic or academic.

#### **Roles of the Administration**

1. Director of Instruction – adjudicating officer for all academic actions and Civil Rights Code of Conduct Appeals Officer.
2. Director of Student Services – adjudicating officer for all non-academic actions, Deputy Title IX Administrator and Investigator, as well as the ADA/504 Administrator.
3. Senior Director of Operations – Title IX Administrator, Investigator, Clery Act Administrator, and Appeals Hearing Officer (Non-Civil Rights Code of Conduct related)
4. Appeals Hearing Committee – chaired by the Senior Director of Operations and composed of the Director of Instruction (for non-academic related issues) and the Director of Student Services (for academic related issues). This committee will not review Civil Rights Code of Conduct Violations.

#### **Section A: Definitions**

1. As used in the Procedures, the term "campus" means any and all facilities in which The Academy conducts operations, including the on-campus residence, the Academy House West.
2. As used in the Procedures, the term "student" means any person matriculating in The Academy's Full-Time or Summer Programs.
3. As used in the Procedures, the term "behavior" includes conduct and expression, or omission thereof.
4. As used in the Procedures, the term "community" means Academy Trustees, academic and nonacademic personnel, students, and other persons while such persons are on campus property or at a campus function.
5. As used in these Procedures the term "complainant" means the member of The Academy community who initiates a complaint against another member of The Academy community.
6. As used in these Procedures, the term "respondent" means the member of The Academy against whom a complaint has been initiated.
7. As used in the Procedures, the term "working day" means any day during the year other than a Saturday, Sunday, or holiday of The Academy.
8. All definitions in relation to the Civil Rights Code of Conduct may be found below.

#### **Section B: Offenses**

Except for conduct which results in a student dismissal under the introductory provisions of the Non-Academic Student Conduct Code and Disciplinary Procedures above, the following behavior may be the basis for a complaint against a student. Although The Academy has listed the types of behaviors which are most common in educational settings, The Academy is not limited to the behaviors included in this section and may initiate disciplinary proceedings for behaviors not included herein.

1. The furnishing of false information to The Academy with the intent to deceive.
2. Forgery, alteration or misuse of The Academy's documents, records or identification cards.
3. Physical or mental abuse of another person or conduct which threatens imminent bodily harm or endangers the health of any person in or on The Academy's property or at Academy functions.
4. Verbal or implied threat, actual or threatened physical assault or injury to any member or guest of The Academy Community on or off campus.
5. Verbal or sexual harassment of another person in The Academy community.
6. Violation of duly issued restraining order, stalking, and/or a pattern of conduct which causes another person to reasonably fear for his or her safety, when the pattern of conduct persists after the person has demanded the conduct cease.
7. Commitment or attempt to commit robbery or extortion.
8. Rape, including acquaintance rape and date rape (See the "Civil Rights Code of Conduct").
9. Malicious destruction damages or misuse of Academy property, including library materials, or of private property on campus or knowing receipt of stolen property or private property on Academy premises.
10. Theft or unauthorized use of property. Theft, or the unauthorized use or possession of school property, services, resources, or the property of others.
11. Possession, use, or furnishing of illegal drugs or paraphernalia on Academy property or at Academy functions. Any judicial action of off-campus incidents may result in non-academic code of conduct violations.
12. The possession and/or use of medical and/or recreational marijuana and/or drug related paraphernalia.
13. Use, possession, sale or attempted sale or distribution of alcohol or of any controlled substance listed in Chapter 2 (Section 11053) of Division 10 of the California Health and Safety Code. Unlawful possession, or the offering or negotiating the sale of any drug paraphernalia, as defined in the California Health and Safety Code, Section 11014.5.
14. Possession or use of alcohol by a minor or the furnishing of alcohol to a minor (21 is the legal drinking age in the United States).
15. Being under the influence of alcohol or any controlled substance mentioned in the paragraph above.
16. Disorderly conduct, such as disruption of the administrative process, classes, performances or Academy functions. The continual or willful disobedience and/or persistent defiance of Academy authority.
17. Storage or possession of dangerous weapons, devices, or substances including, but not limited to, firearms, dangerous knives, ammunition, tear gas weapons, harmful defense chemicals or fireworks, unless authorized by an appropriate school official or permitted by a school policy, even if otherwise permitted by law. Use or misuse of weapons, devices, or substances in a manner that causes or



threatens serious harm to the safety or security of others.

18. Engagement in lewd, indecent, obscene, libelous, or slanderous behavior on Academy property or at Academy functions.
19. The soliciting or assisting of another to do any act which would subject a student to expulsion, suspension, or probation pursuant to this section.
20. Misrepresentation and/or impersonation, including arranging for or allowing another individual to impersonate or otherwise misrepresent himself or herself to be an Academy student or employee generally or a particular student or employee in any manner including in person, through any communication, or in an online environment.
21. Copyright infringement: Failure to adhere to the provisions of the United States copyright law (Title 17m United States Code). Disregarding the proprietary rights of owners of copyrights and engaging in actions that infringe upon those rights.
22. Unauthorized peer-to-peer file sharing, including downloading media files such as music, movies, and games using P2P software clients that search for other connected computers (Please refer to the "Computer and Network Policy").
23. Failure to appear before an Academy official when directed to so do.
24. Failure to repay debts or return Academy property.
25. Unauthorized entry or use of Academy property, including its online environment.
26. Unauthorized use or duplication of Academy keys.
27. Willful or persistent smoking in any area where smoking has been prohibited by law or by regulation of The Academy.
28. Any other action which is harmful to The Academy and its personnel or students.
29. Violation of local, state, or federal laws otherwise not covered under this Code.

### Section C: Sanctions

The following sanctions may be imposed exclusively or in combination with other sanctions deemed appropriate by either the Director of Instruction or the Director of Student Services, respectively.

1. **Warning.** Written reprimand for violations of specified Academy policies or regulations, including notice to the student who committed violations of specified Academy policies or regulations. Warning may be cause for further disciplinary action up to and including suspension or expulsion.
2. **Probation.** A period of time specified for observing and evaluating a student's conduct, with or without special conditions. Further violations while on probation may result in more severe disciplinary action, including suspension or expulsion. Probation will be imposed for a specific period of time, and the student will be considered removed from probation following satisfactory reevaluation and expiration of the specified time period.
3. **Suspension.** Termination of student/resident status for a specified period of time, as authorized by Administration. Suspension includes the assumption the respondent must meet specific conditions, outlined in writing at the time of the suspension, in order to return to student/resident status. Violations of the terms of suspension may be cause for further disciplinary action in the form of expulsion.
4. **Expulsion.** Termination of student/resident status. Expulsion from Academy includes the assumption that the student/resident will not be readmitted.

The Academy may impose other types of disciplinary sanctions appropriate to a particular situation. Academy policies are included in this handbook.

1. **Denial of Access.** Exclusion of a student from specified areas of campus. A student who willfully and knowingly enters areas of campus to which access has been denied may be guilty of a misdemeanor pursuant to California Penal Code Section 626.2. In the case of suspension, such entry may be grounds for further disciplinary action in the form of expulsion.
2. **Restitution.** Reimbursement for damage to or misappropriation of property belonging to The Academy or any other person on the campus. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages.
3. **Counseling.** In cases involving drug or alcohol abuse or other proscribed behavior, the student may be referred to an appropriate counselor for assessment and treatment.
4. Violations of the terms of other disciplinary sanctions may be cause for further disciplinary action in the form of suspension or expulsion of student status.

### Section D: Interim Suspension

1. The Director of Student Services and/or the Director of Instruction may immediately impose an interim suspension where there is reasonable cause to believe it is required to protect personal safety or property and to ensure the maintenance of order.
2. A student placed on interim suspension shall be given prompt notice of the charges and the opportunity for a hearing within three (3) working days following the imposition of the suspension. The hearing shall be held pursuant to the provisions noted below of these procedures.
3. During the period of the interim suspension, the student shall not, without prior written permission of the Director of Student Services and/or the Director of Instruction, enter any Academy facilities so designated other than to attend the hearing. Violation of any condition of interim suspension shall be grounds for expulsion.
4. Such a suspension is not deemed a disciplinary action and shall not appear on the student's permanent record unless and until such suspension is confirmed as part of the discipline imposed on the student as a result of the procedures described herein.
5. In the event of such interim suspension, the student shall be entitled to a written statement of the reason for his/her suspension.
6. If requested in writing by the student within two (2) working days following the imposition of the suspension, a hearing will be held to determine whether continued suspension pending a disciplinary hearing is required to protect personal safety or property and to ensure the maintenance of order. This hearing may also serve as a disciplinary hearing in accordance with the procedures outlined below, provided proper notification has been given.

### Section E: Procedures

1. All violations of the Non-academic Student Conduct Code should be immediately reported to the Director of Student Services. All

Academic violations should be reported to the Director of Instruction. The Director of Instruction/Director of Student Services shall investigate each complaint filed and determine whether or not charges should be brought. A formal complaint is not necessary for administration to determine charges should be initiated.

2. The Director of Instruction/Director of Student Services will investigate and impose possible sanctions.
3. When a student charges another student with a violation of the Non-academic Code of Student Conduct, the Director of Student Services will function as "complainant." The student initiating the charge agrees to accept the determinations of the Director of Student Services and/or Appeals Hearing Committee in the disposition of any and all sanctions.
4. The Director of Instruction/Director of Student Services shall hold a conference with the respondent to obtain his or her response to the alleged misconduct and to determine whether the allegations of misconduct have merit and if they may be disposed of informally by mutual consent of the student charged and the Director of Student Services. The student may have another person from The Academy community present as observer or consultant. This person may not be an attorney or a paralegal. A student who refuses to cooperate is in further violation of the Student Conduct Code.
5. The Director of Instruction/Director of Student Services, in consultation with the other, will impose whatever sanction(s) he/she deems appropriate. When appropriate the Director of Instruction may consult other administrators regarding proper sanctions.
6. The student shall receive written notification within three (3) working days of imposition of sanctions with copies to the appropriate Academy offices (Financial Aid, Registrar, Human Resources Manager, Director of Student Services, and Director of Instruction). One copy of the letter shall be delivered by certified mail to the student's current address as on file in the Office of the Registrar; a second copy shall be hand delivered to the student. Students are responsible for updating address changes; The Academy is not responsible for mail that is delivered to noncurrent addresses. The notification letter shall include the following:
  - a. A statement of the specific subdivisions of the student code that the student violated.
  - b. A factual description of the behavior upon which the charges are based.
  - c. Sanction(s) imposed.
  - d. Notification the student has the right of appeal as outlined under below.
  - e. Notification the student may waive his or her right to an appeal by accepting the sanction imposed.
  - f. Notification that the appeals committee is not bound by the sanction(s) imposed and may impose a more or less severe sanction than that handed down by The Academy administration.
    - I. In the case of suspension or expulsion, an appeal is for reinstatement and is not a postponement of the action.
    - II. In the case of probation, the student shall have the right to continue going to classes and participating in Academy activities except where specific limitations are provided in the letter of notification.

#### Section F: Appeal Process

1. In any matter involving student respondents, both the respondent and complainant have the right to submit an appeal of the investigative findings as set forth in the Notification. Appeals of a finding, if any, must be submitted in writing to the Appeals Hearing Officer, the Senior Director of Operations, within seven (7) calendar days of the date of receipt of the Notification. Appeals of any subsequent sanctions imposed shall be submitted to the Intentional Administrator within seven (7) calendar days of receipt of written sanctions determination.
2. Either party may appeal the determination of responsibility or sanction(s) in writing to the Appeals Officer or its designee. Dissatisfaction with the outcome of the hearing is not grounds for appeal. The limited grounds for appeal are as follows:
  - a. **Improper Investigation Procedure:** The party may appeal if the procedures outline in the policy are violated. The Appeals Officer shall consider:
    - I. Whether provisions of the policy were violated in such a clear manner as to deny the appealing party consideration of the party's position during the investigation; and
    - II. Consideration of the party's position would have led to a different finding concerning the alleged violation of the Policy.
  - b. **New Evidence:** During the standard investigation process, sufficient time is allowed to gather all available evidence. However, in extraordinary circumstances a party may appeal if new evidence becomes available. The Appeals Officer shall consider:
    - I. Whether the evidence was genuinely unavailable and could not have been made available through the appellant's diligent efforts at the time of the original investigation; and
    - II. Whether the evidence would have led to a different conclusion had it been available.
  - c. **Sanctions:** The sanctions imposed were grossly disproportionate to the violation committed.
3. Requests for appeal and responses to the same shall not exceed 2,500 words (approximately 10 pages double-spaced). Late submissions will not be accepted. The appeal shall consist of a plain, concise, and complete written statement outlining the grounds for the appeal. Upon receipt of an appeal, the Appeals Officer will notify and provide a copy of the appeal to the other party. That party shall then have an opportunity to respond in writing to the appeal; any response must be submitted within five (5) calendar days from receipt of the appeal.
4. The appeal consideration will be conducted in an impartial manner by the Appeals Officer. In any request for an appeal, the burden of proof lies with the party requesting the appeal, as the original determination and sanction are presumed to have been decided reasonably and appropriately. The appeal is not a new review of the underlying matter. The Appeals Officer shall consider the merits of an appeal only on the basis of the three (3) grounds for appeal and supporting information provided in the written request for appeal and the record of the original investigation. The Appeals Officer can affirm the original findings, alter the findings, and/or alter the sanctions; depending on the basis of the requested appeal.
5. If the appeal is granted based on procedural error(s) that materially affected the outcome of the investigation, the Appeals Officer will return the case to the adjudicating officer for additional review or a new investigation, which may be conducted by an alternate adjudicating officer if the Appeals Officer finds that to be appropriate.
6. In the case of new and relevant information, the Appeals Officer can recommend that the case be returned to the original adjudicating officer to assess the weight and effect of the new information and render a determination after considering the new facts.
7. Absent extenuating circumstances, the Appeals Officer will simultaneously and in writing communicate the result of the appeal to the complainant and respondent within 30 calendar days from the date of the submission of all appeal documents by both parties. Appeal decisions are final.

8. The parties will receive notice of any delay of written notice of any appeal decision. Any sanctions imposed shall remain in effect while the appeal is being considered. In cases where the appeal results in reinstatement to The Academy or of privileges, all reasonable attempts will be made to restore the individual to their prior status, recognizing that some opportunities lost may be irretrievable. Once the appeal process has concluded, regardless of the outcome, the incident at hand will be closed.

#### **Section G: Other Provisions**

1. Technical departures from any of the Non-academic Student Conduct Code and Disciplinary Procedures and errors in their application shall not be grounds to withhold disciplinary action unless, in the opinion of the Senior Director of Operations, the departures or errors were such as to have prevented a fair and just determination of the issues.
2. The report of the hearing body or the hearing chair on evidence, proceedings, findings, and recommendations is confidential and shall not be made public by The Academy or by any participant in a hearing, including the respondent, unless required by law. In the event these matters should become public however, The Academy may authorize such public statements as are appropriate and legal.
3. All the time limits imposed or recommended within these procedures may be changed for good cause or reason as determined by the Senior Director of Operations.
4. No audio and or video recording or court reporting of a hearing is permitted by any of the parties involved.

#### **Section H: Disciplinary Records**

1. Disciplinary actions taken against a student are not noted on the student's academic record. In cases of suspension from The Academy, the Registrar shall indicate on the student's official academic record (from which transcripts are made) "Readmission Subject to Approval of the Director of Instruction." In cases of expulsion from The Academy, the Registrar shall indicate on the student's official academic record (from which transcripts are made) "Expelled for Non-academic Reasons."

#### **Section I: Other General Disciplinary Action Information**

1. If the proposed discipline involves expulsion, suspension of more than three days or a permanent notation on the student's record, the student may, upon his/her request, have his/her matter heard by the Appeals Hearing Committee.
2. If the student desires to have his/her matter heard by the Appeals Hearing Committee, he/she shall give notice in writing to the Director of Instruction and/or the Director of Student Services. Such notice shall be given within five days (or such shorter time as may be designated by written notice) of the notice of proposed discipline. The Appeals Hearing Committee may waive this time limit for good cause.
3. Subject to either the Director of Instruction/Director of Student Services or the Administration's power to impose Interim Suspension, no discipline in the matter shall take place between the student's request for a hearing and the decision by the Appeals Hearing Committee.
4. If a student requests a hearing by the Appeals Hearing Committee, the Director of Instruction and/or the Director of Student Services shall, as promptly as feasible, give the student a statement in writing of the charges against them and the proposed discipline.

#### **Section J: Miscellaneous**

1. **Notices:** Notices may be delivered in person, by mail, or by e-mail. Notice by mail will be made to the student's address of record Academy, unless he/she gives another address for that purpose. Notice is deemed given at the time of personal delivery or 24-hours following mailing.
2. **Irregularities Waived:** Substantial compliance with these rules shall constitute full compliance. No irregularity in proceedings shall invalidate the proceedings. If it appears an irregularity has occurred and there is a reasonable likelihood the student has been harmed thereby, the irregularity may be remedied by returning the proceedings to that status at which the irregularity occurred, by giving the student an opportunity to overcome the effects of the irregularity at the status at which the irregularity was discovered, by granting extensions of time or any other step reasonably calculated to overcome the harmful effects of the irregularity. The steps to be taken shall be determined by whatever responsible body or person the proceedings may be before when the irregularity is discovered.

#### **Section K: Civil Rights Code of Conduct Violations (Discrimination, Harassment, Sexual Misconduct), Investigation, Findings, Sanctions, and Appeals Procedure**

All matters, complaints, violations, or investigation of the Civil Rights Policy (Discrimination, Harassment, Sexual Misconduct) will follow the following procedures. These procedures supersede any preexisting or Due Processes The Academy may have previously published. This process is separate from the above mentioned Code of Conduct/Academic Honesty violations.

##### **Step 1: Notice**

Once a complaint of discrimination, harassment, sexual misconduct, sexual assault or gender-based misconduct has been received by the Institutional Administrator, or designee, an email will be sent to both the complainant and respondent, separately, with the following information:

- A description of the alleged violation(s);
- A description of the applicable policies;
- A statement of the potential sanctions/responsive actions that could result; and
- A request for an investigative interview.

##### **Step 2: Interim Measures and Accommodations**

Once the Institutional Administrator or its designee has received a complaint and/or report of discrimination, harassment, sexual misconduct, sexual assault or gender-based misconduct, The Academy will make an immediate assessment to determine if any interim measures are warranted, pending an investigation. The Academy may take whatever measures it deems necessary in response to an allegation in order to protect an individual's rights and personal safety, the safety of The Academy community, or if determined to be necessary to ensure the integrity of the investigation or adjudication process.

Determinations regarding interim measures are made by the Institutional Administrator on a case-by-case basis. Such measures include, but are not limited to, an interim suspension (immediate, temporary suspension pending the outcome of investigation and/or hearing process), a "no contact" letter (an order that an individual refrain from direct or indirect contact with another person or persons), restrictions on access to

campus or areas of campus, and/or appropriate changes in academic schedule. Interim measures may include reporting the matter to the local police.

A complainant or respondent may request a “no-contact” letter or other protection. Not all of the measures listed in this section will be necessary in every case. If an individual identifies an interim measure which is not already provided by The Academy, The Academy will consider whether the request can be granted. In those instances where interim measures affect both a complainant and respondent, The Academy will minimize the burden on the complainant wherever appropriate.

Failure by any individual to adhere to the parameters of any interim measure is a violation of The Academy’s policy and may lead to disciplinary action. Individuals are encouraged to report such failures by another party to the Institutional Administrator. Depending on timing and other circumstances, allegations that an individual has violated any interim measure may be investigated and/or adjudicated (where appropriate) separately from or as part of an ongoing matter.

### Step 3: Investigation

Upon notice of any concern regarding discrimination, harassment, sexual misconduct, sexual assault or gender-based misconduct, the Institutional Administrator or its designee will assess whether a formal investigation will be conducted under these procedures; and, if so, whether a formal investigation is appropriate under the circumstances. In circumstances in which the Institutional Administrator determines there is no ongoing risk of harm to the community and that interim measures, such as a “No Contact Letter,” have redressed the concerns, the Institutional Administrator may forego a formal investigation.

The Academy is committed to using a balanced and fair investigative process for both complainant and respondent. In reaching an Investigative Finding, The Academy shall use a “preponderance-of-the-evidence” standard, that it is “more likely than not” that a violation of this policy has occurred.

Following receipt by The Academy of a complaint of discrimination, harassment, or sexual misconduct which alleges violation of federal, state, or local laws, the Institutional Administrator shall then directly investigate the complaint or assign the complaint to another Investigator from the staff, administration, or faculty who does not have a conflict of interest to perform an investigation into the allegations contained in the complaint. The Investigator shall be drawn from a pre-designated pool of potential investigators who have received appropriate investigatory and law-related training, typically the Institutional Administrators.

In all investigations conducted by The Academy, the Investigator will make good faith and reasonable efforts to interview the complainant, respondent, and any witnesses (if appropriate). Both complainant and respondent may have an advisor present during their own investigative interview.

The Investigator will also make good faith and reasonable efforts to gather all readily available information, documents, and materials (if any) that are relevant to the case. Cell phones and other video or audio recording devices may not be used in any investigation meetings or interviews.

Once sufficient evidence has been collected, the Investigator will evaluate the evidence to make a determination regarding responsibility based on the preponderance of the evidence (more likely than not) that there has been a violation of this policy.

### Step 4: Investigative Findings

Once the investigation has been concluded, the Investigator will make a determination based on the preponderance of the evidence that the respondent is Responsible or Not Responsible for a violation of this policy:

- **Not Responsible**— If after the conclusion of an investigation, the preponderance of the evidence indicates that it is NOT more likely than not the respondent violated this policy, the respondent will be found Not Responsible for the violation.
- **Responsible**—If after the conclusion of an investigation, the preponderance of the evidence indicates that it IS more likely than not the respondent violated this policy, the respondent will be found Responsible for the violation. Where a respondent is found Responsible for violation of this policy, an investigatory report will be submitted to the sanction committee which will be appointed by The Academy’s President and may include a Title IX Coordinator.

Whether a respondent is found to be Responsible or not, both complainant and respondent will be notified of the outcome of the investigative findings in writing by the Institutional Administrator through a Notification. The Notification shall include a brief summary of the investigative process and findings, the outcome of the investigation, and notice of their right to appeal the investigatory findings. Along with the Notification, both parties shall receive a copy of the underlying investigatory report. A copy of the report shall be retained by the Institutional Administrator.

Thereafter, in these cases, the Institutional Administrator will forward that determination to the administration appointed by The Academy’s President.

### Step 5: Determination of Sanctions for Student Respondents

Within five (5) calendar days of receipt of the investigatory report and notification, the appropriate administrator(s), appointed by The Academy’s President, upon a finding of responsibility, shall determine sanctions for student respondent, and prepare a related determination, informing both parties of the sanctions to be imposed. The sanctions may include remedial or corrective actions as warranted (including, but not limited to, extension of or expansion or any interim measures already in place). In general:

- Expulsion is the expected sanction for any student who is determined to have committed sexual misconduct, sexual assault involving sexual penetration and force and/or incapacity.
- Any determination of responsibility for committing sexual misconduct, including sexual assault involving sexual penetration without force

or incapacitation may result in a sanction ranging from suspension of no less than one-year or the complainant's remaining time/tenure on campus (whichever is longer) to expulsion.

- Any determination of responsibility for committing sexual misconduct, including sexual assault involving sexual contact may result in a sanction ranging from conduct warning up to expulsion.
- Any determination of responsibility for engaging in any other prohibited form of conduct (including but not limited to discriminatory or harassment actions) may result in a sanction ranging from conduct warning to expulsion.

The appropriate administrator may issue a single sanction or a combination of sanctions. In considering the appropriate sanction within the recommended outcomes, the appropriate administrator will consider the following factors:

- The impact of the conduct on the complainant;
- The impact of the conduct on the community, its members, or its property;
- The respondent's prior discipline history;
- How The Academy has sanctioned similar incidents in the past;
- The nature and violence of the conduct at issue;
- Whether the respondent has accepted responsibility;
- Whether the respondent is reasonably likely to engage in the conduct in the future based on pattern and practice evidence heard and considered by the investigator and/or external adjudicator;
- The need to deter similar conduct by others; and
- Any other mitigating or aggravating circumstances.

Absent compelling justifications, if the respondent has previously been found responsible under The Academy's policy to have engaged in the same or similar conduct in the past, the sanction will be expulsion.

The following list of sanctions is illustrative rather than exhaustive, and The Academy reserves the right to impose other reasonable sanctions or to combine sanctions as it deems appropriate:

- **Conduct Warning**—A written notification that a violation of the Student Code occurred and that any further responsible finding of misconduct may result in more severe disciplinary action. Warnings are typically recorded for internal purposes only and are not considered part of a student's permanent student conduct record. Though disclosed with a student's signed consent, a student who receives a warning is still considered in good standing at The Academy.
- **Loss of Privileges**—Denial of the use of certain Academy facilities or the right to participate in certain activities or to exercise certain privileges for a designated period of time.
- **Educational Requirements/Referrals**—The Academy reserves the right to impose counseling or substance assessments or other required educational sanctions.
- **Academy Suspension**—The separation of a student from The Academy for a specified period of time, after which the student is eligible to return. Conditions for re-enrollment may be required and will be included in the notification of suspension.
- During the period of suspension, the student may not participate in Academy academic, co-curricular, or extra-curricular activities; may be banned from all property owned or operated by The Academy. Students who are suspended may not be on campus without specific, written permission of the Institutional Administrator.
- Suspension is for a designated period of time and includes the probability of more severe sanctions, including expulsion, if found responsible for violations of the Student Code of Conduct.
- **Expulsion**—Expulsion is the permanent separation of the student from The Academy. Students who have been expelled may not be on campus without specific, written permission from the Institutional Administrator or designee. Where applicable, notification of expulsion will normally be sent to parents, as it results in a change of status.

#### **Determination of Sanctions for Staff and Faculty Respondents**

It is the obligation of all employees to cooperate fully in the investigation process. The Academy considers any harassment or sexual misconduct based on unlawful discrimination to be a major offense, which can result in disciplinary action for the employee up to and including termination. In addition, disciplinary action will be taken against any employee who attempts to discourage or prevent another from bringing the discrimination, harassment, or sexual misconduct to the attention of the administration.

#### **Failure to Comply/Complete Sanctions**

All responding parties are expected to comply with conduct sanctions, responsive actions and corrective actions within the timeframe specified by the Institutional Administrator. Failure to abide by these conduct sanctions, responsive actions and corrective actions by the date specified, whether by refusal, neglect or any other reason, may result in additional sanctions/responsive/corrective actions and/or suspension, expulsion and/or termination from The Academy and may be noted on a student's official transcript. A suspension will only be lifted when compliance is achieved to the satisfaction of the Institutional Administrator.

#### **Step 6: Appeals to Sanctions**

In any matter involving student respondents, both the respondent and complainant have the right to submit an appeal of the investigative findings as set forth in the Notification. Appeals of a finding, if any, must be submitted in writing to the Institutional Administrator within seven (7) calendar days of the date of receipt of the Notification. Appeals of any subsequent sanctions imposed shall be submitted to the Institutional Administrator within seven (7) calendar days of receipt of written sanctions determination.

### Appeal Procedures Involving Student Respondents

Either party may appeal the determination of responsibility or sanction(s) in writing to the Appeals Officer or its designee. Dissatisfaction with the outcome of the hearing is not grounds for appeal. The limited grounds for appeal are as follows:

- **Improper Investigation Procedure**
  - The party may appeal if the procedures outline in the policy are violated. The Appeals Officer shall consider:
    - Whether provisions of the policy were violated in such a clear manner as to deny the appealing party consideration of the party's position during the investigation; and
    - Consideration of the party's position would have led to a different finding concerning the alleged violation of the Policy.
- **New Evidence**
  - During the standard investigation process, sufficient time is allowed to gather all available evidence. However, in extraordinary circumstances a party may appeal if new evidence becomes available.
  - The Appeals Officer shall consider:
    - Whether the evidence was genuinely unavailable and could not have been made available through the appellant's diligent efforts at the time of the original investigation; and
    - Whether the evidence would have led to a different conclusion had it been available.
- **Sanctions**
  - The sanctions imposed were grossly disproportionate to the violation committed.

Requests for appeal and responses to the same shall not exceed 2,500 words (approximately 10 pages double-spaced). Late submissions will not be accepted. The appeal shall consist of a plain, concise, and complete written statement outlining the grounds for the appeal.

Upon receipt of an appeal, the Appeals Officer will notify and provide a copy of the appeal to the other party. That party shall then have an opportunity to respond in writing to the appeal; any response must be submitted within five (5) calendar days from receipt of the appeal.

The appeal consideration will be conducted in an impartial manner by the Appeals Officer. In any request for an appeal, the burden of proof lies with the party requesting the appeal, as the original determination and sanction are presumed to have been decided reasonably and appropriately. The appeal is not a new review of the underlying matter. The Appeals Officer shall consider the merits of an appeal only on the basis of the three (3) grounds for appeal and supporting information provided in the written request for appeal and the record of the original investigation. The Appeals Officer can affirm the original findings, alter the findings, and/or alter the sanctions; depending on the basis of the requested appeal.

If the appeal is granted based on procedural error(s) that materially affected the outcome of the investigation, the Appeals Officer will return the case to the Institutional Administrator for additional review or a new investigation, which may be conducted by an alternate Investigator if the Appeals Officer finds that to be appropriate.

In the case of new and relevant information, the Appeals Officer can recommend that the case be returned to the original Investigator to assess the weight and effect of the new information and render a determination after considering the new facts.

Absent extenuating circumstances, the Appeals Officer will simultaneously and in writing communicate the result of the appeal to the complainant and respondent within 30 calendar days from the date of the submission of all appeal documents by both parties. Appeal decisions are final.

The parties will receive notice of any delay of written notice of any appeal decision. Any sanctions imposed shall remain in effect while the appeal is being considered. In cases where the appeal results in reinstatement to The Academy or of privileges, all reasonable attempts will be made to restore the individual to their prior status, recognizing that some opportunities lost may be irretrievable. Once the appeal process has concluded, regardless of the outcome, the incident at hand will be closed.

# APPLY ONLINE AT AADA.EDU

The Academy encourages applicants to apply online at [aada.edu](http://aada.edu). Once you apply, you will have a personal application account customized just for you. When you log in, you'll find useful tools and information designed to ensure that your entire admissions process runs smoothly and efficiently. Your account page is also where you will schedule your audition once a transcript has been received. In addition to the online application, there is a mail-in (paper) application available for download from The Academy's website.

## APPLICATION CHECKLIST

### THE FOLLOWING ITEMS ARE NEEDED TO COMPLETE YOUR APPLICATION:

- Completed application
- \$50 application fee
- One letter of dramatic reference
- One letter of personal reference
- High school transcript
- College transcript(s) (if applicable)
- Audition (can be scheduled after submission of unofficial transcript)

### AUDITION CHECKLIST:

- Schedule and confirm audition after you submit your application, transcript and audition photo.
- Prepare two contrasting monologues from published plays. Each monologue should be fully memorized and about two minutes in length. Contrasting pieces may be comedic or dramatic, or classical and contemporary.

The American Academy of Dramatic Arts is an equal opportunity institution. Decisions made by The Academy concerning admission, enrollment status, financial aid, employment and every aspect of the individual's relationship with The Academy are based on talent and qualifications without regard to race, religion, gender, age, sexual orientation, nationality or ethnic origin, disability and/or other categories.

The American Academy of Dramatic Arts is an accredited institution of Middle States Commission on Higher Education (MSCHE) and the National Association of Schools of Theatre (NAST). The Academy is a nonprofit educational institution incorporated by the State of New York.

The Academy is in compliance with the requirements of New York Education Laws with regards to:

1. An advisory committee on campus security appointed by the President
2. Sexual assault prevention
3. Campus crime prevention
4. Violent felony investigation
5. Bias-related (hate) crime prevention

Detailed copies of The Academy's policy and procedures, with respect to the above, may be obtained from the Office of the President in New York.

This catalog represents the most accurate information for The American Academy of Dramatic Arts available at the time of its printing. The nature of some of the material makes it subject to change. Please consult our website, [aada.edu](http://aada.edu), for the latest information. Inquiries may be directed to the Admissions Office.

Catalog effective July 1, 2024 - June 30, 2025

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### NEW YORK CAMPUS

The American Academy  
of Dramatic Arts  
Admissions Department  
120 Madison Avenue  
New York, NY 10016

### LOS ANGELES CAMPUS

The American Academy  
of Dramatic Arts  
Admissions Department  
1336 N. La Brea Avenue  
Los Angeles, CA 90028







THE AMERICAN ACADEMY  
OF DRAMATIC ARTS

**2024-2025**  
**ACADEMIC CATALOG**  
**ADDENDUM**

# ACADEMIC CATALOG ADDENDUM

## Introduction

Academy Catalogs include information about admission requirements, continuation requirements, courses, degree requirements, and tuition and fees. These catalogs are updated periodically throughout the calendar year – this Addendum is up to date as of December 2024 - and provide the most current information for prospective students or for general review. Current students generally follow program requirements based on their date of matriculation, subject to changes in State requirements. All students must speak with an academic administrator to confirm their requirements.

## General Information

### Mission, Vision, and Values Statements

#### *Mission*

A world-leading acting conservatory and college, the American Academy of Dramatic Arts trains a diverse community of emerging actors from across the globe to thrive as professional artists and collaborators.

#### *Vision*

A world inspired by shared artistic experiences that explore and celebrate the human condition from the silly to the sublime.

#### *Values*

- Excellence inspires us to embrace rigor and discipline and to risk beyond our comfort for growth.
- Diversity broadens our awareness and enriches the depth of our work.
- Inclusion nurtures a sense of belonging for everyone in our community to thrive.
- Self-Discovery develops a foundation for authenticity and truthfulness.
- Empathy empowers us to collaborate with understanding, respect and humanity.
- Collaboration enables us to nourish one another's growth.

## History & Legacy

Founded in 1884, The American Academy of Dramatic Arts (“the Academy”) is the first conservatory for actors in the English-speaking world. The Academy became widely known by the mid-twentieth century as “The Cradle to the Stars” due to its reputation of acclaimed alumni, including Anne Bancroft, Hume Cronyn, Danny DeVito, Colleen Dewhurst, Robert Gossett, Cleavon Little, Kirk Douglas, Robert Redford, Don Rickles, Jason Robards, Jr. among others. In 1963, the school moved to its present location on Madison Avenue in midtown Manhattan, at the site of the Stanford White’s historic Colony Club building.

By 1974, the Los Angeles campus was opened, moving to its current Hollywood location in 2000, on the south lot of the former Charlie Chaplin Studios.

The American Academy of Dramatic Arts is a diverse and disciplined learning community committed to the personal, intellectual, social, and artistic growth of students. The Academy trains students with varied backgrounds from across the United States and around the world to become highly skilled, professional actors for stage, television, film, and digital media. The training is based upon its founding principle of upholding truthfulness in performance, while embracing modern methods that promote discipline, self-discovery, and the development of technique. Academy faculty consists of industry professionals and expert teachers who support students' achievements through constant feedback and collaboration throughout their enrollment.

## **Accreditation**

The American Academy of Dramatic Arts is an accredited institution and a member of the Middle States Commission on Higher Education (MSCHE or the Commission) [www.msche.org](http://www.msche.org). The American Academy's accreditation status is Accreditation Reaffirmed. The Commission's most recent action on the institution's accreditation status on November 17, 2022, was to reaffirm accreditation.

MSCHE is recognized by the U.S. Secretary of Education to conduct accreditation and pre-accreditation (candidate status) activities for institutions of higher education including distance, correspondence education, and direct assessment programs offered at those institutions. The Commission's geographic area of accrediting activities is throughout the United States.

Telephone: [267-284-5000](tel:267-284-5000). Email: [info@msche.org](mailto:info@msche.org).

The National Association of Schools of Theatre (NAST), an institutional accrediting agency recognized by the U.S. Secretary of Education, accredits both campuses of the American Academy of Dramatic Arts. 11230 Roger Bacon Drive, Suite 21, Reston, VA 20200, Telephone: 703-437-0700

## **Governance**

### **Board of Trustees**

The Board of Trustees is legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs. As the governing body of the Academy, the Board of Trustees approves the annual budget, ensures the fiscal integrity and health of the institution, makes decisions regarding executive hiring, and approves institutional policy, real estate transactions, and material programmatic changes. The Board of Trustees is currently composed of nineteen members, many with a long history of service to the Academy and several with theatre and entertainment industry experience. Board members are elected at the annual meeting, and the President serves as a voting member of the board. The full Board meets four times per year with additional special meetings called as needed. The Board's Executive Committee meets as often as the Chair determines between regular and special meetings of the Board of Trustees. The \_\_\_

Board has four standing committees: Executive, Finance and Investment, Audit, and Nominating and Governance.

### **President**

The President is the Chief Executive Officer who has general supervision over the business and day-to-day operation of the Academy, including its administrative and financial affairs. The President responsible for communicating the opinions, recommendations, and concerns of the entire Academy community to the Board.

### **Administration**

The Board empowers the President and her administration to direct and support the school toward the achievement of its mission, goals, and objectives. The Chief Financial Officer, Vice President for Academics, and Vice President for Operations serve the President as executive leadership. Directors of administrative departments have the authority to make operational decisions in their respective areas, with review by senior administrators and approval by the President for decisions regarding policy, budget, advertising or other types of public representations of the Academy, and changes in personnel that are significant and impact the Academy as a unified institution.

### **Faculty**

Reporting to the Directors of Instruction, who have authority to make decisions regarding day-to-day academic and curricular matters, the faculty has the primary role in developing the academic programs and in evaluating and influencing the standards and conditions that pertain directly to instruction and creative work.

### **Students**

The Academy Student Councils, comprised of representatives from each class, are the student recommending bodies on both campuses. The Councils act as liaison between the student body and administration and meet monthly to address concerns of the student body as a whole.

# Academic Calendar 2024-2025

## New York Academic Calendar

### Certificate

- **Intensive Courses:** Monday, July 8 to Friday, August 16, 2024
- **Series I: Theatre:** Monday, August 19 to Sunday, September 29, 2024
- **Series II: Television:** Tuesday, October 1 to Saturday, November 2, 2024
- **Series III: Theatre:** Monday, November 4 to Saturday, December 14, 2024  
*Thanksgiving Break:* Thursday, November 28 to Sunday, December 1, 2024
- **Showcase Rehearsals & Shoot:** Monday, January 6 to Friday, January 17  
*Dr. Martin Luther King, Jr. Day:* Monday, January 20, 2025 – No Classes
- **Series IV: Short Film:** Tuesday, January 21 to Sunday, February 18
- **Industry Meetings/Career Development:** Tuesday, February 18 to Friday, February 21, 2025

### AOS Fall First Year Calendar

**Semester I:** Monday, August 26, 2024-Monday, December 16, 2024

- **All classes begin:** Monday, August 26, 2024 – November 22, 2024  
*Labor Day:* Monday, September 2, 2024 – No Classes  
*Indigenous Peoples' Day:* Monday, October 14, 2024 – No Classes
- **Faculty Days:** Tuesday, October 15 & Wednesday, October 16 – No Classes  
*Thanksgiving:* Thursday, November 28-Friday, November 29 – No Classes
- **Reversal Day:** Follow a Monday schedule on Thursday, November 21, 2024.
- **Make Up Day & Last Day of 12-wk classes:** Friday, November 22, 2024
- **3-week class Begin:** Monday, November 25, 2024
- **Reversal Day:** Follow Thursday schedule on Monday December 16, 2024
- **Reversal Day:** Follow Friday schedule on Tuesday, December 17, 2024
- **Classes End:** Tuesday, December 17, 2024

**Semester II:** Monday, January 13, 2025-May 9, 2025

- **All Classes Begin:** Monday, January 13, 2025  
*Dr. Martin Luther King, Jr. Day:* Monday, January 20, 2025 – No Classes  
*Presidents' Day:* Friday, February 14 – No Classes  
*Faculty Days:* Tuesday, February 25 & Wednesday, February 26 – No Classes  
*Spring Break:* Monday, March 10-Friday, March 14, 2025 – No Classes  
*Make up Days:* Tuesday, Wednesday, Thursday, April 15-17, 2025 (Only Make Up Classes Meet)
- **12-week classes end:** Friday, April 18, 2025
- **3-week class begins:** Monday, April 21
- **2<sup>nd</sup> Year Commencement** – Monday, May 5
- **Classes End:** Friday, May 9, 2025

## AOS Second Year Calendar

### **Semester I:** Monday, August 26-Monday, December 16, 2024

- **Term I:** Monday, August 26-Wednesday, November 20, 2024  
*Indigenous People's Day:* Monday, October 14 – No Classes  
*Faculty Day:* Tuesday, October 15 – No Classes  
*Reversal Day:* Wednesday, October 16 *follows a Monday schedule.*
- **Term II:** Thursday, November 21 – Monday, December 16, 2024  
*Thanksgiving Break:* Thursday, November 28 to Sunday, December 1  
*Make Up Day:* Monday, December 9, 2024
- **Last Day of Classes:** Monday, December 16, 2024

### **Semester II:** Monday, January 13-Saturday, May 3, 2025

- **Term III:** Monday, January 13 – Friday, March 7, 2025  
*Dr. Martin Luther King, Jr Day:* January 20, 2025 – No Classes  
*Auditions for RPIV & Make Up Day:* Thursday, February 13, 2025  
*President's Day Holiday Observed:* No Classes on Friday, February 14, 2025
- **Term IV:** Monday, March 10- Saturday, May 3
- **Graduation Day:** Monday, May 5, 2025

## AOS Winter First Year

### **Semester I:** Monday, January 13, 2025-May 9, 2025

- **All Classes Begin:** Monday, January 13, 2025  
*Dr. Martin Luther King, Jr. Day:* Monday, January 20, 2025 – No Classes  
*Presidents' Day:* Friday, February 14 – No Classes  
*Faculty Days:* Tuesday, February 25 & Wednesday, February 26 – No Classes  
*Spring Break:* Monday, March 10-Friday, March 14, 2025 – No Classes  
*Make up Days:* Tuesday, Wednesday, Thursday, April 15-17, 2025 (Only Make Up Classes Meet)
- **12-week classes end:** Friday, April 18, 2025
- **3-week class begins:** Monday, April 21
- **Semester Classes End:** Friday, May 9, 2025

### **Semester II:** Monday, May 12, 2025-Friday, August 22, 2025

- **Classes Begin:** Monday, May 12, 2025  
*Memorial Day:* Monday, May 26, 2025 – No Classes  
*Faculty Day:* Wednesday, June 18, 2025 (Classes Still in Session)  
*Juneteenth Day:* Thursday, June 19 – No Classes  
*Independence Day:* Friday, July 4 – No Classes
- **12-week classes end:** Friday, August 1, 2025
- **3-week class begins:** Monday, August 4, 2025
- **Semester Classes End:** Friday, August 22, 2025

## Los Angeles Academic Calendar

### Certificate

- **Intensive Courses:** Monday, July 8-Friday, July 26, 2024
- **Theatre - Series I:** Monday, July 29-Saturday, September 21, 2024  
*Labor Day: September 2, 2024 – No Classes or Rehearsals*
- **Television - Series II:** Monday, September 23-Friday, November 1, 2024  
*Indigenous Peoples Day: Monday, October 14, 2024 – No Classes*  
Sitcom Tapings: Friday, November 1, 2024
- **Film Series III:** Monday, November 4-Friday, December 13, 2024  
Classes: Monday, November 4-Wednesday, November 20, 2024 (3 weeks)  
Film Rehearsals: Thursday, November 21-Wednesday, November 27  
*Thanksgiving Break: Thursday & Friday, November 28-29*  
Film Shoots: Monday, December 2-Friday, December 13, 2024
- **New Media/Theatre Series IV:** Monday, January 6, 2025-Saturday, February 8, 2025  
Web Series Project: Monday, January 6, 2025-Saturday, February 28, 2025  
Voiceover: Monday, January 6, 2025-Friday, January 31, 2025  
Theatre Rehearsals: Monday, January 6, 2025-Thursday, February 8, 2025  
*Dr. Martin Luther King, Jr. Holiday: January 20, 2025 (No Classes)*
- **Industry Showcase:** Monday, February 10-February 28, 2025  
Rehearsals: Monday, February 10-February 19, 2025  
*President's Day: Monday, February 17 (No rehearsals)*  
Technical Rehearsals: Thursday, February 20-Friday, 21, 2025  
Dress Rehearsal: Monday, February 24-Tuesday, February 25, 2025  
Industry Performance: Wednesday, February 26, 2025  
Company Celebration: Friday, February 28, 2025

### AOS First Year

**Semester I:** Monday, August 26–Friday, December 13, 2024

- **Term I:** Monday, August 26, 2024 – Wednesday, November 20, 2024  
*Labor Day Holiday: September 2, 2024 (No Classes)*  
Follow a Monday Schedule: Tuesday, September 3, 2024 (Fall Classes Only)  
*Indigenous Peoples' Day Holiday: Monday, October 14, 2024 (No Classes)*  
*Midterm Faculty Meeting Day: Wednesday, October 16, 2024 (No Fall Classes)*
- **Term II:** Thursday, November 21, 2024 – December 13, 2024  
*Thanksgiving Holiday: Thursday, November 28 – Friday, November 29, 2024 (No Classes)*

**Semester II:** Monday, January 6–Friday, May 2, 2025 (with Film Projects until May 16)

- **Term I:** Monday, January 6, 2025 - Wednesday, April 2, 2025  
*Dr. Martin Luther King Jr. Day: Monday, January 20, 2025 (No Classes)*  
*Presidents' Day: Monday, February 17, 2025 (No Classes)*  
*Midterm Faculty Meeting Day: Tuesday, February 18, 2025 (No Fall Classes)*  
Follow a Monday Schedule: Wednesday, February 19, 2025 (Fall Classes Only)

*Spring Break: Thursday, April 3 – Wednesday, April 9 (No Fall Classes)*

- Term II: Thursday, April 10, 2025 – Friday, May 2, 2025
- Optional: First Year Film Projects: Monday, May 5 – Friday, May 16, 2025

### AOS Second Year

**Semester I:** Friday, August 30, 2024 – Saturday, January 18, 2025

- Term I: Friday, August 30, 2024 - Wednesday, November 27, 2024  
Follow a Monday schedule on Friday, August 30, 2024  
*Labor Day: Monday, September 2, 2024 (No Class)*  
*Indigenous Peoples' Day Holiday: Monday, October 14, 2024 (No Class)*  
*Midterm Faculty Meeting Day: Tuesday & Wednesday, October 15-16, 2024 (No Class)*  
*Thanksgiving Holiday: Thursday & Friday, November 28-29, 2024 (No Class)*  
Career Development Week: Monday, December 2 to Thursday, December 5, 2024  
Second Year Project Auditions: Friday, December 6, 2024
- Term II: One Acts Begin Rehearsal: Monday, December 9, 2024-January 18, 2025  
Term Resumes II: Monday, January 6, 2025  
*Martin Luther King Day: Monday, January 20, 2025 (No Classes)*

**Semester II:** Tuesday, January 21–Tuesday, May 27, 2025

- Third Term: 8-Week Block Begins: Tuesday, January 21, 2025  
*Presidents Day Holiday: Monday, February 17, 2025 (No Classes)*  
*Reversal Day: Tuesday, February 18 follow a Monday Schedule*
- Term IV/Grad Play Rehearsals Begin: Monday, March 24, 2025-Tuesday, May 27, 2025
- Graduation: Wednesday, May 28, 2025



## Curriculum - Academic Programs in 2024-2025

Associate of Occupational Studies – Actor Training (Los Angeles)

Associate of Occupational Studies – Actor Training with emphasis in Acting for Musical Theatre (New York)

Associate of Occupational Studies – Actor Training with emphasis in Acting for Theatre, Film & Television (New York)

Certificate of Advanced Studies in Acting (Los Angeles & New York)

## Degree Requirements - Associate of Occupational Studies

### Actor Training – Los Angeles 2024-2025/New York 2025-2026

Course Code	AOS in Actor Training (LA start)	Credits
ACD106	Script Analysis	1
ACD110	Theatre History	1.5
ACD150	Stage Management	2
ACD205	Script Analysis II	3
ACD210	Business of Acting	2
ACT101	Acting I	4
ACT102	Acting II	4
ACT105	Physical Acting	1
ACT106	Improvisation	0.5
ACT125	Rehearsal & Performance I: Drama	2
ACT135	Rehearsal & Performance II: Comedy	2
ACT150	Styles I	2
ACT201	Acting III	4
ACT203	Monologues	0.5
ACT205	Acting IV: Scene Study	3
ACT211	Audition Technique I	1
ACT212	Audition Technique II	1
ACT221	Rehearsal & Performance III	1
ACT241	Rehearsal & Performance IV	4
CAM101	On Camera Technique: Fundamentals	2
CAM201	On Camera Technique II	2
CAM211	On Camera Technique III	1
MVT101	Movement I	2
MVT102	Movement II	2
MVT201	Movement III	2
VSP101	Voice & Speech I	2
VSP102	Voice & Speech II	2
VSP105	Vocal Production I	2
VSP201	Voice & Speech III	3
VSP250	Vocal and Physical Practicum	0.5
	<b>Total credits</b>	<b>60</b>

## Actor Training – Acting for Theatre, Film & Television (NY only)

Course Code	AOS in Actor Training Acting for Theatre, Film & Television	Credits
ACD105	Script Analysis I	3
ACD122	Drama in Context	3
ACD205	Script Analysis II	3
ACD210	Business of Acting	2
ACT101	Acting I	4
ACT102	Acting II	4
ACT121	Rehearsal & Performance I	1
ACT131	Rehearsal & Performance II	1
ACT201	Acting III	4
ACT203	Monologues	0.5
ACT205	Acting IV: Scene Study	3
ACT211	Audition Technique I	1
ACT212	Audition Technique II	1
ACT221	Rehearsal & Performance III	1
ACT241	Rehearsal & Performance IV	4
CAM101	On Camera Technique I	2
CAM201	On Camera Technique II	2
CAM211	On Camera Technique III: Auditions	1
MVT101	Movement I	2
MVT102	Movement II	2
MVT105	Dance for the Actor	1
MVT110	Alexander Technique I	1
MVT112	Alexander Technique II	1
MVT201	Movement III	2
MVT211	Stage Combat I	0.5
MVT212	Stage Combat II	0.5
VSP101	Voice & Speech I	2
VSP102	Voice & Speech II	2
VSP110	Voice Science	1
VSP111	Speech Science	1
VSP201	Voice & Speech III	3
VSP250	Vocal and Physical Practicum	0.5
	<b>Total credits</b>	<b>60</b>

## Actor Training – Acting for Musical Theatre (NY Only)

Course Code	AOS in Actor Training Acting for Musical Theatre	Credits
ACD 105	Script Analysis I	3
ACD 210	Business of Acting	2
ACT 101	Acting I	4
ACT 102	Acting II	4
ACT 121	Rehearsal & Performance I	1
ACT 131	Rehearsal & Performance II	1
ACT 201	Acting III	4
ACT 205	Acting IV: Scene Study	3
ACT 221	Rehearsal & Performance III: MT Scene Study	1
ACT 241	Rehearsal & Performance IV	4
CAM 101	On Camera Technique I	2
CAM 201	On Camera Technique II	2
MTH 101	Dance I	2
MTH 109	Music Theory	2
MTH 112	Musical Theatre in Context I	3
MTH 122	Dance II	2
MTH 151	Applied Voice Studio	0.5
MTH 152	Applied Voice Studio	0.5
MTH 153	Applied Voice Studio	0.5
MTH 154	Applied Voice Studio	0.5
MTH 165	Vocal Ensemble	1
MTH 221	Dance III	2
MTH 250	Musical Theatre Styles: Text to Song	2
MTH 275	Musical Theatre Audition	2
MVT 110	Alexander Technique I	1
MVT 112	Alexander Technique II	1
VSP 101	Voice & Speech I	2
VSP 102	Voice & Speech II	2
VSP 110	Voice Science	1
VSP 111	Speech Science	1
VSP 201	Voice & Speech III	3
	<b>Total credits</b>	<b>60</b>

## Certificate (non-credit) Requirements Certificate of Advanced Studies in Acting

### New York

Course Code	Course Title	Hours
CNY 301	Advanced Acting & Scene Study	28
CNY 303	Advanced Alexander Technique	20
CNY 305	Advanced Voice & Speech	24
CNY 307	Song Interpretation	24
CNY 320	Advanced Business of Acting	11
CNY 310	Actor-Director Collaboration	24
CNY 312	Advanced Dialects	14
CNY 313	Advanced Movement: Lucid Body	14
CNY 315	Theatre Dance	6
CNY 350	Advanced Reh & Perf: Theatre	164
CNY 352	Advanced Reh & Perf: Theatre	164
CNY 355	Advanced Reh & Perf: Sitcom	60
CNY 322	Procedurals & Sitcom Scenes	30
CNY 325	Audition for Television	30
CNY 317	Clown	10
CNY 318	Audition for Theatre	10
CNY 330	Screenwriting Intensive	21
CNY 332	On Set Intensive	40
CNY 360	Advanced Reh & Perf: Film	40
CNY 380	Showcase Film	80
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### Los Angeles

Course Code	Course Title	Hours
CLA 301	Advanced Scene Study	33
CLA 305	Advanced Voice & Speech	12
CLA 313	Advanced Movement	12
CLA 320	Business of Acting	12
CLA 315	Advanced Improvisation	12
CLA 350	Advanced Rehearsal and Perf: Theatre	220
CLA 325	Audition for Television	40
CLA 322	Sitcom and Procedural Scenes	40
CLA 317	Stand Up Comedy	16
CLA 355	Advanced Rehearsal & Performance: Sitcom	50
CLA 332	Adv Film Technique: Close Ups & Visual Narrative	24

CLA 360	Adv Reh & Perf: Short Film	123
CLA 370	Adv Reh & Perf: Webseries	80
CLA 330	Voiceover	20
CLA 340	Theatre Project	60
CLA 380	Showcase	60
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## Academics

### *Course Descriptions*

#### ACD221 Independent Study (IND, 1 credit)

An independent study provides students with the opportunity to work one-on-one with a faculty member on a particular topic or creative project.

#### ACD222 Independent Study (IND, 2 credits)

An independent study provides students with the opportunity to work one-on-one with a faculty member on a particular topic or creative project.

#### ACD223 Independent Study (IND, 3 credit)

An independent study provides students with the opportunity to work one-on-one with a faculty member on a particular topic or creative project.

#### ACD104 Script Analysis (LEC, 1.5 credits)

This course focuses on the close reading of scripts from the perspective of the actor. It begins with the students' personal responses to selected plays and then presents a strategy, Uta Hagen's Object Exercises, to identify the facts in the play which are provided by the playwright.

#### ACD105 Script Analysis I (LEC, 3 credits)

This course focuses on the close reading of scripts from the perspective of the actor. It begins with the students' personal responses to selected plays and then presents an analytical strategy from Uta Hagen's *Respect for Acting* to identify the play's facts provided by the playwright.

#### ACD106 Script Analysis (LEC, 1 credit)

This course examines the structure of dramatic text from an actor's perspective, including theme, plot, scene construction, action, and dialogue, while fostering the actor's ability to create rich and full characters. Students also integrate acting techniques with script analysis principles, which produce effective storytelling.

#### ACD110 Theatre History (LEC, 1.5 credits)

This course examines and discusses forms, styles, and practices of performance, relevant to the actor, as it exists within diverse cultures and time. Contemporary and historical performance, both international and

domestic, will be studied, compared, and contrasted through assigned plays, texts and dramaturgical research.

ACD118 Drama in Context I (LEC, 1.5 credits)

This course examines and discusses forms, styles, and practices of performance, relevant to the actor, as it exists within diverse cultures and time. Contemporary and historical performance, both international and domestic, will be studied, compared, and contrasted through assigned plays, texts and dramaturgical research.

ACD120 Drama in Context II (LEC, 1 credit)

In this course, students will read and analyze several plays reflecting on the American theatrical conversation from the last two decades. Students will explore how American artists of diverse backgrounds conveyed their stories and grappled with the deepest issues of their time.

ACD122 Drama in Context (LEC, 3 credits)

This course examines and discusses forms, styles, and practices of performance, relevant to the actor, as it exists within diverse cultures and time. Contemporary and historical performance, both international and domestic, will be studied, compared, and contrasted through assigned plays, texts and dramaturgical research.

ACD150 Stage Management (RP, 2 credits)

Students serve as stage managers or co-stage managers for an examination or one-act play, learning blocking notation and coordination of production elements and gaining an important perspective on the rehearsal process that serves them as actors.

ACD200 Career Preparation (LEC, 1.5 credits)

This course provides an overview of the business of acting related to the development of a professional acting career for film, television, theatre and new media. This career counseling course provides knowledge and skills needed to develop personal business strategies and to begin and sustain a professional career

ACD201 Acting Professionally (LEC, 1 credit)

This course provides an understanding of the business strategies needed to build a successful career as an actor at a professional level. Students develop interviewing skills for meeting with casting directors, agents, managers, or press related topics; investigate issues related to working in the acting industry, such unions (SAG/AFTRA, AEA, AGVA); and explore services available to the actor, such as trade publications and online resources.

ACD205 Script Analysis II (LEC, 3 credits)

This course examines advanced script analysis techniques for application to dramatic texts of various genres and periods. Through readings, discussions, exercises, and practical applications, students will develop skills in analyzing and interpreting scripts and identifying thematic elements, character motivations, and dramatic structure.

ACD210 Business of Acting (LEC, 2 credits)

This course examines the business of acting, including headshots, resumes, agents, casting directors, unions and other aspects related to the development of a professional actor's career in theater, film, and television. Students develop profiles for casting platforms and a financial and marketing plan to launch professional careers.

ACD215 Makeup (STU, 0.5 credit)

Basic materials of stage make-up are introduced and students are trained to use them effectively. Individual facial structure is studied, as well as the principles of characterization, creating realistic scars and wounds, the effect of lighting and specific practices of historic periods.

ACT101 Acting I (STU, 4 credits)

The primary learning goal of the first term is for the student to understand a truthful use of him/herself in imaginary circumstances. Students explore dramatic situations to experience truthful behavior, spontaneous moment-to-moment reaction to stimuli, and the reality of doing.

ACT102 Acting II (STU, 4 credits)

With the capacity for truthful moment to moment involvement as a foundation, the student learns to scaffold in additional skills and techniques, including sensory work, the heightening and specificity of choices, extensive place work, including fourth wall, and conditioning forces. Students evolve a more conscious integration of voice, speech, and movement skills into acting. Scene work progresses to include contemporary comedy.

ACT105 Physical Acting (STU, 1 credit)

This course explores various physical acting approaches and analyze their application to developing characters and creating fully realized performances.

ACT106 Improvisation (STU, 0.5 credit)

In this course, students gain an experiential understanding of improvisational acting and develop a strong moment-to-moment perspective, essential to looseness and creativity in scripted work. Through theatre games and improvising scenes, they develop tools to make them more trusting of their own impulses, more generous with their fellow actors and more creative in developing roles.

ACT120 Rehearsal & Performance I (RP, 1 credit)

Students continue the study and application of fundamental acting techniques through rehearsal of roles in multi-character scenes from full-length plays.

ACT121 Rehearsal & Performance I (RP, 1 credit)

Students continue the study and application of fundamental acting techniques through rehearsal of roles in multi-character scenes from full-length plays.

ACT125 Rehearsal & Performance I: Drama (RP, 2 credits)

This course is the rehearsal and performance of a one-act drama or the single act of a longer drama in order to apply skills learned during the first twelve weeks of classroom study.

ACT130 Rehearsal & Performance II (RP, 1 credit)

Students continue the study and application of fundamental acting techniques through rehearsal of roles in multi-character scenes from full-length plays.

ACT131 Rehearsal & Performance II (RP, 1 credit)

Students continue the study and application of fundamental acting techniques through rehearsal of roles in multi-character scenes from full-length plays.

ACT135 Rehearsal & Performance II: Comedy (RP, 2 credits)

This course is the rehearsal and performance of a one-act comedy or single act of a longer comedy in order to apply skills learned during the previous semester of classroom study.

ACT150 Styles I (STU, 2 credits)

The purpose of this course is to develop the student's awareness of the history and traditional techniques of Commedia dell'arte and the theatre of William Shakespeare. Through practical use, students then relate these techniques to that of the modern actor. Truthful, spontaneous response to internal and external stimuli, breaking down and interpreting unfamiliar language and broad presentational material, use of scansion, and comprehension of the text in terms of historical contexts, themes, conflicts, and character relationships are all aspects of this course.

ACT250 Styles I: Shakespeare (STU, 2 credits)

This course is an intense study of performing in Shakespeare's plays, in which students develop a solid foundation for the appreciation and use of heightened, poetic language. Major focus is given to researching the period, learning iambic pentameter and understanding its importance to a character and a play.

ACT201 Acting III (STU, 4 credits)

Acting III builds on the First-Year foundational techniques of truthful, spontaneous, moment to moment involvement of self within imaginary circumstances, including use of objectives, relationship, activity, place, specificity, personalization, emotional and physical preparation, sensory skills and conditioning forces. Character work, action/intention and script analysis are introduced, and roles assigned require incorporation of all skills learned, with increasing commitment to imaginative, deeply engaged and extensively researched work.

ACT202 Acting III (STU, 4.5 credits)

This course develops a deep understanding of the process of acting at a professional level, while demonstrating consistent commitment, focus, positive attitude, relaxation, concentration, preparation, and spontaneity; applying truthful moment-to-moment reactions and strong, believable objectives consistently; and tapping more fully into intellectual and emotional resources.



ACT203 Monologues (STU, 0.5 credits)

This course examines the application of acting technique to the rehearsal and performance of monologues. The course is especially interested in exercising the imagination to fill in all areas, including the other character's imagined responses during the monologue. Students will apply objective, action, relationship, place, moment before, emotional & physical preparation in moment-to-moment crafting of the piece. Here though we will have an imagined receiver, not another actor, so imagination will be challenged.

ACT204 Acting IV (STU, 1 credit)

Building on the work of Acting III, Acting IV is an advanced scene study in extended, multicharacter scenes from a wide variety of leading playwrights. Students will apply all elements of acting technique, including Moment to Moment Connection, Objectives, Actions/Intentions, Relationship, Emotional and Physical Preparation, Conditioning Forces, Building Character, Place and Script Analysis/Research, as well as application of accent work as appropriate to the character and the world of the play.

ACT205 Acting IV: Scene Study (STU, 3 credits)

Building on the work of Acting III, Acting IV: Scene Study is an advanced scene study in extended, multicharacter scenes from a wide variety of leading playwrights. Students will apply all elements of acting technique, including Moment to Moment Connection, Objectives, Actions/Intentions, Relationship, Emotional and Physical Preparation, Conditioning Forces, Building Character, Place and Script Analysis/Research, as well as application of accent work as appropriate to the character and the world of the play.

ACT210 Workshop Rehearsal & Performance (STU, 2.5 credits)

Advanced Shakespeare, Musical Theatre or Solo Performance to further explore heightened styles of creativity and increase the capacity to fulfill the demands of our multi-faceted industry. These workshops lead to evening performances on The Academy's main stage.

ACT211 Audition Technique I (STU, 1 credit)

This course prepares the actor for professional auditions in a variety of formats and mediums. Techniques for quick memorization, relaxation under stress, effective audition and cold reading strategies, and methods for quickly honing in on the emotional truth of a scene, will all be explored. Issues related to self-taping, as well as virtual and in-person auditions will be addressed.

ACT212 Audition Technique II (STU, 1 credit)

This course provides students weekly opportunities to hone their auditioning skills in venues that model the current professional landscape. Auditions may include self-tapes, virtual and in-person auditions for projects in theatre, film and TV. Under the guidance of the instructor, students will learn how to craft effective auditions and learn how to evaluate and apply critique into their process. As a part of this course, industry professionals will view student auditions and provide feedback.

ACT213 Audition Technique (STU, 1 credit)

This course prepares students for professional auditions for stage, television and film. A series of audition preparation workshops are also offered on the selection and preparation of audition monologues from both classical and contemporary theatre.

ACT220 Rehearsal & Performance III (RP, 4 credits)

Students continue the study and application of basic and advanced acting techniques through rehearsal and performance of roles that may be in one-act productions.

ACT221 Rehearsal & Performance III (RP, 1 credit)

Students continue the study and application of advanced acting techniques through rehearsal and performance of roles in advanced scenes.

ACT225 Rehearsal & Performance III: One Acts (RP 2 credits)

Students continue the study and application of advanced acting techniques through rehearsal and performance of roles that may be in one-act productions.

ACT240 Rehearsal & Performance IV (RP, 4.5 credits)

Students continue the study and application of acting techniques through rehearsal and performance of roles in full-length productions.

ACT241 Rehearsal & Performance IV (RP, 4 credits)

Students continue the study and application of acting techniques through rehearsal and performance of roles in full-length productions.

ACT252 Styles II (STU, 1 credit)

This advanced course examines specific performance styles, ranging from advanced Shakespeare and physical theatre to musical theatre and web series. Topics will vary by section and term.

ACT255 Styles II (STU, 2 credits)

This course begins with a review of Shakespeare and moves forward with scene study of 17th and 18th century French and English playwrights, concluding with 19th century comic and romantic European drama. Particular attention is paid to the linguistic and physical complexity each era presents.

ACT260 Intensives: Sitcom (STU, 1 credit)

This course introduces students to specific acting techniques suitable for single camera and multi-camera studio performances in the television genre of situation comedy.

CAM101 On Camera Technique I (STU, 2 credits)

Students prepare to work on a professional film and television set, learning the jargon of the industry and the various roles played by everyone on set. By working behind the scenes, as well as on camera, each student is trained to run the camera and the sound equipment. Exercises focus on working in a relaxed and truthful way and on understanding technical adjustments required for working in front of the camera.

CAM201 On Camera Technique II (STU, 2 credits)

Building upon the work of On-Camera Technique: Fundamentals, students work on television and film scenes on camera, honing their text analysis and acting skills for media performance. Through rehearsal, taping scene work and viewing final edited scenes, students develop crucial skills for working in front of the camera.

CAM202 On Camera Technique: Scene Study (STU, 2 credits)

Building upon the work of On-Camera Technique: Fundamentals, students work on television and film scenes on camera, honing their text analysis and acting skills for media performance. Through rehearsal, taping scene work and viewing final edited scenes, students develop crucial skills for working in front of the camera.

CAM210 On Camera Technique: Auditions (STU, 0.5 credits)

Students develop the necessary skills for auditioning for film and television, including analyzing sides, adapting to direction and feedback, self-taping and maintaining professional discipline.

CAM211 On Camera Technique III (STU, 1 credit)

Students develop the necessary skills for auditioning for film and television, including analyzing sides, adapting to direction and feedback, self-taping and maintaining professional discipline.

MTH109 Music Theory (STU, 1 credit)

This course explores the fundamentals of music theory in a culturally inclusive and constructivist approach. Topics include but are not limited to musical notation, scales, intervals, and chords, and how to relate those techniques to various musical theatre styles. Ear training and sight singing is also a major skill practiced within the course to apply theory into practice.

MTH110 Music Theory (LEC, 2 credits)

This course explores the fundamentals of music theory in a culturally inclusive and constructivist approach. Topics include but are not limited to musical notation, scales, intervals, and chords, and how to relate those techniques to various musical theatre styles. Ear training and sight singing is also a major skill practiced within the course to apply theory into practice.

MTH112 Musical Theatre in Context (LEC, 3 credits)

This course examines and discusses forms, styles, and practices of performance, relevant to the actor, as it exists within diverse cultures and time. Contemporary and historical performance of musical theatre, both international and domestic, will be studied, compared, and contrasted through assigned musicals, texts and dramaturgical research.

MTH121 Dance I (STU, 2 credits)

This course provides students an understanding of traditional musical theater styles, basic partnering technique, and the value of moving with dynamic specificity. Each class will contain rudiments designed to develop technical prowess, musicality, physical articulation, and rhythmic precision. Students will also

learn combinations of musical theater repertoire in the style of Broadway's most celebrated choreographers.

MTH122 Dance II (STU, 2 credits)

This course continues students' understanding of traditional musical theater styles, partnering technique, and the value of moving with dynamic specificity. Each class will contain rudiments designed to develop technical prowess, musicality, physical articulation, and rhythmic precision. Students will also learn combinations of musical theater repertoire in the style of Broadway's most celebrated choreographers.

MTH151 Applied Voice Studio (STU, 0.5 credit)

This course includes intensive individual study and development of the student's vocal instrument. The content will include exercises that develop the instrument at the respiration, phonation, and articulation levels of the instrument within the context of singing. Topics of physical release, breathing coordination, laryngeal settings, resonance, and vowel shaping may be discussed depending on the needs of the specific student to coordinate these elements for the application on various musical styles. Personalized repertoire of the musical theatre canon, as it stands and as it develops, will be developed.

MTH152 Applied Voice Studio (STU, 0.5 credit)

This course includes intensive individual study and development of the student's vocal instrument. The content will include exercises that develop the instrument at the respiration, phonation, and articulation levels of the instrument within the context of singing. Topics of physical release, breathing coordination, laryngeal settings, resonance, and vowel shaping may be discussed depending on the needs of the specific student to coordinate these elements for the application on various musical styles. Personalized repertoire of the musical theatre canon, as it stands and as it develops, will be developed.

MTH153 Applied Voice Studio (STU, 0.5 credit)

This course includes intensive individual study and development of the student's vocal instrument. The content will include exercises that develop the instrument at the respiration, phonation, and articulation levels of the instrument within the context of singing. Topics of physical release, breathing coordination, laryngeal settings, resonance, and vowel shaping may be discussed depending on the needs of the specific student to coordinate these elements for the application on various musical styles. Personalized repertoire of the musical theatre canon, as it stands and as it develops, will be developed.

MTH154 Applied Voice Studio (STU, 0.5 credit)

This course includes intensive individual study and development of the student's vocal instrument. The content will include exercises that develop the instrument at the respiration, phonation, and articulation levels of the instrument within the context of singing. Topics of physical release, breathing coordination, laryngeal settings, resonance, and vowel shaping may be discussed depending on the needs of the specific student to coordinate these elements for the application on various musical styles. Personalized repertoire of the musical theatre canon, as it stands and as it develops, will be developed.

MTH160 Vocal Ensemble (STU, 1 credit)

This course re-coordinates the muscles of respiration, phonation, resonance, and articulation as it applies to singing in an ensemble. Both speaking and singing techniques are utilized to develop the voice so that students may start methodically approaching a broad range of challenges in musical theatre choral work.

MTH165 Vocal Ensemble (PR, 1 credit)

This course re-coordinates the muscles of respiration, phonation, resonance, and articulation as it applies to singing in an ensemble. Both speaking and singing techniques are utilized to develop the voice so that students may start methodically approaching a broad range of challenges in musical theatre choral work.

MTH221 Dance III (STU, 2 credits)

This course develops students' understanding of musical theater styles, partnering techniques, and the value of moving with dynamic specificity. Each class will contain rudiments designed to develop technical prowess, musicality, physical articulation, and rhythmic precision. Students will also learn combinations of musical theater repertoire in the style of Broadway's most celebrated choreographers.

MTH250 Musical Theatre Styles: Text to Song (STU, 2 credits)

This course applies both spoken and sung vocal technique within the context of acting. The focus of the course is mostly vocal as skills like using song as action and smooth transitioning between spoken and sung dialogue will be explored.

MTH255 Musical Theatre Styles: Scene Study (STU, 1 credit)

This course continues to apply both spoken and sung vocal technique within the context of acting in the study of musical scenes. Skills like using song as action and transitioning between spoken and sung dialogue will be further explored and build upon the skills developed in Text to Song. This course puts acting as its top priority and teaches music as a form through which acting can be channeled.

MTH270 Audition for Musical Theatre I (STU, 0.5 credit)

This course prepares students to audition for professional musical theatre and to meet the demands of the dance call audition. Students will learn and perform dance routines in simulated dance calls.

MTH272 Audition for Musical Theatre II (STU, 0.5 credit)

This course prepares students to audition for professional musical theatre. Students learn how to find auditions, read a breakdown, prepare material, select appropriate cuts, and what to expect in the audition room at the singing call. Emphasis is placed on guiding the actor to select the very best material to market their unique self, culminating in building a professional audition book.

MTH275 Musical Theatre Audition (STU, 2 credits)

This course prepares students to audition for professional musical theatre. Students learn how to find auditions, read a breakdown, prepare material, select appropriate cuts, and what to expect in the audition room. Emphasis is placed on guiding the actor to select the very best material to market their unique self, culminating in building a professional audition book.

MVT101 Movement I (STU, 2 credits)

Movement for the Actor I trains the body to be a free, expressive tool dynamically connected to impulse, emotion, and imagination.

MVT102 Movement II (STU, 2 credits)

Building upon Movement I, students train to take greater physical risks, expand their physical vocabulary, and increase specificity, strength and stamina. Coursework includes exercises to improve physical coordination and kinesthetic awareness to support a stronger, more energized and more creative use of the body.

MVT105 Dance for the Actor (STU, 1 credit)

Students explore the basic techniques, styles, and terminology used in modern day theatre dance and the history of specific dances and choreographers. Students engage in a warm-up designed by the instructor to build stamina, strength, proper alignment, and use of rhythm while executing the technical aspects of dance. Student will learn a production number, complete with staging, and original intention of the number.

MVT106 Advanced Dance for the Actor (STU, 1 credit)

This elective course applies more advanced dance technique to more challenging choreography.

MVT110 Alexander Technique I (STU, 1 credit)

This course introduce Academy students to the Alexander Technique, a method that refines body awareness to optimize postural support and to reduce physical tensions. First Year students study in small group settings and learn to execute fundamental Alexander practices.

MVT112 Alexander Technique II (STU, 1 credit)

This course develops the student's ability to maintain optimal use in daily activities and apply Alexander principles and procedures to the demands of actor training.

MVT201 Movement III (STU, 2 credits)

Movement III continues the development of physical freedom, energy, and expressivity primarily through animal study, movement in practice, and transformation of the body.

MVT202 Movement III: Stage Combat (STU, 2 credits)

Students develop the skills needed for unarmed and single sword theatrical combat and apply each to theatrical and cinematic use. While gaining strength, stamina, coordination, balance and flexibility, students develop and integrate imaginative characters into choreographed stage fights, learning strategies, technique, and safety.

MVT211 Stage Combat I (STU, 0.5 credits)

This course trains students in the basic skills of stage combat, focusing on unarmed combat and emphasizing safety, dynamics and believability. The exercises and practices are also intended to increase mental and physical strength, flexibility, and coordination.

MVT212 Stage Combat II (STU, 0.5 credits)

This course trains students in the basic skills of stage combat, focusing on armed combat and emphasizing safety, dynamics and believability.

MVT215 Period Movement & Dance (STU, 1 credit)

This course is intended as an introduction to and instruction in dance/movement styles and social deportment in European societies since the 16th century.

VSP101 Voice & Speech I (STU, 2 credits)

This course introduces the student to their voice and speech, moving through physical release, respiration, phonation, resonance, and articulation. The course offers an introductory level of experiential Anatomy and Physiology of the voice and speech systems and how they may be utilized as tools for acting. This course develops the student's kinesthetic awareness of the vocal tract, coordinating breath, vocal qualities, and articulation skills as synergized parts of an holistic communication system.

VSP102 Voice & Speech II (STU, 2 credits)

This course develops the skills from Voice and Speech I by applying the work to text. Physical release, spontaneous breathing, vocal expression, and intelligibility are developed through the application of imaginary circumstance. Ear training and kinesthetic awareness of the vocal tract is also developed, using the International Phonetic Alphabet.

VSP105 Vocal Production I (STU, 2 credits)

This course strengthens and releases the actor's vocal instrument, utilizing both speaking and singing techniques to meet a broad range of challenges in musical repertoire (songs) and in spoken text. The first part of this training focuses on the efficient and effective physical mechanics of voice and how to apply technique expressively through the practical application to songs or monologues.

VSP106 Singing for the Actor (STU, 1 credit)

This course is intended to open, strengthen and release the actor's vocal instrument and to teach how to tell a story through song. Through a combination of group exercises and individual work, each student will discover their optimal singing voice. The efficient and effective physical mechanics of singing, including relaxation and posture, respiration and positioning, phonation, support, registration, and resonance, will be developed. Students will also be introduced to analyzing a lyric, discovering a personal connection to the text and bringing a song to life, truthfully in the moment.

VSP110 Voice Science (STU, 1 credit)

This course is an experiential study of the anatomy, physiology, and physics of sound waves of the voice. Anatomical structures and physiological functions of respiration, phonation, and resonance will be covered. Students will also engage in a self-reflective practice in which they formulate inferences about how to improve their vocal practice from the information learned about vocal anatomy and physiology.

VSP111 Speech Science (STU, 1 credit)

This course is an experiential study of the anatomy, physiology, and physics of sound waves of speech. Anatomical structures and physiological functions of the face, pharynx, larynx, oral cavity, and nasal cavity will be covered. Students will also engage in a self-reflective practice in which they formulate inferences about how to improve their speech practice from the information learned about vocal anatomy and physiology.

VSP200 Voice & Speech III: Dialects (LEC, 3 credits)

Students apply advanced principles of voice and speech production to the acquisition and performance of the major dialects of English. Using the International Phonetic Alphabet, students apply these skills to performed monologues in preparation for theatrical auditions. In addition, students research and present other dialects and various foreign accents from across the globe.

VSP201 Voice & Speech III (STU, 3 credits)

Voice and Speech III reinforces the skills from Voice and Speech I and II while developing the foundations of accent/dialect work. The course discusses the differences between language, dialect, accent and idiolect as well as explores the oral postures, pronunciations, and prosodic features that make up an accent. This extension of Voice and Speech serves to help the actor develop more nuanced characters and make more specific acting choices through given circumstances including but not limited to race, ethnicity, class, geographical and cultural background that would affect a character's speech. Approaches to accents of the English language as well as accents of non-English languages will be explored.

VSP202 Voice & Speech IV (STU, 0.5 credits)

Voice and Speech IV emphasizes text and language analysis and its use as action. The course supports and further develops the integration of voice, speech, and accent/dialect principles introduced throughout the program.

VSP205 Advanced Vocal Production (STU, 1 credit)

This course is designed to continue the exploration of human expression, strengthen the actor's vocal instrument, sharpen the student's musical skills, and increase their repertoire. All students receive instruction in style, phrasing and interpretation, how to select appropriate cuttings, and are introduced to complex harmonies and more advanced literature in addition to duets with accompanying scene work.

VSP206 Advanced Vocal Power (STU, 1 credit)

This course is designed to continue the exploration of human expression and strengthen the actor's vocal instrument in non-musical vocal production.

VSP250 Vocal and Physical Practicum (PR, 0.5 credit)

This supervised course in vocal and physical practice is aligned with Rehearsal & Performance courses. Pass/Fail only.

CNY301 Advanced Acting & Scene Study (STU, 28 hours)

Intensive scene study for Certificate students.



CNY303      Advanced Alexander Technique (STU, 20 hours)

Application of Alexander Technique for Certificate students.

CNY305      Advanced Voice & Speech (STU, 24 hours)

Application of advanced voice and speech methodology to text for Certificate students.

CNY307      Song Interpretation (STU, 24 hours)

Application of vocal production and acting to storytelling through song for Certificate students.

CNY320      Advanced Business of Acting (LEC, 11 hours)

Advanced career preparation for Certificate students.

CNY310      Actor-Director Collaboration (STU, 24 hours )

Exploration of the collaborative process between actor and director for theatre, film and television for Certificate students.

CNY312      Advanced Dialects (STU, 14 hours)

Application of dialect study to advanced material for Certificate students

CNY313      Advanced Movement: Lucid Body (STU, 14 hours)

Lucid Body training for Certificate students

CNY315      Theatre Dance (STU, 6 hours)

Short-term theatre dance training for Certificate students

CNY350      Advanced Reh & Perf: Theatre (RP, 164 hours)

Capstone rehearsal and performance project in theatre for Certificate students

CNY355      Advanced Reh & Perf: Sitcom (RP, 60 hours)

Capstone rehearsal and performance project in television for Certificate students.

CNY320      Procedurals & Sitcom Scenes (STU, 30 hours)

Application of on-camera technique to television genres for Certificate students

CNY325      Audition for Television (STU, 30 hours)

Application of audition technique for television genres for Certificate students

CNY317      Clown (STU, 10 hours)

Short-term training in clowning for Certificate students.

CNY318      Audition for Theatre (STU, 10 hours)

Application of audition technique for contemporary and historical theatre genres for Certificate students

CNY330 Writing Intensive (LEC, 21 hours)  
Screenwriting intensive for Certificate students.

CNY332 On Set Intensive (STU, 40 hours)  
On set rehearsal intensive for Certificate students

CNY360 Advanced Reh & Perf: Film (RP, 40 hours)  
Capstone rehearsal and performance project in short films for Certificate students.

CNY380 Showcase Film (RP, 80 hours)  
Capstone industry showcase preparation and production for Certificate students.

CLA301 Advanced Scene Study (STU, 33 hours)  
Intensive scene study for Certificate students.

CLA305 Advanced Voice & Speech (STU, 12 hours)  
Application of advanced voice and speech methodology to text for Certificate students.

CLA313 Advanced Movement (STU, 12 hours)  
Application of advanced movement methodology to text for Certificate students.

CLA320 Business of Acting (LEC, 12 hours)  
Advanced career preparation for Certificate students.

CLA315 Advanced Improvisation (STU, 12 hours)  
Application of advanced improv technique for Certificate students.

CLA350 Advanced Rehearsal and Performance: Theatre (RP, 220 hours)  
Capstone rehearsal and performance project in theatre for Certificate students

CLA333 Creative Lab/Incubator (PR, 40 hours)  
Creative lab for generating content for Certificate students.

CLA325 Audition for Television (STU, 40 hours)  
Application of audition technique for contemporary and historical theatre genres for Certificate students

CLA320 Sitcom and Procedural Scenes (STU, 40 hours)  
Application of on-camera technique to television genres for Certificate students

CLA317 Stand Up Comedy (STU, 16 hours)  
Study of Stand Up Comedy technique for Certificate students.

CLA355      Advanced Rehearsal & Performance: Sitcom (RP, 50 hours)  
Capstone rehearsal and performance project in television for Certificate students.

CLA332      Adv Film Technique: Close Ups & Visual Narrative (STU, 24 hours)  
Application of advanced on-camera technique for Certificate students.

CLA360      Adv Reh & Perf: Short Film (RP, 123 hours)  
Capstone rehearsal and performance project in short films for Certificate students.

CLA370      Adv Reh & Perf: Webseries (RP, 80 hours)  
Capstone rehearsal and performance project in creating, acting, and producing web pilot for Certificate students.

CLA330      Voiceover (STU, 20 hours)  
Study of voiceover technique for Certificate students.

CLA340      Theatre Project (RP, 60 hours)  
Capstone workshop theatre production for Certificate students.

CLA380      Showcase (RP, 60 hours)  
Capstone industry showcase preparation and production for Certificate students.

## **Academic Standards, Policies, and Procedures**

### **Academic Grading Policy**

For Academy records, a student receives two grades in every course. The letter grade will appear on transcripts (A, B, C, D, F, etc.) and represents the level of competence demonstrated in that subject. Syllabi detail course-specific letter grade criteria. The numerical grade (1, 2, 3, and 4) represents the studentship, or effort and professional discipline, which has been demonstrated in the course.

#### *Letter Grades*

A student's letter grade for each class is assigned based on the following values:

A	Student demonstrates superior achievement of course learning outcomes.
B	Student demonstrates good achievement of course learning outcomes.
C	Student demonstrates average achievement of course learning outcomes.
D	Student demonstrates passing achievement of course learning outcomes.
F	Student demonstrates failing some or all of course learning outcomes.
I	Incomplete
P	Pass
W	Withdrawal

*(+/- grading scale will be used)*

### *Studentship Grades*

1. Student demonstrates excellent Academy studentship, and always approaches the work with eagerness and a positive attitude, consistently exhibiting full and purposeful participation, positive acceptance and use of criticism, full concentration, exemplary attendance, and completion of all assignments on time. The student displays collaborative spirit and professionalism.
2. Student demonstrates good Academy studentship and approaches the work with fairly consistent eagerness and a positive attitude, exhibiting purposeful participation, positive acceptance and use of criticism, strong concentration, good attendance, and completion of most assignments on time. The student exhibits full use of self, engages and focuses in classwork; and completes preparations outside of the classroom.
3. Student demonstrates unacceptable Academy studentship for the conservatory. Student may exhibit the following behavior: insufficient classroom participation, may not receive or apply criticism, poor attendance and lateness, and/or does not complete some assignments on time. Student exhibits difficulties with material necessary to be fully present in the work physically, emotionally, or vocally (which includes line memorization).
4. Student demonstrates failing Academy studentship and does not approach the work with commitment and/or a positive attitude and lacks full and purposeful participation. The student resists criticism, demonstrates poor attendance, or missing assignments, and/or not able to develop professional behavior, and demonstrates a lack of commitment and may be subject to probation and dismissal.

A student's semester and cumulative Grade Point Average (GPA) is calculated using the following:

A	4.0	A-	3.75	B+	3.5
B	3.0	B-	2.75	C+	2.5
C	2.0	C-	1.75	D+	1.5
D	1.0	D-	0.75	F	0.0

To calculate current GPA, multiply the number of credits for each course taken by the point value of the letter grade for each course taken. Total results for all classes taken and divide by the total credits attempted. The GPA is cumulative up to graduation.

### *Incomplete Grades*

At the discretion of the instructor, a student may be given an "Incomplete" (I) in lieu of a final letter grade in a course. To qualify for an Incomplete, the student must follow the Incomplete Grade Policy below.

### **Incomplete Grade Policy**

The grade of "I" (Incomplete) is a temporary grade that indicates the student has, for good reason, not completed all the course work, but there is the possibility that the student will eventually pass the course when all requirements have been completed. A student must request the grade of I from the instructor, presenting documentation of illness or other exceptional circumstances, and clarify the remaining course requirements with the instructor. The incomplete grade is not awarded automatically, and should not be used when there is no possibility the student will eventually pass the course.

If a student has exceptional circumstances, they may request an incomplete grade based on their performance throughout the term only:

- At the discretion of the course instructor
- After the ninth week of the term
- With at least half (50%) of the coursework complete

The amount of time to complete outstanding work is ultimately determined by the instructor, but it cannot be longer than one academic semester after the end of term. If the outstanding course work is not completed after the designated time for resolution has elapsed, the temporary grade of I becomes an F, and will be computed as such in the student's grade point average.

The original request form should be submitted by the Instructor to the Director of Academic Services.

### **Academic Grade Appeal**

It is the responsibility of the class instructor to evaluate each student's work and to assign a grade which is a fair and valid measure of the student's achievement in the course. The assigned grade must follow the grading policy specified in the course syllabus. Grade Appeals will be considered only in the most exceptional circumstances and are approved only in cases where the evidence strongly supports the student's claim. Appeals must be filed no later than thirty (30) days after the grade has been posted to the student.

Examples which do merit a grade appeal include:

- The instructor has miscalculated the final grade,
- The assigned grade violates the grading policies outlined in the syllabus without reasonable cause,
- The student has not been provided a reasonable explanation of how the student's work was evaluated.

Examples which do not merit a grade appeal include:

- The instructor's late assignment policy differs from other Academy instructors,
- The grade distribution in the class in question is lower than in other sections of the same course,
- The student's grade in the course is significantly lower than grades the student earned in similar courses,
- The grade in question will trigger Probation, Suspension, or loss of Financial Aid.

In the event of a dispute over an assigned grade, the student should first discuss the concerns with the instructor. If desired, after speaking with the instructor, the student may further appeal to the Academic Coordinator. For such an appeal, the student will document in writing the rationale for the grade dispute. The student must provide a copy of his or her perception of the dispute to the instructor and to the Academic Coordinator. It will then become part of the permanent record concerning the dispute. This document must be signed and the date of transmittal to the instructor and the Academic Coordinator noted on the document. The student and instructor then will meet with Academic Services, who will act as facilitator towards resolution.

If the issue is not resolved, the Academic Coordinator will prepare a written recommendation along with

the student's rationale to The Academy's President. The President will act as soon as possible and will notify both parties in the grievance of the decision and action taken. This action is final. An appeal must be put in motion within thirty (30) days of the issued grade.

### **Academic Honesty Policy**

It is the Academy's expectation all students will practice academic honesty in the work they complete for class credit. Class work is expected to be the work of the student who claims to have completed it. An academic honesty offense includes cheating, plagiarizing, failing to give proper credit for the ideas or work of others, and turning in work done by another as one's own.

Any student who violates the principles of Academic Honesty in the classroom will be subject to penalties determined by the instructor of the class. This may range from failure of the assignment to failure of the class, depending on the nature and extent of the offense. Students disputing an alleged offense may appeal to the Director of Instruction, who will review the incident. Instructors should report all incidents to the Academic Coordinator and/or Director of Instruction. Should a pattern of such behavior exist, a student may be subject to disciplinary action for an Academic Honesty Offense. See the Handbook Section on Student Due Process for further information.

### **Academic Progress Report**

Students are issued written progress reports from each instructor for each course taken. A copy of each progress report is provided online and becomes part of the student's file. Transcripts with Final Grades are distributed by email at the end of terms. Departments (e.g., Financial Aid, Admissions Office, Business Office, Housing and Residence Life, Library, Costumes or Props) can put a hold on progress reports if there are unpaid fines, past due tuition, unreturned or damaged property and/or missing paperwork.

### **Academic Standing Policy**

All students permitted to enroll at the Academy are in good standing and are qualified to be bona fide students. Decisions regarding academic progress, conditional standing, and dismissal for poor performance are the responsibility of the Committee on Academic Standing on each campus. Using approved academic criteria, the Committee on Academic Standing on each campus may review the academic record of any student.

The Academy curriculum is a fixed sequence of classes offered in a series of four semesters, two semesters in each Academic Year. Each semester requires the satisfactory achievement of the learning outcomes of the prior semester. Consequently, students are expected to pass each class in an academic semester to progress to the next academic semester. In addition, students are expected to earn a minimum of a C grade for core Acting, Movement, Rehearsal & Performance, and Voice & Speech courses and are expected to earn a Studentship grade of 2 in all courses to remain in good academic standing.

The Committee on Academic Standing reviews any student who fails any class; who earns a grade of C- or lower in core Acting, Movement, Rehearsal & Performance, and Voice & Speech courses; whose GPA falls below 2.0; whose studentship in two or more classes in a semester is below a grade of 2; or who is on Attendance Warning or Probation.

The Committee may issue a letter of Academic Concern, place a student on or remove a student from Conditional Academic Standing, or dismiss the student from the Academy.

#### *Academic Concern*

Upon review of a student's academic record, the Committee on Academic Standing may issue a letter of Academic Concern, which responds to academic progress or to studentship that does not meet Academy expectations. The letter describes an academic plan of study that must be met in the subsequent semester. Students who fail to pursue a course of study prescribed by the Academic Standing Committee, who do unsatisfactory work in the prescribed course of study, or who fail to meet other academic standards may be placed on Conditional Academic Standing or dismissed from the Academy.

#### *Conditional Standing*

Upon review of a student's academic record, the Committee on Academic Standing may place a student on Conditional Academic Standing. In reaching this decision, the committee may require a student who does unsatisfactory work to pursue a specific course of study during a particular academic session. Students who fail to pursue a course of study prescribed by an academic standing committee, who do unsatisfactory work in the prescribed course of study, or who fail to meet other academic standards may be continued on Conditional Academic Standing or may be dismissed without further right of appeal. There must be substantial evidence of proper motivation and a capacity for doing conservatory level work to warrant maintaining a student in school with a record of continued conditional status as opposed to dismissal. Additionally, students must be removed from conditional status to be approved for graduation.

#### *Academic Dismissal*

Students who have not done satisfactory work may be dismissed from the Academy for poor performance at the end of any semester after an appropriate review of their scholastic records by the Committee on Academic Standing. Students may also be subject to academic dismissal if their cumulative GPA falls below the required minimum for two or more consecutive semesters. Academic dismissal at the end of the fall semester is effective prior to the beginning of the spring semester. Students who wish to appeal a dismissal must submit a written statement of appeal to the Director of Instruction within 10 days from the date on their letter of dismissal. All appeals submitted by the deadline will receive consideration by Vice President for Academics.

Dismissal for academic reasons terminates a student's relationship with the Academy. Dismissed students may not enroll for courses nor participate in Academy-sponsored activities at either campus for a period of one year following their dismissal. Students dismissed for academic reasons normally will not be eligible for readmission within one calendar year of the dismissal date. Although some students may apply for readmission, there is no real or implied right to such readmission.

#### **Academic Transcripts**

Students may request official copies of their transcript via the Academy's website ([www.aada.edu](http://www.aada.edu)). Students may view and print an unofficial transcript from their Populi user account. Official Transcripts and/or Subsequent copies are \$10.00; additional charges will apply to rush orders. Transcripts are typically completed and sent within ten days of the receipt of the request form.

## **Attendance Policy**

In conservatory training, a student's presence in class is necessary if the student is healthy and well. The focus in class is on experiential learning, observing, and supporting others in their work, and being part of an ensemble. Students cannot fully participate or grow to their potential if they are not present; students are therefore expected to schedule personal appointments for times outside of classroom instruction.

Faculty are expected to articulate this idea, as well as their expectations for student attendance and participation and the way those factors affect final grades, in their syllabi. Faculty are also expected to monitor student progress and attendance regularly; failure to attend classes can be an early indicator that a student is in trouble, and we want academic and student service advisors to be alerted so that they can offer support in a timely way.

A student who anticipates being absent, late, or departing class early is required to email the Reception Desk and copy their instructor/director. In all cases in which classes are missed, regardless of whether an absence is excused or not, students are fully responsible for all material covered in all classes missed, including lecture notes, assignments, performances, quizzes, and tests. Students must arrange to get notes and assignments, must turn in all homework and papers, must arrange to make up all tests and quizzes, and must arrange for appropriate substitutes in their ensembles whenever they miss class for any reason. Instructors are not expected to review the class for students who have been absent.

Pursuant to Section 224-a of the New York State Education Laws, any student who is absent from school because of his or her religious beliefs will be given an equivalent opportunity to make up any examination, study, or work requirements which he or she may have missed because of such absence on any particular day or days. The student must inform the instructor at the beginning of the course of any anticipated absences due to religious observance.

## **Tardiness**

Punctuality is mandatory. Students are expected to be in the classroom and ready to work when their class is scheduled to begin. This readiness includes attending to personal business, technological preparedness, finalizing homework, or performing additional physical, vocal, or emotional warm-ups before the beginning of class. Lateness or departure from class may also translate into full-time absences. A student who enters a classroom after the stated start time of the course will be considered late for the purpose of instructor record-keeping. An instance of lateness will be considered "half of an absence."

## **Absence**

Students are required to attend class each day. Absences affect course grades according to the attendance policy in the instructor's course syllabi although for students with academic accommodations regarding attendance, the instructor will follow the specific guidelines of the accommodation for that course.

Students who are ill are to stay home and not attend class. In such situations, students are required to contact scene partners, the Academy, and their instructors. The absence policy allows for missed class



hours to account for such instances. When an absence is due to a medical condition or other compelling situation, documentation, when practical, must be provided to the Director of Academic Services or Registrar. Excused absences require such documentation.

### **Exceptional Cases**

The Academy recognizes legitimate, documented illness, which presents high-risk contagion to the community, a hospitalization, or severe illness which requires a physician's care may create exceptional circumstances. Such situations will be reviewed on a case-by-case basis. On the day a student returns to class, they must submit documentation from the treating doctor or clinic with the appropriate dates of medical care to the Sixth Floor Administrative Team at NYReception@aada.edu. This documentation is required before a review. The documentation will be kept in the student's file and taken into consideration if a student reaches warning or probation status.

Even in cases in which documentation for illness or other circumstance may explain extended absence, it may be the judgment of the Academy, because of the amount and quality of work missed, the student must take a medical or personal withdrawal and return the following academic year.

## **Catalog Year**

All Academy students are subject to requirements based on a particular catalog, referred to as the student's "catalog year." The catalog year is the set of degree requirements in effect at the time of the student's admission, except where noted otherwise.

Students who do not maintain continuous enrollment will be required to complete the courses and credits corresponding to their year-level cohort upon returning to their programs. This situation may result in a change of the catalog year for the student.

Any interruption to a student's initial course of study (such as a change of major, change of degree, or Leave of Absence) or a failure to progress or enroll may result in a change of catalog year. Students will be advised of any implications during change of major, readmission, and exit processes.

## **Course Withdrawal Policy**

As the Academy's curriculum is a fixed two-year program with a prescribed sequence of courses, students typically do not withdraw from individual courses. Withdrawal from required courses may significantly impact the ability to progress through the full-time conservatory program on time. However, course withdrawals may be necessary due to injury or other extraordinary circumstances.

The Course Withdrawal Form may only be used to withdraw from a course through the last day of the tenth week of a twelve-week term. Official course withdrawals are not typically permitted after that date unless there is a medical or other emergency. For approved course withdrawals, a grade of W will be entered on the student's transcript.

*Please note:* A course withdrawal can result in partial or full tuition liability and/or cancellation of your financial aid. Students considering a course withdrawal must speak to the Director of Financial Aid and the Director of Instruction prior to withdrawing. In addition, if this course withdrawal brings a student's registration below 12 credits (full time status), the student's visa status, housing, medical, and other insurance may also be affected. Understanding the implications of a course withdrawal is the responsibility of the student.

## **Credit Hour Policy**

The American Academy of Dramatic Arts complies with Federal (US Department of Education), New York State Education Department (NYSED), Middle States Commission of Higher Education (MSCHE), and National Association of Schools of Theatre (NAST) regulations and standards pertaining to degree requirements and credit hours.

The United States Department of Education, at [34 CFR Section 600.2](#), defines a credit hour as an "amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours out-of-class student work for approximately 15 weeks for one semester or trimester hour of credit, or 10 to 12 weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or,

2. At least an equivalent of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.”

All courses and degree programs at the Academy must comply with Section 50.1 (o) New York State Commissioner of Education Regulations:

Semester hour means “a credit, point or other unit granted for the satisfactory completion of a course which requires at least 15 hours (of 50 minutes each) of instruction and at least 30 hours of supplementary assignments, except as otherwise provided pursuant to Section 52.2 (c)4 of this Subchapter. The basic measure shall be adjusted proportionally to translate the value of other academic calendars and formats of study in relation to the credit granted for study during the two semesters that comprise an academic year.”

The Middle States Commission on Higher Education, in its Credit Hour Policy, effective August 23, 2013, requires institutions to verify compliance with Credit Hour Regulations.

### **The American Academy of Dramatic Arts Policy on “Credit Hour”**

The unit of credit at the American Academy of Dramatic Arts is the credit hour. As defined above, one credit hour is earned by a minimum of 15 instructional hours (of 50 minutes, i.e., 12.5 clock hours), together with 30 hours of supplementary assignments (i.e., out-of-class work, homework of 25 clock hours). Credit for non-lecture-based classes, including studios, practica, and rehearsal and performance projects, may be adjusted from this common correspondence, based on different expectations for the amount of supplementary assignments, in accordance with common practice in higher education. The Academy adheres to the federal standard of a total expectation of at least 45 total student learning hours per credit hour, consisting of instructional hours and supplementary assignments, in a semester regardless of time frame of delivery.

The academic year at the Academy consists of thirty weeks, comprised of two semesters. Semesters are 15 weeks and may have one or two terms, each of variable lengths of 3 to 12. Lecture-discussion courses normally meet for one or two periods of lecture/discussion (150 minutes per week), plus two periods of out-of-class preparation (300 minutes per week) for fifteen weeks. In studio or practicum courses, normally one hour of credit is given for one 115-minute direct instruction period and one 90- to 115-minute period of required preparation or independent practice per week for twelve (12) weeks to fifteen (15) weeks. The amount of credit awarded for classes in abbreviated terms is adjusted proportionally. Rehearsal and performance capstone projects normally meet for 16 or 20 hours (55 minutes each) of rehearsal, plus ten hours (55 minutes each) of preparation weekly for a period of 7.5 weeks and award 4 or 4.5 credit hours respectively.

### **Instructional Format**

The following provides general guidance on how the credit hour translates to the particular instructional format.

*Lecture (LEC):* Courses with multiple students which meet to engage in various forms of group instruction under the direct supervision of a faculty member. Ratio of instructional time to out-of-class student work is 1:2.

Credit hours awarded	Minimum instructional time per week	Minimum instructional time for 15 weeks	Minimum out of class student work per week	Minimum out of class student work for 15 weeks	Total of instructional contact time and out of class student work
2	115 instructional minutes	1725 instructional minutes	230 minutes	3450 minutes	5175 minutes (86.25 hours)
3	150 instructional minutes	2250 instructional minutes	300 minutes	4500 minutes	6750 minutes (112.50 hours)

*Studio (STU):* A course requiring performance-focused experiential work, where students perform a creative activity to obtain a specific outcome, under the supervision of a faculty member. Significant outside practice and preparation are expected.

Credits awarded	Minimum contact time per week	Minimum instructional time for 12 weeks	Minimum out of class student work per week	Minimum out of class student work for 12 weeks	Total of instructional contact time and out of class student work
1	115 instructional minutes	1380 instructional minutes	115 minutes	1380 minutes	2760 minutes (46 hours)
2	230 instructional minutes	2760 instructional minutes	230 minutes	2760 minutes	5520 minutes (92 hours)
3	345 instructional minutes	4140 instructional minutes	345 minutes	4140 minutes	8280 minutes (138 hours)
4	460 instructional minutes	5520 instructional minutes	460 minutes	5520 minutes	11,040 minutes (184 hours)

*Practicum (PRC):* A course requiring students to apply previously studied theory of the field or discipline under the supervision of a faculty member. Includes organized course meetings with instructor.

Credits awarded	Minimum contact time per week	Minimum instructional	Minimum out of class	Minimum out of class	Total of instructional contact time
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		time for 12 weeks	student work per week	student work for 12 weeks	and out of class student work
1	230 instructional minutes	2760 instructional minutes	0	0	2760 minutes (46 hours)

*Rehearsal & Performance (RP):* Course requiring performance-focused experiential work under the direct supervision of a faculty member, where students rehearse and ultimately perform works of theatre for a jury or audience. The minimum contact time per credit is typically twice that of a lecture (2:1 ratio). E.g., Rehearsal & Performance I, II, III, IV.

Credits awarded	Minimum contact time per week	Minimum instructional time for 7.5 weeks	Minimum out of class student work per week	Minimum out of class student work for 7.5 weeks	Total of instructional contact time and out of class student work
4	960 instructional minutes	7200 instructional minutes	480 minutes	3600 minutes	10,800 minutes (180 hours)
4.5	1200 instructional minutes	9000 instructional minutes (7.5 weeks in Second Year)	600 minutes	4500 minutes (7.5 weeks in Second Year)	13,500 minutes (225 hours)

## (2) Procedures for Credit Hour Assignment.

The assignment of credit occurs during the Curriculum Proposal Review process as noted in the Curriculum Procedures Handbook. Credit assignment and review are required for all new course proposals and for curricular change proposals that include a change in the assignment of credit hours. Per the Handbook, the Director of Instruction and Vice President of Academics review all proposals for compliance with the Academy’s credit hour policy: “Upon Core Faculty approval (simple majority), the proposals are forwarded to the Director of Instruction for approval and then to the Vice President for Academics for review of coherence with strategic goals and priorities and compliance with Academy policies (e.g., credit hour policy)” (p. 1). Additionally, the credit hour assignments are reviewed annually as noted in the section below.

## (3) Procedures for Review of Credit Hour Assignment:

- 1) All new courses will follow the credit hour calculation in this policy.
- 2) Existing courses are reviewed annually by the Vice President of Academics, the NY & LA Directors of Instruction, and Registrar to ensure that workload is consistent with the potential credits to be earned.

- 3) Courses which appear to be out of compliance will be evaluated and immediate measures taken to rectify discrepancies.
- 4) The Academy catalog will serve as the official college publication providing information on credits assigned to each college course.

## **Theatrical Intimacy & Instructional Touch Policy**

The Academy adopts the following Best Practices in alignment evolving with industry best practices and standards for actor training in courses and productions and provides a workshop for all new students. Students will face no negative effect for not consenting to work on an intimate scene or performing in a role requiring intimacy.

Instructional Touch is any physical contact made between instructor and student. Instructional Touch best practices are also encouraged to be practiced between students. Examples of Instructional Touch include:

- Adjusting alignment/positioning
- Bringing awareness to physical use
- Partnering for demonstrations
- Correcting actor placement in space
- Adjusting Personal Protective Equipment (PPE)
- Costume Fittings

### *Instructional Touch Best Practices*

- Ask before you touch
  - Be specific about the contact
    - State where you would touch
    - For what purpose
  - Try Open Questions
    - “Does that work for you?”
    - “How would you feel about \_\_\_\_\_?”
    - “Would you be open to \_\_\_?”
    - Be prepared for “no”
- Offer alternatives
- Visualization
- Demonstrating on yourself
- Using their own hands
- Using Props
- Careful Observation and Note-taking
- Establish Boundaries
  - Use a physical boundary establishment method such as The Boundary Practice
- Integrate The Button
  - In any exercise, a participant says “Button” if they need to briefly hold to clarify a boundary.
  - When a participant calls “Button”, the participant offers a way to continue working that works for their boundaries

- Use Placeholders (such as palm-to-palm or high-five, etc.) when more time is needed in order to stage moments of intimacy.

Please note: Instructional Touch is different from touch made in situations where the touch is made in an attempt to prevent or minimize injury in an emergency. In those situations, all participants should act immediately to reduce harm or risk in accordance with their safety training. Check-in afterward regarding touch if necessary.

Theatrical Intimacy is the simulation of intimate physical acts for theatrical purposes. Theatrical Intimacy may also include heightened imaginative sexual or intimate circumstances for a character.

Examples of Theatrical Intimacy include:

- Kissing
- Embraces
- Sexual innuendo
- Revealing Clothing
- Nudity or partial nudity (including on-stage costume changes); *please note that Academy policy is no nudity in stage productions or classes.*
- Simulated intercourse

#### *Theatrical Intimacy Best Practices*

In addition to the Instructional Touch Best Practices, Theatrical Intimacy requires the following:

- Practice a consent-based process
  - Use an Audition Disclosure form to allow actors to opt-in or out of theatrical intimacy. See attached sample of the Audition Disclosure form for production.
  - Use the self-care cue (example: Button).
- Establish Boundaries
  - Use the Boundary Practice exercise.
- In addition to a class instructor or production intimacy director, a third party such as Stage Management, Director of Company or Director of Instruction or a designee must always be present for the staging of intimacy.
  - A closed room may be requested for staging intimacy so that only those actors involved, director, choreographer, and third-party are present.
  - Productions with intimacy should have a no-cell phone policy in rehearsal and backstage for all members of the production.
  - Directors and choreographers should never step into stage intimate moments or have physical contact with the actors during the staging or rehearsal process of intimacy.
- Desexualize the Process
  - Use non-sexual language for staging the intimacy or discussing it with the actors.
  - If you need to talk about the character's actions, use character names.
  - Refrain from making sexual jokes, innuendo, or comments.
  - Offer De-Role-ing (differentiating oneself from the character).

- Choreography
  - All theatrical intimacy, regardless of how simple or straight-forward it might be, must be choreographed by the instructor for class or by the intimacy director for production.
  - Choreography must be notated by performers, choreographer, director, and stage management.
  - *Notation should be written but may also be saved in the form of an audio recording. Video recordings of intimacy should not be created for actor privacy.*
  - Performers may not deviate from choreography.
  - If a performer's boundaries change in a way that alters the choreography, they should notify the instructor and/or choreographer as soon as possible so modifications can be made.
  - In Production, directors must discuss any changes to choreography with the choreographer and may not make changes themselves.
    - Placeholders are to be used until choreography is set.
    - Placeholders may be used any time after choreography is set except during performances.
- Outside-of-Class Rehearsals: Students are not to rehearse moments of intimacy, even if the moments have been choreographed by the instructor or intimacy director. Instructors or directors have the responsibility to make this point clear to students who are working on scenes with intimacy.

## Costume Shop Best Practices

When an actor is cast in a department production, they should come to their scheduled fitting prepared to participate in the fitting process at that time.

Fittings involve:

- Removal of street clothes down to undergarments (Actors are responsible for wearing opaque, neutral-tone, full-coverage undergarments to all fittings)
- The fitting of garments close to the body
- Physical touch to adjust fit to designer specification
- Interaction, including physical touch, by various personnel including the draper, designer, and assistant designer

Students and Shop Personnel have the following tools in a fitting:

- Saying "Button"
- Request two-minute break
- Request a reduction in the number of people in the room
- Request that the door be open or closed
- Request to be fitted in an open or closed area of the shop
- Request help or additional privacy for dressing or undressing
- Request that the appropriate faculty or staff member makes the adjustments, rather than a student designer or draper.
- Ask questions for clarification



The measuring process for costume fittings requires accuracy. This process involves physical contact with the measuring tape and minimal touch from the measurer. Students and Shop Personnel have the same tools available during measurements as above.

#### *Communication Best Practices*

In non-production coursework, address your concerns to the instructor or to the Director of Instruction. In production, if you have a concern regarding theatrical intimacy or instructional touch, speak with your instructor or another faculty or staff member associated with the production (i.e.: Director, Choreographer, Voice Coach, Stage Manager, Production Manager, Director of Company, or Director of Instruction).

#### *Instructional Touch and Theatrical Intimacy Policy: Syllabus Language*

The Academy is dedicated to integrating consent-based practices into all classroom and production environments. In all Academy related activities, all participants are expected to abide by the Instructional Touch and Theatrical Intimacy Best Practices. All participants in the Academy activities are expected to communicate their boundaries, ask before they touch, and maintain a professional working environment.

### **Transfer Credit Policy**

The Academy does not accept any transfer credit from institutions toward the Associate of Occupational Studies (AOS) in Actor Training degree.

### **Use of Cell Phones, Laptops, and Recording Devices in the Classroom**

The use of cell phones and other electronic devices for personal use is prohibited during class and performances. All cell phones must be turned off prior to the start of class and stored away, unless approved by the instructor/director. Observing other students' work can be as valuable as doing the work oneself. For this reason, texting or web surfing in the classroom is not acceptable. It prevents attention to and learning from fellow students' work.

Individual faculty members are authorized to decide whether electronic devices will be allowed into their classrooms. When electronic devices are allowed, students using their cell phones (or other digital devices) or inappropriately using their laptops in class may be asked by the instructor to leave the class.

Recording of any kind during class sessions requires the express permission of the instructor and every party involved. No student or faculty member is permitted to post still images, audio, or video of students to the Internet or to share with individuals outside the class without express prior approval. Some instructors may require the use of technology to complete in-class assignments. These exceptions will be clearly stated in the course syllabus.

Students must never record mainstage performances in any way without prior written consent from the Production Office. All designs are the intellectual property of the production designers, many of whom are members of United Scenic Artists, a labor union and professional association of Designers, Artists, and Craftspeople. The Academy complies with all union related regulations, including recording restrictions.

## **Withdrawal from the Academy**

A student wishing to withdraw from the Academy, for any reason, must make a formal request by picking up a “Change of Status” form from the Administrative Team. Students are required to visit Financial Aid, Business Office/Student Accounts, Director of Instruction/Academic Coordinator, Director of Academic Services, International Student Counselor (if applicable), and Director of Student Services before officially being withdrawn. (If the student is under 18 years of age, parental permission must accompany the notification of withdrawal.)

## **Admissions**

### **First Year Students**

Apply online at [aada.edu](http://aada.edu) and access your personal application account to manage and track your entire application process. This online account allows application fee payment and provides all the required forms for download, including financial aid, transcript request and reference request forms, plus online audition scheduling. The account also displays real-time information regarding your application status, forms and references received, and it can send email or SMS (text) reminders. The Office of Admissions must receive the following application materials before an audition can be scheduled. Exceptions may be made for touring auditions.

#### **1. A completed application and application fee (\$50)**

The fee is non-refundable and must accompany the application. Payments can be made by check, money order or credit card. Checks should be made payable to The American Academy of Dramatic Arts. (International applicants must send the fee by bank check, money order or charge card authorization in U.S. dollars.)

#### **2. Transcripts**

This is a certified record from your high school or college demonstrating completion of your academic coursework. Unofficial transcripts (copies provided directly by the applicant) are accepted to reserve your audition time. If desired, you may upload an unofficial transcript directly through your online Academy account. Official transcripts must be received in a sealed envelope from the institution and unopened by the applicant. Please note that final official transcripts (sent directly by your school) are required prior to enrollment.

#### **Delivery Options:**

**Email** to the campus you wish to attend:

[NYdocuments@aada.edu](mailto:NYdocuments@aada.edu) or [LAdocuments@aada.edu](mailto:LAdocuments@aada.edu)

**Mail** to the campus you wish to attend:

The Academy NY Admissions Office  
The Academy LA Admissions Office

120 Madison Avenue 1336 N. La Brea Avenue  
New York, NY 10016 Los Angeles, CA 90028

### **3. One letter of personal reference**

An employer, teacher, counselor, mentor, advisor or anyone who has known the prospective student for a period of two years or longer may write the letter as long as they are not a personal friend or family member. The letter should explain the relationship of the writer to the applicant.

### **4. One letter concerning dramatic ability**

This letter may be written by a member of a high school or college theatre department or by a director, producer or other professional theatre person who has had an opportunity to appraise the applicant's potential. Applicants who have had no dramatic training or experience should substitute this requirement with a second letter of personal reference.

*Note: Personal and dramatic reference letter templates can be found in your online Academy account and can be emailed directly to the individuals you have selected.*

*For Application Deadlines and Information, please contact: 1-800-8990.*

Education at The Academy is specialized. Serious, responsible and highly motivated applicants are sought for admission. All entering students must have received a high school diploma or completed a GED program. A minimum grade point average (GPA) of 2.0 or higher is required to be considered for admission. Each candidate is evaluated individually; consideration is based on dramatic ability or potential, academic qualifications, and readiness in terms of a student's maturity and motivation to benefit from the program. Candidates may pursue admission for the First-Year class in the Fall or Winter Term. The courses in Fall and Winter are identical in curriculum and format. Students from both groups, if invited to return, join the same Second-Year class the following fall.

### **Audition Information:**

All applicants to the Full-Time Program are required to audition. Applicants may choose from the following options:

#### **1. On-campus auditions**

Audition appointments are scheduled on a weekly basis at both the New York and Los Angeles campuses. An appointment will be scheduled only after all required materials have been received.

#### **2. Touring auditions**

The Academy also conducts auditions in select cities worldwide. Appointments can be scheduled after a transcript is received. Visit The Academy's website ([aada.edu/auditions](http://aada.edu/auditions)) for a listing of Academy audition locations and dates.

#### **3. Virtual and video auditions**

While applicants are encouraged to audition in person if possible, those unable to audition on-campus or at a touring audition can request to audition at a pre-scheduled live virtual audition via Zoom with an adjudicator. When virtual auditions are not possible, applicants can request to submit a pre-recorded video audition for review. Visit The Academy's website for additional information and reservations.

*Auditions must be scheduled and approved in advance by the Admissions Office and will only be considered after all application materials have been received.*

### **Audition Requirements:**

The audition consists of a personal interview and the presentation of two memorized monologues of contrasting values (one comedic and one dramatic, or one classic and one modern) from published plays. Each piece should be approximately two minutes in length. The material should be something that you can easily relate to, and best shows your current range, i.e., age, type or character. Please note that you may not use original texts for your monologue. In addition, you may be asked to do a cold reading of provided material.

Please do not choose monologues from monologue books or the Internet unless you can obtain a complete copy of the play, as you will have had to read each play in its entirety. A list of suggested plays is available online at [aada.edu/suggested-plays](http://aada.edu/suggested-plays).

*Your audition may be filmed for further review and scholarship consideration.*

### **Procedures after Admission for Degree-Seeking Students**

Students must submit the following after receiving their notice of acceptance to The Academy:

1. Tuition Deposit
2. Housing Application and Non-Refundable Housing Deposit (if housing is requested)
3. Registration
4. Immunization Form
5. Final High School and/or College Transcripts\*
6. Payment

\*To be considered official, transcripts must be either mailed directly from the school in a sealed envelope and include an official's signature OR submitted electronically through the Common Application, Naviance, or Parchment with or without an actual signature. Final High School Transcripts must also include the student's graduation date to be considered valid.

### **International Students**

In addition to the requirements listed above, international students whose native language is other than English must demonstrate sufficient competence in speaking, writing and reading English in order to avoid communication issues between faculty and students that may impede learning and development.

Academic records from foreign schools must be submitted in certified English translations. A Form I-20 will be issued only after the applicant has been accepted for enrollment and has met all standards set forth by the United States Citizenship and Immigration Services and The Department of Homeland Security.

*We encourage international students to apply and audition early to allow sufficient time for visa processing (at least 12 weeks prior to enrollment).*

### ***Notification of Admission***

The Admissions Committee considers application materials along with the audition report. In most cases, notification of the decision is made within four weeks. Accepted students are asked to return a signed enrollment agreement along with a \$750 deposit (\$250 non-refundable) to indicate their intention to enroll. This commitment will reserve a space for the accepted student in their desired term.

### ***Deferment***

Students admitted to the Full-Time Program may request to defer enrollment one time for a maximum of one year from the original application term. Deferred students are asked to return a signed enrollment agreement along with a \$750 deposit (\$250 non-refundable) to indicate their intention to enroll. This commitment will reserve a space for the deferred student in their new desired term. Deferment beyond one year requires resubmission of the admissions materials, reauditioning and a new deposit.

### ***Campus Visit***

Although The Academy does not permit auditing classes, prospective students are welcome to visit the school by appointment to view the facilities and gain a sense of the atmosphere and environment. Visits may be scheduled through the Office of Admissions.

### ***Transfer Policy Between Academy Campuses***

All candidates seeking admission to The Academy must declare their choice of campus for First Year training at the time of their audition. Upon request, Academy students who are invited back for the Second Year may apply to transfer between the New York and Los Angeles campuses. Approval for transfer is made by the Director of Instruction at the campus to which the student desires to transfer and may be subject to the availability of class space.

### ***Second Year***

Admission to the Second Year is by invitation. After the conclusion of the First Year, invitations are extended to those students who are considered by the faculty and administration to be suited for the advanced work of the Second Year.

## **International Students**

At The Academy, we believe that a strong diversity of cultures enriches the learning environment for all of our students. Fostering a welcoming place to study the craft of acting is important to The Academy as every student becomes part of our family. We come alongside and encourage all students in their journey to transform their passion into a lifelong profession. In fact, our program is made up of 30 percent international students, representing more than 40 nations.

## **Applying As An International Student**

General admission requirements are the same for all applicants regardless of citizenship, but immigration regulations, financial matters and a variety of educational credentials require added procedures for international students. Our Admissions and Financial Aid Offices will assist with all issues regarding these policies and procedures:

After the audition, applicants who are admitted to The Academy will be sent important international information along with their acceptance letter from the Admissions Office. A Form I-20 will be issued only after the applicant has been accepted for enrollment and has met all standards set forth by the United States Citizenship and Immigration Services and The Department of Homeland Security.

*We encourage international students to apply and audition early to allow sufficient time for visa processing (at least 12 weeks prior to enrollment).*

### **English Language**

International students whose native language is other than English must demonstrate sufficient competence in speaking, writing and reading English. This proficiency is determined through the application and audition process.

### **Academic Records and Official Transcripts**

Academic records and official transcripts from foreign schools must be submitted with an English translation and demonstrate the equivalency of a U.S. High School Diploma. The official transcripts must be received in a sealed envelope from the institution and unopened by the applicant. If services are required for an official evaluation of transcripts, they must be made by a NACES approved agency ([naces.org/members](http://naces.org/members)).

### **Financial Aid for International Students**

All international applicants are eligible to apply for the need-based financial aid scholarship. The Academy offers a variety of scholarships, assistance opportunities and a choice of payment plans. We also participate with foreign government aid programs, if available. All prospective students are encouraged to apply for financial aid at the time of their acceptance. Financial aid packages may consist of a combination of loans and scholarships. All prospective students must submit the required documents by the appropriate deadlines for consideration of financial assistance. These documents will be made available to you from the Financial Aid Office or in your online application account.

### **Academy Scholarships**

Academy scholarships refer to monies that do not need to be repaid. All students who have applied and been accepted by The Academy are considered for scholarships. Merit scholarships are awarded based on an applicant's audition. Need-based awards are assessed through the financial aid process.

**On-Campus Employment** There are a limited number of on-campus jobs offered by The Academy. Following registration, international students may apply to a variety of Academy departments, such as Admissions, Production, Costumes and the library, among others.

## Tuition & Expenses

### 2024-2025 ACADEMIC YEAR\*\*

<b>TUITION</b> <i>for the academic year</i> .....	\$39,900
<b>APPLICATION FEE</b> <i>First Year only</i> .....	\$50
<b>GENERAL FEES</b> .....	\$750
<b>BOOKS AND SUPPLIES</b> <i>(estimated)</i> .....	\$570
<b>PERSONAL COSTS</b> <i>(estimated)</i> .....	\$1,400
<b>FOOD</b> <i>(estimated)</i> .....	\$1,600
<b>MUSICAL THEATRE STUDIO FEE</b> <i>(if applicable)</i> .....	\$1,000
<b>STUDENT MEDICAL INSURANCE</b> <i>New York* (estimated)</i> .....	\$2,763
<b>STUDENT MEDICAL INSURANCE</b> <i>Los Angeles* (estimated)</i> .....	\$2,475

**NOTE:**

Figures are subject to change.

*\*Estimated cost if student enrolls in optional coverage plan. See "Medical Insurance" on page 31 for more information.*

*\*\* An additional schedule of fees may apply to Los Angeles students, please refer to TUITION AND FEES 2024-2025 In Catalog Addendum p. 55.*

## Tuition Deposit

A non-transferable deposit of \$750 (\$250 non-refundable) against the payment of the student's tuition must be returned to confirm the student's intention to enroll. Tuition deposits may not be deferred to another entry term.

## Refund Policy

To withdraw officially, enrolled students must meet with the Director of Instruction and present to the Office of the Registrar written notification of withdrawal. The effective date of withdrawal will be the date of receipt by The Academy of the application for withdrawal, not the last date of attendance.

If you receive federal funds while attending The Academy, be advised that if you terminate your enrollment prior to completing the course of study of your choice, federal regulations may require that all or a portion of the funds received be returned to the original aid programs as unearned aid. In addition, institutional scholarships awarded will be withdrawn and unpaid institutional charges will be the sole responsibility of the student.

## Payment Plans

The Academy has two methods of payment for tuition, the Pre-Payment Plan and the Extended Payment Plan.

### **Pre-Payment Plan**

This plan offers the opportunity to have tuition paid prior to registration. Inquire with the Financial Aid/Business Office for details.

### **Extended Payment Plan**

We offer extended payment plans for those who can't make pre-payment. Inquire with the Financial Aid/Business Office for details.

### **Medical Insurance**

The Academy offers its students the opportunity to enroll in a medical insurance plan provided by Arthur J. Gallagher & Company. Alternatively, students have the option to provide proof of their own medical insurance coverage, which must meet the required standards as determined by the state and federal government. Waiving medical coverage entirely is not an option.

### **Attendance/Outside Professional Work Policies**

The nature of the work in classes requires full attendance and participation. Attendance at all Academy classes is mandatory and excessive absences will lead to dismissal. Auditioning and outside professional work are not permitted during the academic year while attending The Academy.

### **Student Housing Opportunities**

#### **New York**

The Academy House is a 12-story, fully restored, loft-style student housing building located directly adjacent to The Academy's main campus building. It provides furnished housing with shared rooms, along with a spacious common space, a large kitchen and 24-hour doorman security. For more information, visit [aada.edu](http://aada.edu) or contact the New York Director of Student Housing at [NYhousing@aada.edu](mailto:NYhousing@aada.edu).

#### **Los Angeles**

The Academy House West is a three-story, beautifully remodeled, apartment-style student housing building with direct private access to The Academy's Los Angeles campus. It provides furnished housing with single and shared bedroom options in one or two bedroom apartments, along with rehearsal space, full kitchens, parking and 24-hour campus security. For more information, visit [aada.edu](http://aada.edu) or contact the Los Angeles Housing and Residence Life Office at [LAhousing@aada.edu](mailto:LAhousing@aada.edu).

### **Degree Program**

#### **Associate of Occupational Studies in Actor Training Degree**

Students graduating from the Two-Year Conservatory Program at the New York and Los Angeles campuses are awarded the academic degree of Associate of Occupational Studies (AOS) in Actor Training.



### **Certificate of Advanced Studies in Acting**

Select graduates may go on to our Third-Year Company to earn a Certificate of Advanced Studies in Acting. See our Third-Year Company and Addendum pages for more details about this program.

### **Bachelor's Degree**

Students choosing to further their education with advanced degrees may transfer their Academy credits to most colleges and universities throughout the United States. The number of credits successfully transferred depends upon the amount earned, choice of college, entry requirements and the desired degree. To support our students in their academic pursuits, the Academy has agreements in place with the following distinguished universities to provide the opportunity to pursue conservatory training that culminates in a bachelor's degree: Antioch University, Hunter College – City University of New York, Oklahoma City University, and St. John's University. If you are interested in obtaining more information, please contact the Academy's Admissions Office.

### **Financial Aid**

The Academy is committed to preparing dedicated students for acting careers and helping them achieve their highest potential. For that reason, we try to make it possible for all admitted students to attend the school. In addition to funding provided by The Academy, the school participates in various federal and state financial aid programs and offers a choice of payment plans.

All prospective students are encouraged to apply for financial aid during the application process. The Academy creates financial aid packages for each student that may consist of a combination of grants, loans, scholarships and campus employment. It is to the student's advantage to submit early applications to determine eligibility.

### **Academy Scholarships**

Academy scholarships are a form of aid that does not need to be repaid. Students accepted into The Academy are automatically considered for merit-based scholarships. Students wishing to be considered for need-based scholarships may apply by completing the Scholarship Application for Tuition and Housing. Students will receive a response from The Academy within two weeks of receipt of the scholarship application. Prospective students should also research local, privately funded scholarships during junior and senior years of high school. High school guidance counselors can provide information regarding application procedures.

### **How Awards Are Determined**

#### **First Year**

All students who have applied and been accepted by The Academy are considered for scholarships. Merit scholarships are awarded based on an applicant's audition. Need-based awards are assessed through the financial aid process.

#### **Second Year and Academy Company:**

Merit and need-based scholarships roll over for Second Year if GPA requirements are

met. Need-based scholarship forms must be submitted for scholarship funds to roll over. All Company students must reapply for scholarships.

*While it is our priority to provide financial assistance to as many students as possible, funding is based upon availability.*

The information below is for U.S. citizens and permanent residents. For information about additional financial assistance for International Students, please refer to the International Student section.

### **U. S. Federal and State Grants**

The U.S. Federal Government and states award the following grants based on the FAFSA (Free Application for Federal Student Aid) application.

#### **Federal Pell Grants**

Federal Pell Grants are awarded to undergraduate students who demonstrate exceptional need, have not used up their PELL lifetime eligibility and have no prior baccalaureate degree.

#### **Federal Supplemental Educational Opportunity Grants**

Federal Supplemental Educational Opportunity Grants (FSEOG) are for undergraduates with exceptional financial need. Priority consideration is given to Federal Pell Grant recipients.

#### **New York Tuition Assistance Program (TAP)**

The New York Tuition Assistance Program (TAP) is a grant for which New York State residents can apply for state assistance. Funds are determined by the Higher Education Services Corporation (HESC).

#### **Cal Grant**

California residents may apply for state assistance from the Cal Grant Program. Funds are determined by the California Student Aid Commission (CSAC) based on family income requirements and grade point average.

**Qualifications for Application:** These financial aid awards are limited to U.S. citizens and permanent residents who qualify and who have completed and submitted all the required financial aid paperwork.

The Academy requires that all U.S. citizens and permanent residents complete the FAFSA (Free Application for Federal Student Aid) to be considered for financial aid. In addition to filing a FAFSA, we ask that students and their families provide us with whatever supplemental documents they feel are important to provide a complete financial picture and help us accurately assess a family's or individual's financial condition.

File the FAFSA online at [studentaid.ed.gov](http://studentaid.ed.gov) and enter  
The Academy's School Code: 007465

*As part of the Federal Student Aid website, the FAFSA4caster is a tool from the U.S. Department of Education that provides students with an early estimate of their eligibility for federal student financial assistance.*

Financial aid eligibility is determined by using a needs analysis formula provided by the federal government. In this formula, the student's and/or family's income and assets are weighed against allowances for basic living costs, number in the household, and resources for retirement to calculate a Student Aid Index (SAI). A cost of attendance budget is then constructed by The Academy that represents educational costs including tuition, fees, books and living expenses. The difference between the estimated budget and the SAI is the financial need of the student. The Academy will not award financial aid above the cost of tuition and living expenses. *Applying early is strongly advised for all financial aid.* Credit of State and Federal Awards: All funds are credited to the student's account in two installments: The first installment at the beginning of the academic year, the second at the midpoint of the academic year. The student is solely responsible for any outstanding balances due to agencies, banks and the Academy.

## Loans

Student loans must be repaid. There are two categories of educational loans available.

**Need-Based** (Subsidized Federal Direct Stafford Loans)

**Non-Need-Based** (Unsubsidized Federal Direct Stafford Loans, Federal Direct Parent Loans for Undergraduate Students and alternative loans for students or parents)

### U.S. Federal Direct Loans

These types of loans are limited to U.S. citizens and permanent residents who have completed all of the required financial aid paperwork. All students must reapply for financial aid every year. Students may apply for federal loans as part of their FAFSA.

**Subsidized Federal Direct Stafford Loans** are need-based loans. Interest does not accrue while a student is in school, during a grace period or during in-school deferment.

**Unsubsidized Federal Direct Stafford Loans** are not need-based loans. Interest accrues while students are in school and during the six-month grace period. Annual maximums vary depending on whether the student is a dependent or independent financial aid applicant.

### Parent Loans For Undergraduate Students

**(PLUS)** are for parents of dependent financial aid applicants. The Parent PLUS loan offers a fixed interest rate and a flexible loan limit that allows parents to borrow up to the cost of attendance, minus all other student aid.

### Alternative Loans

Alternative loans (private loans) usually carry a higher interest rate than federal loans. Both parents and students can apply for a privately funded loan. Please contact Financial Aid for assistance with identifying private lenders.

### International Student Loans

For more information see the International Student section, or visit the Financial Aid/Business Office for assistance with private student loans and the requirements.

## **Other Options to Help Pay for Your Education**

### **U.S. Veterans Benefits**

The Academy participates in the Veterans Educational Assistance Program. Veterans and dependents should contact the Financial Aid/Business Office for details. The Academy complies with S.2248-Veterans Benefits and Transition Act of 2018 section 103 and will not assess or implement any late fees for at least 90 days from the date of certification for any covered individuals using Chapter 33 or Chapter 31 VA Educational Benefits.

### **Federal Work Study (FWS) Program**

The FWS Program at The Academy is a federally funded program. It provides part-time, on-campus jobs for students with financial need, allowing them to earn money to help pay their education expenses. Students who file the FAFSA will be considered for a Work-Study Award.

### **On-Campus Employment**

There are a limited number of on-campus jobs offered by The Academy. Following registration, students may apply for a variety of Academy departments, such as Admissions, Production, Costumes and the library, among others

## **Satisfactory Academic Progress**

Federal regulations (Sections 668.16(e), 668.32(f) and 668.34) require that schools monitor the academic progress of each applicant for federal financial assistance and that the school certify that the applicant is making satisfactory academic progress (SAP) toward earning their degree and/or certificate. This determination of progress is made at the end of each semester before the office of Financial Aid disburses any federal aid funds for the subsequent semester. Please note that decisions for academic probation and institutional scholarship eligibility are separate from this process.

Federal Regulations require schools to monitor student academic progress in 3 areas:

1. Qualitative: Cumulative Grade Point Average (CPGA)
2. Quantitative: PACE
3. Maximum Time Frame

Each student's record will be reviewed under the direction of the Registrar and Financial aid Representative. Students are notified of their failure to meet the SAP guidelines via a letter from the Financial Aid Office. It is the student's responsibility to stay informed of the Academy's Satisfactory Academic Progress standards and to monitor their own progress.

### **Qualitative: CPGA SAP Standards**

Students must maintain a CPGA of 2.0 or higher to maintain financial aid eligibility. If a student's CPGA is below the required minimum at the semesterly SAP review, it may affect their financial aid eligibility. The calculation of the CPGA includes all semesters from the beginning date of the student's enrollment at The Academy. This applies whether or not the student received financial aid.

Qualitative CPGA Required for 2- Year Associates Degree: 2.0

Qualitative CPGA Required for 1 -Year Certificate Program 2.0

#### **Quantitative: PACE SAP Standards for 2-Year Associates Degree Program**

Students must have earned at least 67% of their attempted course credits to be considered meeting Satisfactory Academic Progress minimum standards. For example, a student who has attempted 15 credit hours in a semester must pass at least 10.05 credit hours to be considered meeting the PACE standard. ( $15 \times 67\% = 10.05$ ).

#### **Quantitative: PACE SAP Standards for 1-Year Certificate Program**

Students must have earned at least 67% of their attempted course credits to be considered meeting Satisfactory Academic Progress minimum standards. For example, a student who has attempted 400 clock hours in a semester must pass at least 268 clock hours to be considered meeting the PACE standard. ( $400 \times 67\% = 268$ ).

#### **Maximum Time Frame: 2-Year Associates Degree Program**

Financial Aid recipients have a maximum time frame to complete program requirements. Federal regulations state the maximum time cannot exceed 150% for the published length of the education program. For example: The Academy's Full Time Conservatory Program requirements=60 credit hours.  $60 \times 150\% = 90$  credit hours. Students may be eligible to receive federal financial aid for up to 90 credits while completing a 60-credit program. If a degree has not been earned during this timeframe, financial aid may be suspended resulting in the student completing their degree at their own expense. Course withdrawals, incompletes, failures, repeated courses, and credits transferred from another institution will be counted in the attempted hours regardless of whether the student received financial aid.

#### **Maximum Time Frame: 1-Year Certificate Program**

Financial Aid recipients have a maximum time frame to complete program requirements. Federal regulations state the maximum time cannot exceed 150% for the published length of the education program. For example: The Academy's Full Time 1 year Certificate Program requirements=814 clock hours.  $814 \times 150\% = 1221$  clock hours. Students may be eligible to receive federal financial aid for up to 1221 clock hours while completing a 814 clock hour program. If a Certificate has not been earned during this timeframe, financial aid may be suspended resulting in the student completing their program at their own expense. Course withdrawals, incompletes, failures, repeated courses, and credits transferred from another institution will be counted in the attempted hours regardless of whether the student received financial aid.

#### **Financial Aid Warning:**

**Pertains to both 2-Year Associates Degree Program and 1-Year Certificate Program**

A student who fails to meet satisfactory academic progress (SAP) due to their failure to meet CPGA or PACE requirements will receive a **Financial Aid Warning**. During the Financial Aid Warning period, a student maintains their financial aid eligibility but is informed that failure to meet the minimum CPGA and PACE standards at the end of the Warning period will result in a financial aid **Suspension**.

#### **Financial Aid Suspension:**

##### **Pertains to both 2-Year Associates Degree Program and 1-Year Certificate Program**

Students placed on Financial Aid Suspension have lost eligibility to participate in federal student aid programs. Such students can regain that eligibility by continuing in the Academy's program without federal financial assistance, until they regain the minimum qualifying standards for academic progress. Students have the right to appeal their suspension. See Right to Appeal below:

#### **Right to Appeal:**

##### **Pertains to both 2-Year Associates Degree Program and 1-Year Certification Program**

Students have the right to appeal any decision of ineligibility to continue to receive financial assistance. Appeals must be filed within 30 days of notification that aid eligibility has been lost. An appeal must be made in writing to the Office of Financial Aid. The appeal may not be based upon the need for the assistance OR lack of knowledge that assistance was in jeopardy. An appeal would normally be based upon some unusual situation or condition which prevented a student from passing courses, or which necessitated withdrawal from classes. Examples of possible situations include documented serious illness, severe injury, or death of a family member. The student must also demonstrate that the conditions that caused the student to fall below SAP requirements can reasonably be expected not to be an issue for subsequent semesters. Appeals can only be approved if the Financial Aid Appeals Committee determines that the student should be able to meet The Academy's satisfactory academic progress after a probationary period. If an appeal is granted: Students, whose appeals are granted will be placed on financial aid probation and will receive aid on a conditional basis. The Financial Aid Appeals Committee will review the student's record at the end of the semester to determine their status for the following semester. Students who fail to meet the Satisfactory Academic Progress Standards will not be eligible to submit a subsequent appeal unless there are new, applicable circumstances.

#### **Appeal Procedure/Information**

1. Student must submit a letter explaining why they are requesting the appeal.)
2. Student will be notified via email of the appeal request decision.
3. 3. Student is responsible for all semester tuition charges while the SAP Appeal request is under review.

#### **Financial Aid Probation**

##### **Pertains to both 2-Year Associates Degree Program and 1-Year Certificate Program**

Students who appeal their Financial Aid Suspension status and who meet the standards for approval will be placed on **Financial Aid Probation** for one semester. Students on Financial Aid Probation may receive financial aid during the probationary period. If, after the probationary period of one semester, the student meets the SAP standard, they will be taken off Probationary status and will continue to receive Federal Financial Aid. If a

student is not meeting SAP at the end of their probationary period, the student's financial aid will be suspended.

## **Academic Support Services**

### *Academic Accommodations Policy*

Academy students are expected and encouraged to participate fully in all classes. Students with physical (i.e., physical limitations, physical illnesses, etc.), emotional (i.e., depression, anxiety, bipolar disorder, etc.) or learning disabilities (i.e., ADHD, dyslexia, etc.) may request that accommodations to their course of study be made to assist them in their progress and success as students at the Academy. To ensure the provision of reasonable and appropriate accommodations for students with disabilities, the Academy requires documentation that provides verification of the disability. Please review the information below to assist you in this process.

Students who wish to request an accommodation must self-identify as having a disability. The Academy will not identify a student as having a disability and cannot make accommodations unless the appropriate steps have been taken.

Students requesting accommodations fill out a Disability Self-Disclosure Form, which is available from the Director of Academic Services. Students must provide documentation from a licensed professional whose credentials and expertise specifically qualifies him or her to diagnose a student's condition and who requests accommodations specific to the condition. Please see the Documentation Guidelines of the Self-Disclosure Form for more information on the types of professionals appropriate to evaluate specific disabilities.

Once the Self-Disclosure Form and appropriate documentation of the disability have been submitted, the Director of Academic Services and Director of Instruction meet with the student to discuss the alterations needed within their course of study and review the materials to determine any reasonable accommodations to be implemented. At that point, the Director of Instruction will contact the student's instructors in writing and alert them of the accommodations that have been approved.

A student's accommodations will take effect upon notification of the approval of the Director of Academic Services or Director of Instruction to the student and their faculty of the reasonable accommodations to be implemented. A new *Disability Self-Disclosure Form* must be completed in the following semester for those courses.

### *Assistive Equipment*

The Director of Academic Services facilitates access to assistive equipment and software for students with academic accommodations requiring such resources.

### *Academy Tutoring Services*

The Academy offers students a range of activities designed to support classroom learning. The Academy Tutoring Center (ATC), located on the 6<sup>th</sup> floor annex, offers tutoring for students seeking to improve their skills in writing, reading, research, and particular academic subject areas. Students may schedule weekly or

one-time, individual appointments with a tutor, and we also offer walk-in tutoring in writing and general education courses. Drop-in tutoring hours vary by semester and are available on a first-come, first-served basis.

The Center also offers academic coaching. Academic coaches focus on helping the student with study skills applicable to a variety of subjects and strategies that allow the student to be successful in college, in their workplace and in life in general.

#### *Academy Computer Lab*

The Academy has a computer lab for student use on the 6<sup>th</sup> floor annex with several computer stations and a printer. Additional computers are located on the Mezzanine Level Collaboration Room as well.

#### *Academy Library*

The Academy Library supports students in their studies by providing educational resources, including computer stations, individual and group spaces, audio equipment and video viewing stations, and a print and digital collection of plays, fiction, and nonfiction works. The library contains a collection of reference and general circulation materials geared to meeting the needs of an actor, offering books, plays, CDs, magazines, sheet music, screenplays, videotapes, DVDs, and audio/video equipment. Electronic resources include JSTOR, Drama Online, and Gale Academic OneFile through NovelNY. The library has tables for private study and collaboration.

Additional resources include the following:

- On and off-campus access to the Academy's database collection through the Alexandria online system.
- Wireless Internet access is available.
- Computers with Internet access are available for word processing and research.
- Students must have a flash drive on which they save their work. Students may print in the Main Library Room.
- Photocopying for Letter, Legal, and Newspaper sized papers.
- Stereos are available for duplicating CDs for rehearsal purposes.

#### *Registration Services*

As the Academy's programs require a fixed training sequence as well as section assignments by cohort, the Academy's Registrar enrolls students into course sections. Prior to section assignments, students who have any questions or concerns about their schedule of classes should speak with the Director of Instruction and the Director of Academic Services.

The Registrar's Office also assists with requests for transcripts, access to Populi, and questions and concerns about class scheduling.

The Academy uses Populi, a web-based student information system, which provides student schedules, unofficial transcripts, and degree audits.



## Facilities & Equipment

### Academic Building – 120 Madison Avenue

Designed by the noted architect Stanford White, The Academy's New York home has been designated a landmark building. Every effort is made to keep the building attractive and comfortable, and students are asked to join the faculty, staff, and administration in respect and consideration for the building and its furnishings.

- *First Floor*  
Main Entrance, Security Desk, Office of the President, Assistant to the President, Library, Mary MacArthur Theatre (MM), Staff Elevator, Student/Public Elevator, Staff/Public Restrooms, Bulletin Boards, Service Entrance
- *First Floor Mezzanine*  
Gender Neutral Restroom, Green Room, Company Dressing Room, Media/Collaboration Room
- *Second Floor*  
Mannie Greenfield Theatre (MG), Lester Martin Theatre (LM); LM Dressing Rooms, MG Dressing Rooms, Office of Alumni Director, Office of Alumni/Recruitment Staff, Archives, Student Restrooms
- *Third Floor*  
Studio #31, Student Lockers, and Restrooms
- *Fourth Floor*  
Studios #41, #42, #43, #44, #45, #46, Faculty, Meeting Room, Student Lockers, Student Restrooms
- *Fifth Floor*  
Studios #51, #52, #54, Student Lounge, Bulletin Boards, Student Restrooms, Faculty Lounge and Restroom (for faculty only), Faculty Locker Room, Costume Shop Workspace
- *Fifth Floor Mezzanine*  
Offices of the Chief Financial Officer, Payroll Manager, Accounts Manager and Accounts Payable, Director of Operations
- *Sixth Floor*  
Administrative Offices for Academics, Admissions, Financial Aid, Housing and Residence Life, Receptionist, Recruitment & Outreach, & Student Services; Faculty Office; Reception Area, Conference Room #62; Staff/Faculty Restrooms; Mail Room
- *Sixth Floor Mezzanine*  
Classroom #65, Academy Tutoring Center, Computer Lab

### Academy House – 118 Madison Avenue

- *First Floor*  
118 Madison Security Desk; Professional Staff Apartment; Security Desk Storage Room; Elevators and Stairwell Entrance; Resident Mailboxes
- *Second Floor to Penthouse*  
Residence Apartments

## **Student Services**

The Academy develops personal, educational, and social development of students and promotes student engagement and inclusion through various initiatives and departments. The Academy creates a culture of care for students, their families, faculty, and staff by providing exemplary services designed to support students' academic and personal success by engaging all in an active and thriving learning environment where each community member may cultivate socially and academically in a safe atmosphere. Led by the Director of Student Services, the department staff includes a residence director, resident assistants, mental health counselors, student service coordinators, and receptionists.

### **Residence Life**

The Academy offers on-campus housing at the Academy House Residence for all enrolled students. The department is supervised by the Residence Director who is responsible for all operations of the residence and students who live in residence. All on-campus residents are expected to follow the policies and procedures indicated in the Academy House Residence Guide as well as the Student Handbook.

Supervised by the Residence Director, Resident Assistants (RAs) are an integral part of The Academy who enjoy working in a community setting and foster a living/learning community. They are paraprofessional student staff who have direct and constant contact with our residents. Their primary responsibility is to function as facilitators for the residence hall community and to enhance the social, educational, intellectual, and cultural development of everyone.

### **Counseling Services**

Counseling Services provides short-term personal counseling via in-person or telehealth sessions. Appropriate referrals can also be provided upon request or when necessary for long-term services. These include referrals to local clinics, groups, and agencies which provide medical, psychological, and social services. Students seeking counseling are requested to make an appointment by contacting Director of Student Services or one of the mental health counselors on staff.

Participation in counseling is treated with privacy. Records are not part of academic, personnel, or administrative records. If a Mental Health Counselor is unavailable, students can also contact the Director of Instruction, Director of Academic Services, or the Director of Student Services.

### **Career & Professional Development**

Full-time faculty members are available for weekly appointments to provide career counseling to second-year students and recent alumni. These counseling sessions supplement career development courses in the actor training program, which provide a curriculum in the business of acting for entry into the profession, including musical theatre, theatre, film, and television industries. Individual career counseling provides additional support tailored to each individual and may range from refining the selection of headshots and resumes to coaching for auditions or from selecting a market to begin one's career to networking with industry. Students in the Third-Year Certificate of Advanced Studies in Acting program receive individual career counseling typically from a professional casting director engaged by the Academy throughout the third year.

The Alumni Relations Office also sponsors industry insight programming throughout the academic year, which hosts Academy graduates working in various industries to share advice and recommendations regarding the acting profession.

### **Student Resources**

- **Food Pantry:** A small Food Pantry is also maintained in the Student Services Office and students are encouraged to visit weekly if necessary. Students living in the on-campus residence are encouraged to prepare their meals in their fully furnished kitchens.
- **International Advisement:** The Academy's International Student Counselor may advise incoming, returning, and graduating students with questions and issues pertaining to international student matters. Advisement may include maintaining legal status in the United States of American (USA), traveling within and outside the USA, working on campus, applying for a social security number, and applying for Optional Practical Training for Second Year and Company students.

### **Student Council**

The Student Council plans on-campus events, philanthropy, and volunteering opportunities; and acts as liaison between the student body and administration regarding matters directly affecting the student body as a whole. Its purpose is not to make policy decisions, decisions regarding curriculum, or decisions affecting faculty or staff. Suggestions regarding these matters will be heard and decided by the administration.

In all instances, the council shall concern itself only with matters affecting the entire student body. Individual matters are to be taken directly to the appropriate member of the administration. The council in no way should interfere in this student/administration relationship. The sole purposes of a Student Council is to build campus morale, spirits, and to provide opportunities for civic engagement.

The council is composed of the following members:

- **Administrative Staff Representative:** Designee(s) from Student Services who act as advisor(s).
- **Executive Board (Students):** President, Vice-President, Secretary, and Treasurer.
  - These positions are voluntary. The incumbents of the executive board should have previously held leadership roles and be active in community and civic engagement.
  - The Executive Board must provide detailed notes with an attendance roster, to the entire Academy Student Community readily available. These must be posted on a class-related community former which is monitored by the institution.
- **Student Representatives:** Each of the class cohorts will have at least one representative per Academic Section at the General Student Council Meetings to represent on behalf of, and report back to their section. The section may unofficially "elect" one student to attend each month for consistency.
- **Housing Representatives:** Each of the twelve residence apartments will have one representative at the General Student Council Meetings on behalf of and report back to their apartment.

The General Student Council will meet twice a month, except where a break may be scheduled, at 6:15PM in a designated location. A notice on each of the appropriate bulletin boards in the will remind the student body when these meetings are to take place. Copies of the minutes of each Student Council meeting will be posted

by the Executive Board, as noted. Executive and Committee Meetings will meet on the alternating Mondays, except where a break may be scheduled, at 6:15PM in a designated location.

### **Student Identification Cards**

Safety and security remain a top priority at The Academy. All students are issued an Academy ID Card for access at 120 Madison Avenue (Main Campus). Students are issued an Academy ID card at the start of each academic year free of charge and are required to present their ID cards to Academy security upon entering the campus building at 120 Madison Avenue.

Academy Students who live on-campus at the Academy House are subject to additional policy pertaining to the ID's usage in the residence which is issued by Housing and Residence Life in the Student Housing Agreement and Academy House Residence Guide. Students are expected to always carry their Academy ID with them as they enter any Academy Building or as they walk around campus.

Presenting a false ID to gain access to an Academy building will result in the ID card being confiscated. The appropriate administrator(s) will be notified, and the student will be subject to disciplinary sanctions.

Lost, stolen, or damaged IDs should be reported immediately to the Student Services Office located on the 6th floor at the main campus building at 120 Madison Avenue. The replacement cost for an ID is \$20.00. Students living on-campus will have their fee deducted from their housing deposit. Students living off-campus will have their fee charge facilitated by Student Services on behalf of the Business Office via Credit Card Authorization Form.

Students will be given a grace period of two occurrences for failing to present their Academy ID card. Instead, they must present a valid ID to the security guard for verification in such an event. Students may face disciplinary sanctions after the third time failing to present their Academy ID card to the security guard.

## **Student Conduct Policies**

### **Smoke Free Campus Policy**

In compliance with New York State Regulation of Smoking Laws § 1399-0, Smoking is prohibited within Academy campus buildings and on the sidewalk in front of Academy campus buildings, including housing. In February 1993, the Board of Trustees voted to create a non-smoking policy for the Academy. Smoking, including any sort of electronic cigarette, is prohibited throughout the Academy's buildings (including during rehearsals or performances).

### **Substance & Alcohol Abuse Policy**

The manufacture, distribution, possession or use of controlled or illegal substances or of alcohol is prohibited on academy premises. Controlled or illegal substances include, but are not limited to marijuana, narcotics, barbiturates, amphetamines, methamphetamines, club drugs, inhalants, and other controlled substances other than those taken under the direction of a licensed physician. The academy adheres to federal law, which does

not recognize the possession and/or use of medical and/or recreational marijuana. In addition, the possession or use of drug related paraphernalia is prohibited.

The impairment of any student's performance due to the use of a controlled substance or other drug, alcohol usage or addiction is deemed to be the academy's business and not a reserved aspect of one's private life. Therefore, the academy will take appropriate action against any student violating this policy including and without limitation, requiring student to satisfactorily complete a drug or alcohol abuse assistance or rehabilitation program, removal from the residence, suspension, expulsion.

All students should be aware they may be subject to criminal prosecution under local, state, and federal laws which specify penalties ranging from fines and/or probation to imprisonment, fines, and seizure of property for felony convictions of drug related offenses.

Students may be tested for the presence of a controlled or illegal substance if there is reasonable suspicion that the student may be using controlled or illegal substances. A reasonable suspicion may be created by a student's quality or quantity of work, increases in mistakes or errors of judgment, increases in absences from class, dilated eyes, changes in temperament, or walking or speaking in a manner which indicates the student may be under the influence.

If a student tests positive for controlled or illegal substances the first time such student is tested, the student may be suspended for a period to be determined by The Academy's administration. A second positive test for controlled or illegal substances at any time in the future will result in immediate expulsion. Failure to submit to a test for controlled substances may also result in immediate expulsion.

Laws governing the possession and abuse of alcohol vary from state to state. In New York, the legal age for consuming alcohol is 21. Drivers convicted of misdemeanor or felony DUI in New York may receive jail or prison sentences, fines, and other severe penalties.

The Drug-Free Schools and Communities Act requires that students be made aware of the health risks associated with the use of illicit drugs and the abuse of alcohol. Alcohol and drug abuse are prohibited not simply because they are against the law, but because of the demonstrated health risks associated with usage, which can cause physical and psychological dependence. Use and abuse can interfere with memory, sensation, and perception, and can impair the brain's ability to synthesize information. Information on specific health-related hazards pertaining to the use and abuse of alcohol and drugs is available from a Student Advisor's office.

Drug and Alcohol Counseling Treatment resource information may be obtained from a Student Advisor's office. To obtain confidential local referrals to Alcoholics Anonymous (A.A.), Al-Anon, Narcotics Anonymous (N.A.), or other 12-Step groups or community agencies, call "311" and an operator will direct students to the appropriate group or agency.

## Institutional Policies

### Family Education Rights and Privacy Act

The Academy's policy regarding confidentiality is in keeping with the Family Educational Rights and Privacy Act of 1974 (FERPA), which affords students certain rights with respect to their education records, a summary of which follows:

- the right to inspect and review the student's own education records within 30 days of the day The Academy receives a request for access.
- the right to request the amendment of the student's education records that the student believes are inaccurate.
- the right to consent to disclosures of personally identifiable information contained in the student's education records.

The Academy maintains student records on the Sixth Floor, and students may review files upon written request to The Academy. If the student is over eighteen years of age, any parent wishing to review his/her child's educational records must provide written authorization from the student. Requests for review of educational records and/or amendments to a student record should be submitted to: The American Academy of Dramatic Arts, Attention: Sixth Floor, 120 Madison Avenue, New York, New York, 10016.

An exception which permits disclosure without student consent is disclosure to school officials with legitimate educational interests. School officials are individuals or entities working for or on the behalf of The Academy. A school official has a legitimate educational interest if the official needs to review an education record to fulfill his or her professional responsibility. As allowed within FERPA guidelines, The Academy may disclose education records without consent to officials of another school, upon request, at which a student seeks or intends to enroll.

Students have the right to file a complaint with the U.S. Department of Education concerning alleged failure by The Academy to comply with the requirements of FERPA. The name and address of the office that administers FERPA are:

Family Policy Compliance  
U.S. Department of Education  
400 Maryland Avenue, SW  
Washington, DC 20202-4605

At its discretion, the Academy may provide public directory information in accordance with the provisions of the Family Education Rights and Privacy Act. Directory information is defined as information which would not generally be considered harmful or an invasion of privacy if disclosed. This generally includes a student's name, address, telephone number, date and place of birth, dates of attendance, degrees and awards received and other similar information. At this time, the Academy does not publish a student directory, and such information listed above is not provided to anyone other than authorized teaching and administrative personnel.

Any student who would like to authorize someone else, such as a spouse or a parent, to access their educational records can file a “Student Authorization Release” Form. The authorized person(s) will be required to follow the same procedures as the student to obtain educational records. This generally includes a signed request and appropriate identification. “Student Authorization Release” Forms are available from the Sixth Floor Administrative Team. A complete text of The Academy’s Annual Notification to Students of their Rights under FERPA is available from the Director of Academic Services on the Sixth Floor.

## **Student Grievance & Due Process Procedures**

### **Student Suggestions**

To help The Academy Administration better serve the needs of our students, faculty and staff, students with suggestions and concerns may communicate with the Academy administration through various means:

1. Leave a phone message at Extension 222.
2. Scan a QR Code located in the Lower-Level Lounge and the Fifth Floor Lounge and complete the form.
3. Report the issue to an administrative staff member on the Sixth Floor, particularly Becky Falto for non- academic issues and Julia Smeliansky for academic issues.
4. Leave a non-urgent note in one of the suggestion boxes located in students lounges on the Lower Level and the 5<sup>th</sup> Floor. All suggestions will be read and forwarded to the person who is best able to address the issue. Students who wish to receive replies must include contact information, but all notes submitted are confidential. Suggestions will be reviewed on a weekly basis.

### **Student Complaint Policy**

The United States Department of Education requires that each accredited institution of higher education maintain a record of student complaints received by the institution ([34 CFR 602.16\(a\)\(1\)\(ix\)](#)). As required by federal regulations, this record is made available to the Middle States Commission on Higher Education and will be reviewed by the Commission as part of the institution’s Self Study and On-Site Evaluations.

The Academy is dedicated to promoting student success and well-being and to assisting students with any complaints, concerns, or problems encountered as a student. Complaints will be considered if the student has followed and exhausted the internal processes applicable to the specific concern as outlined in the current Catalog and Student Handbook. It is expected that students will fully utilize any and all internal procedures to address concerns and/or complaints in as timely a manner as possible.

This Policy applies to all students who are enrolled at the American Academy of Dramatic Arts at the time that the complaint is filed. Parents, relatives, employers, agents, and other persons acting for or on behalf of a Student are not considered students under this policy.

Prior to making a complaint, concerns regarding the following matters should be addressed using the policies and procedures, including appeals, outlined below:

- Academic Honesty Appeals: *See Student Handbook, Academic Honesty Policy*
- Academic Accommodations: *See Student Handbook, Services for Students with Disabilities Policy*

- Appeals Regarding Suspension or Dismissal for Academic Standing: *See Student Handbook, Academic Standing Policy*
- Discrimination and Harassment: *See Student Handbook, Civil Rights Policy & Procedures*
- Financial Aid Appeals: *See Student Handbook, Financial Aid Office*
- Grade Appeals: *See Student Handbook, Academic Grade Appeal*
- Sexual Assault, Harassment, and Misconduct: *See Student Handbook, Civil Rights Policy & Procedures*
- Sexual & Gender Discrimination Concerns, Title IX Policy: *See Student Handbook, Civil Rights Policy & Procedures*
- Sanction(s) imposed through Student Conduct Policy & Procedures: *See Student Handbook, Student Grievance & Due Process Procedures*

### **Student Concerns**

Concerns or expressions of dissatisfaction or disagreement should be handled through direct communication (conversation, email, letter) between the student and the individual or office involved. The majority of student concerns can be addressed through communication with the individual(s) involved.

If the concern remains unresolved, the student should contact the appropriate supervisor of the individual or office involved (see below for guidance and contact information for the most common student concerns). Students may also consult with the Director of Student Services on their campus if they are unsure about where or how to address a concern.

### **Student Complaints**

A student may file a complaint if (a) the concern remains unresolved after attempting a resolution in accordance with policy or (b) the student has utilized one of the internal processes described above and believes the student has been unfairly treated, or that Academy's procedures or policies have not been followed. Complaints must be made in writing and submitted via the online Student Complaint Form by a student (not by a parent or other agent).

### **Procedures for Filing a Student Complaint**

1. Complete the online [Student Complaint Form](#).
2. A student should expect a preliminary response from an Academy representative within five (5) business days (when the Academy is open) to seek any additional information required to address the complaint.

### **Complaint Review and Resolution Process**

Complaints submitted via the online form are directed to the Vice President of Academics and the Vice President of Operations. These officers do not act as advocates for any party to a dispute but are facilitators to ensure a fair process. They will then refer the complaint to the appropriate Academy official to review and resolve. Any individual who is named in a complaint will be notified and asked to provide information related to the complaint.

To comply with federal regulations, the Academy will maintain a record of complaints and their resolution, including those complaints reported to external agencies. The record will be housed within the Office of the Vice President of Operations and made available to the Middle States Commission on Higher Education



evaluators for their review. The Academy will review its Student Complaint Policy every four years, or as needed.

Retaliation against a student for filing a complaint will not be tolerated and will be addressed according to the Academy's policies.

### **Information for Addressing Student Concerns**

The following identifies common student concerns that can be addressed internally through the offices, departments, and processes provided.

#### **Academic Concerns**

##### *Concerns Involving an Instructor or a Course*

In the event that a student has a complaint involving a course in which the student is enrolled (course policies, instruction, grading, etc.), the student should follow the procedures listed below:

- Meet or speak with the instructor. In the best interests of both parties, resolution ideally should be reached at this stage.
- If a resolution is not reached between the student and instructor, meet, or speak with the Director of Instruction.
- Meet or speak with the Vice President of Academics.

##### *Concerns Related to Administrative Departments or Personnel within Academics*

Concerns regarding academic administrators or departments should be addressed through the Director of Instruction and then to the Vice President of Academics, if not resolved.

*Concerns regarding the Registrar's Office* (privacy, FERPA violations, registration procedures) should be addressed to the Director of Academic Services or Registrar ([nyregistrar@aada.edu](mailto:nyregistrar@aada.edu) or [laregistrar@aada.edu](mailto:laregistrar@aada.edu)).

##### *Concerns Related to Academic Accommodations*

Concerns regarding academic accommodations should be addressed to the Director of Instruction on each campus. Students can access general Academic Policies in the Student Handbook regarding academic standing, degree requirements. For assistance with directing academic concerns to the appropriate office or process, please contact [nyacademics@aada.edu](mailto:nyacademics@aada.edu).

#### **Discrimination because of race, color, creed, sex, sexual orientation, disability or national origin in regard to programs, courses, activities, facilities, financial aid, or student employment.**

Students can meet with any institutional administrator of the Civil Rights Policy regarding any of these concerns. Students may view the Academy's Civil Rights Policy: Procedures for Reporting Discrimination, Harassment, or Sexual Misconduct in the Student Handbook and contact administrators Vice President of Operations Dan DeShurley ([ddeshurley@aada.edu](mailto:ddeshurley@aada.edu)) or Director of Student Services Becky Falto ([bfalto@aada.edu](mailto:bfalto@aada.edu)) or email [civilrights@aada.edu](mailto:civilrights@aada.edu) or leave a message at ext. 222.

## Facilities Concerns

Residential and non-residential concerns regarding facilities can be addressed through the online [SherpaDesk Work Order System](#) or by contacting the campus Director of Facilities Pete Tufel - NY ([ptufel@aada.edu](mailto:ptufel@aada.edu)) or Gary Rice - LA ([grice@aada.edu](mailto:grice@aada.edu)).

## Financial Aid

Contact: Darlene Pacillas – [dpacillas@aada.edu](mailto:dpacillas@aada.edu))

- Satisfactory Progress Requirements to maintain Financial Aid eligibility are found in the Student Handbook and Catalog.

## Information Technology Concerns

Most concerns related to IT can be addressed by contacting the IT Systems Manager Jacob Guttman at [jguttman@aada.edu](mailto:jguttman@aada.edu) or ext. 113.

## Student Services Concerns

Contact Director of Student Services Becky Falto ([bfalto@aada.edu](mailto:bfalto@aada.edu)) in NY and Interim Director of Student Services Tori Mongo ([tmongo@aada.edu](mailto:tmongo@aada.edu)) for assistance with the following:

- Residence Life
- Accessibility Accommodations
- Disciplinary charges/procedures/sanctions related to Student Conduct Policy.
- All policies related to student rights and responsibilities are located in the campus' [Student Handbook](#).
- Concerns regarding student services administrators (including counseling, residence life, health & wellness)
- Student safety issues

## Public Safety Concerns

Contact Director of Facilities Pete Tufel ([ptufel@aada.edu](mailto:ptufel@aada.edu)) for NY campus or Campus Security Supervisor Dulce Flore ([dflores@aada.edu](mailto:dflores@aada.edu)) for assistance with concerns.

## Student Accounts

Contact: Shenera Peerbacchus (NY – [speerbacchus@aada.edu](mailto:speerbacchus@aada.edu)) or John Rezkallah (LA – [jrezkallah@aada.edu](mailto:jrezkallah@aada.edu)).

- [Tuition Payment Plans](#)
- [Tuition Refund Policy](#)
- [Medical Insurance](#)

## Additional Resources

In the unlikely event that an issue cannot be resolved internally, students may file a complaint with their respective State Licensing Authority and/or the Middle States Commission on Higher Education. These agencies should be contacted only after the student has utilized the established informal and formal complaint processes.

The Academy participates in Federal student aid programs that are authorized under Title IV of the Higher Education Act of 1965. Participating institutions must be legally authorized to operate within the state in which it is located. 34 CFR § 600.9 requires states to have a “process to review and appropriately act on complaints

concerning the institution including enforcing applicable State laws.” 34 CFR § 668.43(b) requires that institutions “make available for review to any enrolled or prospective student upon request, a copy of the documents describing the institution’s accreditation and its State, Federal, or tribal approval or licensing. The institution must also provide its students or prospective students with contact information for filing complaints with its accreditor and with its State approval or licensing entity and any other relevant State official or agency that would appropriately handle a student’s complaint.”

To comply with this regulation, The Academy provides the following to our prospective and current students:

### **State Licensing Authority Contacts**

#### [New York State Education Department](#)

*If you are a New York State resident or enrolled in an on-campus course or program, contact NYSED.*

New York State Education Department  
Office of Higher Education,  
Room 975 Education Building Annex Albany, NY 12234  
(518) 474-3852  
<https://www.highered.nysed.gov/>

#### [Directory of State Authorization Agencies and Lead Contacts](#)

Andrea Richards  
Supervisor of Higher Education Programs  
Office of College and University Evaluation  
New York State Education Department  
518-474-1551 | [IHEauthorize@nysed.gov](mailto:IHEauthorize@nysed.gov)

### **Middle States Commission on Higher Education**

1007 North Orange Street  
4th Floor, MB #166  
Wilmington, DE 19801  
[complaints@msche.org](mailto:complaints@msche.org)  
Please see “Complaints Involving Applicant or Member Institutions Policy” and related procedures on the Commission’s [Policies, Procedures, and Guidelines](#) website.

Schools accredited by Middle States Commission on Higher Education must have a procedure and operational plan for handling student complaints. The Commission will not review complaints which are not in writing (e-mail is not acceptable) or which are anonymous. The Commission will not act on complaints which are submitted on behalf of another individual or complaints which are forwarded to the Commission. Written complaints must also contain a return postal address. Full explanation of procedures is available at the Middle States Commission site at [www.msche.org](http://www.msche.org).

### **National Association of Schools of Theatre**

11230 Roger Bacon Drive  
Reston, VA 22090  
See NAST’s [Avenues for Expressing Concerns about Member Institutions](#)

Telephone: 703-437-0700

Students have the right to file a complaint with the U.S. Department of Education concerning alleged failures by the University to comply with the requirements of FERPA:

Family Policy Compliance Office  
U.S. Department of Education 400 Maryland Avenue, SW Washington, DC 20202

### **Code of Federal Regulations**

[34 CFR 602.16\(a\)\(1\)\(ix\)](#)

[34 CFR 668.43\(b\)](#)

### **Technology Policy**

The Academy maintains various technologies to support its community with in-person and virtual learning, meetings, and extracurricular means. Academic Technology encompasses all items (hardware, software, cloud-based) resourced by The Academy, including but not limited to the following:

- *Canvas LMS*
- *Computer Stations* (Dell desktop) are located on the 6<sup>th</sup> floor Annex Computer Lab, 1<sup>st</sup> floor Library, and the Mezzanine Media/Collaboration Center. Printers are located on the 6<sup>th</sup> floor Annex and the Library.
- Microsoft 365 Platform – includes student use of Outlook Email and Calendar, MS Word, Excel, PowerPoint, Stream, and Teams.
- Populi Student Information System
- WiFi access to internet

The Academy utilizes Microsoft 365 (Microsoft Office 365 or M365) for all student, faculty, and staff email services. Additional third-party tools such Zoom Video Communications for Virtual Classes, Meetings, Performances, etc. may be used to enhance the functionality of The Academy's Microsoft 365 platform. Microsoft 365 allows for the use of various Microsoft Products over a cloud-based platform which was selected for use both on and off-campus.

This policy is intended to provide general guidelines and examples of prohibited uses but does not attempt to state all required or prohibited activities for Academy technologies or its network. Failure to comply with school policy and rules may result in, but not limited to, loss of Wi-Fi, technology access privileges, disciplinary action, and/or legal action. By using The Academy's technology, internet, computers, or network, the Academy Community Member agrees The Academy will not be responsible for any damages or corruption to the user's personal device.

All Academy Community Members are encouraged to investigate each technology's Acceptable Use, Terms of Use, Privacy and Trademarks Policies. For convenience and compliance, Microsoft's may be found here:

<http://www.microsoft.com/online/legal/v2/?docid=13&langid=en-us>

### **Academy Account Guidelines**

Any Academy Technology including Microsoft 365, Zoom, etc., whether or on or off-campus; serves the community as the primary means of communication, to improve education, and administrative efficiency. Users have the responsibility to utilize these institutional and educational resources in an efficient, ethical, and lawful manner. Use of any Academy Technology and/or Academy Networks (including Wi-Fi) evidences the user's agreement to be bound by Academy Policy and each third parties' user agreements, terms of service, etc. The Academy owns all institutional Office365 accounts and any resourced Academy Zoom Accounts. Subject to underlying copyright and/or other intellectual property rights under Academy Policy or applicable laws, The Academy owns all data transmitted through its networks or technologies. Use of Academy Technology, computers, networks, Wi-Fi, and Internet service is a privilege, not a right. Unacceptable or improper use/activity may result in, but not limited to; suspension or cancellation of privileges as well as additional disciplinary and/or legal action. Community Members should inform The Academy if they access any information or messages which are dangerous, inappropriate or make them uncomfortable in any way.

Acceptable Uses: Academy Community Members may access The Academy's technology, email, computers, networks, Wi-Fi, and/or Internet services, etc. which are provided for educational purposes and research consistent with The Academy's educational mission, curriculum, and instructional goals. In addition to this technology policy and expectations, rules and expectations which govern other student conduct and communications; as well as federal, state, or local law, will govern.

Prohibited Uses: All users are responsible for their actions and activities involving the Academy's Technology; including but not limited to emails, computers, networks, Wi-Fi, and Internet services and for their Academy Account files, passwords, and accounts.

Examples of unacceptable use which are expressly prohibited include, but are not limited to:

- Accessing or utilizing Academy Account Information for chat rooms or news groups without authorization from the supervising faculty or staff member.
- Accessing, fostering, promoting, submitting, posting, publishing, forwarding, downloading, scanning, or displaying materials which are inappropriate, violent, defamatory, abusive, obscene, vulgar, sexually explicit, sexually suggestive, threatening, discriminatory, harassing and/or illegal, as examples.
- Collecting or using email addresses or other account data without consent for malicious purposes (i.e., phishing, spamming, harvesting, harassing).
- Copying or downloading software or copyrighted materials without the express authorization of The Academy and/or the owner.
- Creates a risk to another's, community, or public health and safety, including but not limited to bullying, mental welfare, national security.
- Distributing unauthorized software; regardless of intention.
- Generating or facilitating unsolicited bulk communications (spamming).
- Infringes on another person's copyright, trade or service mark, patent, or other property right or is intended to assist others in defeating those protections.
- Intentionally distributes, uses, or creates malware, viruses, worms, Trojan horses, corrupted files, hoaxes, or other items of a destructive or deceptive nature, which may include hacking.

- Interferes, alters, disables, circumvents, tests, or reverse engineers any Academy Technology or equipment, whether by any community members or third parties (i.e. authorized resellers); whether to find limitations, vulnerabilities, evading filtering capabilities, or not.
- Political activities, supporting the nomination or agenda of any person or political party, or attempting to influence or manipulate others' thoughts under any Academy Account.
- Properly identifying sources used in student work; the author, publisher, and website must be identified, as consistent with The Academy's Academic Honesty Policy
- Sharing any Academy Technology passwords, using other users' passwords without permission, and/or accessing or attempting access to other users' accounts, coursework, or projects.
- Using The Academy's Technologies for any illegal activity or activity which violates other Academy policies, procedures, community standards, and/or rules; or used for any malicious, unlawful, invasive, infringing, defamatory, or fraudulent purpose.
- Utilizing The Academy's Technology, email, computers, networks, Wi-Fi and Internet services for non- school-related purposes such as, but not limited to, private financial gain, commercial, advertising, or solicitation purposes, or for any other personal use. This includes conducting any transactions or business under the aegis of The Academy.
- Violates, or encourages the violation of, the legal rights of others or federal and state laws.

Compensation for Losses, Cost and/or Damages: The student shall be responsible for compensating The Academy for any losses, costs or damages incurred by the Academy related to violations of these rules, including investigation of violations. The Academy assumes no responsibility for unauthorized charges made by any Academy Community Member, including but not limited to, credit card charges, long distance telephone charges, equipment, and line costs, or for any illegal use of its computers such as copyright violations.

System Security, Phishing, and SPAM: The security of the Academy's technology, computers, networks, and Internet services is a high priority. Any user who identifies a security problem must notify The Academy. The user shall not demonstrate the problem to others. Addition of personal routers to any on-campus networks are not permitted. Any users who attempt or causes a breach of system security shall have their privileges revoked and may be subject to additional disciplinary and/or legal action. All incoming email is scanned for viruses, phishing attacks, and SPAM. Suspected messages are blocked from the user's inbox. Due to the complex nature of email, it is impossible to guarantee protection against all SPAM and virus infected messages. It is therefore incumbent on each student to use proper care and consideration to prevent the spread of viruses. In many cases, viruses or phishing appear to be sent from a friend, coworker, or other legitimate source. Do not click links or open attachments unless the user is sure of the nature of the message. If any doubt exists, the user should contact The Academy at [itd@aada.edu](mailto:itd@aada.edu). SPAM messages or requests to whitelist false positives, can be forwarded to [itd@aada.edu](mailto:itd@aada.edu) where they may be added or removed from the SPAM filter list.

Interruption of Service: The Academy maintains and upgrades technology which may result in interruption of service. Announcement of interruptions will be posted in appropriate locations. Any attempts to disconnect/reset access points or any technology located in The Academy is prohibited and may result in damages.

Any inappropriate use, as informed in this or any Academy Policy, will be reported to the proper Sixth Floor Administrative Team Member.

## Faculty - New York Campus

*Extended faculty biographies, academic credentials and photographs can be found on The Academy's website, aada.edu.*

Liza Bennett  
Guest Director  
BFA, Juilliard School, Drama Division

Alberto Bonilla  
Guest Director, Theatre, Sitcom & Procedurals  
MFA, Rutgers University

Rachel Botchan  
Associate Faculty, Acting Styles  
BFA, New York University

David Dean Bottrell  
Core Faculty, Acting, On Camera  
Certificate, William Esper Studio

Melissa Brown,  
JD, Rutgers University  
Associate Faculty, Alexander Technique  
Alexander Technique Certification, AmSAT

Dana Calvey  
Associate Faculty, Alexander Technique  
BFA, Wright State University  
Alexander Technique Certification, AmSAT

Samrat Chakrabarti  
Associate Faculty, On Camera  
MFA, Harvard University

Doug Chapman  
Associate Faculty, Voice & Speech  
MFA, Harvard University  
Fitzmaurice Technique Certification

Dave Demke  
Associate Faculty, Voice & Speech  
MFA, University of Maryland  
Linklater Certification

Tracy Einstein  
Associate Faculty, Alexander Technique  
BA, Columbia University  
Alexander Technique Certification, AmSAT  
Jesse Gelber  
Associate Faculty, Musical Theatre  
MA, Rutgers University - Newark

Dr. Sharron Greaves  
Associate Faculty, Liberal Arts & Sciences  
PhD, Arizona State University

Matthew Gregory  
Associate Faculty, Liberal Arts & Sciences  
MFA, UCLA

Christopher Halladay  
Associate Faculty, Acting  
MFA, Rutgers University

Yvette Heyliger  
Core Faculty, Acting, Script Analysis  
MA, Hunter College CUNY, New York University;  
MFA, Queens College

Jake Keefe  
Associate Faculty, Styles: Improv  
BFA, Syracuse University

Rebecca Kling  
Associate Faculty, On Camera  
MFA, University of Alabama

Jimmy Larkin  
Associate Faculty, Musical Theatre

Ariel Lauryn  
Associate Faculty, Movement  
MFA Dell'Arte International School of Physical  
Theatre

Maggie Low  
Core Faculty, Acting  
Certificate, William Esper Studio

Artem Lyskov  
Associate Faculty, Acting Styles  
BFA, Boris Shchukin Theatre Institute Moscow

Dr. Emily Madison  
Associate Faculty, Liberal Arts & Sciences  
PhD, Columbia University

Jennifer Mann  
Core Faculty, On Camera (Head)  
MFA, UNC Greensboro

Brendan McCall  
Associate Faculty, Movement  
MFA, Bennington College

Lisa Milinazzo  
Guest Director  
MFA, New York University

Zach Miller  
Associate Faculty, Applied Voice  
BFA, Penn State University

Nurit Monacelli  
Core Faculty, Acting, Movement  
MFA, Harvard University

Erin O'Leary  
Associate Faculty, Alexander Technique  
MFA, University of Tennessee  
Alexander Technique Certification, AmSAT

Will Pazdziora  
Associate Faculty, Musical Theatre  
MFA, Boston Conservatory at Berklee College

Alex Pepperman  
Associate Faculty, Acting Styles  
MFA, Harvard University

Susan Pilar  
Core/Full-time Faculty, Acting  
MFA, American Conservatory Theatre

Janis Powell  
Core Faculty Emerita  
BFA, University of Texas at Austin

Ryan Quinn  
Guest Director  
MFA, Yale School of Drama

Thomas Rene  
Core Faculty, Voice & Speech (Head), Musical  
Theatre  
MA, Royal Central School of Speech & Drama,  
University of London

Dan Renkin  
Associate Faculty, Stage Combat  
BA, University of California at Irvine

Barbara Rubin,  
Core Faculty, Acting, Directing  
BA, University of The Witwatersrand



Becky Sandler,  
Associate Faculty, Alexander Technique  
MEd, Bank Street College;  
MLS, University of Missouri;  
Alexander Technique Certification, AmSAT

Ibsen Santos  
Associate Faculty, Voice & Speech  
MFA, Ohio State University

John Scacchetti  
Associate Faculty, Dance  
BS, Bradley University

Dave Shalansky  
Associate Faculty, On Camera  
BFA, Boston University

Maya Smoot  
Associate Faculty, Voice & Speech  
MFA, University of California, Irvine

Mickey Solis  
Associate Faculty, Script Analysis  
MFA, Harvard University  
MFA, Boston Conservatory at Berklee College

Timothy Stickney  
Associate Faculty, Acting, Acting Styles  
AOS, American Academy of Dramatic Arts

Michael Toomey  
Associate Faculty, Acting Styles  
MFA, London International School of Performing  
Arts and Naropa University

Mike Walsh  
Associate Faculty, Voice & Speech  
MFA, Columbia University

Sarah White-Ayon  
Associate Faculty, Alexander Technique  
MFA, School of Visual Arts  
AmSAT Alexander Technique Certification

Adriene Williams  
Guest Director  
MFA, Binghamton University

Jose Zayas  
Guest Director  
MFA, Carnegie Mellon University

Karina Stribley  
Associate Faculty, Applied Voice, Musical Theatre

Robert Tunstall  
Associate Faculty  
AOS, American Academy of Dramatic Arts

## Faculty - Los Angeles Campus

### **Brenda B. Beck**

Interim Director of Instruction/First Year  
Coordinator, Core Faculty – Voice & Speech  
MFA, Acting, University of Southern California; BA  
(with honors), University of Nevada

### **Amir Korangy**

Interim Academic Coordinator, Acting,  
Director  
MA (merit), Middlesex University; BA, George  
Washington University

### **Jules Aaron**

Guest Director  
PhD, New York University

### **Dayo Ade**

Audition Technique  
Los Angeles based Actor, Producer and Writer

### **Orion Barnes**

Stage Combat  
BA, Acting, Columbia College Chicago; Cal State,  
Northridge

### **Cheryl Baxter-Ratliff**

Movement  
Over 40 years in the entertainment business  
beginning as an assistant choreographer to Gene  
Kelly and Kenny Ortega. Worked at Zoetrope  
Studios with Francis Ford Coppola.

### **Mary Bleier**

Core Faculty—Acting, Director  
BA, Antioch University; AA, The American  
Academy of Dramatic Arts

### **Linda Brennan**

Head of Voice & Speech, Student Advisor, Core  
Faculty—Voice & Speech  
PhD, Psychology, Pacifica Graduate Institute; MFA,  
Acting, Brandeis University; MA, Psychology,  
Antioch University; BA, Theatre, California State  
University; AOS, The American Academy of  
Dramatic Arts

### **Jane Fleiss Brogger**

Acting for the Camera  
Trained with Stella Adler, NYU School of the Arts  
Studied with Uta Hagen, John Barton and Cicely  
Berry (Royal Shakespeare Co.) and Sir Peter Hall

### **Diana Brown**

Core Faculty – Acting, Director  
BFA, University of the North Carolina School of  
the Arts; Studied acting with Eric Morris; Dance  
with Ernestine Stodelle

### **Diane Cambio**

Assistant to Director of Instruction  
BFA, Theatre, University of the Arts, Philadelphia

### **Adam Chambers**

Physical Acting, Director  
AOS, The American Academy of Dramatic Arts

### **Erin Coleman**

Sitcom Acting  
BFA, Sweet Briar College; AOS, The American  
Academy of Dramatic Arts

### **Corinne Dekker**

Vocal Production,  
Advanced Vocal Production and Sitcom Acting  
BFA (magna cum laude), Musical  
Theatre/Voice/Acting, The Boston Conservatory;  
Two years in Bachelor of Music Program, McGill  
University

**Steven Fisher**

Camera

BA, University of Southern California.

**Joe Garcia**

Acting, Director

AOS, The American Academy of Dramatic Arts

**Michelle Martin Gossett**

Acting, Director

Studied with Uta Hagen (HB Studio), Warren Robertson, Wynn Handman and Eric Morris

**Rob Hahn**

Voice & Speech

MFA, California State University; BFA, Acting, Conservatory of Theatre Arts, Webster University

**Jana Lee Hamblin**

Acting, Director

Studied Meisner Technique with Dave Dempke, Barry Smith and Laurel Smith

**Perry Hart**

Head of Vocal Production—Vocal Production, Musical Theatre, Director  
Music Major, Voice, UCLA

**Tim Landfield**

Core Faculty—Acting, Director

BA (with honors), Hampshire College

**Marc Leclerc**

Stage Combat

BFA, AMDA College and Conservatory for the Performing Arts

**Ben Martin**

Acting, Director

MFA, Stage Directing, Carnegie Mellon University;  
BA, CUNY, Queens College

**Sandra Massie**

Voice & Speech, Theatre History

MA, Theatre and MFA, Acting/Directing, California State University; MA, Antioch University; Drama Therapy, British American Drama Academy; London Academy of Music & Dramatic Art; Studied with Uta Hagen and Tim Phillips

**Mark McCracken**

Improvisation

AOS, The American Academy of Dramatic Arts

**Kyrsta Morehouse**

Make-Up

Graduate of Masters Course at Makeup Designory Burbank

**Jamie Nichols**

Movement for the Actor

Studied with Jaime Rogers, Eugene Loring, Stefan Wenta, Elle Johnson, Joe Tremaine, Hama and others

**Kate Roth**

Movement for the Actor, Musical Theatre  
University of Southern California

**Sondra Stowe**

Vocal Production

MFA, CalArts; Ed.M., Columbia University - Teachers College; BA, UCLA

**Scott Thompson**

Movement for the Actor, Director

BFA, Musical Theatre, University of Arizona

**Tyler Townsend**

Acting for the Camera

AOS, The American Academy of Dramatic Arts

**Madeline Webb**

Makeup

## **Campus Crime & Security**

### **Advisory Committee on Campus Security**

In compliance with New York Education regulation, Section 6450 of Article 129-A, The Advisory Committee on Campus Security reviews Campus Security Policies and Procedures and makes recommendations for improvement if needed. The Committee will provide an annual written report to the President on its findings and recommendations, available upon request. Their review and advice do not alter or affect existing standards for civil liability.

### **Anti-Hazing Policy**

New York passed an anti-hazing law which makes any hazing activity a criminal action. Hazing is defined as “...in the course of another person’s initiation into or affiliation with any organization he or she intentionally or recklessly engages in conduct which creates a substantial risk of [serious] physical injury or death to such other person or a third person and thereby causes such [serious] injury or death to such person or to a third person.” The Academy does not support any hazing activity by any member of the Academy Community. Such activity is in violation of The Academy’s Student Conduct Policy and will result in serious disciplinary action, in addition to any criminal penalties which may apply.

### **Campus Security Act Policy**

The Academy supports Public Law 101-542, The Student Right-to-Know and Campus Security Act, as amended by Public Law 102-26, The Higher Education Technical Amendments Act of 1991. The Academy will distribute to all students, faculty and staff a publication with information regarding campus security policies and campus crime statistics on an annual basis prior to October 1st. Any individual interested in this information should contact the Registrar.

### **Campus Crime Reporting**

Any student who has knowledge of a crime occurring on campus must report the incident to a Campus Security Authority (CSA). Designated CSAs include the Registrar, the Receptionist, Operations Director, Student Services, Security Personnel, and the Facilities Manager. Forms for reporting campus crime incidents are available on the Sixth Floor.

### **Campus Emergencies**

To report a fire, accident, injury, or illegal behavior, students should immediately notify a Security Guard, a Resident Assistant, or the Sixth Floor Administrative Team. They will contact the appropriate authorities or department.

- The lighting of any candles or presence of any open flame in campus facilities, such as cigarettes, etc. (See Smoke Free Campus Policy) is a violation of fire code and strictly prohibited. Exceptions may include Company shows and other performances (never rehearsals or scenes) approved by The
- Academy’s Administration and in the presence of a Stage Manager. Fire safety protocols will be strictly followed.

- If there is a fire, or other emergency requiring evacuation, a campus alarm will sound and all persons will make an orderly exit from the building, according to the emergency escape routes posted in each building. Students should move far away from the building and follow instructor's and/or staff member's directions. Students should not exit the building during an earthquake unless directed.
- In case of fire, do not attempt to hold the fire in check. Notify Security or the Reception Desk immediately or call 911. Evacuate the building and keep a safe distance until the Fire Department arrives.
- If there is an injury, do not move an injured person until the extent of the injury has been ascertained by one of the administrative staff members. First aid supplies are located at the Reception Desk.
- In accordance with the Clery Act, The Academy will notify the campus community without delay upon the confirmation of a significant emergency or dangerous situation involving an immediate threat to the health or safety of students or staff on campus. Warnings may only be withheld if they would compromise efforts to contain the emergency.
- In the event of a campus emergency, it is vital The Academy be able to contact students as quickly as possible with critical information regarding such emergencies or closures. In this regard, every student is required to have an email address and/or a phone number which can receive text messages to which official Academy communications can be sent. Students are expected to check their email accounts at least once a day.