THE AMERICAN ACADEMY OF DRAMATIC ARTS

2020-2021 COURSE CATALOG

135

YEARS OF EXCELLENCE

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

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.

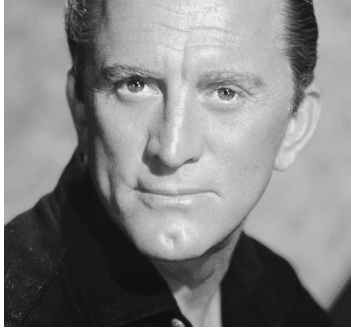
By the mid-20th century, The Academy became widely known as "The Cradle to the Stars" due to its stunning reputation of influential alumni. In 1963, the school moved to its present location on Madison Avenue in Midtown Manhattan, at the site of the historic Colony Club building, designed by one of America's 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.

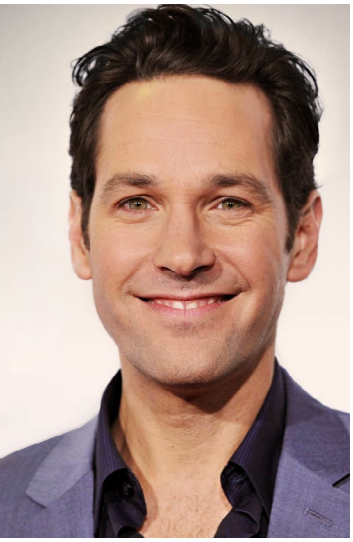
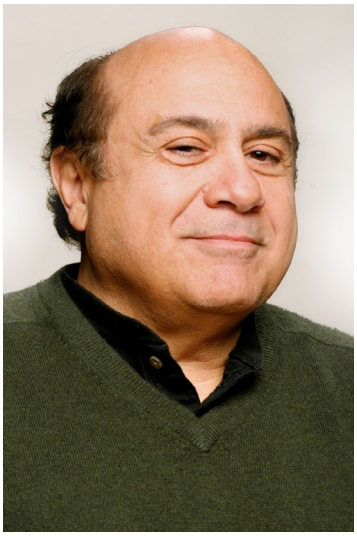
To this day, The Academy's legacy for setting standards of excellence in actor training continues to attract innovative instructors at the forefront of their craft. The faculty consists of professional artists, master acting teachers and theatrical visionaries who are supported by an administration committed to upholding the standard of excellence established more than 135 years ago.

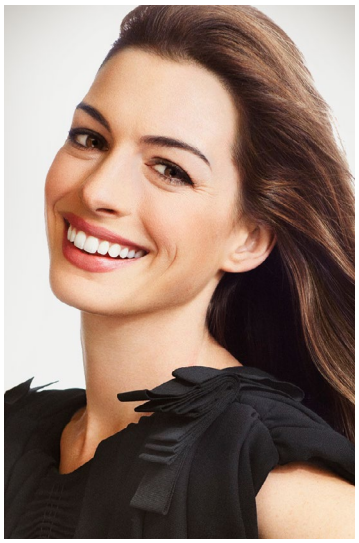
The Academy's alumni have been nominated for

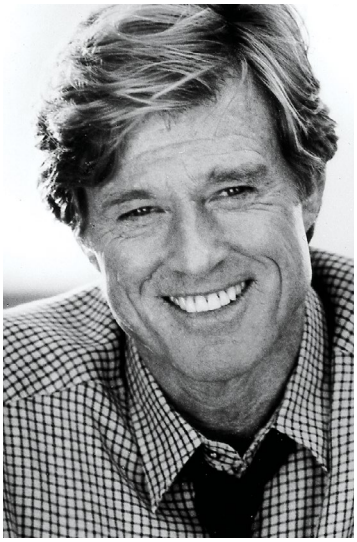
110 OSCARS® 318 EMMYS® 95 TONYS®

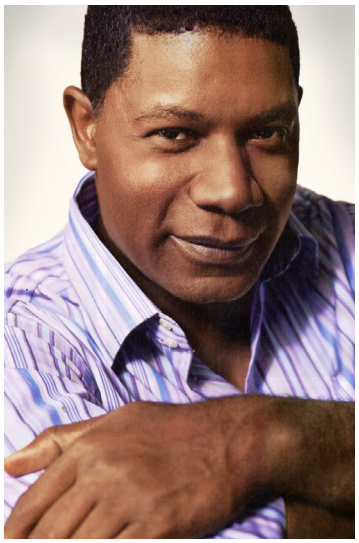
See a comprehensive list of our alumni at **aada.edu/notable-alumni**



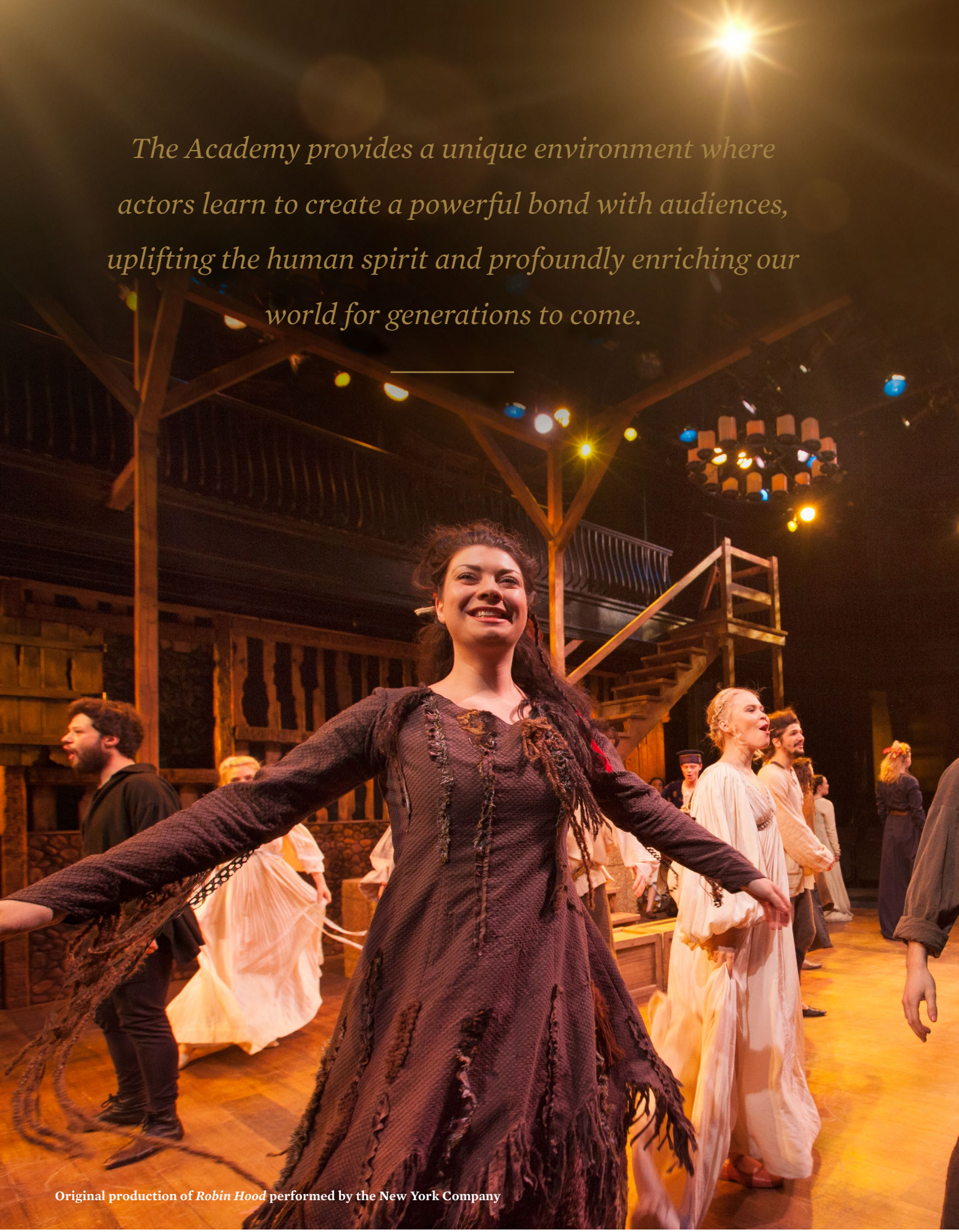









The Academy provides a unique environment where actors learn to create a powerful bond with audiences, uplifting the human spirit and profoundly enriching our world for generations to come.



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

TABLE OF CONTENTS

2 135 YEARS OF EXCELLENCE
3 THE ACADEMY'S PROUD HERITAGE
7 NEW YORK CAMPUS
9 LOS ANGELES CAMPUS
11 INDUSTRY INSIGHT SERIES
12 TRAINING PHILOSOPHY
13 TWO-YEAR CONSERVATORY PROGRAM
15 THIRD-YEAR ACADEMY COMPANY
17 TWO-YEAR CONSERVATORY COURSES
18 FIRST-YEAR COURSES
20 SECOND-YEAR COURSES
22 ACADEMIC CALENDAR
23 COURSES & CREDITS
25 DEGREE PROGRAM
27 OUR MISSION AND ACCREDITATION
28 ADMISSIONS
30 TUITION & EXPENSES
31 STUDENT HOUSING
32 FINANCIAL AID
34 ENDOWED SCHOLARSHIPS
35 INTERNATIONAL STUDENTS
37 SUMMER PROGRAM
41 SUMMER PROGRAM OPTIONS
45 NEW YORK FACULTY
49 LOS ANGELES FACULTY
53 BOARD OF TRUSTEES
54 SATISFACTORY ACADEMIC PROGRESS
55 CREDIT HOURS POLICY
57 ENROLLMENT CHECKLIST

THE ACADEMY
NEW YORK
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.

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.

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.

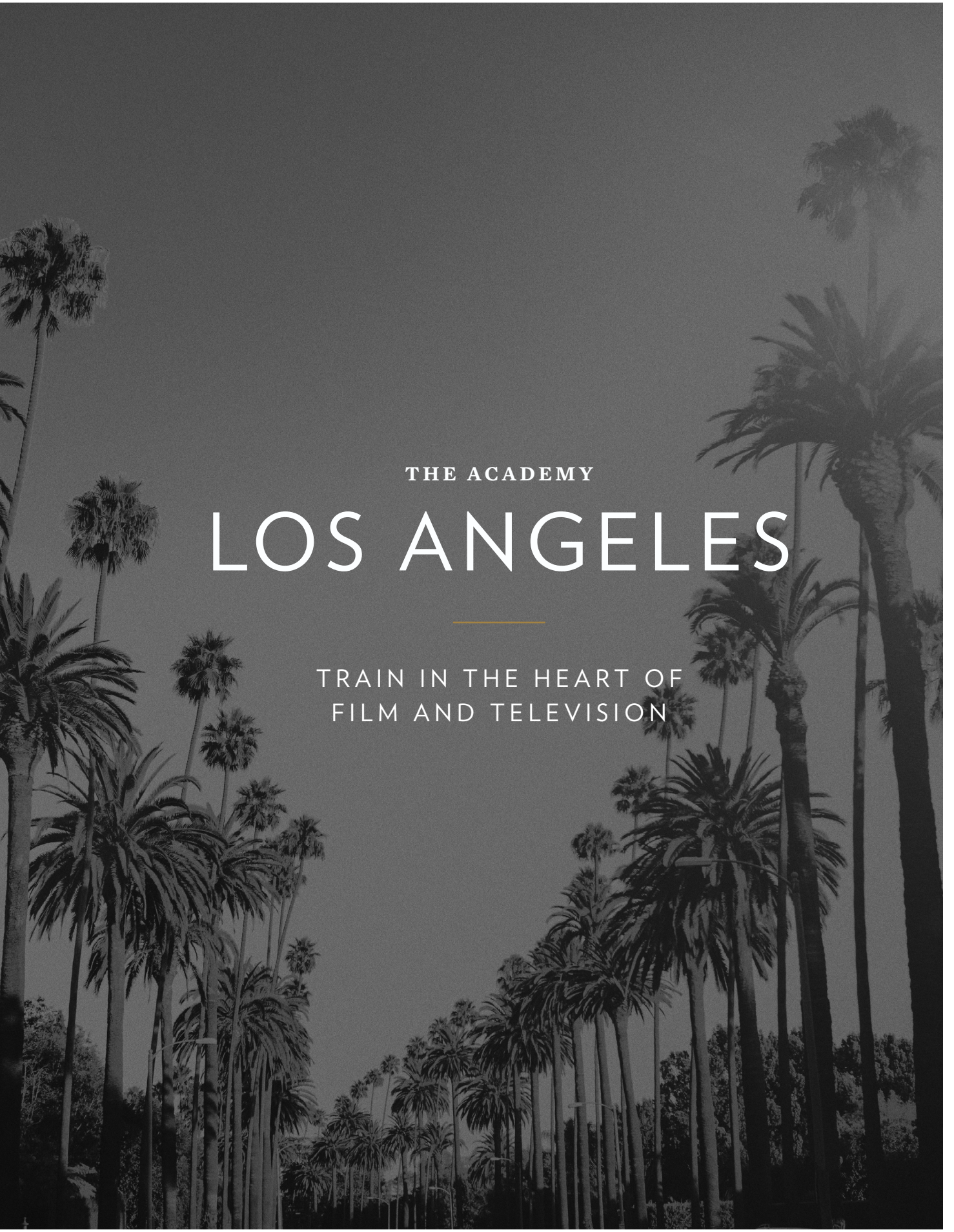
THE LOS ANGELES CAMPUS

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.


THE ACADEMY
LOS ANGELES
TRAIN IN THE HEART OF
FILM AND TELEVISION

INDUSTRY
INSIGHT
SERIES

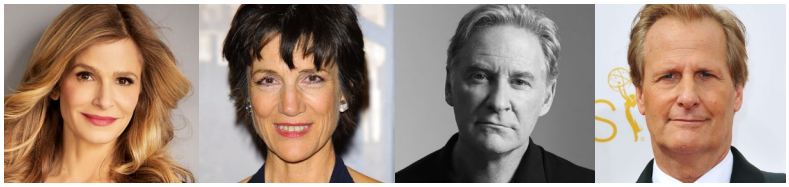
ENGAGE WITH TOP INDUSTRY EXPERTS

The Academy has an ongoing commitment to enrich the student experience by inviting notable alumni and established working actors, as well as various industry experts, to visit our campuses with the purpose of sharing their professional insight in an intimate group setting. The Industry Insight Series provides candid advice and invaluable opportunities to truly connect with our guest speakers about the craft of acting.

PAST ACADEMY GUEST SPEAKERS

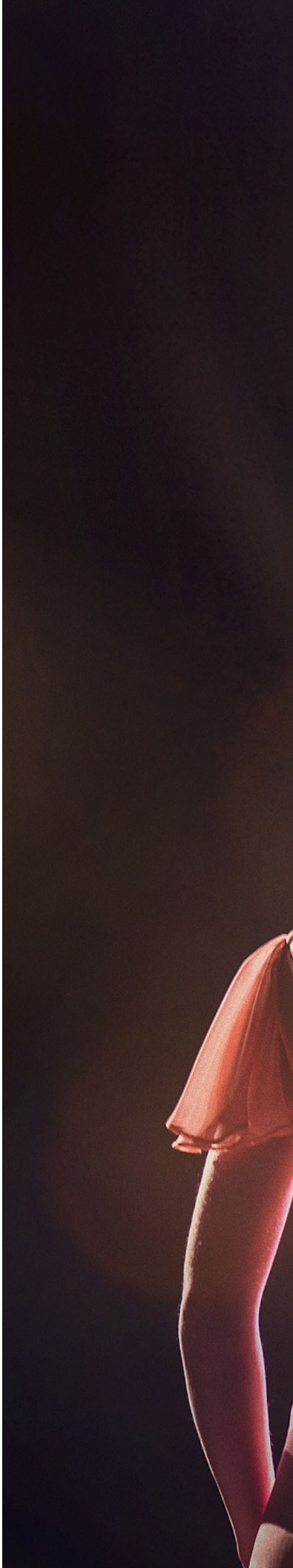
Alec Baldwin | Carrie-Anne Moss | Susan Sarandon | Neil Patrick Harris

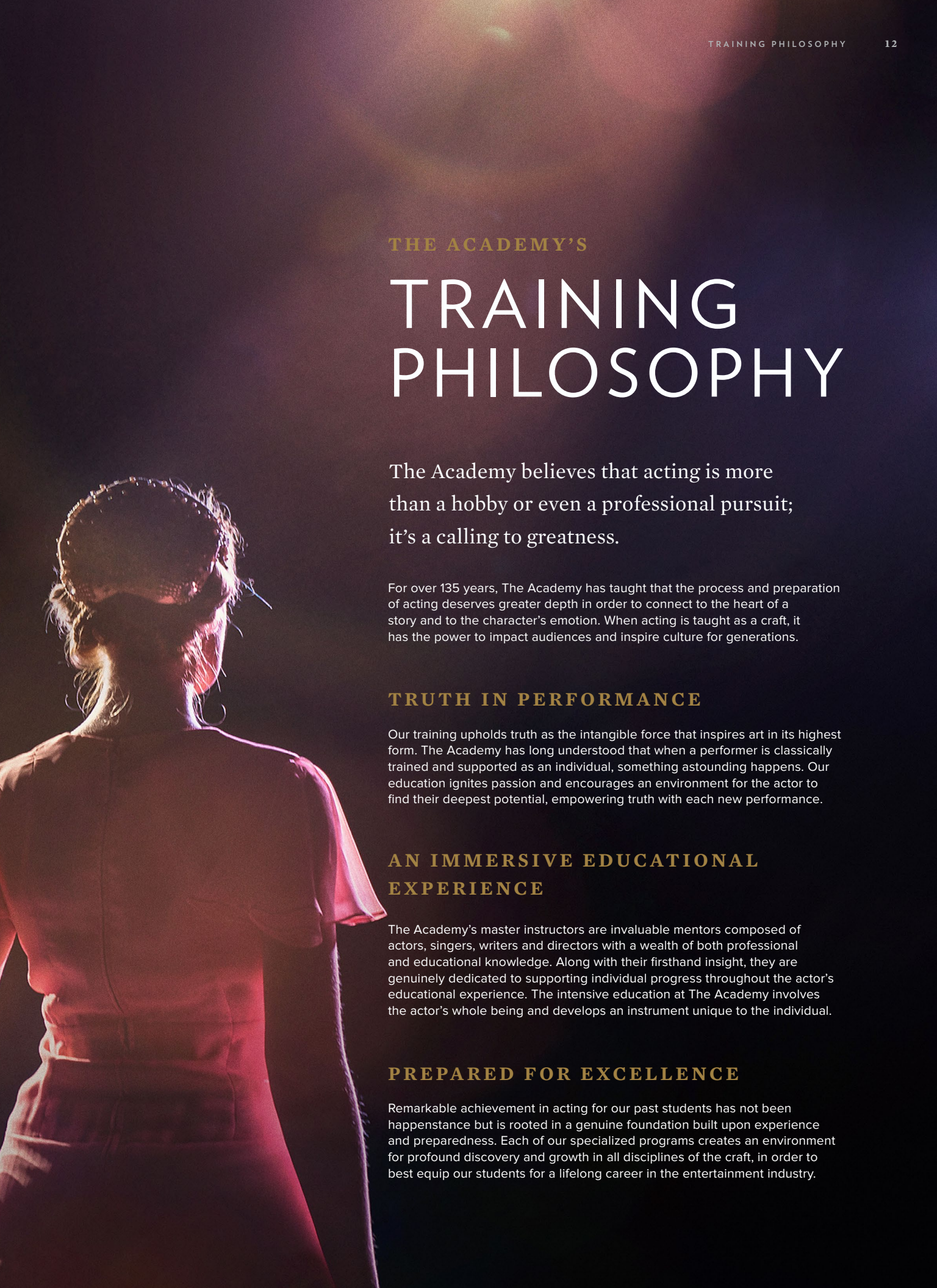
Jeremy Irons | Danny Glover | Gena Rowlands | Michael C. Hall



Kyra Sedgwick | Harriet Walter | Kevin Kline | Jeff Daniels

SEE A FULL LIST OF GUEST SPEAKERS AT AADA.EDU





THE ACADEMY'S

TRAINING PHILOSOPHY

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

For over 135 years, The Academy has taught that the process and preparation of acting deserves greater depth in order to connect to the heart of a story and to the character's emotion. When acting is taught as a craft, it has the power to impact audiences and inspire culture for generations.

TRUTH IN PERFORMANCE

Our training upholds truth as the intangible force that inspires art in its highest form. The Academy has long understood that when a performer is classically trained and supported as an individual, something astounding happens. Our education ignites passion and encourages an environment for the actor to find their deepest potential, empowering truth with each new performance.

AN IMMERSIVE EDUCATIONAL EXPERIENCE

The Academy's master instructors are invaluable mentors composed of actors, singers, writers and directors with a wealth of both professional and educational knowledge. Along with their firsthand insight, they are genuinely dedicated to supporting individual progress throughout the actor's educational experience. The intensive education at The Academy involves the actor's whole being and develops an instrument unique to the individual.

PREPARED FOR EXCELLENCE

Remarkable achievement in acting for our past students has not been happenstance but is rooted in a genuine foundation built upon experience and preparedness. Each of our specialized programs creates an environment for profound discovery and growth in all disciplines of the craft, in order to best equip our students for a lifelong career in the entertainment industry.

THE TWO-YEAR

CONSERVATORY PROGRAM

PREPARING STUDENTS FOR A LIFELONG CAREER ON STAGE AND SCREEN

THE DISTINCTION OF ACADEMY TRAINING

Our Full-Time Conservatory Program sets a select group of dedicated students on a journey of discipline, exploration and self-awareness, upholding both time-tested and innovative techniques of expressing and harnessing truth in all performances.

Our students are passionately guided by the highest level of experts in every aspect of professional acting. Our master instructors come together with the same goal: To properly equip each student to thrive in a lifelong career in the craft of acting.

A COMPLETE EDUCATION

The Full-Time Program provides our students with a complete education. They will study world history, civilizations and culture, emphasizing periods of style, dialect and etiquette. In addition, there is a detailed examination of story theory, script and character analysis. And most importantly, a practical study of foundational acting techniques is explored, including Meisner, Hagen, Adler and Strasberg. Students will also be led on a quest inward to personal discovery and the breaking down of internal barriers. It is a highly individualized process, one that leads to a lasting vulnerability, openness and truth.

REFINEMENT THROUGH PERFORMANCE

The path to learn 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 physical training and performance, every aspect of the actor's instrument is stretched, encompassing extensive movement, speech, voice and sensory work.

Our students are exposed to all facets of stage and on-camera performance. They become proficient in specific technical skills and gain first-hand knowledge of behind-the-scenes roles, making them more informed as actors, able to work confidently in any performance environment.

To bring further refinement to their education, our students are prepared to sustain lifelong careers by learning the intimate details of the industry from accomplished and notable professionals. As part of their training, The Academy offers unprecedented access to the industry. Our students graduate equipped and ready to succeed with business acumen in strategic marketing, time management, interview and audition skills and online promotion.

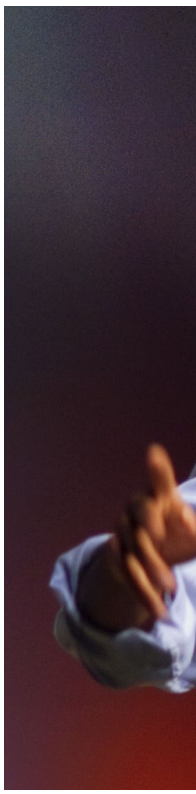
The simple concept of truth is the foundational artistic discovery that transforms how a performance is experienced by the audience. It is the cornerstone of The Academy's training.

THE THIRD-YEAR

ACADEMY COMPANY

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 advanced program offers unrivaled performance experience with intense, focused training 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 study, rehearsal and performance. In addition, a variety of advanced training opportunities are offered, which may include:

- Advanced workshops 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

TWO-YEAR CONSERVATORY

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.

FIRST YEAR

NEW YORK & LOS ANGELES COURSES

ACTING

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 the rehearsal and performance of "examination plays" chosen from a variety of playwrights. Students are cast to give them every opportunity to integrate what they have learned across disciplines, while permitting the faculty and administration to observe the growth and progress of each student.

THEATRE HISTORY

This is a survey course in the historical background of drama, tracing its growth and development from the dawn of theatre in ancient Greece. Each of the major periods is examined as a context in which dramatic literature is developed. Plays representative of each period are read and discussed, and additional reading and specific research are assigned.

MOVEMENT I & II

The purpose of these two courses is to develop the student's awareness of the body in terms of dynamic alignment, flexibility, strength and 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.

MUSICAL THEATRE DANCE
This course is intended as an introduction to and instruction in dance for musical theatre.

MUSICAL THEATRE SINGING
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.

STAGE COMBAT
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.

ADVANCED MUSICAL THEATRE DANCE (OPTIONAL)
This elective course continues study in dance for musical theatre.

ADVANCED MUSICAL THEATRE SINGING (OPTIONAL)
This elective course continues study in singing for musical theatre.

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.

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.

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. *Students are required to take 1 credit, but may repeat the course for up to 2 credits.*

SECOND YEAR

NEW YORK & LOS ANGELES COURSES

ACTING III & ACTING 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. Scenes assigned may include the works of Ibsen, Chekhov, Strindberg and Shaw, as well as other modern and contemporary playwrights.

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 may study British Received Pronunciation, Cockney, Southern Irish, New York and two types of American Southern. Students apply these 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
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.

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.

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.

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.*

ACTOR ENTREPRENEURSHIP PROJECT
Students work independently or collaborate with a group to create and present a plan for a career preparation project related to the business of acting. Such projects may include producing an actor showcase, creating a web series or short film, founding a theatre company, or similar endeavor.

STAGE MANAGEMENT
This is a non-credit, optional internship in which students serve as assistants/production coordinators for Academy play directors.

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.

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

MUSICAL THEATRE AUDITION TECHNIQUE: THE DANCE CALL (OPTIONAL)
This elective course prepares students interested in auditioning for professional musical theatre for the demands of the dance call audition. Students will learn and perform dance routines in simulated dance calls.

MUSICAL THEATRE AUDITION TECHNIQUE: THE SINGING CALL (OPTIONAL)
This elective course prepares those students interested in auditioning for professional musical theatre. Taught by professionals with a working understanding of what is expected in today's business of casting, students learn how to find auditions, read a breakdown, prepare material (traditional and contemporary musical theatre repertoire and rock/folk/pop music), 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.*

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.

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.

SECOND-YEAR PROJECTS
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.*

In order to best serve its students, The Academy reserves the right to alter course content and offerings at its sole discretion without notice. There may be changes to courses after this catalog has been published. Consult aada.edu for the latest information.

ACADEMIC CALENDAR 2020-2021

NEW YORK CAMPUS

Fall First Year	September 16, 2020 – June 1, 2021
Winter First Year	January 7, 2021 – August 11, 2021
Second Year	August 17, 2020 – April 19, 2021
Academy Company	June 1, 2020 – January 27, 2021
Graduation Day	April 19, 2021

LOS ANGELES CAMPUS

Fall First Year	August 24, 2020 – May 14, 2021
Winter First Year	January 4, 2021 – August 13, 2021
Second Year	September 14, 2020 – May 30, 2021
Academy Company	July 20, 2020 – March 17, 2021
Graduation Day	May 30, 2021

Dates may be subject to change. Consult aada.edu for the latest information.

COURSES & CREDITS THE ACADEMY **NEW YORK**

The grid below reflects information available at the time of printing this catalog. Please refer to the website for the most current course and credit offerings.

FIRST YEAR

FIRST SEMESTER	FIRST TERM (12 WEEKS)	HOURS/WK	CREDITS
	Acting I	8	4
	Voice & Speech I	6	3
	Movement I	4	2
	Alexander Technique I	2	1
	Musical Theatre Singing	2	1
	Theatre History	2	1.5
	Script Analysis	2	1.5
SECOND SEMESTER	**SECOND TERM (12 WEEKS)**		
	Acting II	8	4
	Voice & Speech II	6	3
	Movement II	4	2
	Musical Theatre Dance	2	1
	Camera Technique: Fundamentals	4	2
	Alexander Technique II	2	1
	Advanced Musical Theatre Singing (optional)	(2)	(1)
	THIRD TERM (6 WEEKS)		
	Rehearsal & Performance I	20	2
	Stage Combat	4	1
	Advanced Musical Theatre Dance (optional)	(4)	(1)
	Subtotal Credits (30 Weeks)		**30**

SECOND YEAR

FIRST SEMESTER	FIRST TERM (12 WEEKS)	HOURS/WK	CREDITS
	Acting III	8	4
	Voice & Speech III	6	3
	Movement III	4	2
	Camera Technique: Scene Study	4	2
	Styles I	4	2
	Career Preparation	2	1.5
	SECOND TERM (4 WEEKS)		
	Acting IV	8	1
	Voice & Speech IV	4	0.5
	On-Camera Technique: Auditions	4	0.5
	Monologues	4	0.5
	Styles II	6	1
SECOND SEMESTER	**THIRD TERM (7 WEEKS)**		
	Rehearsal & Performance II	20	4.5
	Audition Technique (both terms)	4	–
	Actor Entrepreneurship Project (both terms)	2	–
	Musical Theatre Audition Technique: The Dance Call (optional)	(2)	(0.5)
	FOURTH TERM (7 WEEKS)		
	Rehearsal & Performance III	20	4.5
	Audition Technique (both terms)	4	2
	Actor Entrepreneurship Project (both terms)	2	1
	Musical Theatre Audition Technique: The Singing Call (optional)	(2)	(0.5)
	Subtotal Credits (30 Weeks)		**30**
	Total Credits		**60**

Courses and hours are subject to change at the sole discretion of The Academy.

FIRST YEAR

FIRST SEMESTER	FIRST TERM (12 WEEKS)	HOURS/WK	CREDITS
	Acting I	8	4
	Voice & Speech I	4	2
	Movement I	4	2
	Vocal Production I	4	2
	Physical Acting	2	1
	Camera Technique: Fundamentals	4	2
	SECOND TERM (3 WEEKS)		
	Rehearsal & Performance I (Drama)	20	2
	Stage Management*		–
SECOND SEMESTER	**THIRD TERM (12 WEEKS)**		
	Acting II	8	4
	Voice & Speech II	4	2
	Movement II	4	2
	Theatre History	2	1.5
	Styles I	4	2
	Script Analysis (8 weeks)	2	1
	Improvisation (6 weeks)	2	0.5
	FOURTH TERM (3 WEEKS)		
	Rehearsal & Performance II	20	2
	Stage Management* (optional)		–
	Subtotal Credits (30 Weeks)		**30**

SECOND YEAR

FIRST SEMESTER	FIRST TERM (12 WEEKS)	HOURS/WK	CREDITS
	Acting III	9	4.5
	Voice & Speech III: Dialects	4	3
	Movement III	4	2
	Period Movement & Dance	2	1
	Styles II	4	2
	Advanced Vocal Production / Vocal Power	2	1
	Professional Internships (optional)		(0.5)
	SECOND TERM (3 WEEKS)		
	Rehearsal & Performance III	20	2
	Stage Management* (optional)	20	2
SECOND SEMESTER	**THIRD TERM (8 WEEKS)**		
	Camera Technique: Scene Study	6	2
	Intensives	4	1
	Make-Up	2	0.5
	Audition Technique	4	1
	Acting Professionally	2	1
	Second-Year Projects	8	2.5
	FOURTH TERM (7 WEEKS)		
	Rehearsal & Performance IV	20	4.5
	Subtotal Credits (30 Weeks)		**30**
	Total Credits		**60**

Semesters may vary.

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

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).

CERTIFICATE OF ADVANCED TRAINING

Select graduates may go on to our Third-Year Company to earn a Certificate of Advanced Training. See our Third-Year Company page 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.

New York Campus
800-463-8990
NYadmissions@aada.edu

Los Angeles Campus
800-463-8990
LAadmissions@aada.edu

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.

ST. JOHN'S UNIVERSITY, NEW YORK CITY

Students of The American Academy of Dramatic Arts (at the New York or Los Angeles campus) who complete their two-year AOS (Associate in Occupational Studies) degree may transfer up to 60 credits toward a Bachelor of Science degree in Television and Film Studies at St. John's University. The 60 credits from The Academy are normally distributed as follows and are subject to the discretion of St. John's University: nine in the major, 18 in the liberal arts core, six in professional electives and 27 in free electives. At St. John's University, students must complete 66 credits, 39 of these in the major.

Academy students who have successfully completed one year at either campus may transfer 30 credits toward a Bachelor of Science in Television and Film. Academy alumni (1974 forward) are also eligible for transfer credit toward the Bachelor of Science degree. All transfers are required to have a minimum grade point average (GPA) of 2.0. Academy students may also transfer their credits to other majors within St. John's College of Professional Studies, depending upon the number of credits earned and the major chosen.

Those students who have completed or will complete a third year of training at The Academy, or have credits earned at other colleges or universities, may be eligible for additional credits subject to review by St. John's University.

Scholarships are available at both The American Academy of Dramatic Arts and St. John's University. **To learn more about the university, visit StJohns.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/.**

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.

OKLAHOMA CITY UNIVERSITY, OKLAHOMA CITY

The American Academy of Dramatic Arts and Oklahoma City University (OCU) have created an opportunity for Academy students to earn a Bachelor of Fine Arts in Acting (BFAA), allowing students to benefit from two of the nation's leading training programs. Students complete the Full-Time Conservatory Program at The Academy in New York City or Los Angeles, and transfer to OCU in Oklahoma City for their last two years. Named in *U.S. News and World Report's* "America's Best Colleges" as a top-tier master's program and university in the Western Region, OCU offers advanced studies and a distinguished faculty. Celebrated OCU alumni in the field of arts and entertainment include Kristin Chenoweth, Kelli O'Hara and Oklahoma Music Hall of Famer, Leona Mitchell.

The core mission of OCU is to prepare well-trained actors and to provide students with a broad-based liberal arts education. The collaboration enriches both programs by providing expanded opportunities for students and optimal use of faculties and facilities.

Academy students must complete the two-year Associate of Occupational Studies and have an overall grade point average of 2.5 to be eligible for transfer. Audition requirements for the BFAA degree are waived for Academy students, who will be automatically awarded an Academy Partnership Scholarship in the amount of $2,000 per semester, renewable for a total of four (4) semesters. Academy students are also eligible for Academic Transfer Scholarships according to current OCU policy and additional talent awards through the university's regular audition process.

Sixty Academy credits are accepted for transfer toward the BFAA degree. The remaining courses to be completed at OCU (68 credits) include general education requirements, Acting Core and Music Theatre Core. Interested students can be provided with a list of OCU courses required for the degree. For more information, please contact The Academy's Admissions Office. **To learn more about the university, visit OKCU.edu.**

HUNTER COLLEGE (CUNY), NEW YORK CITY

Since 2004, The Academy has had an articulation agreement with Hunter College (CUNY) for a BA in Theatre. Academy graduates from anytime during 1974 and going forward from this date may apply to Hunter College pursuant to this agreement.

Its provisions are specified in the Transfer Guide and Course Equivalencies. Students entering Hunter with an AOS degree from The Academy will receive 27 credits toward a Bachelor of Arts degree in Theatre at Hunter College, and these credits are distributed according to the Transfer Guide. The student will have to take 93 credits at Hunter, with 21 of these being in the major. Those students who have completed or will complete a third year of training at The Academy may be eligible for additional credits, subject to review by Hunter College. Credits earned by Academy students from other colleges will be reviewed by Hunter College for credit toward the baccalaureate degree. Academy students are required to pass the CUNY Skills Assessment Test taken by all students entering Hunter College with fewer than 45 credits, and have a minimum grade point average (GPA) of 2.3. Credits carrying a course grade of "D" or below will not transfer. **To learn more about the college, visit Hunter.CUNY.edu.**

OUR MISSION

Founded in 1884, The American Academy of Dramatic Arts is the first conservatory for actors in the English-speaking world. Since then, its purpose has remained constant: To provide students with the tools needed to make acting their profession.

We select our students from various backgrounds and from all around the globe. Diversity, which gives our students exposure to many cultures, enriches the depth of the actor's work. Selectivity, which continues throughout our program, yields a pool of students who nourish each other's growth.

Our training program is unique, based upon the long tradition of The Academy and embracing modern methods that promote discipline and self-discovery, along with the development of technique. Our faculty consists of working professionals and master teachers. They lead students to deeply felt, psychologically true and physically realized performances. To support this process, students receive constant feedback from faculty who consult collaboratively on their progress.

The goal of The Academy is to prepare students for acting careers in theatre, television and film. Our purpose is to provide a practical, post-secondary education that emphasizes the skills needed by an actor in today's competitive environment.

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

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 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 on-campus 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 transcripts@aada.edu or to the address indicated in the applicant's online full-time application account.

Fax to 212-685-8093 for New York applicants, and 323-464-1128 for Los Angeles applicants.

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, clergy, 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 be written on letterhead stationery and 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. The Academy strongly encourages applicants to audition at the campus they wish to attend.

2. Touring auditions
Applicants unable to travel to New York or Los Angeles may arrange to audition at annually conducted sessions in major cities around the world. Appointments can be scheduled after a transcript is received. Visit The Academy's website (aada.edu/auditions) for a listing of Academy audition locations and dates.

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. It is encouraged that one monologue of the two use heightened language, such as Shakespeare or Restoration drama. Each piece should be approximately two minutes in length. Both pieces should be performed within a five-minute time limit. 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.

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 (6-8 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 non-refundable $750 deposit 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 non-refundable $750 deposit 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

2020-2021 ACADEMIC YEAR

TUITION *for the academic year*	$36,480
APPLICATION FEE *First Year only*	$50
GENERAL FEES	$750
BOOKS AND SUPPLIES *(estimated)*	$570
PERSONAL COSTS *(estimated)*	$1,400
FOOD *(estimated)*	$1,600
STUDENT MEDICAL INSURANCE *New York**	$2,382
STUDENT MEDICAL INSURANCE *Los Angeles**	$2,140

NOTE:
Figures are subject to change.

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

TUITION DEPOSIT

Upon acceptance, students are provided an enrollment agreement by The Academy. The signed agreement and a non-refundable, non-transferable tuition deposit of $750 are due to secure class placement. The deadline for the tuition deposit is indicated in the student's online account. If the deposit is not paid by the specified deadline, the applicant will be assumed to have withdrawn their application.

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 or contact the New York Director of Student Housing at 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 or contact the Los Angeles Housing and Residence Life Office at 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 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 an Expected Family Contribution (EFC). 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 EFC 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.

ENDOWED SCHOLARSHIPS

The Academy's Endowed and Annual Scholarships have been established through benefits, memorial gifts, bequests and foundational grants to make it possible for deserving students to attend our Full-Time Conservatory Program. The Endowed Scholarships are awarded through the merit and need-based scholarship process.

The Alumni Fellow Scholarship
The Barbara Moore Jordan Scholarship
The Brenda Forbes Scholarship
The Cecil B. DeMille Scholarship
The Charles Jehlinger Scholarship
The Class of 1983 Scholarship
The Cleavon Little Scholarship
The Dina Merrill Scholarship Fund
The Frances Fuller Scholarship
The Franklin Haven Sargent Scholarship
The Gail Lowe Maidman Scholarship
The Garson Kanin Scholarship
The George Nichols III Scholarship
The Gordon A. Rust Scholarship
The Grace Kelly Scholarship
The Greta Nissen Scholarship
The Harryetta Peterka Scholarship
The Henrietta Alice Metcalf Memorial Scholarship for Drama
The Hume Cronyn Scholarship
The Jack Melanos and Bill MacDougall Scholarship
The John Peck Scholarship
The Julie Harris Scholarship
The Kirk Douglas Scholarship
The Legend's Scholarship
The Madelin Thayer Gilpatric Scholarship
The Neil Simon Scholarship
The Patricia Grube Scholarship
The Philip Loeb Scholarship
The Rising Actor Scholarship
The Samuel Freeman Scholarship
The Spencer Tracy Scholarship
The Suzanne Powers Scholarship
The Thelma Carter Memorial Scholarship Fund
The William Randolph Hearst Scholarship

ANNUAL SCHOLARSHIP SUPPORT

The Actors Society Scholarship
The Episcopal Actors Guild
The Estate of Maxine Little Collier
The Shubert Foundation

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 (6-8 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).

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

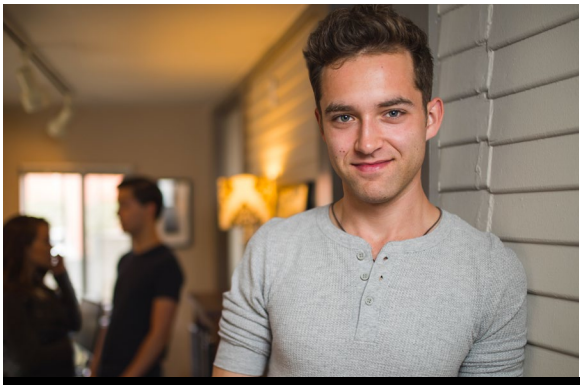
Some private loan lenders offer loans to international students. If you meet the requirements and are approved, you can re-apply for these loans each year that you attend The Academy. See page 33 for more information on alternative loans. Visit the Financial Aid/Business Office to further discuss this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

SUMMER PROGRAM

Spend your summer immersed in training right in the heart of where entertainment lives and breathes. Open-air concerts, films and plays abound, as you become a part of a dynamic community of fellow actors learning together and inspired by some of the most respected instructors in the industry. You are destined to return home with skills and friendships you will value for a lifetime.

PROGRAMS CUSTOMIZABLE FOR YOUR INDIVIDUALIZED TRAINING GOALS

Our summer programs are designed to bring you the training you desire and meet your schedule at the same time. Ranging from two weeks to seven weeks, you can choose the Program, Intensives and Electives that will bring your craft more focus and mastery this summer. *For past Academy students and actors with significant industry experience, we invite you to consider our Encore Program for advanced training.*

- Experience The Academy's legendary training in New York, Los Angeles or both
- Small class sizes for one-on-one instruction
- Training offered for stage and screen
- Tailored for both experienced and beginning actors
- Scholarships for the Full-Time Program and savings available
- Certificates awarded for successful completion of each program

Anne Hathaway, Adrien Brody and Jessica Chastain have all benefited from attending our programs.

APPLY ONLINE AT AADA.EDU/SUMMER

CORE COURSES

Three courses serve as the foundation of our Seven-Week and Five-Week Programs. These foundational courses are customized to train a range of actors from beginning to advanced, offering you the ideal opportunity to sharpen your craft this summer while working alongside The Academy's master instructors.

ACTING & SCENE STUDY

Training: Excite and release the storyteller inside of you! Discover and expand the relaxed, free and truthful use of self in imaginary circumstances; develop trust in spontaneous, moment-to-moment reactions and learn how to apply these techniques to dramatic texts

Coursework: Exercises for relaxation, concentration and sensitivity to fellow actors, as well as internal and external stimuli to achieve focus and involvement, leading to dramatic analysis, improvisation and scene study

VOICE FOR THE ACTOR

Training: Add strength and emotional range to the natural voice; develop the voice as an instrument of communication on and off stage

Coursework: Principles of voice production are applied through structured exercises for optimal vocal health, audibility, breath efficiency, articulation, intonation, resonance and phrasing

MOVEMENT FOR THE ACTOR

Training: Develop the body as an instrument for the actor in order to engage in dynamic physical expressivity

Coursework: Movement techniques and exercises are taught to increase flexibility and to develop the actor's imagination, muscular coordination and control

AVAILABLE WITH:
Seven-Week Program
Five-Week Program

PROGRAM HOURS:
Monday-Friday
Classes may be held between the hours of 9:00AM - 9:00PM in New York and 8:30AM - 9:30PM in Los Angeles.

ELECTIVES

Available for Seven-Week and Five-Week students, Electives are highly specialized classes that allow you to customize your training based on your own personal interests. Each is subject to demand and billed accordingly upon enrollment. Two Electives are included for Seven-Week students and one is included for Five-Week students. Additional Electives are $350 each (maximum of 4 total Electives allowed).

Audition Monologues
Auditioning for the Camera *(including how to self-tape for submissions)*
The Business of Acting
Dance for the Actor
Improvisation
Singing for the Actor
Stage Combat
Writing & Creating Your Own Work
Dialects *(Los Angeles Only)*
Shakespeare *(New York Only)*

The Academy's Director of Summer Program Services & Enrollment works to create the ideal class balance. Programs are assigned to accommodate students' background similarities, acting maturity and objectives.

NEW YORK INTENSIVES

MUSICAL THEATRE

This Intensive is designed for actors seeking to broaden their understanding of the particular skill-set required for working in musical theatre. It is comprised of coursework in acting, dance, song interpretation, vocal technique and individual coaching. Led by faculty currently working with the Broadway community and with a breadth of knowledge across numerous musical styles, students will learn how to select appropriate repertoire and prepare audition material. The Intensive includes a final presentation for friends and family on the last day of the course. The Intensive will culminate in a 2-hour Master Class, with feedback provided by a New York City casting director.

Bring a prepared 16-bar audition song with sheet music in your key to the first class. Assessments and song assignments are given on the first day of class.

Bring appropriate dance attire and tap shoes (if you already own them).

COURSE OF STUDY:

Jazz / Tap 6 hours per week
Voice Technique 4 hours per week
Song Interpretation 4 hours per week
Acting Exercises / Monologue / Cold Readings 6 hours per week
Performance Master Class 4 hours per week
Casting Director Master Class 2 hours on the final day

ON-CAMERA TECHNIQUE

This Intensive is designed for actors who want to deepen their understanding of auditioning for on-camera projects. Actors will learn how to thoroughly prepare audition sides, successfully execute cold readings, and how to self-tape for audition submissions. In addition, they will explore the differences between commercial, film and television and the best methods of auditioning for each. Upon completion, actors will have gained a comprehensive understanding of on-camera auditioning and how to utilize newly acquired skills to audition successfully. The Intensive will culminate in a 2-hour Master Class, with feedback provided by a New York City casting director.

COURSE OF STUDY:

On-Camera Class 12 hours per week
Voice & Speech 4 hours per week
Acting Exercises & Improv 6 hours per week
Business Skills 2 hours per week
Casting Director Master Class 2 hours on the final day

AUDITION TECHNIQUE

Auditions, whether for schools or roles in plays, film or television, are a fact of life for all actors. This two-week Intensive is designed to prepare individuals to audition more effectively on stage and on film. The course concentrates on how to select, prepare and submit appropriate audition material (including contrasting monologues and songs) for conservatory/college programs, graduate school (MFA/MA) programs, and professional auditions. Additionally, this program includes how to write an effective cover letter, advice about headshots & résumés, and how to self-tape for audition submissions. Curiosity, intuition, and deductive reasoning are used in this step-by-step process that breaks down the audition for the actor and teaches techniques and strategies to use in any given situation. The Intensive will culminate in a 2-hour Master Class, with feedback provided by a New York City casting director.

COURSE OF STUDY:

Acting Exercises & Improv 4 hours per week
Monologue Coaching 4 hours per week
Audition Technique for the Stage 4 hours per week
On-Camera Audition Technique 4 hours per week
Musical Theatre Audition Technique 4 hours per week
Business Skills 2 hours per week
Cold Readings & Scene Study 2 hours per week
Casting Director Master Class 2 hours on the final day

AVAILABLE WITH:
Seven-Week Program
Four-Week Program
Two-Week Program

PROGRAM HOURS:
Monday – Friday
Depending on the chosen Intensive, students should be prepared to be in class between the hours of 9:00AM and 9:00PM on assigned days. Please consult each individual Intensive for specific program hours and course of study.

LOS ANGELES INTENSIVES

CAMERA ACTING FOR FILM & TELEVISION

Designed for beginning to intermediate actors who want a deeper understanding of working in film and television, including the "business of the business," this Intensive provides a professional and thorough understanding of the on-camera process and how to alleviate the anxiety of working on camera. Courses explore the various genres within film and television, including the TV sitcom, commercial acting, film and live television.

Class size is limited so that each student receives the maximum amount of individual attention.

COURSE OF STUDY:

Acting Technique 8 hours per week
Audition Technique for Film & Television 6 hours per week
Working in Film 4 hours per week
Sitcom Acting 4 hours per week
Commercial Technique 2 hours per week

ADVANCED CAMERA ACTING FOR FILM & TELEVISION

Designed for students who have already completed Camera I or the First Year of The Academy's Full-Time Conservatory Program, this Intensive provides a deeper understanding of the on-camera process. Courses explore the various genres within film and television and are designed to enhance the actors' comfort levels with working on camera.

Class size is limited so that each student receives the maximum amount of individual attention.

COURSE OF STUDY:

Acting Technique II 8 hours per week
Audition Technique II 6 hours per week
Working in Film II 4 hours per week
Sitcom Acting II 4 hours per week
Commercial Technique II 2 hours per week

AUDITION TECHNIQUE

Auditions, whether for schools or roles in plays, film or television, are a fact of life for all actors. This two-week Intensive is designed to prepare individuals who have an understanding of acting and singing basics for a successful audition. Topics include finding your type, picking strong material, preparing for and performing your audition, improvisation in an audition setting and cold readings. This Intensive is designed for both actors auditioning for schools/festivals and working actors who want to improve their skills. Students should come prepared with at least two monologues of contrasting values that can be presented in class.

COURSE OF STUDY:

Your Type & Material 4 hours per week
Preparing & Performing 6 hours per week
Cold Readings 2 hours per week
Song Interpretation 6 hours per week
Improvise & Create 4 hours per week
Your Best Audition 2 hours per week
Casting Director Master Class 2 hours on the final day

AVAILABLE WITH:
Seven-Week Program
Four-Week Program
Two-Week Program

PROGRAM HOURS:
Monday – Friday
Depending on the chosen Intensive, students should be prepared to be in class between the hours of 8:30AM and 9:30PM on assigned days. Please consult each individual Intensive for specific program hours and course of study.

PROGRAM OPTIONS

SEVEN-WEEK PROGRAM

Includes:
(Five-Week Program +
Two-Week Program)
3 Core Courses
Select 2 Electives *(and add up to two more for an additional fee)*
Select 1 Intensive
Industry Insight Series

Special Offers:
$1,000 Full-Time Conservatory Scholarship[1]
Encore option available (NY)

FIVE-WEEK PROGRAM

Includes:
3 Core Courses
Select 1 Elective *(and add up to three more for an additional fee)*
Industry Insight Series

Special Offer:
Encore option available (NY)

FOUR-WEEK PROGRAM

Includes:
(Two-Week Program +
Two-Week Program)
Select 2 Intensives
Industry Insight Series

Special Offer:
$500 Full-Time Conservatory Scholarship[1]

TWO-WEEK PROGRAM

Includes:
Select 1 Intensive
Industry Insight Series

SUMMER INDUSTRY INSIGHT SERIES

Programming May Include:
Industry Guest Speakers
Professional Training Lectures
Q&As
Panel Discussions

Included with enrollment of any program in New York and Los Angeles

[1] Upon acceptance and enrollment in our Full-Time Conservatory Program

Age Requirements
Applicants must be at least 16 years old by the start of the program. For those under 16, we offer The Academy's Conservatory for Young Actors (ACYA), a four-week intensive summer program in Los Angeles for students 12-16. Visit aada.edu/youth-summer for ACYA information.

Summer Housing
The Academy offers on-campus student housing options with limited space at The Academy House in New York and Los Angeles. Options are listed at aada.edu and on page 31. Students under 16 years of age must secure housing with friends or relatives, as most housing services do not accept persons under age.

Enrollment is limited and space is reserved only upon full tuition payment.
For more details on The Academy's Summer Program, visit aada.edu/summer.

Summer Program Assessment Auditions
The Academy's Summer Programs may not require the applicant to audition prior to acceptance. However, the application information provided by applicants is subject to verification, and admitted Five-Week and Seven-Week Summer Program students may be required to conduct an assessment audition before or on the first day of class to determine proper placement within the program. Please speak with your admissions advisor for further details.

Summer Program Refund Policy
Requests for refunds must be addressed to the Director of Summer Program Services & Enrollment and received no later than 30 days prior to the start date of each Summer Program. Requests for refunds made less than 30 days prior to the program start date will not be granted.

EXCLUSIVELY FOR ADVANCED ACTORS IN NEW YORK

SUMMER ENCORE PROGRAM

Our advanced Encore Program is for trained actors who desire more from themselves and the industry. Where a high level of training, along with the collaboration of working actors, directors and industry professionals, combine to bring a new level of focus to your career and power to your passion.

ADVANCED ENCORE PROGRAM BENEFITS:

- ✓ Smaller class sizes for more individualized instruction
- ✓ Advanced, international, peer-level training environment
- ✓ Performance opportunities and workshop projects
- ✓ Scholarship opportunities for our Full-Time Conservatory
- ✓ Highly advanced training courses designed for professional-level actors
- ✓ Focused collaboration with industry professionals
- ✓ Academy Encore Training Certificate awarded for successful completion

For more information on our Encore Program, and to see if Encore is for you, visit **aada.edu/summer-encore**.

THE ACADEMY'S

NEW YORK FACULTY

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

JONATHAN BOLT *Company Co-Director*
Studied with Sanford Meisner; Appeared in TV series, films and played leading roles in 100+ theatre productions, directing 30+; Author of two full-length musicals and six plays; Recipient of playwriting grants from New York Creative Artist Program, Berilla Kerr Foundation and The Drama League

BARBARA RUBIN *Company Co-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

MATTHEW A.J. GREGORY *Second Year Coordinator—Theatre History, Guest Director*
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*

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

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

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 Programme 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

SHEILA BANDYOPADHYAY *Head of Movement Department, Core Faculty—Movement, Alexander Technique*
MA, NYU; BA, Theater Arts, Brandeis University; Physical Theater Studies, Dell'Arte International; AmSAT Certified Teacher, Alexander Technique; Advanced study in Movement for the Actor with Merry Conway and Susan Dibble; Teaching credits include The Linklater Center, Shakespeare and Company, NYU-Gallatin and Alexander Technique, NYC's Teacher Certification Program

JOSEPHINE BARTON *Voice & Speech*
MA, Voice Studies, University of London's Royal Central School of Speech and Drama; BA, University of Sydney and Sydney Theater School; Professional voice instructor for voice & speech at Drama Studio London; Speech at City Academy, London; Voice & accents at Young Actors Theatre Islington, London and Guildford Performance Preparation Academy, UK; Broadcast voice & speech at University of Notre Dame, Sydney; as well as taught at select voice and speech coaching companies in London and New York

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

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

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 Kotzubel, 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

DAVE DEMKE *Voice & Speech*
BA, Theatre Arts, Minnesota State University, Moorhead; MFA, Performance, University of Maryland; 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; 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); Taught voice for National Theatre of Ghana

CHRIS DOLMAN *Acting, Audition Technique, Guest Director*
MFA, Florida State University, Asolo Conservatory of Professional Actor Training; Studied acting with Kathryn Gately, Roger Rees, Neal Kenyon; Directing with Luca Ronconi, Ping Chong and Ruth Maleczech; Member of Lincoln Center Directors Lab; Extensive directing credits Off-Broadway and regionally; Founder/Producing Artistic Director of Edgartown Theatre Company

JAY DUNN *Movement*
MFA, Theatre, L'Ecole Internationale de Théâtre Jacques Lecoq, Paris; BA, Theater, Middlebury College; Taught at American University, Duke Ellington School of the Arts, Woolly Mammoth Theatre, Whistler in the Dark Company, The Center for Movement Theater, DC & NYC; Pedagogic Assistant to Dody DiSanto

TRACY EINSTEIN *Alexander Technique*
BA, Columbia University; AmSAT Certification in Alexander Technique, Balance Arts Center, experienced in Clown, Lecoq method Physical Theater, Laban Movement Analysis for Actors, Bartenieff Fundamentals, and Feldenkrais Method; Former teacher at Balance Arts Center, Public Theater Shakespeare Initiative, Birmingham Repertory Theatre and Shakespeare Society; Associate Artistic Director of NY's Modern Shakespeare Project

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

MICHAEL FLYNN *Guest Director*
BA, Theatre, University of Scranton and studies acting at Matthew Corzine Studios; Producing Artistic Director of the Scranton Shakespeare Festival where he directed productions including: *Romeo and Juliet*, *The Tavern*, and *The Pirates of Penzance*; Associate Director to Broadway's *It's Only A Play*; Served as the Assistant to the Playwright for *The Nance on Broadway*; In the Off-Broadway production of *Freckleface the Musical*

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

JENN HARRIS *Career Preparation*
BFA, Boston University; Actor/writer/producer; Co-star in *Gayby* and as Jodi Foster in *Silence! The Musical*; Wrote and performed solo show in NYC; Writer for CNE; Writes, produces and stars in web-series *New York Is Dead*; Performed at McCarter Theatre, Berkshire Theatre Festival, Williamstown Theatre Festival; and on *30 Rock*, *High Maintenance*, *Difficult People*, *A Case of You*, *Bad See* and *Better Living Through Chemistry*

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

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

BENJAMIN LIU *Movement*
MFA, Performance and Interactive Media Arts, Brooklyn College; BS, Somatic Education and Performance (*Magna Cum Laude*), CUNY; Graduate, Movement Theatre Studio (Lecoq), Guild Certified Feldenkrais Practitioner, Certified Systema Russian Martial Art Instructor; Certified Personal Trainer (National Academy of Sports Medicine); Certified YogaWorks Instructor (The Yoga Alliance); Lifelong international study of movement in dance, martial arts, physical theatre and movement rehabilitation; Actor, Movement Trainer, martial art instructor, and choreographer for dance, theatre and stage combat

CHRISTOPHER MCGOVERN *Musical Theatre Singing, Vocal Production*
BM, Vocal Performance (*magna cum laude*), concentrations in 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

KYRA MILLER *Alexander Technique*
MFA, University of Washington; AmSAT Certificate in Alexander Technique, Balance Arts Center; Mannes College of Music; Studied voice with Ray Fellman, Julian Patrick, Vicki Clark, Ellen Shade, Bruce Kolb, Marc Schnaible and Aaron Hagen; Studied dance with Joffrey Ballet School, David Howard, Maggie Black, Simon Dow, Zvi Gotheiner and Paul Taylor School; Nominated for San Francisco/Bay Area Critics Circle Best Actress Award for Rags at TheatreWorks Silicon Valley; Also appeared in *A Light in the Piazza* at Philadelphia Theatre Company, *The Time of Your Life* at Seattle Rep/A.C.T., and *Biography* at Pearl Theatre

NURIT MONACELLI *Acting, Movement*
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

ANGELA NAHAGIAN *Movement*
Graduate, American Repertory Theater, Moscow Art Theatre School; Select credits include: ART's *Donnie Darko*, *Cardenio*, *When It's Hot, It's Cole*; MXAT's *Celebration* and *Three Sisters,* Anthropology's *The Blue Room*, Page 73's *Another Beautiful Day*, Zellerbach Playhouse's *Escape from Happiness*, Bay Area Opera's *The Magic Flute*; Founder of Close to Six Company

LINDSAY NANCE *Movement*
MFA, University of Tennessee; Additional training: Jackie Snow, Barbara Houseman and Black Box Acting Studio (Chicago); Teaching credits: Goshen College, University of Tennessee and private coaching; Acting credits include *Medea* and *Much Ado About Nothing* (Titan Theatre), *The Open Hand* (world premiere), *Titus Andronicus*, *A Christmas Carol*, *A Midsummer Night's Dream* and *The Miracle Worker* (Clarence Brown Theatre), *Romeo and Juliet* (GoShakes Theatre), *BOY* (Circle Theatre), *The Sign in Sidney Brustein's Window, Ismene* (New World Arts), plus film credits

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

BURKE PEARSON *Core Faculty—Acting*
BA, Portland State University; Studied acting with Katharine Sergava, Uta Hagen, Marshall Mason, Rob Thirkield, William Esper, James Tuttle and Michael Moriarty; Directing with Marshall Mason; Voice with Clyde Vinson, Robert Neff Williams; Longtime member of Circle Repertory Co.; Award-winning actor, credits include theatre, film and TV

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

LESTER THOMAS SHANE *Shakespeare, Guest Director*
BFA, Carnegie Mellon University; Trained in speech with Edith Skinner, voice with Robert Parks and Fran Bennett, directing with Lawrence Carra, acting with Jewel Walker and Mordecai Lawner; Workshops with John Barton, Patsy Rodenburg, Cicely Berry, among others; Directed 50+ productions in the E.U. and U.S.

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*

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

ROBERT TENDY, JR. *Voice & Speech*
MFA, University of California, Irvine; BA, Binghamton University; Studied with Knight-Thompson Speechwork's Phil Thompson and Cynthia Bassham, Director of Certification for Fitzmaurice Voicework

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 Randolf Pearson; Dance with Phil Black, Mark Esposito and Casey Colgan; Voice with Meg Bussert and Camille Wiendorn; 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.

MATT NEVES *Director of Instruction*
MFA, Directing/Shakespeare, University of Exeter; MBA, Illinois State University; BA, Acting, Brigham Young University; Former College of the Desert Head of Theatre, Artistic Director of Riverside Repertory Theater, Producing Artistic Director at Performance Riverside and Director of Arts Admin. at Southern Utah University; Directing credits: *Grey Gardens*, *Spring Awakening*, *West Side Story*, *Assassins*, *La Cage Aux Folles*, *Fiddler on the Roof*, *How To Succeed*, *Secret Garden*, *Spelling Bee*, *Oklahoma!*, *Mikado*, *Chicago*, *Rumors*, *Brighton Beach Memoirs*, *Biloxi Blues*, *Broadway Bound*, *Chapter Two*, *Fools*, *Born Yesterday*, *You Can't Take It With You*, *Miss Saigon*, *Lend Me a Tenor*, *Beyond the Horizon*, *Forum* and *Laramie Project*

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

BETTY KARLEN *Company Director, Core Faculty—Acting, Director*
Studied at University of California, Los Angeles and City College of New York; Professional training with Herbert Berghoff, Lee Strasberg, Curt Conway and Eric Morris

MARK KNOWLES *Second Year Coordinator, Head of Movement, Core Faculty—Movement for the Actor, Musical Theatre, Director*
MA, Visual and Performing Arts, Antioch University; BA, Theatre/Dance, Wesleyan University; Dance training with Roland Dupree, Michael Peters, Jaime Rogers and Louis DaPron; Directed and/or choreographed 300+ productions worldwide; Author of four books and recipient of American Library Association's 2004 Choice Award

BRENDA B. BECK *First Year Coordinator, Core Faculty—Voice & Speech, Director*
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

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

CAROLINA BARCOS *Acting*
BA, Skidmore College; MFA, UCLA School of Theatre, Film & Television; Co-founder, Big Dog Little Dog Productions; Performed in 40+ plays in LA and NYC, produced and directed 60+ one-person shows and 14 plays

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 *Movement for the Actor*
30+ years' experience in theatre, film and television; Studied at University of Wisconsin and Northwestern University; Assistant Choreographer to Gene Kelly and Kenny Ortega; Studied acting with Beverly Sanders

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

JUDITH BOHANNON *Core Faculty—Acting, Director*
MA, Northwestern University; BA, Georgetown College; Studied acting with Uta Hagen, Michael Shurtleff, John Lehne, A.J. Antoon and Jose Ferrer

PATRICK BONOVITACOLA *Acting, Director*
BA, University Of Massachusetts; The Lee Strasberg Theater Institute; The Actors Studio. Studied acting with Lee Strasberg, William Greaves, and John Lehne

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 *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*

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

DEBRA DELISO *Acting, Solo Performance, Director*
MFA, Acting, UCLA (Fellowship and Best Actress Award); MA, BA, Theatre, California State University (Best Actress Award); Royal National Theatre, London; Theatre artist for 30+ years; Member, Classical Theatre Lab; Artistic Director, SAIPRO; Hatha Yoga instructor

ANNA FERRARO *Accompanist*
BM, California State University; Studied piano with Leigh James Unger, voice with John Peck and William Hanrahan; Self-produced CDs and concerts featuring her own and other artists' original music; Organist and Music Director for local churches and temples

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

KAREN HENSEL *Core Faculty—Acting Styles, Director*
AA, Mime and Moliere, The American University in Paris; Diploma, American Conservatory Theatre; Acting Internship, Old Globe Shakespeare Theatre; Award-winning actor, director and writer; Actor, South Coast Repertory Theatre for over 28 years; Head, Adult Theatre School

AMIR KORANGY *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.

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

BECCA LUSTGARTEN *Vocal Production*
BFA, Boston University; Studied Commedia and Clowning at the Accademia Dell'Arte in Arezzo, Italy; Additional training at NYU and Ithaca College; Studied under Arno Selco, Frank Schiro, Judy Braha and Paula Langton

NATALIE MACMILLAN *Vocal Production*
BFA, Tisch School of the Arts, NYU; Graduate level studies at A.R.T./MXAT Institute and the National Theatre Conservatory; Studied singing with Dr. Christian Nova and Jennifer Goodrich

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

MICHAEL MATTHYS *Physical Acting*
MFA, University of Minnesota; BA, Buffalo State College; Studied acting with Howard Fine, Playhouse West and Steppenwolf West; Studied voice at Shakespeare & Company and with Adele Cabot; Studied Viewpoints with SITI, Anne Bogart and Alexandra Billings; Professional actor for 20+ years; Artistic coordinator, Classical Theatre Lab

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

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

IAN OGILVY *Guest Director*
Graduate, Eaton College and Royal Academy of Dramatic Art; Studied Audition Technique with Denys Blakelock; Appeared in 75+ TV lead roles on both sides of the Atlantic and on stage in London's West End; Recipient of TV Times Award, three Los Angeles Drama-Logue Awards, Los Angeles Times Critics' Circle Award and Ovation Award nomination

CARL REGGIARDO *Guest Director*
BA, Theatre, San Francisco State University; Certificate, American Conservatory Theatre (*awarded scholarship*); Recipient of three BackStage West directing awards and seven BackStage acting awards; Background includes acting and directing at Orange County Shakespeare Festival, plus film and TV guest star roles

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

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

ALEXANDRA WRIGHT *Voice & Speech*
MFA, Harvard University/Moscow Art Theater; BA, University of Southern California; Theatre credits include: Bec in Sierra Madre Playhouse's LA Premiere of *4000 Miles*, Helena in Theatricum Botanicum's *A Midsummer Night's Dream* and Igraine/Edmund in *Lear*, Rosalind in ART's *As You Like It*

AMANDA ZARR *Acting, Director*
MA, University of Washington; BFA, Chapman University; Studied with Thomas Bradac, Dennis Krasnic, Andrew Wade, David Hammond and Jon Jory

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SATISFACTORY ACADEMIC PROGRESS

EFFECTIVE JULY 1, 2015

Federal regulations require schools to monitor student academic progress for financial aid purposes. Federal regulations require students to maintain Satisfactory Academic Progress (SAP) in three areas. Students must maintain a Cumulative Grade Point Average (CGPA) of 2.0. Students must have a minimum 67% pass rate (PACE), including grades of withdrawal (W), incomplete (I), and course failure (F). Finally, students must not exceed the 150% maximum time frame of their published program for financial aid eligibility. Satisfactory Academic Progress (SAP) evaluations will be completed at the end of each academic year. Each student's record will be reviewed under the direction of the Registrar and a Financial Aid representative. Students will be notified of their failure to meet the SAP guidelines via a letter from the Financial Aid/Business Office. It is the student's responsibility to stay informed of The Academy's Satisfactory Academic Progress (SAP) standards and to monitor his/her own progress.

CUMULATIVE GRADE POINT AVERAGE (CGPA)

Students must maintain a cumulative grade point average (CGPA) of 2.0 or higher to maintain eligibility to receive assistance. If a student's CGPA is below the required minimum at the time of the annual SAP review, it may affect their financial aid eligibility. The calculation of CGPA includes all semesters from the beginning date of student's enrollment at The Academy. This applies whether or not the student received financial aid.

PASS RATE (PACE)

Students must show sufficient progress toward completion of their program in a timely manner to continue financial aid eligibility. Financial Aid recipients must pass a minimum of 67% of the credit hours attempted on their academic transcript. For example, a student who has attempted 31 credit hours over the course of his/her enrollment must pass at least 21 hours to be considered making satisfactory academic progress (31 x 67% = 20.77). A student who fails to meet the minimum pass rate at the end of a semester will be granted a one semester warning period to allow the student the opportunity to meet the Satisfactory Academic Progress standards. Students who achieve the minimum standards by the end of the warning period may have their financial aid reinstated. If the student fails to achieve a 67% pass rate by the end of the semester, their financial aid may be suspended. Only grades of A, B, C, D, or P will be considered passed. Course withdrawals (W), incompletes (I), and course failures (F) will be counted as hours attempted but not completed. The calculation of PACE includes all semesters from the beginning date of student enrollment at The Academy. Repeated courses will be counted in the total attempted hours. This applies whether or not the student received financial aid.

MAXIMUM TIME FRAME

Financial Aid recipients will have a maximum time frame in which they are to complete their program requirements. Federal regulations state that the maximum time cannot exceed 150% of the published length of the educational program. This time frame is measured in credit hours. Example: The Academy's Full-Time Conservatory Program requirements = 60 credit hours; 60 x 150% = 90. The student may be eligible to receive financial aid until their attempted 90 credit hours. If a degree has not been earned in this time frame, financial aid may be suspended, resulting in the student completing the degree at his/her own expense. Course withdrawals, incompletes, course 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 AND PROBATION

A student who fails to meet satisfactory academic progress (SAP) due to their CGPA and/or PACE requirements at the time of the annual SAP review will be placed on Financial Aid Warning during the following semester and remain eligible for financial aid. Students who achieve the minimum standards by the end of the warning period will be considered in good standing. If the student fails to bring the CGPA up to the minimum standards by the end of the warning period, the student will be placed on Financial Aid Probation and remain eligible for financial aid. If the student fails to bring the CGPA up to the minimum standards by the end of the probation period, the student will become ineligible for financial aid. Students have the right to appeal (see Appeal Procedure below).

APPEAL PROCEDURE

All applicants and financial aid recipients should be aware of their right to appeal their case if they feel that aid has been unjustly refused or suspended or that special circumstances warrant further consideration of their case. A student who has become ineligible for financial aid due to unsatisfactory academic progress has the opportunity to appeal if mitigating circumstances exist. Examples of mitigating circumstances may include, but are not limited to, an extended illness or accident of the student, an extended illness or death of an immediate family member, and undue hardship or extensive personal problems that were beyond the student's control. The procedure for submitting an appeal is as follows:

1. The student must submit a letter explaining in detail why they are requesting the appeal (i.e. What circumstances occurred to prevent the successful completion of previous semesters at The Academy.) This request must be submitted to the Office of Financial Aid and must be accompanied by supporting documentation. An incomplete application WILL NOT be considered.
2. The student will be notified by mail of the decision regarding the approval or denial of the appeal.
3. The student is responsible for all semester tuition expenses while the Satisfactory Academic Appeal Request is being reviewed.

If you do not understand any of the above policies and/or procedures, it is your responsibility to ask for clarification from the Financial Aid Director.

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.

APPLY ONLINE AT AADA.EDU

The Academy encourages applicants to apply online at 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.

ENROLLMENT 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 memorized monologues from published plays that do not exceed a total of five minutes (be certain to read the entire play). Monologues must be of contrasting values.

WE ENCOURAGE YOU TO SUBMIT YOUR APPLICATION ONLINE. HOWEVER, IF YOU PREFER TO APPLY USING OUR PAPER APPLICATION, PLEASE MAIL THE COMPLETED FORM ALONG WITH THE APPLICATION FEE TO THE ADMISSIONS DEPARTMENT AT THE CAMPUS YOU WISH TO ATTEND:

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 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, for the latest information. Inquiries may be directed to the Admissions Office.

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