

THE NEW YORK
CONSERVATORY FOR
DRAMATIC ARTS
FILM + TELEVISION + THEATER



Course Catalog

2018 - 2019

BOARD OF DIRECTORS

Stanley Nasberg
Richard Omar
Mike Dabidat
Emily Chou

The New York Conservatory for Arts
39 West 19th Street
New York, NY 10011
Tel: (212) 645-0030 or (888) 645-0030
Fax: (212) 645-0039
www.nycda.edu
Rev. 11/07/2018

Conservatory Overview	8
Philosophy and Mission	8
Facilities.....	8
On-Camera Studio/Classrooms.....	8
Theater/Screening Studios	8
Other Classrooms.....	9
Movement/Dance Studios.....	9
Library	9
Student Lounge	10
Academic Policies	10
Privacy of Records.....	10
Medical Insurance.....	10
Non-Discrimination Policy.....	11
General Refund Policy.....	11
Drug-Free Environment	11
Campus Security.....	11
Part-Time Jobs.....	11
Grading System	12
Requirements for Entry Into the Programs	13
Transfer of Credit Policy.....	16
Placement Services	16
Retention and Graduation Rates	16
Graduation Rate:.....	16
Retention Rate:	17
Disciplinary Measures	17
Redress of Grievances.....	17
Student Union	17
Requirements for residence	17
Food Services	17
Hours of Operation	18
Changes to the Course Catalog.....	18
Accreditation, Authorization and Approval	18
NYCDA Degrees and Certificates.....	19
Requirements for Awarding of NYCDA Degrees and Certificates.....	19
Tuition + Fees.....	19

Academic Calendar	22
FALL TERM	22
SPRING TERM	22
SUMMER TERM	22
Program and Course Listings	24
Credit Definition.....	28
Film and Television Performance Program Course Listing	29
Platform Year Courses	29
THE122 Voice and Speech I.....	29
THE123 Improvisation.....	29
THE125 Film Genres and History.....	29
THE126 Introduction to the Camera for Actors I.....	29
THE127 Meisner Technique I.....	30
THE129 Movement for Actors I.....	30
THE132 Voice and Speech II.....	30
THE137 Meisner Technique II	30
THE139 Movement for Actors II	30
THE141 Actors Lab I	31
THE142 Actors Lab II.....	31
Film and Television Year Courses.....	32
THE241 Professional Internship.....	32
THE245 Actors Lab III	32
THE253 Actors Comedy Workshop	32
THE255 Process for the Camera I.....	32
THE259 Scene Study for Film & Television I.....	32
THE264 Research, Rehearsal, and Performance	33
THE266 Acting As a Personal Business.....	33
THE270 Audition Technique I.....	33
THE272 Scene Study for Film & Television II.....	33
THE273 Physical and Vocal Dynamics.....	33
THE274 Audition Technique II	34
THE277 Acting in Commercials and Voice-Over	34
THE278 Web Video for Actors	34
Musical Theater Performance Program Course Listing	35
Platform Year Courses	35

THE161 Acting I: Meisner Technique	35
THE162 Script Analysis.....	35
THE163 Vocal Technique and Anatomy I.....	35
THE164 Voice and Speech I.....	35
THE165 Private Voice I.....	35
THE166 Dance: Ballet I	35
THE167 Music Theory I: Foundations	36
THE168 The Business of Theater.....	36
THE169 The History of Musical Theater.....	36
THE170 Rehearsal Project: The Great Broadway Composers	36
THE181 Acting II: Scene Study.....	36
THE182 Song Performance	36
THE183 Vocal Technique and Anatomy I.....	37
THE184 Voice and Speech II	37
THE185 Private Voice II.....	37
THE186 Dance: Ballet II.....	37
THE187 Dance: Jazz I.....	37
THE188 Performance Conditioning and Strengthening.....	37
THE189 Stage Combat.....	38
THE190 Music Theory II: Sight Singing.....	38
THE191 Stage Makeup	38
THE192 Performance Project: Staged Reading of a Classic Musical	38
Musical Theater Performance Year Courses.....	39
THE201 Acting III: Advanced Acting Styles.....	39
THE202 Musical Theater Scene Study I.....	39
THE203 Vocal Performance: Contemporary Musicals.....	39
THE204 Monologues	39
THE205 Private Voice III.....	39
THE206 Voice & Speech III: Dialects	39
THE207 Dance: Jazz II.....	40
THE208 Dance: Tap I	40
THE209 Building Your Repertoire	40
THE210 Performance Project: Musical Theater Showcase	40
THE211 Performance Project: Staged Reading of a New Musical.....	40
THE285 Acting IV: Heightened Language & Shakespeare.....	40

THE286 Musical Theater Scene Study II.....	41
THE287 On-Camera Acting and the Onscreen Musical.....	41
THE288 Private Voice IV: Coaching.....	41
THE289 Dance: Tap II.....	41
THE290 Dance: Contemporary and Hip-Hop.....	41
THE291 Dance: Audition.....	41
THE292 The Business of Auditioning.....	41
THE293 Musical Theater, the Profession.....	42
THE294 Masterclasses.....	42
THE295 Performance Project: Mainstage Musical.....	42
Theater Performance Program Course Listing.....	43
THE300 Acting I.....	43
THE301 Voice and Speech III.....	43
THE302 Movement for Actors III.....	43
THE304 Theater History/Literary Analysis I.....	43
THE305 Acting II.....	44
THE306 Voice and Speech IV.....	44
THE307 Movement for Actors IV.....	44
THE308 One Act Project.....	44
THE309 Theater History/Literary Analysis II.....	44
Academic Administration.....	45
Richard Omar.....	45
Jay R. Goldenberg.....	45
Lisa Hildebrand.....	45
Sara Buffamanti.....	45
Profiles of Our Faculty.....	46
Kevin Breznahan.....	46
Laura Butler.....	46
Katya Campbell.....	46
Daniel Cohen.....	46
Eileen Connolly.....	46
Rick Crom.....	47
Maury Ginsberg.....	47
Suzanne Hevner.....	47
Amy Horne.....	47

Bona Jung	48
Neal Lerner	48
Becky London	48
Adam Lubitz	48
Karl Maier	48
Dara Malina	49
Amy Marcs	49
Donnie Mather	49
Zaheda Mohamed	49
Ruth Nerken	50
Steve Perlmutter	50
Alan Rackham	50
Max Rosenak	50
Ben Sander	50
Judith Searcy	51
Jeremy Wechter	51
Abigail Zealey Bess	51

Conservatory Overview

Philosophy and Mission

The New York Conservatory for Dramatic Arts enables students to define their unique brand as an actor by discovering who they are as a person. We provide practical, relevant, and rigorous training to aspiring actors who are determined to succeed. We practice a personalized approach to training that places acting and storytelling at the core, offering immersive professional training programs designed to give students the tools and techniques they need for successful careers.

Facilities

The New York Conservatory for Dramatic Arts' administrative offices and classrooms are located at 39 West 19th Street between 5th and 6th avenue in New York's historic Flatiron District. Our facilities are comprised of three floors, each at 10,000 square feet and house 11 studio/classrooms, a dedicated library and administrative space.

The neighborhood features many landmark buildings and has become home to many beautiful shops, restaurants, and clubs as well as green spaces such as Madison Square Park and Union Square Park. The Conservatory is easily accessible by all forms of public transportation.

On-Camera Studio/Classrooms

NYCDA's four on-camera studios located on the third and twelfth floors are equipped with digital video recording capabilities. Each room is set with two video cameras capable of simultaneously recording directly to DVD disc and Quicktime video file. The ability to record on different formats enables each student to save and review their work at a later date. These studios provide facilities for courses which familiarize students with the process of being on a live set and how to act in front of a camera. Each studio includes:

- Two HD Video Cameras
- Computer with Quicktime Recording Software
- Multiple Camera Digital Switcher
- HD Flat-Screen TVs
- Television and Theater Lighting
- Basic Scenic Elements (Door unit etc.)
- Basic Set Elements (Furniture, props)

Theater/Screening Studios

NYCDA's spacious performance studios on the second floor offer professional theater lighting and a built-in audio visual rack equipped with a DVD/CD player connected to a ceiling-mounted digital projector. A 24-channel light board allows theater lights to be pre-set in a number of lighting configurations. Each room provides an excellent backdrop for courses in various acting techniques, scene study, rehearsal and performance. A retractable screen and wall mounted speakers allow the studio to transition quickly from a theater to a screening or meeting space for larger, short-term courses in audition technique and the business of being an actor. Each studio provides teaching faculty and student actors with a

- 24-Channel Lighting Board
- A/V Rack and Amplifier

- Wall-mounted Speakers
- DVD/CD Player
- Digital Overhead Projector
- Retractable 120" Screen
- Theater Lighting
- Basic Scenic Elements (Door unit etc.)
- Basic Set Elements (Furniture, props)

Other Classrooms

NYCDA has four classrooms in different configurations located throughout the third floor where a variety of exciting classes take place. In one studio student voice-over work can be digitally recorded using sound recording. These recordings can be saved as digital files and easily transferred to each student's personal flash drive. Students are then able to review their work at their convenience. These classrooms also support instruction in improvisation, sketch and stand-up comedy and in the foundation courses of film genre and history studies. Private voice studios are available on the 12th floor.

Movement/Dance Studios

Three bright, third-floor studios provide an excellent space for a variety of courses designed to add to the young actor's physical repertoire. The 640 sq. ft. studios provide ample room for classes in dance, combat, Suzuki movement technique and physical and vocal dynamics. Each room is equipped with the following:

- A/V Rack and Amplifier
- Wall-mounted speakers
- CD Player
- iPod Dock (Compatible with a wide-range of MP3 players)
- Supplemental Equipment (Floor mats, blankets, etc.)

NYCDA has four pianos on site available for instruction in the basics of piano in music theory classes, as well as vocal technique instruction and private voice coaching, and accompaniment for in-studio performances. When necessary, additional pianos can be leased to fulfill program needs.

Library

The NYCDA library contains a collection of 3000 print volumes and 500 digital media offerings of film and documentaries specific to the NYCDA curriculum, plus 1700 film, television, theater and commercial scripts and more. This diverse selection of research material for the aspiring actor includes material devoted specifically to the unique disciplines of film, television and theater, as well as information in the broad general areas of knowledge students need to acquire as they pursue their professional careers and their lives. A librarian and student workers are on hand daily to support students in their research.

Located conveniently on the third floor, where the majority of classes are held, the library also enables students to familiarize themselves with the many film and television genres they are likely to encounter in their lives as working actors by enabling them to screen examples in a relaxed and comfortable atmosphere. The library provides:

- Work Table and Chairs

- Small informal Reading Area
- Study Carrels
- Computers with Noise-cancelling Headsets
- Listening Stations

Student Lounge

A sunny area on the third floor provides a space where students can eat, take a break between classes and utilize a small computer lab if needed. The lounge offers:

- Tables and chairs
- 3 Large Vending Machines
- 2 Microwaves
- 4 Computers

The New York Conservatory for Dramatic Arts' brightly-colored hallways provide a dynamic learning environment in which to begin building an acting career. Students come and go in an atmosphere that vibrates with possibilities. In any part of the school they can access the Wi-Fi network that connects students, staff and administrators to the online NYCDA Portal at my.nycda.edu, the electronic town square of our institution.

Academic Policies

Academic policies assist in creating a productive learning environment. They are meant to protect the integrity of the group and foster individual development. Responsibility and respect for one's self, work, and peers are essential if the student hopes to make the most of his or her artistic gifts.

School policies have been crafted to accomplish two objectives:

- The creation of a standard of behavior that forms a framework of success in the present, as well as in the future.
- Compliance with the regulations of the United States Department of Education, the New York State Department of Education, the National Association of Schools of Theater, and other regulatory bodies.

Privacy of Records

The Family Educational Rights and Privacy Act of 1974 (FERPA) prevents schools from releasing certain student information or allowing outside parties to view it (with specific exceptions) without the student's written consent. Academic transcripts are permanent student records maintained by the Registrar's Office. A copy of NYCDA's FERPA policy is available on the school website, Student Handbook, and in the Registrar's Office upon request.

Medical Insurance

All our students are required to have health insurance that is accepted in the New York City area. Students without insurance can arrange for coverage through our partnership with [University Health Plans](#). Emergency medical treatment is available within one mile of our school.

Non-Discrimination Policy

NYCDA provides equal educational, housing and employment opportunities to all qualified applicants and prohibits discrimination on the basis of race, color, sex, religion, age, sexual orientation, disability, marital status or national or ethnic origin in the administration of its policies, scholarships or other school-administered programs.

General Refund Policy

Students who withdraw or are dismissed from the Programs may receive tuition refunds, minus any tuition deposit, dependent upon time of dismissal or withdrawal. See table below.

Within the first week of a term	Full refund of tuition for that term
During the second week of a term	85% refund of tuition for that term
During the third week of a term	75% refund of tuition for that term
During the fourth week of a term	65% refund of tuition for that term
During the fifth week of a term	60% refund of tuition for that term
During the sixth week of a term	55% refund of tuition for that term
During the seventh week of a term	50% refund of tuition for that term
During the eighth week of a term	45% refund of tuition for that term
During the ninth week of a term	40% refund of tuition for that term
After the ninth week of a term	No Refund

Refunds for student housing provided by the New York Conservatory for Dramatic Arts are subject to a different refund schedule, which is indicated in the *Residence Hall Agreement*. All refunds are made in the form of a check. (A complete explanation of these policies is found in the Student Handbook.)

Drug-Free Environment

NYCDA maintains a drug-free environment. Any student reporting to class under the influence of alcohol or controlled drugs will be asked to leave immediately. Under these circumstances, assistance will be provided to ensure the student arrives home safely. Alcohol or drug use can result in dismissal from the school. This policy is exercised at the discretion of the administration.

Campus Security

NYCDA prepares an annual Campus Security Report as mandated by the U.S. Department of Education. It is available at the Student Services Office upon request.

Part-Time Jobs

We recognize that some students depend on additional income. We help those students when possible by posting job notices and by offering job-hunting/resume seminars during the school year. Due to the intensive nature of our programs, we ask students who must work to limit their hours.

Grading System

The New York Conservatory for Dramatic Arts has a letter grading system. Passing grades, in rank order, are A, B, C, D, and P. Failing grades are designated as F. Some courses have components that are graded using a numerical point system.

Letter Grade	Grade Points	Numerical Point System (min %)	Quality Range
A+	4.33	97	Clear evidence that the stated objectives and requirements were exceeded by the student.
A	4.0	93	
A-	3.66	89	
B+	3.33	85	Evidence that stated course objectives and requirements were met by the student in an above-average performance.
B	3.0	80	
B-	2.66	77	
C+	2.33	73	Evidence that stated course objectives and requirements were met by the student.
C	2.0	70	
C-	1.66	66	Stated course objectives and requirements were not satisfactorily met by the student. (Students earning grades of C-, D, or D+ at NYCDA are placed on academic probation but may continue their studies if the course is a prerequisite for another class.)
D+	1.33	63	
D	1.0	60	
P	0.0	0	Stated course objectives and requirements were met by the student.
F	0.0	0	Stated course objectives and requirements were not met by the student.
I			Incomplete. This designation is issued because of well-documented disabling illness or because of well-documented catastrophic personal circumstances or unfinished course work.
WP	0.0		Passing at time of withdrawal.
WF	0.0		Failing at time of withdrawal.

When transferring NYCDA credits, please be aware that a grade of C or below may not be accepted by some colleges/universities. When a student stops attending class without notifying NYCDA, several attempts are made to contact the student. After 14 days of non-attendance or no contact from the student, in a semester, NYCDA can administratively withdraw the student and a WF (withdrawal fail) is administered for every course on the student's academic transcript.

Requirements for Entry Into the Programs

- **Film and Television Performance Program:**
 1. Acting Audition
 2. Online Application with application fee of \$50.00
 3. One written essay of 400-500 words
 4. Two Letters of Recommendation
 5. Transcripts from all schools attended
 6. Proof of High School Graduation
 7. English Language Proficiency
 8. Resume (optional)

- **Musical Theater Performance Program:**
 1. Acting and Singing Audition
 2. Online Application with application fee of \$50.00
 3. One written essay of 400-500 words
 4. Two Letters of Recommendation
 5. Transcripts from all schools attended
 6. Proof of High School Graduation
 7. English Language Proficiency
 8. Resume (optional)

- **Theater Performance Program:**
 1. Acting Audition
 2. Online Application with application fee of \$50.00
 3. One written essay of 400-500 words
 4. Two Letters of Recommendation
 5. Transcripts from all schools attended
 6. Proof of High School Graduation
 7. English Language Proficiency
 8. Resume (optional)
 9. An AOS Degree in Film and Television Performance from NYCDA or the equivalent

Audition (Acting)

Applicants prepare two 1-minute monologues. Monologues should be Contemporary (1950s-present) and Contrasting (e.g. one dramatic and one comedic or monologues of the same genre with noticeably contrasting characters). Monologues should be from a published play, screenplay, television script, or web series. Monologues should be from a musical for entry into the Musical Theater Performance Program. We recommend reading the entire play or script to fully understand the character you are portraying. **Applicants must bring a headshot or photo to the audition. Applicants may only be asked to perform ONE of the monologues, depending on what the faculty wants to see.**

Audition (Singing)

Applicants prepare TWO contrasting songs, each 32-bars in length. At least one of the songs must be from a traditional musical. Applicants must bring their own sheet music, properly marked and in the appropriate key.

Essay

We strongly recommend that all applicants write or outline their essay prior to beginning the application process. Only one essay is required per applicant on this topic:

1. What do you think are the three most important qualities required to be successful in an acting career, and how do you embody or demonstrate those qualities?

Recommendation Letters

Every application must include two letters of recommendation that attest to the applicant's personal character, work ethic, and passion for the performing arts. Recommendation letters should be from industry professionals, teachers, guidance counselors, academic advisors or a supervisor from a current or previous job. Letters from a family members or friends will not be accepted.

Transcripts

Every application must be accompanied by an original, complete high school transcript sent directly from the school. High school seniors can send current transcripts and are expected to request that an official, final transcript be sent upon graduation. For applicants who have attended a college or university, a transcript showing a cumulative GPA from all post-secondary schools attended must also be submitted. NYCDA accepts a copy of post-secondary transcripts.

International applicants: Every application must be accompanied by original transcripts, examination scores, or mark sheets sent directly to NYCDA from each examination board and/or school that the applicant attended. All international transcripts must be provided with a credential evaluation and English language translation. The evaluation must indicate that the applicant has received the equivalency of a U.S. high school diploma and must show a course by course evaluation and GPA.

Proof of High School Graduation

All official, final high school transcripts submitted must indicate degree completion and conferral date. GED diplomas must be accompanied by GED test scores. The New York Conservatory for Dramatic Arts welcomes applications from home-schooled students. A complete transcript with grades is still required, just as it is for all other applicants. All applicants must provide proof of secondary education completion.

New York State Education Department (NYSED) has standards set in place to ensure that degree candidates at colleges and universities in New York State demonstrate satisfactory preliminary education needed to obtain a college degree. NYSED offers students and applicants 6 alternatives to prove preliminary education in order to receive a college degree. NYCDA requires one of these standards be met before an applicant can be admitted.

1. Student has a High School Diploma

Graduates of non-public high schools in New York State: Only public high schools and registered non-public schools are permitted by New York State Education Law to issue high school diplomas.

Graduates of a high school located in another state or a high school program of correspondence study: When a student has graduated from high school in another state, to be acceptable for purposes of NYSED college degree conferral (sect.3.47), request proof that the high school or its program of study is recognized, authorized, or approved by the state educational entity having jurisdiction (an official high school transcript or see other alternatives).

2. **Student completed the substantial equivalent of a four-year high school course**
 Superintendent of schools or comparable chief school administrator certification: Certified in writing that the program of study is substantially equivalent to a four-year high school program. NYCDA will maintain this certified statement in the student's file to demonstrate compliance with the preliminary education requirement for earning a college degree.
3. **Student has a High School Equivalency Diploma**
 High School Equivalency through the completion of one of the following: General Educational Development (GED) diploma, Test Assessing Secondary Completion (TASC) exam or HiSet exam results.
4. **Student has College Transcript with at least 24 semester hours**
 Completed 24-semester hours or equivalent of the following coursework:
 6 semester hours or equivalent in English Language Arts
 3 semester hours or equivalent in Mathematics
 3 semester hours or equivalent in Natural Sciences
 3 semester hours or equivalent in Social Sciences
 3 semester hours or equivalent in Humanities
 6 semester hours or equivalent in the registered degree or certificate program
5. **Student has previously earned Post-Secondary Degree**
 Granted a degree from a regionally accredited degree-granting college or university.
6. **Student has passed approved examinations**
 Passed 5 Regent examinations or approved alternative assessment for these examinations:
 English, Science, Mathematics, U.S. History and Government, Global History and Geography

GED Diploma and Score Requirements

Applicants with a GED diploma must send a copy of the diploma along with his or her GED test scores. These are both available through any State Education Department. Please note, the New York Conservatory for Dramatic Arts does not accept other countries' versions of the GED.

Language Proficiency

Applicants whose first language is not English must provide proof of English language proficiency by providing one of the following:

1. Scores from the TOEFL or its equivalent (IELTS, Cambridge, etc.) Minimum TOEFL scores required of any one test:
 - iBT (internet-based): Reading – 15, Listening – 22, Speaking – 26, Writing – 17
 - PBT (paper-based): Reading – 50, Listening - 56, Structure – 55, TSE Speaking score - 45
 - CBT (computer-based): Reading – 17, Listening – 22, Structure - 22, TSE Speaking score – 45
2. Transcript with cumulative GPA 3.0 or above showing the applicant studied one academic year at a secondary or post-secondary institution where all course work was taught in English

Under certain circumstances, the successful completion of an admission interview designed to evaluate English language skills will satisfy the English language proficiency requirement.

Resume (optional)

A resume should detail how an applicant has spent his or her time outside of school, e.g. jobs, sports, clubs, honor societies, volunteer work, school or regional Theater experience, or any other activities. Resumes are particularly important for applicants who have been out of high school for more than three years.

Transfer of Credit Policy

NYCDA has a program-based curriculum and accepts transfer credits from accredited institutions equivalent to 33 or 35 credit hours of our Film and Television Performance or Musical Theater Performance Program's Platform Year curriculum, respectively. These transfer students may apply to transfer into the Film and Television or the Performance Year, respectively. All admission requirements must be met and delivered directly to the Admissions Office, including official high school and college transcript(s) for transfer of credits. Any course work in progress must be reflected in an official transcript before final admission.

A minimum grade of C- is required for transfer credit. Grades from transfer credits are not computed into the NYCDA GPA. Transfer applicants may be required to register for prerequisite courses at additional expense in order to meet the requirements for graduation.

NYCDA recognizes that not all learning takes place inside classrooms and that a significant amount of education can occur through performance work onstage or in film and television. An academic committee consisting of the Artistic Director, Director of Education, and Associate Director of Education may consider awarding some life experience credits to those transfer applicants who submit an extensive portfolio describing their acting work (e.g., projects with names of directors and producers), their roles and responsibilities on set, learning outcomes, and any nominations, awards, or acclamations they may have received. Portfolios are expected to have detailed and objective documentation to support the applicant's claim to learning and knowledge.

Contact the Admissions Office at 888-645-0030 ext.4080 to start the transfer application process.

Placement Services

We are known for our ability to prepare actors for the realities of the marketplace. During the second year of both of the AOS programs,, there's heavy exposure to industry guests, directors, managers, agents and casting directors via internships and regular seminars. However, we are not a talent agency, nor do we guarantee employment. NYCDA does not offer specific institutional Job Placement Services.

Retention and Graduation Rates

Under the Student Right-to-Know Act, the Campus Security Act, and other education laws, colleges and universities must make available retention and graduation rates for full-time undergraduate students admitted to degree programs beginning July 1, 1991.

Graduation Rate:

The overall graduation rate is also known as the "Student Right to Know" or IPEDS graduation rate. It tracks the progress of students who began their studies as full-time, first-time degree- or certificate-seeking students to see if they complete a degree or other award such as a certificate within 150% of "normal time" for completing the program in which they are enrolled. Note that not all students are tracked for these rates. Students who have already attended another postsecondary institution are not tracked for this rate.

Percentage of full-time, first-time Students who began their studies in the fall and graduated within 150% of “Normal Time” to completion for the program:

Began Fall 2014 (Graduated by Spring 2017)	76%
Began Fall 2015 (Graduated by Spring 2018)	81%

Retention Rate:

Retention rates measure the percentage of full-time, first-time students who return to the institution to continue their studies the following fall. Consideration should be given to the fact that NYCDA invites back only select students when evaluating retention rates.

Fall 2015 to Fall 2016	81%
Fall 2016 to Fall 2017	84%

For further statistical breakdowns of information on retention and graduation rates, go to <https://www.nycda.edu/legal-info/> and click on “Retention and Graduation Rates” or contact the Registrar’s Office at registrar@nycda.edu.

Disciplinary Measures

Students may be placed on Disciplinary Probation by the Office of Student Services for any non-academic infraction against Conservatory policy. Students who are on disciplinary probation remain so for the academic year. If they are involved in a second infraction they may be asked to leave the Conservatory, in which case, a grade of WF (withdrawal fail) appears on the student’s academic transcript for all courses in that term. If a student is asked by NYCDA to leave student housing due to behavior that is detrimental to the student population, the student is given 48 hours to vacate the room and no refund is given.

Redress of Grievances

A student who wishes to register a grievance should immediately contact the Office of Student Services and outline the grievance verbally. If this does not resolve the situation, then the student is advised to submit a written grievance to Student Services within 30 days. All written grievances are presented to the Academic Leadership Team for review. The ALT then makes recommendations for the resolution of the grievance. Student Services contacts the student via email as to ALT’s decision, which is considered final. Please note that if the student does not file a written grievance within 30 days, Student Services emails the student to confirm that a written grievance was not submitted and the matter is considered inactive.

Student Union

NYCDA does not provide a student union.

Requirements for residence

NYCDA does not have requirements for residence.

Food Services

NYCDA does not provide institution-operated food services.

Hours of Operation

Class Hours:

Monday – Friday:

Admission Office	9:00 am – 9:00 pm
Business Office	9:30 am – 5:00 pm
Financial Aid	8:30 am – 6:00 pm
IT	8:30 am – 5:30 pm
Operations	8:30am - 10:00pm (M-Th) 8:30am - 8:00pm (F)
Reception Desks	8:30 am – 9:30 pm
Registrar	9:00 am – 5:00 pm
Student Services	9:00 am – 5:00 pm
Library	12:00 pm – 8:00 pm (M – Th) 1:00 pm – 8:00 pm (Fri)

Saturday:

2nd Floor Reception 9:00 am – 4:30 pm

Sunday:

CLOSED

NYCDA is closed in observance of all Federal holidays.

All information regarding our school policies is also available in the Student Handbook and on our website at:

<https://www.nycda.edu/legal-info/>

Changes to the Course Catalog

The New York Conservatory for Dramatic Arts may modify, change, delete or add any Conservatory course or policy as deemed necessary by the administration. Notification of changes are done via the Student Portal at my.nycda.edu. Students are responsible for accessing the Portal and their Conservatory email to monitor any such changes. For information regarding changes, please contact the Registrar's Office, 39 West 19th Street, New York, NY 10011, (646) 216-2860, registrar@nycda.edu.

Accreditation, Authorization and Approval

NYCDA is an institutionally accredited member of the National Association of Schools of Theater (NAST), meets the eligibility requirements of the U.S. Department of Education, and is approved for participation in selected Title IV student aid programs. Financial aid is available for eligible students enrolled in the Film and Television Performance Program, Musical Theater Performance Program, and Theater Performance Programs.

NYCDA's Film and Television Performance and Musical Theater Performance Programs are registered by the State of New York to grant the Associate in Occupational Studies (AOS) degree. Federal and state regulations require that students be advised that enrollment in programs other than registered or otherwise approved programs may jeopardize a student's eligibility for certain student aid awards.

NYCDA's program of education is approved by the State of New York Division of Veterans' Affairs for the training of veterans and other eligible persons in accordance with the provisions of Section 3675, Title 38, U.S. Code. The Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program) is a provision of the Post-9/11 Veterans Educational Assistance Act of 2008. It is designed to help pay for up to 100% of a student's

out-of-pocket tuition and education expenses that exceed the Post-9/11 GI Bill tuition benefit. NYCDA offers up to 50 awards of up to \$16,000 per student.

The school is authorized under Federal immigration law to enroll non-immigrant students.

NYCDA Degrees and Certificates

NYCDA awards the following:

Associate in Occupational Studies (AOS) in Film and Television Performance

Registered HEGIS Code: 5610.00

Minimum credits required for graduation: 62 Credits

Maximum credits possible: 69 Credits

("HEGIS" stands for Higher Education General Information Survey.)

Associate in Occupational Studies (AOS) in Musical Theater Performance

Registered HEGIS Code: 5610.00

Minimum credits required for graduation: 69 Credits

("HEGIS" stands for Higher Education General Information Survey.)

Certificate of Completion in Theater Performance

Total credits: 30 Credits

Graduates of the AOS and Certificate Programs should be aware that each college has its own criteria for transfer credits; students wishing to use credits for transfer are advised to contact colleges of interest for their transfer policies.

Requirements for Awarding of NYCDA Degrees and Certificates

In order to graduate and earn the AOS degree for the Film and Television Performance Program, students must pass all required Program courses. The only courses not required for graduation with an AOS degree are electives, THE264 Research, Rehearsal, and Performance (a.k.a. Final Reel) and THE241 Professional Internship. In order to graduate and earn the AOS degree for the Musical Theater Performance Program, students must pass all required Program courses. In order to graduate and earn the Certificate of Completion for the Theater Performance Program, students must pass all required Program courses.

Tuition + Fees

Film and Television Performance Program

Beginning Fall 2018 or Spring 2019

Film and Television Performance Program	First Year	Second Year Estimated	Program Total Estimated
Application Fee	\$50		\$50
Tuition Deposit	\$400		\$400
Student Fee Per Year	\$500	\$500	\$1,000
Tuition Per Year	\$31,842	\$32,242	\$64,084
Total Tuition & Fees	\$32,792	\$32,742	\$65,534

- In addition to the basic tuition, students are asked to purchase certain scripts and textbooks required by individual instructors. Students are required to provide their own USB drives and computers for use as home-study resources.
- All students must have a comprehensive health insurance plan that meets healthcare reform standards while attending The New York Conservatory for Dramatic Arts. NYCDA sponsors a comprehensive, healthcare reform compliant, Student Health Insurance Plan for an additional fee. The Fall 2018- Spring 2019 health insurance plan fee is \$2,200. Visit [University Health Plans](#) for information on the extent of coverage available.
- Please note that tuition and fees do not include housing and living expenses. NYCDA offers student housing for all students at an additional cost. Please [contact an Admission Coordinator](#) to discuss details.

Estimated Annual Financial Requirements

For The Academic Year Beginning Fall 2018

If living in student residence or apartment: If someone is sponsoring your housing:

Tuition & Fees	\$32,742		Tuition & Fees	\$32,742
Room & Board	\$15,600			
Books & Supplies	\$250		Books & Supplies	\$250
Transportation	\$1,090		Transportation	\$1,090
Loan Fees	\$1,241		Loan Fees	\$1,241
Misc	\$3,920		Misc	\$3,920
Total	\$54,843		Total	\$39,243

Musical Theater Performance Program Beginning Fall 2018

Musical Theater Performance Program	First Year	Second Year Estimated	Program Total Estimated
Application Fee	\$50		\$50
Tuition Deposit	\$400		\$400
Student Fee Per Year	\$500	\$500	\$1,000
Tuition Per Year	\$31,842	\$32,242	\$64,084
Musical Theater Lab Fee	\$3,000	\$3,000	\$6,000
Total Tuition & Fees	\$35,792	\$35,742	\$71,535

- In addition to the basic tuition, students are asked to purchase certain scripts and textbooks required by individual instructors. Students are required to provide their own USB drives and computers for use as home-study resources.
- All students must have a comprehensive health insurance plan that meets healthcare reform standards while attending The New York Conservatory for Dramatic Arts. NYCDA sponsors a comprehensive, healthcare reform compliant, Student Health Insurance Plan for an additional fee. The Fall 2018- Spring 2019 health insurance plan fee is \$2,200. Visit [University Health Plans](#) for information on the extent of coverage available.
- Please note that tuition and fees do not include housing and living expenses. NYCDA offers student housing for all students at an additional cost. Please [contact an Admission Coordinator](#) to discuss details.

Estimated Annual Financial Requirements

For The Academic Year Beginning Fall 2018

If living in student residence or apartment: If someone is sponsoring your housing:

Tuition & Fees	\$32,742		Tuition & Fees	\$32,742
Room & Board	\$15,600			
Books & Supplies	\$250		Books & Supplies	\$250
Transportation	\$1,090		Transportation	\$1,090
Loan Fees	\$1,241		Loan Fees	\$1,241
Misc	\$3,920		Misc	\$3,920
Total	\$54,843		Total	\$39,243

Theater Performance Program

Beginning Fall 2018

Theater Performance Program	Theater Year	Program Total
Application Fee	\$50	\$50
Student Fee	\$500	\$500
Tuition	\$18,778	\$18,778
Total Tuition & Fees	\$19,328	\$19,328

- In addition to the basic tuition, students are asked to purchase certain scripts and textbooks required by individual instructors. Students are required to provide their own USB drives and computers for use as home-study resources.
- All students must have a comprehensive health insurance plan that meets healthcare reform standards while attending The New York Conservatory for Dramatic Arts. NYCDA sponsors a comprehensive, healthcare reform compliant, Student Health Insurance Plan for an additional fee. The Fall 2018- Spring 2019 health insurance plan fee is \$2,200. Visit [University Health Plans](#) for information on the extent of coverage available.
- Please note that tuition and fees do not include housing and living expenses. NYCDA offers student housing for all students at an additional cost. Please [contact an Admission Coordinator](#) to discuss details.

Estimated Annual Financial Requirements

For The Academic Year Beginning Fall 2018

If living in a student residence or apartment: If someone is sponsoring your housing:

Tuition & Fees	\$19,278		Tuition & Fees	\$19,278
Room & Board	\$15,600			
Books & Supplies	\$553		Books & Supplies	\$553
Transportation	\$1,090		Transportation	\$1,090
Loan Fees	\$1,241		Loan Fees	\$1,241
Misc	\$3,920		Misc	\$3,920
Total	\$41,682		Total	\$26,082

Academic Calendar

FALL TERM

July 27, 2018	Fall tuition and housing due
August 22-24, 2018	Housing Check-In / Registration and Orientation
August 27, 2018	Start of fall term (classes begin)
September 2, 2018*	Last day to add; last day to drop with no record of fall term
September 1-3, 2018	Labor Day Holiday (no classes)
October 8-13, 2018	Midterms
October 14, 2018	Last day to officially withdraw with grade of WD (withdrawal)
October 15, 2018	Official withdrawal grades: WP (withdrawal pass) or WF (withdrawal failure)
November 21-November 25, 2018	Thanksgiving holiday (no classes)
November 25, 2018	Last day to officially withdraw with WP or WF. Grades apply on transcript after today
November 26, 2018	Classes resume
December 3, 2018	Spring tuition and housing charges due
December 8, 2018	Last day of classes
December 10-15, 2018	Holiday and inclement weather make-ups/ Final Exams
December 17-18, 2018	Emergency make-up days
December 18, 2018	Last day of term

SPRING TERM

December 3, 2018	Spring tuition and housing charges due
January 2, 2019	Housing check-in
January 3, 2019	First day of class and Orientation (for Spring-Starts only)
January 9, 2019	Last day to add; last day to drop with no record of Spring term
January 21, 2019	Martin Luther King, Jr. Day holiday (no classes)
February 18, 2019	Presidents' Day holiday (no classes)
February 14-20, 2019	Midterms
February 20, 2019	Last day to officially withdraw with grade of WD (withdrawal)
February 21, 2019	Official withdrawal grades: WP (withdrawal pass) or WF (withdrawal failure)
March 3-10, 2019	Spring break (no classes)
March 11, 2019	Classes resume
March 29, 2019	Summer tuition and housing charges due
April 10, 2019	Last day to officially withdraw with WP or WF; Grades apply on transcript after this date
April 18-24, 2019	Final Exams
April 24, 2019	Last day of classes
April 25-26, 2019	Holiday make-ups
April 29-30, 2019	inclement weather make-ups
April 30, 2019	Last day of term
May 1, 2019	Platform Year housing check-out (Fall-Start students only)
May 18, 2019	Final Reel/Graduation
May 19, 2019	Graduates housing check-out

SUMMER TERM

May 1, 2019	First day of class
May 7, 2019*	Last day to add; last day to drop with no record of summer term
May 25-27, 2019	Memorial Day holiday (no classes)
June 12-18, 2019	Midterms
June 18, 2019	Last day to officially withdraw with grade of WD (withdrawal)
June 19, 2019	Official withdrawal grades: WP (withdrawal pass) or WF (withdrawal failure)
July 4-5, 2019	Independence Day holiday (no classes)
July 16, 2019	Last day to officially withdraw with WP or WF. Grades apply on transcript after today
July 24-30, 2019	Final Exams
July 26, 2019	Fall tuition and housing due
July 30, 2019	Last day of classes

July 31- August 1, 2019
August 1, 2019
August 2, 2019

Holiday make-ups
Last day of term
Spring-Start students housing check-out

Please note: Fall 2019 dates

July 26, 2019

Fall tuition and housing due

August 21-23, 2019

Housing Check-In / Registration and Orientation

August 26, 2019

Start of fall term (classes begin)

An official withdrawal refers to a withdrawal in writing.

***Email notification is accepted as an official withdrawal over the holiday weekend in the fall term and over the first weekend in the spring term. Any student added during the first week of a term, must have their tuition and fees paid by that Friday.**

NYCDA can administratively withdraw a student at any time for violation of any Conservatory policy.

Program and Course Listings

Film and Television Performance Program

Award/Degree: Associate In Occupational Studies (A.O.S)

60 Weeks/4 Semesters/15 Weeks per Semester – Full Time

The Film and Television Performance Program is a two-year Associate in Occupational Studies program designed to guide the student in the acquisition of sound acting skills and the development of those skills into effective performances for the camera. This Program prepares the student for the demands of both the performance and business realities of an increasingly complex professional landscape. In the first year, students build a solid foundation through classes in acting, voice, movement, improvisation as well as on-camera technique. The second year introduces the more technical aspects of working in front of the camera, on the set, and in a voice-over studio. Students have the opportunity to do an internship, and to take an elective. At the end of their second year, students who meet academic requirements may participate in a produced film project. The goal of the Film and Television Performance Program is to produce professionally trained actors who are ready to work in the film and television business.

Platform Year

Fall Term or Spring

	Term Credits	Instruction Hours/Term	Instruction Hours/Week
THE100 Information Literacy	0 Credit	2 Hours	2 (not inc in weekly total below)
THE122 Voice and Speech I	3 Credits	60 Hours	4
THE123 Improvisation	2 Credits	45 Hours	3
THE125 Film Genres and History	3 Credits	45 Hours	3
THE127 Meisner Technique I	4 Credits	90 Hours	6
THE129 Movement for Actors I	3 Credits	60 Hours	4
THE141 Actors Lab I	3 Credits	60 Hours	4
Term Total	18 Credits	362 Hours	24 Hours/Week

Spring Term or Summer

	Term Credits	Instruction Hours/Term	Instruction Hours/Week
THE126 Introduction to the Camera for Actors I	2 Credits	45 Hours	3
THE132 Voice and Speech II	3 Credits	60 Hours	4
THE137 Meisner Technique II	4 Credits	90 Hours	6
THE139 Movement for Actors II	3 Credits	60 Hours	4
THE142 Actors Lab II	3 Credits	60 Hours	4
Term Total	15 Credits	315 Hours	21 Hours/Week

Platform Year Total

33 Credits 677 Hours

Film and Television Year

Fall	Term Credits	Instruction Hours/Term	Instruction Hours/Week
THE245 Actors Lab III	2 Credits	45 Hours	3
THE259 Scene Study for Film & Television I	5 Credits	90 Hours	6
THE255 Process for the Camera I	2 Credits	45 Hours	3
THE266 Acting As a Personal Business	1 Credit	16 Hours	2
THE270 Audition Technique I	2 Credits	45 Hours	3
THE273 Physical and Vocal Dynamics	2 Credits	45 Hours	3
Term Total	14 Credits	286 Hours	20 Hours/Week

Spring	Term Credits	Instruction Hours/Term	Instruction Hours/Week
THE241 Professional Internship*	1-3 Credits	25 Hours+	1
THE253 Actors Comedy Workshop	3 Credits	45 Hours	3
THE264 Research, Rehearsal, and Performance**	3 Credits	48 Hours	3
THE272 Scene Study for Film & Television II	5 Credits	90 Hours	6
THE274 Audition Technique II	2 Credits	45 Hours	3
THE277 Acting in Commercials and Voice-Over	2 Credits	45 Hours	3
THE278 Web Video for Actors	3 Credit	45 Hours	3
Elective Course (optional)***	1 Credit	24 Hours	3
Term Total	20 – 22 Credits	367 Hours	25 Hours/Week

Film and Television Year Total **34 – 36 Credits** **653 Hours**

Film and Television Performance Program Total **62-69 Credits** **1330 Hours**

Minimum credits required for graduation: 62 Credits

Maximum credits possible: 69 Credits

**NOTE: While students must be enrolled in this course, successful completion of THE241 is not a requirement for graduation.*

***NOTE: Due to entry requirements, not all students are eligible to participate in THE264. Therefore, the credits awarded for this course are not a requirement for graduation.*

****NOTE: Listed electives may or may not be offered in any given year. Students receive a list of scheduled electives before the beginning of the semester in which they are offered.*

Musical Theater Performance Program

Award/Degree: Associate In Occupational Studies (A.O.S)

60 Weeks/4 Semesters/15 Weeks per Semester – Full Time

The Musical Theater Performance Program is a two-year Associate degree program designed to build the skills necessary for musical theater performers, and the business knowledge required of a working professional. Rigorous courses in acting, voice, and dance and, theater business are taught to give students the complete education they need to be able to work in the industry. In the First Year, students are immersed in courses that focus on building each of the skills required of a musical theater performer, as well as business classes. In the Second Year, students perfect their acting, singing, dance, audition skills, and business knowledge, as well as on-camera musical performance. Students participate in performance opportunities every semester with a full production in a New York theater venue at the end of the Second Year. The goal of the Musical Theater Performance Program is to create working musical theater performers who are consummate professionals in the industry.

Platform Year

Fall	Term Credits	Instruction Hours/Term	Instruction Hours/Week
IL100 Information Literacy	0 Credit	2 Hours	2
THE161 Acting I: Meisner Technique	4 Credits	90 Hours	6
THE163 Vocal Technique and Anatomy I	1 Credit	60 Hours	4
THE164 Voice and Speech I	2 Credits	60 Hours	4
THE165 Private Voice I	1 Credits	14-15 Hours	1
THE166 Dance: Ballet I	2 Credits	90 Hours	6
THE167 Music Theory I	1 Credit	30 Hours	2
THE169 History of Musical Theater	2 Credits	30 Hours	2
THE188 Performance Conditioning and Strengthening	1 Credit	30 Hours	2
THE170 Research Project: The Great Broadway Composers ⁶	3 Credits	80 Hours	8
Term Total	17 Credits	487 Hours	
Spring	Term Credits	Instruction Hours/Term	Instruction Hours/Week
THE181 Acting II: Scene Study	3 Credit	90 Hours	6
THE182 Song Performance	2 Credits	60 Hours	4
THE183 Vocal Technique and Anatomy II	1 Credit	60 Hours	4
THE162 Script Analysis	2 Credits	30 Hours	2
THE168 Business of Theater	1 Credit	30 Hours	2
THE184 Voice and Speech II	2 Credits	45 Hours	3
THE185 Private Voice II	1 Credit	14-15 Hours	1
THE186 Dance: Ballet II	1 Credit	45 Hours	3
THE187 Dance: Jazz I	1 Credit	45 Hours	3
THE190 Music Theory II: Sight Singing	1 Credit	30 Hours	2
THE192 Performance Project: Staged Reading of a Classic Musical ³	3 Credits	80 Hours	10
Term Total	18 Credits	530 Hours	
First Year Total	35 Credits	1017 Hours	

Performance Year

Fall	Term Credits	Instruction Hours/Term	Instruction Hours/Week
THE201 Acting III: Styles in Contemporary Musicals	2 Credits	60 Hours	4
THE202 Musical Theater Scene Study I	2 Credits	60 Hours	4
THE203 Vocal Performance: Contemporary Musicals	2 Credits	60 Hours	4
THE204 Monologues	1 Credit	30 Hours	2
THE205 Private Voice III	1 Credits	14-15 Hours	1
THE206 Voice and Speech III: Dialects	2 Credits	60 Hours	4
THE207 Dance: Jazz II	1 Credit	45 Hours	3
THE208 Dance: Tap I	1 Credit	60 Hours	4
THE209 Building your Repertoire	2 Credits	60 Hours	4
THE210 Performance Project: Musical Theater Showcase ¹	1 Credit	50 Hours	10
THE211 Performance Project: Staged Reading of a New Musical ³	2 Credits	96 Hours	12
Term Total	17 Credits	596 Hours	
Spring	Term Credits	Instruction Hours/Term	Instruction Hours/Week
THE285 Acting IV: Heightened Language and Shakespeare ⁴	2 Credits	48 Hours	4
THE286 Musical Theater Scene Study II ⁴	1.5 Credits	48 Hours	4
THE287 On-Camera Acting and the Onscreen Musical ⁴	1 Credit	48 Hours	4
THE288 Private Voice IV: Coaching ⁴	1 Credit	12 Hours	1
THE289 Dance: Tap II ⁴	1 Credit	24 Hours	2
THE290 Dance: Contemporary and Hip-Hop ⁴	1 Credit	24 Hours	2
THE291 Dance: Audition ⁴	1 Credit	12 Hours	1
THE292 Business of Auditioning ⁴	1.5 Credits	48 Hours	4
THE189 Stage Combat ³	.5 Credit	16 Hours	2
THE191 Stage Makeup ²	.5 Credit	14 Hours	2
THE293 Musical Theater, The Profession ⁴	2 Credits	48 Hours	4
THE294 Masterclasses ⁴	1 Credit	48 Hours	4
THE295 Performance Project: Mainstage Musical ¹	3 Credits	60 Hours	12
Performance Project: Mainstage Musical ⁵ Daytime Rehearsals		90 Hours	30
Term Total	17 Credits	540 Hours	
Performance Year Total	34 Credits	1136 Hours	
Musical Theater Performance Program Total	69 Credits	2153 Hours	
Credits required for graduation:	69 Credits		

¹NOTE: The course meets for 5 weeks in the term

²NOTE: The course meets for 7 weeks in the term

³NOTE: The course meets for 8 weeks in the term

⁴NOTE: The course meets for 12 weeks in the term

⁵NOTE: The course meets for 3 weeks in the term

⁶ NOTE: The course meets for 10 weeks in the term

Theater Performance Program

Award/Degree: Certificate of Completion

30 Weeks/2 Semesters/15 Weeks per Semester – Full Time

This program is designed to follow NYCDA's 2-Year AOS Program in Film and Television Performance or the equivalent. This program offers intensive training specifically tailored toward theater for those students who possess a developed technique in performance for camera. The Theater Performance Program is designed to expand the student's horizons to include working on stage. Students learn the vocal and physical skills needed to perform and project in a theatrical venue. This program also includes study of theater history and literary analysis. Throughout the year, students bring all their skills together in a variety of performance opportunities, including both devised work and traditional plays. For the camera-trained actor, the Theater Performance Program provides the solid theatrical training required to move seamlessly from a film audition to a commercial voice-over booth to a multi-camera sitcom shoot to a stage production. The goal of the Theater Performance Program is to give the actor the ability to change gears without thinking, whether onstage or on set.

Fall	Term Credits	Instruction Hours/Term	Instruction Hours/Week
THE300 Acting I	6 Credits	135 Hours	9
THE301 Voice and Speech III	3 Credits	60 Hours	4
THE302 Movement for Actors III	3 Credits	60 Hours	4
THE304 Theater History/Literary Analysis I	2 Credits	45 Hours	3
Term Total	14 Credits	300 Hours	20 Hours/Week
Spring	Term Credits	Instruction Hours/Term	Instruction Hours/Week
THE305 Acting II	6 Credit	135 Hours	9
THE306 Voice and Speech IV	3 Credits	60 Hours	4
THE307 Movement for Actors IV	3 Credits	60 Hours	4
THE308 One Act Project	2 Credits	45 Hours	3
THE309 Theater History/Literary Analysis II	2 Credits	45 Hours	3
Term Total	16 Credits	345 Hours	23 Hours/Week
Theater Performance Program Total	30 Credits	645 Hours	

Term and course schedules are subject to change. Students should always check the Portal at my.nycda.edu for the latest information.

Credit Definition

One semester hour of credit is given for one hour (50 minutes) of in-class instruction plus two hours of out-of-class preparation per week for a fifteen-week term. Classes that require less preparation time in proportion to the in-class working hours, are given fewer credits. Credit hours are attempted and earned. Earned credits apply towards the total number of credit hours needed for completing the requirements of the student's enrolled degree or certificate program.

Film and Television Performance Program Course Listing

Platform Year Courses

IL100 Information Literacy

In a seminar with the librarian, learn to locate and identify high quality research materials. Work with the on-line tutorials on the NYCDA and New York Public Libraries. The class covers copyright, evaluating print and online sources and advanced internet searching, as well as in-depth instructions on Boolean searching techniques and controlled vocabularies used to search NYCDA and NYPL catalogs.

Non-credit course

Pre-requisites: None

Please note: while non-credit bearing, this is a mandatory course.

THE122 Voice and Speech I

Explore basic vocal technique for the actor, including breath work, relaxation techniques, resonance, pitch, tempo and volume, with the goal of increasing the ability to fully express the truth of the text and the emotional integrity of the character and situation, while striving for vocal variety and expressiveness.

3.0 Credits

Prerequisites: None

THE123 Improvisation

Perform with spontaneity and freedom through improvisational technique using body, gestures, and emotions. Use improvisation as an art form, as well as for auditioning and executing other performance disciplines. Make use of the tools of listening; being in the moment; committing to choices in working with fellow actors; use of status; and making active choices with emotional and physical connections.

2.0 Credits

Prerequisites: None

THE125 Film Genres and History

Become conversant with several film acting styles, primarily after the advent of sound, as exemplified and demanded by different genres of film. Analyze how character qualities and script content lead to the choices that are needed to act in those genres. Study early film history and the development of easily recognized genres; genre as a marketing tool; genre as an acting tool; and shared elements of the most popular genres, including the western, romantic comedy, film noir, horror and sci-fi.

3.0 Credits

Prerequisites: None

THE126 Introduction to the Camera for Actors I

Learn the technical aspects and differences of working on a single camera and a multi-camera set; everything from hitting marks to adjusting to different camera angles; from who to listen to and take direction from to having an understanding of the on-set jobs that are important to the actor. Learn all the terminology of working in film and television; what is professional behavior on a set; and what is the actor's responsibility. The class is taught from the actor's point of view.

2.0 Credits

Prerequisites: None

THE127 Meisner Technique I

Learn the acting technique of Sanford Meisner in order to achieve spontaneous reactions and authentic behavior in acting. Begin with basic listening skills, repetition exercises and an exploration of independent activities. Advance to an exploration of scene work with a specific emphasis on relationships, activity and preparation that includes working off each other and expressing moments fully. Explore emotional preparation, imaginary circumstances and point of view.

4.0 Credits

Prerequisites: None.

THE129 Movement for Actors I

Explore a series of rigorous exercises developed to allow an understanding of physical awareness and impulses in a nonjudgmental and non-product oriented atmosphere. Physically complement the work being done in voice and acting classes using a variety of movement methodologies. Learn popular dance styles most likely to occur during the course of an acting career, such as the foxtrot and the waltz, while exploring aspects of relationship and behavior in simple scenes.

3.0 Credits

Prerequisites: None

THE132 Voice and Speech II

Continue vocal flexibility work introduced in Voice and Speech I, beginning with microphone technique and cold reading skills. Explore Shakespearean texts to develop heightened language skills, full breath support and dynamic energy. Use the intensity of Shakespeare's plays to diagnose and correct any vocal problems that may arise during heightened emotionality. Make use of the opportunities in Shakespeare's plays where the text requires moments of simplicity, relaxation and minimalism with a precision of body, face and gesture work to complement the language.

3.0 Credits

Prerequisites: THE122

THE137 Meisner Technique II

Apply, through heightened awareness, the principles of emotional preparation to specific text work. Develop the skills of exploring the text; preparation techniques; personal invention; focus on believable behavior in order to achieve spontaneity; and honesty in sharing. Learn how to maintain the integrity of the text; interpret the material and act moments as they are written; memorize and interpret speeches; and perform a fully interpreted score.

4.0 Credits

Prerequisites: THE127

THE139 Movement for Actors II

Build on fundamental relaxation, physical stillness, energy, focus and dance techniques learned in Movement for Actors I. The student integrates body and mind with exercises using observation and imagination. Become more self aware about the body's relationship to space and how we respond to physical, vocal and emotional stimuli.

3.0 Credits

Prerequisites: THE129

THE141 Actors Lab I

Through exercises based on the work of such people as Stanislavski and Hagen, explore the facets of the craft that allow an actor to immerse himself and take ownership of the given circumstances of the script in a truthful way. Learn tools of the imagination such as endowment, emotional memory, sense memory, object work and creating a moment before. Put these skills to practical use working on simple A/B scenes.

3.0 Credits

Prerequisites: None

THE142 Actors Lab II

Further develop the skills learned in Actors Lab I and apply them to text in scenes from plays. Learn how to explore the given circumstances written by a playwright and use the learned acting craft to bring the characters to life in a truthful manner. Work on preceding circumstances, relationship, environment, obstacles, intentions and actions.

3.0 Credits

Prerequisites: THE141

Film and Television Year Courses

THE241 Professional Internship

Interact with industry leaders, enhance networking possibilities and garner real-life experience as a complement to in-studio training. Possible placements include working in the offices of casting directors, agents, producers and advertising agencies, or with theater companies, production companies or event planners. Prepare reports reflecting on how the coursework relates to the internship experience. 0-49 hours of approved and verified internships earn 1 credit, 50-74 hours earn 2 credits, and over 75 hours earn 3 credits.

1.0 – 3.0 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent

THE245 Actors Lab III

Analyze screenplays from the actor's point of view. Learn how to use analytical skills to build a character in an organic and truthful way. Move forward by putting all preceding Actors Lab work in front of the camera, adding the technical skills necessary for filmmaking.

2.0 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent, THE141 and THE142

THE253 Actors Comedy Workshop

Get a solid foundation in the various styles of comedy, from "Broad" to "Realistic." Learn the practical application of the principles of character development, physical and verbal timing and point of view. Develop a comprehensive vocabulary for use in both situation comedy and sketch comedy. Apply basic acting skills to comic material. Learn key techniques for auditioning in the competitive comedy arena. Gain insight into the creation of comic material by executing a team exercise in creating an idea, pitch and script for an original situation comedy.

3.0 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent

THE255 Process for the Camera I

Function effectively and professionally in front of the camera by hitting marks; making entrances or exits; dealing with props; adjusting between master, mid-shot and close-up; and shooting out of sequence with both physical and emotional continuity. Practice on-set behavior; shooting sequence; master, midshot, close-up; working with the neutral mask; and character-specific behavior choices in mid-shot.

2.0 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent

THE259 Scene Study for Film & Television I

Work on the acting craft, both artistically and technically, in front of the camera. Analyze assigned scenes from feature films and one-hour episodic television. Practice working with master shots, coverage and continuity. Learn how to deal with different on-set working situations and maintain the quality of the work. Deal with the necessity of coming to the set fully prepared without any rehearsal. Full preparation for all class work without rehearsal is required.

5.0 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent

THE264 Research, Rehearsal, and Performance

Students are taken through the experience of being an actor in a film or television project: auditioning, casting, costume calls, and rehearsals with their director. This all culminates in shooting their work on set with a full film crew of seasoned professionals. Eligibility to participate: be in good academic standing; achieve a minimum 2.66 GPA for the Fall term of the Film and Television Year; have no final grades of F or Incomplete, including Spring term of the Film and Television Year. As the entire process demands the highest degree of professionalism - excessive absences, disrespectful or inconsiderate behavior, as well as poor academic performance in the Spring semester may be cause for dismissal from this course.

3.0 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent; included in course description

THE266 Acting As a Personal Business

Learn how to pursue a professional acting career from a business perspective. Cover topics such as developing business tools, including pictures, résumés, cover letters, social media, reels and email; dealing with agents and casting directors; and managing finances. Research work prospects, prepare picture and résumé, write a cover letter, understand actors' contracts, and learn the roles of industry professionals such as agents, managers and casting directors. Learn to market oneself as a business for employment in the film and TV industry.

1.0 Credit

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent

THE270 Audition Technique I

Explore the different types of audition situations and genres encountered in a professional acting career. Practice these forms, on and off camera, using scenes from plays, screenplays, and television scripts.

2 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent

THE272 Scene Study for Film & Television II

In this on-camera acting class, student actors have the opportunity to work in specific artistic and set environments that they will deal with professionally; for example: the speed of shooting a one-hour episodic, the director who blocks immediately, the director who improvises, the director who blocks off an actor's impulses, doing a scene in two takes and doing a scene in thirty takes. The actor learns how to maintain a performance and stay open to the specific needs of a production.

5.0 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent;
THE259

THE273 Physical and Vocal Dynamics

Review and strengthen the vocal techniques learned in Voice and Speech I and II, and continue with a deeper investigation of the vocal-physical connection. Improve control over vocal and physical technique through advanced warm-ups and exercises. Apply these skills to rehearsal and performance of text on camera.

2.0 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent

THE274 Audition Technique II

Continue the exploration of the different types of audition situations and genres encountered in a professional acting career. Practice these forms, on and off camera, using scenes from plays, screenplays, commercial copy and television scripts. Apply skills to callback situations, interviews, and evolving media such as Skype and video conferencing. Delve into the emerging skills needed for hosting, such as the use of teleprompters and ear prompters.

2.0 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent

THE277 Acting in Commercials and Voice-Over

The Voice-Over portion of this course is designed to give the student a professional overview of the work available in the voice-over field and the tools to pursue that work. Voice-Over work is approached from an acting perspective. The course introduces students to work including radio and television commercials, promos, recorded books, animation, narration, industrials, CD-ROMs, and video games. Concentration this term is on radio and television commercials. Students apply the acting disciplines they have studied in the Platform Year and during the Fall Semester to the work presented. The On-Camera portion of the course introduces the concepts of "acting in commercials" as opposed to "commercial acting"; real space communication; and communicating thoughts vs. speaking words.

2.0 Credits

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent

THE278 Web Video for Actors

Actors create and distribute original Web videos in order to increase their visibility within the profession. Classes are a combination of practical and theoretical exercises, including the creation and posting of original video content online. Special guests from the world of Web video demonstrate how they have used the medium to accelerate their careers and expand their creative reach.

3.0 Credit

Prerequisites: Successful completion of the Film and TV Program's Platform Year or equivalent

Musical Theater Performance Program Course Listing

Platform Year Courses

THE161 Acting I: Meisner Technique

Moving through Meisner's classic repetition exercises and into independent activities, while adding work with actions, objectives and personalization, students learn to use craft to bring spontaneity and emotional freedom to scenes, both improvised and scripted.

4.0 Credits

Prerequisites: None

THE162 Script Analysis

This course explores the primary elements of text analysis, enabling the actor to dissect and deconstruct a play, and focuses on breaking scenes into beats, finding actions, and applying research physically to the work. Text is studied, rehearsed and performed on the last day of class.

2.0 Credit

Prerequisites: None

THE163 Vocal Technique and Anatomy I

This course is designed to improve singing skills through specific exercises and song. The techniques of legit and mix are learned and applied to musical theater material. Students learn the anatomy of the voice—lungs, diaphragm, muscles, hard palate, etc. to better understand the voice as an instrument. In-class performances offer students the opportunity to use techniques learned.

1.0 Credit

Prerequisites: None

THE164 Voice and Speech I

This course will focus on the skills and techniques of efficient vocal production and the elimination of native regional dialects, while coaxing the voice into Neutral American Speech. Physical and vocal exercises are used to establish the student's connection between movement and sound.

2.0 Credits

Prerequisites: None

THE165 Private Voice I

A Vocal Coach helps students refine their audition material including building the acting journey in the song, preparing appropriate cuts, choosing the best key, and arranging the cut for varied styles. Students meet with their Vocal Coach weekly during the semester.

1.0 Credit

Prerequisites: None

THE166 Dance: Ballet I

This course covers ballet terminology and technique. Barre, center and across the floor work are introduced. A strong emphasis is placed on the actor/dancer integrating ballet with acting training.

2.0 Credits

Prerequisites: None

THE167 Music Theory I

In this course the student will develop skills in sight reading. The course incorporates sight singing, ear training, and written theory. Music theory foundations includes basic pitch and musicality with pitch notation exercises including aural and rhythmic dictation.

1.0 Credit

Prerequisites: None

THE168 Business of Theater

Students are introduced to technical theater terminology, the physical layout of a performance space and its surroundings. The types of professional theater, including but not limited to, Regional Theater, National and Regional Tours, Off-Broadway, and Broadway are discussed. Ethics and business models are reviewed. Students learn the roles of the manager, agent and casting director and are introduced to the function of the various actors' unions.

1.0 Credit

Prerequisites: None

THE169 History of Musical Theater

In this course, students learn the history of the art form, exploring landmark shows within historical eras. Influential work of the American Musical, articulating the social, historical, and commercial forces that lead to the creation of the most important musicals is discussed.

2.0 Credits

Prerequisites: None

THE170 Research Project: The Great Broadway Composers

Material from the canon of musical theater composers are assigned to each student, and their story and songs are studied in the rehearsal room, culminating in an integrated presentation and performance at the semester's end. Students will research the assigned composers utilizing the NYCDA library and other research facilities available in New York City.

3.0 Credits

Prerequisites: None

THE181 Acting II: Scene Study

In this course, students apply the principles of truth to specific text work through heightened awareness. Exploring text, preparation techniques, personal invention, and focus on believable behavior in order to achieve spontaneity and honesty are explored.

3.0 Credits

Prerequisites: THE161

THE182 Song Performance

With an emphasis of the performance of a song as a monologue or scene, students analyze lyrics and text, create a character and environment and learn how the musical construction of a song supports the journey of the character.

2.0 Credits

Prerequisites:None

THE183 Vocal Technique and Anatomy II

New styles are introduced for both traditional and contemporary theater work. The techniques addressed include using register transitions, extending range, and musicality with melody. A continuation of the study of vocal anatomy further supports vocal progress.

1.0 Credit

Prerequisites: THE163

THE184 Voice and Speech II

This course continues the exploration of voice and body synthesis as students expand on Neutral American Speech and the removal of native dialects. An examination of Shakespearean text and Classical Speech furthers the actor's skills.

2.0 Credits

Prerequisites: THE164

THE185 Private Voice II

A Vocal Coach helps students refine their audition material including building the acting journey in the song, preparing appropriate cuts, choosing the best key, and arranging the cut for varied styles. Students meet with their Vocal Coach weekly during the semester.

1.0 Credit

Prerequisites: THE165

THE186 Dance: Ballet II

This course consists of warm-up exercises, formal ballet barre and center work with dance routines based on classic ballet repertoire. Classical ballet terms and concepts are taught as students refine their development of proper classical ballet technique.

1.0 Credit

Prerequisites: THE166

THE187 Dance: Jazz I

Starting with warm-ups designed to stretch, align, strengthen, isolate and create awareness of the body, the class moves through technical and stylized across the floor exercises, finishing with a jazz combination.

1.0 Credit

Prerequisites: None

THE188 Performance Conditioning and Strengthening

Actors in the musical theater are expected to be in great shape for the duration of their careers. This class addresses this simply by introducing students to Dance conditioning: a practice that focuses on strengthening, toning, and stretching different parts of the body. Within the different genres of dance, students use a plethora of body parts and muscles, and this total body workout addresses those needs.

1.0 Credit

Prerequisites: None

THE189 Stage Combat

The focus of this eight-week class is to learn safe and dramatically effective unarmed stage combat techniques. Fundamental safety skills are stressed, as well as techniques common to conflict situations from all periods in history.

.5 Credits

Prerequisites: None

THE190 Music Theory II: Sight Singing

Skills introduced in the first semester are further developed in this course, with the goal of training students to sight sing melodies with no accompaniment, be confident readers of ensemble harmonies, and play out a melody on the piano.

1.0 Credit

Prerequisites: THE167

THE191 Stage Makeup

This course focuses on the craft of makeup design and application of makeup design concepts. The student learns how to research and use practical application of stage make-up during this seven-week specialty class.

.5 Credits

Prerequisites: None

THE192 Performance Project: Staged Reading of a Classic Musical

The requirement of performing in the staged reading in musical theater is addressed by giving students an opportunity to participate in a fully staged reading of a musical. Students will audition for each reading. Two public performances are held at the end of the rehearsal process.

3.0 Credits

Prerequisites: None

Musical Theater Performance Year Courses

THE201 Acting III: Styles in Contemporary Musicals

This course introduces students to acting styles unique to the contemporary musical. Workshops may include but are not limited to mask and commedia and puppetry. Vocal and physical Improvisation, verbal and physical storytelling, group collaboration and spontaneous behavior are examined.

2.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent, THE161 and THE181

THE202 Musical Theater Scene Study I

Combining the tools acquired from the platform year, students work on musical scenes. This class builds a foundation in acting the musical scene by working on selections from the Golden Age of musicals.

2.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE203 Vocal Performance: Contemporary Musicals

Students work on songs from contemporary musical theater, from musicals written in 2000 to present.

2.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE204 Monologues

In this course, actors learn how to select and approach the monologue audition and refine their audition skills through exploring a variety of materials. Monologues suited to the individual actor are identified.

1.0 Credit

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE205 Private Voice III

A Vocal Coach helps students refine their audition material including building the acting journey in the song, preparing appropriate cuts, choosing the best key, and arranging the cut for varied styles. Students meet with their Vocal Coach weekly during the semester.

1.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent, THE185

THE206 Voice & Speech III: Dialects

This course will provide the actor with the ability to utilize the primary dialects found in musical theater and to understand the process of researching dialects first-hand. Students will work in groups to research dialects found in contemporary musical theater. Replicating authentic dialects in spoken text is introduced. By utilizing the International Phonetic Alphabet (IPA), students learn to make correct shapes for vowels and to relax and strengthen articulation.

2.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent, THE164 and THE184

THE207 Dance: Jazz II

Furthering jazz technique, students learn more advanced combinations and audition dance combos are introduced. This class explores both traditional and contemporary ideas of Jazz Dance movement in the context of Musical Theater.

1.0 Credit

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent, THE187

THE208 Dance: Tap I

Students learn the repetitive language of tap and are introduced to single and double sounds, as well as triple and quadruple sounds. Shim shams, riffs, drawbacks, cramp rolls, 3 and 4-count paddle rolls, as well as some step-time choreography are introduced and repeated.

1.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE209 Building Your Repertoire

In this course, students research, choose and prepare appropriate audition material from all genres of the American Musical Theater. Students prepare a minimum of two pieces per week for each style and era of musical theater from standards to pop-rock. Class discussions include identifying "type", researching appropriate music for an audition and preparing appropriate cuts. Homework assignments include reading Backstage and other industry resources to develop an awareness of current musical theater auditions and shows being developed for Broadway.

2.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE210 Performance Project: Musical Theater Showcase

Over the course of 5 weeks, students are taught, rehearse and perform a showcase of their acting, singing, and dance skills. Showcase material is selected by faculty from a Broadway musical, or a cabaret and is based on what is both suitable and challenging for each student. Students are showcased in 15-20 minute sections put together with a music director and choreographer. Students go through the audition process including dance calls and callbacks.

1.0 Credit

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE211 Performance Project: Staged Reading of a New Musical

Students audition for the reading of a new musical as they would a Broadway workshop, with callbacks and dance calls. A recently premiered new musical or a new show that is commissioned and written for the students will be performed.

2.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE285 Acting IV: Heightened Language & Shakespeare

Technique learned in the first three semesters is combined with dialect work, as students work on scenes from Shakespeare.

2.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent, THE161, THE181, and THE201

THE286 Musical Theater Scene Study II

Focusing on scenes from recent musical theater productions, this course will draw on previous training in the first three semesters.

1.5 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent, THE202

THE287 On-Camera Acting and the Onscreen Musical

Students are introduced to the craft of acting for the camera. Beginning with scene analysis and continuity, students learn the challenges of being on-set. With a focus on movie musicals and live television events, actual scripts and music from recent airings are used in order to prepare the student.

1.0 Credit

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE288 Private Voice IV: Coaching

A Vocal Coach helps students refine their audition material including building the acting journey in the song, preparing appropriate cuts, choosing the best key, and arranging the cut for varied styles. Students meet with their Vocal Coach weekly during the semester.

1.0 Credit

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent, THE205

THE289 Dance: Tap II

More advanced techniques are introduced and practiced, resulting in the final classes dedicated to more challenging tap combinations.

1.0 Credit

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent, THE208

THE290 Dance: Contemporary and Hip-Hop

Students are introduced to additional dance styles that may include Hip-hop, Modern dance, and Contemporary by both faculty and guest teachers.

1.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE291 Dance: Audition

In this course, mock auditions are held and combinations are taught, performed and repeated. Feedback is provided at the end of each session.

1.0 Credit

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE292 Business of Auditioning

In this course, students refine audition material. Work sessions are conducted so students can polish full songs, as well as 32-bar and 16-bar cuts. Mock auditions with industry professionals are provided and feedback is given.

1.5 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent, THE209

THE293 Musical Theater, the Profession

Students begin to make the journey from the academic world to the entertainment industry in this course. Each week a new topic is researched and discussed. Q & A's with guest artists will be presented.

2.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE294 Masterclasses

Each week a new guest teacher is brought in to give a masterclass or a talk back to the students. Guest teachers may include Actors, Music Directors, Agents & Managers, Producers and Casting Directors. These professionals will give the students additional insight into the industry and the importance of self-promotion, portfolio development, tax structures and other specifics of the actor as a business.

1.0 Credit

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

THE295 Performance Project: Mainstage Musical

Students audition for, rehearse, and perform a full length fully-produced musical at a New York City theater.

3.0 Credits

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent

Theater Performance Program Course Listing

THE300 Acting I

Explore Meisner and Stanislavski techniques into the exercises of Bobby Lewis and Uta Hagen. Progress through a series of traditional acting exercises while also acting in monologues and scenes from theater texts of the 19th and 20th centuries. Discuss fundamental acting theory.

6.0 Credits

Prerequisites: Successful completion of 2-Year AOS Program in Film and Television Performance or equivalent. By invitation only.

THE301 Voice and Speech III

Deepen the exploration of vocal tools from Voice and Speech I and II, maintaining the goal of improved vocal clarity, expressiveness, and embodied speaking. Achieve vocal goals through vocal warm-ups, articulation exercises, breath power exercises, as well as through performances encouraging exploration of the voice as an emotional and characterization tool. Explore vocal skills necessary for all major areas of theater history, which support scene work in Acting I and II.

3.0 Credits

Prerequisites: Successful completion of 2-Year AOS Program in Film and Television Performance or equivalent. By invitation only.

THE302 Movement for Actors III

Build on the foundation laid in Movement for Actors I and II with continued exploration of physical awareness, expressiveness, flexibility and impulses. Continue experiential exercises for heightened awareness of the body as an acting instrument, with an added emphasis on stylized movement and behavioral work. Build on toning and strengthening warm-ups for alignment, grace and grounding.

3.0 Credits

Prerequisites: Successful completion of 2-Year AOS Program in Film and Television Performance or equivalent. By invitation only.

THE304 Theater History/Literary Analysis I

Read plays and gather dramaturgical research while exploring the world that produced the play. Form independent thought and opinions based on analysis. Learn the basics of dramaturgical research and information collection while working on the technical aspects necessary for the performance of theatrical texts beginning with the Greek and Roman theater and continue on through the early 19th century. Apply knowledge to the performance of a studio production by exploring the time period being studied.

2.0 Credits

Prerequisites: Successful completion of 2-Year AOS Program in Film and Television Performance or equivalent. By invitation only.

THE305 Acting II

Increase comprehension of scene structure and acting requirements as established by the text. Gain an understanding of the shifting acting requirements for scripts from the beginning of Greek/Roman theater through to modern drama of the 19th century. Increase awareness of a character's intentions, motivations, and activities to fulfill the demands of the script, and of how to specifically achieve these in a scene. Increase focus and comfort on stage. Develop the ability to imaginatively create a character and relate to partners, as well as to adjust acting technique to suit the needs of stage performance versus film/television performance. 6.0 Credits

Prerequisites: THE300

THE306 Voice and Speech IV

Continue the work explored in Voice and Speech III. In this advanced voice class, achieve the goal of vocal clarity and expressiveness through vocal warm-up exercises, articulation drills, and breath support exercises. Explore the use of the voice as an acting tool in performance. Develop the vocal skills necessary for all areas of theater history, which support the scene work in Acting I and II. Learn two dialects commonly used in contemporary theater.

3.0 Credits

Prerequisites: THE301

THE307 Movement for Actors IV

Continue the work of Movement for Actors III. Explore physical awareness, expressiveness, flexibility and impulses, and experiential exercises for heightened awareness of the body as an acting instrument, with additional emphasis on period movement and basic theatrical dance styles. Build on toning and strengthening warm-ups for alignment, grace and grounding.

3.0 Credits

Prerequisites: THE302

THE308 One Act Project

Use the performance of one-act plays to work on multiple-character ensemble scenes, create and maintain characters over the course of a full script, and understand the full character arc, throughline of action, multiple conflicts, climax and denouement of a script. Gain focus and stamina in performance. Learn the fundamentals of stage direction, such as composition, picturization, imagery, tempo, movement and technical requirements to develop appreciation and understanding of the director's job and to reinforce a healthy actor-director relationship.

2.0 Credits

Prerequisites: Successful completion of 2-Year AOS Program in Film and Television Performance or equivalent.

THE309 Theater History/Literary Analysis II

Continue the work begun in Theater History/Literary Analysis I. Read classic plays and explore their relationship to other art forms of the time as well as their context in world history. Explore theatrical texts from the 19th and 20th centuries.

2.0 Credits

Prerequisites: THE304

Academic Administration

Richard Omar

Artistic Director

Richard Omar received his BFA in Theater from Hofstra University. He also trained with Uta Hagen and Bobby Lewis in NYC. New York theater credits include Dracula in *Dance with Me, Harker* (New York International Fringe Festival), Rick in the world premiere of Theresa Rebeck's *The First Day*, Wes in the NYC premiere of Beth Henley's *Lost* (Theater 4), Richard Loeb in *Never the Sinner* (The Directors Company), Bunny in *The Secret History* (The Directors Company), Hastings in *Richard III* with Austin Pendleton, Sherwood in *Fruit Bat Safari Camp* with Sally Mayes and Julie Halston.

Richard was featured in The Unofficial New York Yale Cabaret's tribute to Wendy Wasserstein (*Wendy's Words*) at the Laurie Beechman Theater. As a ballroom dancer, he appeared on film with Leslie Caron, Patrick Stewart and Jennifer Beals. He has taught at the New Actors Workshop for Mike Nichols and George Morrison, at SUNY Purchase and at Hofstra University.

Jay R. Goldenberg

Director of Education

Jay Goldenberg received his MFA in Acting from New York University School of the Arts and has worked as an actor, teacher and director. Jay has coached on the sets of features, miniseries, sitcoms and daytime drama. Some of the projects he has worked on are *Say Anything* with John Cusack and Lone Skye, the miniseries *Elvis and Me*, the TV series *Moonlighting* with Bruce Willis and Cybill Shepherd, and the daytime drama *General Hospital*. Some of his private clients have included Salma Hayek, Cybill Shepherd, Alicia Silverstone, Estelle Getty, Michael Chiklis, Charles Kimbrough, Beth Howland, Lone Skye, Mary Wilson, Eric Close, Allyce Beasley, Trevor St. John, Nicollette Sheridan and several other actors working as principals in both film and television.

Lisa Hildebrand

Program Director for Musical Theater

Lisa Hildebrand earned her B.A in Theater Management at Avila University. Before making the transition into Higher Education, she worked as a talent agent, most notably as the Regional Theater Agent for one of the top 10 agencies in the country. Lisa has assisted in the casting of musicals such as *Les Miserables*, *Ruthless* and *Anything Goes*. She has spent over 20 years working in performing arts education.

Sara Buffamanti

Associate Director of Education

Sara Buffamanti earned her MFA in Acting and Theater at Columbia University. She is a designated Linklater voice teacher. Sara is an international performer who has worked in Japan, Korea, Southeast Asia, Germany, Italy and Scotland. In New York City she has worked with The LITE Group, Vortex Theater Company, Target Margin Theater, Judson Church Theater, Electric Pear Productions, Alphabet Arts, the Metropolitan Opera and Mabou Mines, Performance Lab 115, and the Apothetae.

Profiles of Our Faculty

Kevin Breznahan

Kevin Breznahan holds a Bachelor of Arts from Rutgers University and trained extensively with renowned teachers Wynn Handman and Fred Kareman. Some notable acting credits include, *Winter's Bone*, *Superbad*, *Alive*, *Magnolia*, *SLC Punk!*, *Adventureland*, *The Cobbler*, along with *Television's Billions*, *The Deuce*, *Criminal Minds*, *Law and Order: SVU*, *Las Vegas*, *At Home With Amy Sedaris*, and *The Heart She Holler*. Additionally his vast Theater credits include Broadway's *The Young Man from Atlanta*.

Laura Butler

Laura Butler Rivera holds an MFA in Acting from Columbia University, and a B.A. in Drama from the University of Puerto Rico. She has taught Acting at Columbia University's MFA Acting program and has offered theater workshops of movement and Acting in Berlin, Japan, Romania, US, and Puerto Rico. In New York City she has worked with Robert Wilson, Andrei Serban, La MaMa, Mabou Mines, HERE Theater, INTAR theater, CABORCA theater, Baryshnikov Arts Center, Black Box Productions, and Ripe Time. She is an Artistic Director for One-Eighth Theater, and a co-founder of Cloud of Fools Theater.

Katya Campbell

Katya Campbell holds an MFA from Rutgers University, where she studied with William Esper. She has taught Meisner technique and scene study at Rutgers University, Pace University, James Franco's Studio 4, and for the Oxbridge program at Barnard College. Broadway credits include the Pulitzer Prize winning *DISGRACED*, Roundabout Theater Company's *THE BIG KNIFE* with Bobby Cannavale and Manhattan Theater Club's *MAURITIUS*. Katya played the title role in the Rattlestick Theater/Colt Coeur co-production of *CAL IN CAMO*, her fourth production with Colt Coeur, the critically acclaimed company of which she is a founding member. Other Off-Broadway credits include Halley Feiffer's *HOW TO MAKE FRIENDS AND THEN KILL THEM* at the Rattlestick Theater, *LAUGH IT UP*, *STARE IT DOWN* at the Cherry Lane Theater and *27 WAGONS FULL OF COTTON* at Ensemble Studio Theater. Katya has worked regionally at Barrington Stage Company and at the Amphibian Theater Company in Texas. Her independent film credits include *ARCHAEOLOGY OF A WOMAN*, *CRIMSON MASK*, *SMALL OUTDOORS*, *CRAZY GLUE*, *GIRL ON THE FRIDGE* and the television shows *THE GUIDING LIGHT* and *LAW AND ORDER*.

Daniel Cohen

Dan holds an MFA in Directing from the University of Washington. Dan's work as an actor and director has been seen at numerous Theaters in New York and across the country. With more than 15 years practice in Suzuki and Viewpoints movement, Dan has a keen interest in the delicate power of dynamic stillness and non-verbal story-telling. He's taught physical performance at NYU, the University of Washington, and Cal State Long Beach and was Adjunct Professor of Acting at Marymount Manhattan College.

Eileen Connolly

Eileen Connolly holds an MFA in Acting from the University of Minnesota, and a BA in Theater and Dance from DeSales University. She is the founder and Artistic Director of Wallis Knot Theater, where she creates, designs and directs original multimedia productions, including *Late to the Republique* (NYCDA), *Dance with Me*, *Harker* (New York International Fringe Festival) and *Seeing Andre Gide* (New Actors Workshop). As an actress she has worked Off Broadway and at the Meadow Brook and Birmingham Theaters in Detroit, the Royal George in Chicago and the Walnut Street Theater and Painted Bride Art Center in Philadelphia. As a director, she was honored to assist Betty Comden and Adolph Green on their revival of *A Doll's Life* (York Theater). She recently

created the movement and combat for Irish Repertory Theater's production of Beowulf. For the University of Vermont, she was commissioned to co-author an adaptation of Aristophanes' *The Birds* and Don Marquis' *Archy and Mehitabel*.

Rick Crom

Rick Crom has been part of the New York entertainment community for over 25 years as a comedian, actor and songwriter. As a stand-up comic he's appeared on *Tough Crowd* with Colin Quinn, *Caroline's Comedy Hour*, *MTV Comedy Half-Hour*, *Showtime* and *Comedy Central*. He performs regularly in Manhattan, Las Vegas and Atlantic City. He's appeared on Broadway in the musicals *Urinetown*, *The Goodbye Girl* and *Footloose*; Off Broadway in *Merrily We Roll Along*, *Das Barbecue*, *Encore's Fiorello*, *Li'l Abner* and *Carnegie Hall's Louisiana Purchase*; on television in *Ed*, *The Chris Rock Show*, *Chappelle's Show*; on film in *Bad Dog* and *Caesar Salad*. He is the composer/lyricist for several Off-Broadway and cabaret revues, including *Oh Fine*, *RSVP*, *The Subject Was Neurosis* and *NEWSical*, which ran at Studio 54 and garnered him two Drama Desk nominations for best lyrics and best revue.

Maury Ginsberg

Maury Ginsberg holds a BA in Theater and Dance from Bard College. He is very active in theater, film and television. Most recent work includes the feature film *Greta*, starring opposite Hilary Duff and Ellen Burstyn, as well as Richard Loncraine's *My One and Only*, starring Renée Zellweger and Kevin Bacon. Other films include 2007 Sundance winner *Rocket Science*, directed by Academy Award nominee Jeffrey Blitz; David Auburn's *The Girl in the Park* with Sigourney Weaver; David Mamet's *Lansky* with Richard Dreyfuss; and DreamWorks' *The Ring* with Naomi Watts. Television includes recurring work on *Law & Order*, *Friends* and *Two Guys and a Girl*. Guest leads include *Law & Order: Criminal Intent*, *Law & Order: Special Victims Unit*, *Kidnapped*, *New Amsterdam*, *Without a Trace*, *Joan of Arcadia*, *NYPD Blue*, *Star Trek: Voyager*, *Just Shoot Me*, *Arli\$\$*, *Murder One* and *Melrose Place*, among others. His theater credits include a 20-year working relationship with mentor and friend Olympia Dukakis. Shows with Olympia have included *Mother Courage*, *The Seagull* and *The Cherry Orchard*, to name a few.

Suzanne Hevner

Suzanne Hevner holds a BFA in Musical Theater from Syracuse University. Her New York theater credits include the Tony-nominated Broadway revival of *The Music Man*, *Balancing Act*, *Kiss Me Quickly Before the Lava Reaches the Village*, *The Trio* (Ensemble Studio Theater) and *Chicago City Limits* (comedy/improvisation). She was a founding member of the comedy group *The Heartless Floozies*, performing downtown at *Moonworks*, the *Luna Lounge*, *Stella at the Fez* and *PSNBC*. Regionally, she has worked at *The Denver Center*, *Syracuse Stage*, *Lake Placid Center for the Arts* and the *Oklahoma Lyric*. Film credits include *Doubt*, *Broken Flowers*, *Meet Joe Black* and *Changing Lanes*, and on television *The Sopranos*, *Law & Order*, *Law & Order: Criminal Intent*, and *Stella* (Comedy Central).

Amy Horne

Amy Van Horne holds an MFA in Acting from Rutgers University-Mason Gross School of the Arts where she studied under the tutelage of William Esper, Maggie Flanigan and Loyd Williamson. Amy went on to have a successful TV/Film career spanning over 15 years appearing in such shows as *The City*; *Cold Case*; *Strong Medicine*; *The Beach Boys-an American Family*; *Veronica's Closet*; *Two Guys, a Girl and a Pizza Place*; and *Push*. Amy has been teaching for over 10 years in New York and L.A. and also works as a private acting coach and as a professional on set acting coach for TV/Film.

Bona Jung

Bona Jung holds a MA in Performing Arts Studies from Seoul National University and a MFA in Acting from Columbia University School of the Arts. She is a native of Seoul, Korea, and has been working as a theater performer and a movement director in Korea, France and the United States. She is also a contemporary ballet dancer and her movement approach is based on Viewpoints, Grotowski, and Laban. Her recent work has been seen at Classic Stage Company, NYC Planet Connection Festivity, and NYC Fringe Festival. She has also appeared in the feature film *Viral* and a National TV commercial for the Apple iPhone 6s.

Neal Lerner

Neal Lerner holds an MFA in Acting from the Yale School of Drama. His television guest appearances include Shake it Up, Lipstick Jungle, Reba, The War at Home, Ed, Frasier, all the Law & Orders, Ally McBeal, Seinfeld, Caroline in the City, NewsRadio, Married with Children, Murphy Brown, Cheers and a recurring role on All My Children. Film credits include My Idiot Brother (2011), Homewrecker (2010), Please Give (2010), The Visitor, Boiler Room, Batman Returns and Demolition Man. He performed Off Broadway in Stuff Happens (directed by Daniel Sullivan at the Public Theater), Julius Caesar (New York Shakespeare Festival), Fuddy Meers (MTC), Hurrah at Last (Roundabout Theater Company) and Carol Churchill's Serious Money (Public Theater) among others. Regional theaters include an acclaimed recent production of Social Security at Cape May Stage, and performances at Yale Rep, Mark Taper Forum, Actors Theater of Louisville and George Street Playhouse.

Becky London

Becky London earned her MFA in Acting from Yale School of Drama and her BA, magna cum laude, in English language and literature from Yale University. Television credits include Blue Bloods, all three Law & Orders, Third Watch, Quantum Leap, Guiding Light and All My Children. Films include United 93, Changing Lanes, El Camino, Never Forever and A Very Serious Person. Becky has worked on Broadway in Marlene and at Lincoln Center in Ubu. Off-Broadway credits include Isn't It Romantic, Othello, Last of the Red Hot Lovers and Jewtopia. Regional work includes the Old Globe, Yale Repertory Theater, Trinity Rep, Cincinnati Playhouse, Provincetown Playhouse, Capital Rep, Portland Stage, Caldwell Playhouse and many others. Becky was a founding member of UNYYC, the Unofficial New York Yale Cabaret. In the company's award-winning first season, she directed Separating the Men from the Bulls by Neal Lerner and Michael Heintzman, and in the second season she adapted and starred in Wendy's Words, a tribute to the late Wendy Wasserstein.

Adam Lubitz

Adam Lubitz earned his BA from Brown University with a double major in Literary Arts and Theater Arts, and his MFA in Acting from Columbia University School of the Arts, studying under Kristin Linklater, Andrei Serban, Anne Bogart and others. He is a New York based actor, director, playwright and teacher. He has been teaching in the arts for more than fifteen years. His recent works include starring in the NatGeo nonfiction miniseries, "I Am Rebel: Phreaks and Geeks," appearing as the world's first notorious computer hacker Kevin Mitnick; a production of his new musical "The Wonderful Wizard of Oz; Based on the Book by L. Frank Baum for a post-Wicked Age" for young performers; assistant directing "Galileo's Torch," by the biographer and historian James Reston, Jr., and this fall he will be portraying the role of Liam in "Bad Jews" at The Sharon Studio Theater at the Villages, Florida.

Karl Maier

Karl Maier holds a BA in Theater and Dance from the University of New Hampshire. While in school, he supplemented his studies with additional training at Boston Ballet and with The American Academy of Ballet at Vassar. During his varied career as a dancer, singer, puppeteer, aerial artist and musician, Karl has had the pleasure of creating and performing with a variety of great minds. Highlights include; Stephen Schwartz, Micky

Dolenz, Vanessa Williams, Mark Dendy, Jerry Mitchell, Josh Rhodes, and John Adams in his Grammy Award winning *Dr. Atomic*. He has also worked extensively with Robert LePage and his team *Ex Machina*, most recently in staging and performing the new *Ring Cycle* at the Metropolitan Opera. Credits include: *Late Night with Conan O'Brien*, the national tour of the musical *Pippin*, performances with the Little Orchestra Society, and more than a dozen operas at the Met as a dancer and aerialist. Karl can be seen dancing and flying in many productions for the Met's HD Broadcast series.

Dara Malina

Dara Malina received her MFA in Theater Directing from Columbia University School of the Arts. She is a director of Theater, performance, opera and video. Her experiments in performance include *THIS IS A PROTEST OF WHAT HAPPENED*, Clarice Lispector's *THE HOUR OF THE STAR*, Müller's *HAMLETMACHINE*, *LILITH*, *BLANCHE IN A BOX*, *HYSTERIA PROJECT/BEAUTIFUL WOMEN EATING CAKE*, and *THE POST-STRUCTURALIST UTOPIA: NOW, WITH CATS!* (Ugly Ducking Presse 2015 Emergency INDEX). She has collaborated with playwrights at Ensemble Studio Theater, The Tank, Dixon Place, The Flea, JACK and Rattlestick Playwrights Theater. Recently, Dara directed *COSÌ*, an opera film featuring Mozart's *COSÌ FAN TUTTE* and is currently working on *OPHÉLIE*, a second opera film.

Amy Marcs

Amy Marcs received a BA in Theater from Rider University, and is a long time student of Fred Kareman. As an actress, Amy has appeared at many regional theaters across the country. Most recently she was seen as Gorgeous Teitelbaum in The School House Theater's production of *The Sisters Rosensweig*. Other credits include featured roles in *Gemini*, *Kingdom of Earth*, *The Star Spangled Girl* and *And Miss Reardon Drinks a Little*. She has performed in the independent film *The Waiting Game*. Her voice can be heard on numerous national network television and radio commercials. She recently played the role of Peg the Pig in the animated feature film *Impy's Island*.

Donnie Mather

Donnie Mather holds a BFA in Theater with minor in Dance from Western Kentucky University. He is an instructor of Suzuki & Viewpoints Training. He has taught at the Atlantic Acting School, NYU, Columbia University, Bard College, Fordham University, the New School, Hope College, Louisiana State University, University of Puerto Rico, and the Shakespeare Theater of New Jersey. Internationally, he has led workshops throughout South America in Bogota, Rio de Janeiro, São Paulo, Florianopolis, Uberlândia, and at the Iberoamericano Theater Festival of Bogota. He has over a dozen years experience in Suzuki and Viewpoints, training mostly with Anne Bogart and members of SITI Company as an Associate (2000-2007) as well as with Tina Landau and Mary Overlie. Donnie has performed in *Macbeth*, *Nicholas & Alexandra*, *Seven Deadly Sins*, *Lilith* (SITI Company); *I, Claudius* (Theater Askew); *Antony & Cleopatra*, *Comedy of Errors*, *Merchant of Venice*, and *Two Gentlemen of Verona* (Shakespeare Theater of New Jersey); and works by Charles Mee including *Fetes de la Nuit* (Dir. Kim Weild) and *Trojan Women A Love Story* (Dir. Tina Landau). Donnie created *A Show of Force* (FringeNYC, Hope College, Hudson Guild, Manizales Theater Festival). Donnie is the founding artist of The Adaptations Project, performing in its inaugural production *Kaddish* (or *The Key in the Window*) based on the poetry of Allen Ginsberg.

Zaheda Mohamed

Zaheda Mohamed holds a Masters Degree In Theater and Film Studies and undergraduate courses in International Relations and Diplomacy. She has been involved in the arts and cultural industries for over 20 years. Her work has focused on educational and public arts and culture programming, organizational development and print and radio journalism. She has consulted for major Global Organizations like the United

Nations, The Nelson Mandela Foundation and Sesame Street. She has performed professionally on stage and television and also produced and directed documentaries, sport and magazine programming for television. Zaheda is committed to working in areas related to youth development and education and working with creative platforms that investigate the intersection of arts and social justice initiatives.

Ruth Nerken

Ruth Nerken holds a BA in Theater from Yale University. She received her training from William Esper, and the American Conservatory Theater. She has guest starred on Law & Order, Kate & Allie and Too Close for Comfort. She's performed Off Broadway, in regional Theater and in the national touring company of Grease as Frenchy. Ruth also has appeared in over 200 television commercials. She has been a guest speaker at AFTRA, SAG and Yale University.

Steve Perlmutter

Steve Perlmutter holds a BS in Speech from Northwestern University, and studied extensively with Fred Kareman and Larry Moss. Steve is an actor and acting instructor; he has performed at regional Theaters throughout the country, including Philadelphia's famed Walnut Street Theater. He has appeared in numerous radio and television commercials for products such as Nestea, Jell-O, Volvo, Norwest Bank, Bell South, Tony Roma's restaurants, and Staples. In addition to NYCDA, Steve currently teaches at Rutgers University and NYU School of Continuing and Professional Studies.

Alan Rackham

Alan Rackham has received his MFA in Directing from NYU Film School, Tisch School of the Arts. Born on Prince Edward Island, Alan moved to New York City to pursue a career in the theater. After working professionally as an actor, Alan attended Columbia University, lived in Europe and then attended NYU, changing his focus to behind the camera as a director. While at NYU, Alan wrote and directed two short films, both of which have been shown at film festivals all over the world and have won him directing awards. Alan is currently in post-production on Chicken, a short film that serves as the thesis component of his Master of Fine Arts degree from NYU.

Max Rosenak

Max Rosenak holds an MFA in Acting from the American Conservatory Theater, and a BFA in Theater Arts from Boston University. He is currently training to become a Rodenburg Registered Teacher of Voice and Speech and an AmSAT certified Alexander teacher. He leads audition workshops in colleges and universities across the country and teaches Presence and Presentation workshops to executives and therapists. He is a founding member of the Seattle based ensemble company The Williams Project, where he performs each summer. He has also performed with The Pittsburgh Public Theater, The Huntington Theater Company, The American Conservatory Theater, The Intiman Theater, The Marin Theater Company, The Magic Theater and the Olney Theater among many others. He regularly volunteers with The 52nd Street Project, and is writing and directing a feature documentary entitled We Found David Rosenak.

Ben Sander

Ben Sander holds a BFA in Fashion Design from FIT and is the creator of Brini Maxwell, a domestic guru character featured in her own eponymous television show on the Style network. In addition to developing the character, he also executive produced the show, and produced an earlier version for local cable, which ran for five years. In 2004 Ben published Brini Maxwell's Guide to Gracious Living and has since worked with NPR on a series of podcasts and made appearances on World News Now, The Conan O'Brien Show, the Oscar and

Golden Globe pre-shows on E! and Style, Soap Talk and Tyra Banks among others. A devotee of mid-century culture and film, he writes articles about obscure films on his blog The Obscurity Factor and hosts screenings of select films at Chelsea Clearview Cinemas.

Judith Searcy

Judith Searcy holds a BA in Speech/Theater from Arizona State University) and an MFA in Acting from the University of North Carolina at Greensboro. She has continued her studies at NYU, Columbia and the University of London. Judith has written, directed and performed sketch comedy and improvisation for over 20 years in NYC and nationally in a variety of venues, including live and video projects for American Express, ESPN, Mercedes, British Airways and many others. She was a principal member of Chicago City Limits, New York's longest-running comic revue, for 10 years, played the title role in the award-winning comedy short Marge and has been featured on PBS, CBS, NBC's Today show, NPR and Comedy Central.

Jeremy Wechter

Jeremy Wechter earned his BFA at New York University, Tisch School of the Arts. He is a filmmaker, screenwriter, theater director, script consultant and teacher. Jeremy wrote and directed the indie, supernatural, horror, feature-length movie EVIL ALIVE. He also co-wrote and directed the Off-Broadway musical comedy Little House on the Ferry. Jeremy has directed a number of plays for various NYC theaters including Center Stage, Arts for All and The American Theater of Actors. Furthermore, Jeremy has written screenplay coverage for companies including Goldcrest Films, Killer Films and Scriptapalooza script coverage service. In addition to teaching acting, Jeremy teaches screenwriting at Gotham Writers Workshop and is the founder of Directors Access Workshop where he teaches his ACCESS method for directing actors. To learn more about Jeremy's upcoming feature-length horror movie "like" Evil Alive Movie on Facebook and follow Evil Alive Movie on Twitter.

Abigail Zealey Bess

Zealey Bess, is an award winning filmmaker and Theater director with a résumé that features work with the legendary Sidney Lumet, John Leguizamo, Kevin Smith, Matt LeBlanc, Frank Whaley, Bruce Beresford and many others. Her work has crossed boundaries and platforms for many years as an independent director and producer in film and Theater. She has been directing Theater and film, specializing in new work since she arrived on these shores and established her company, Weird Sisters, as a theatrical entity in 1997. Under the auspices of her company she has developed projects in collaboration with many writers both established and newly emerging on the New York scene. She subsequently directed and produced her debut film, the award winning baseball trilogy: Play Ball! (Fanfare for A Common Man, Random Acts of Intimacy, Caught in Time) that screened throughout the globe including the Berlin Film Festival, Cannes Director Fortnight, and at over 40 USA festivals including New York, Newport, Seattle and Savannah. In addition to garnering Best Film at seven USA festivals, she was awarded 1st Prize for Best Short Film by woman director at the LA Women In Film Competition. She continues to head Weird Sisters developing feature film projects and theatrical ventures in NY, Regionally and in Europe devoted to the promotion of prolific women artists and writers giving voice to new and thought provoking work. Recent Film Projects on the film festival circuit include the comedy webisode series, Here's what I Like and Now I'll tell you Why, the Award winning Mary and Louise, (Best Short film screenplay LA Film Festival, Brit Penrod Audience Award, Roy W Dean Finalist) a black and white/colour film that pays tribute to Mary Pickford and Louise Brooks, Icarus Stops For Breakfast (Jerome Grant Finalist), by Holli Harms, a magical love story due for release in the Summer 2016. Full Length Features currently in pre-production include Caroline's Wedding a Haitian Family Drama by Easmanie Michels, Walking Shadows, the story of two unlikely Vets finding friendship and rebuilding their lives in the aftermath of Vietnam by Chris Ceraso and The Beacon, a psychological thriller by Bryant Martin. She is a member of Ensemble Studio

Theater, Actors Studio Director/Playwrights Unit, SDC, NYWIFT and LPTW. She is on the Faculty for the Graduate Film Program at Tisch School of the Arts, New York University and is represented by Linda Weaver at Access Talent.

THE NEW YORK
CONSERVATORY FOR
DRAMATIC ARTS
FILM + TELEVISION + THEATER