THE NEW YORK CONSERVATORY FOR DRAMATIC ARTS

FILM + TELEVISION + THEATER

Course Catalog

2021 -- 2022

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Contents

Quick Guide to Conservatory Contacts *7*

Catalog Changes *7*

Conservatory Overview *7*

Philosophy and Mission 7

Facilities 8

Library 9

Student Lounge 10

Hours of Operation 10

Notice of Availability: Campus Safety and Security Report 10

Illegal Drugs and Alcohol 11

Federal Financial Aid Penalties for Drug Violations 11

Retention and Graduation Rates 12

Student Resources *13*

Academic Advisement 13

Textbooks 13

Business Office 13

Financial Aid Office 13

Library 13

Operations 14

Registrar's Office 14

Student Services 14

Campus Café 15

Measles, Mumps, Rubella 15

Disability Accommodation and Grievance Policy 15

Placement Services 17

Academic Policies and Procedures *17*

Academic Calendar 18

Grading System 19

Credit Definition 20

Requirements for Entry into the Programs 20

Transfer of Credit Policy 23

Student Union 24

Requirements for Residence 24
Food Services 24
Accreditation, Authorization and Approval 24
NYCDA Degrees 25
Academic Honesty 25
Grade Appeal 26
Academic Petition 26
Good Academic Standing 26
Prerequisites 26
Acceptance to the Second Year of Study 27
Failure to Pass a Course 27
Electives 28
Internships 28
Make-up Classes 28
Cancellation, Withdrawal and Refund *29*
Cancellation 29
Withdrawal 29
Refund Policy 29
Tuition + Fees 30
AOS Film and Television Performance, Musical Theater Performance and New Media for Actors Programs 30
Payment of Tuition and Fees 32
Return of Title IV Funds ("R2T4") 32
Additional Withdrawal Policies 33
Graduation *34*
Graduation Application 34
Program Completion 34
Student Professional Responsibilities *34*
Professional Guidelines 34
Attendance 35
Tardy 35
Disciplinary Measures 35
Dismissal 35
Dress Code 36
Employment 36

Outside Engagements 36
Good Neighbor Policy 36
Recording Devices 37
Physical and Emotional Demands of the Program 38
International Students 39
Conservatory Policies and Procedures *39*
Auditing 39
FERPA Notification 39
Financial Aid 43
Applications 43
Entrance and Exit Interview 44
Financial Aid Portal 44
Disbursement and Credit Balance Refund Schedules 44
Satisfactory Academic Progress 45
New York State Tuition Assistance Programs (NYS TAP) 46
Yellow Ribbon Program 49
Grievance Procedure 49
Non-Discrimination and Anti-Harassment 49
Title IX Coordinator 50
Health Emergencies 50
Lost or Stolen Items 51
Health Insurance 51
Name Change Policy 51
Title IX and Sexual Violence Prevention and Response Policies 51
Rescheduled Classes 51
Scholarships 52
Student Account Holds 52
Student Identification Card 52
Student Leaves 53
Student Portal and Conservatory Email 53
Veterans 53
Weapons Policy 54
Program and Course Listings 55
Film and Television Performance Program 55

Musical Theater Performance Program 57
New Media for Actors Program 59
Film and Television Performance Program Course Listing 61
Musical Theater Performance Program Course Listing 69
New Media for Actors Program Course Listing 79
Academic Administration 85
Richard Omar 85
Jay R. Goldenberg 85
Lisa Hildebrand 85
Profiles of Our Faculty 86
Sara Antkowiak 86
Shirine Babb 86
Joe Barros 86
Rob Baumgarten, Jr. 87
JoAnna Beckson 87
Lane Binkley 87
Kevin Breznahan 87
David Brouillard 88
Katya Campbell 88
Dawn Cantwell 88
Ka-Ling Cheung 88
Daniel Cohen 88
Eileen Connolly 89
Rick Crom 89
Samantha Gilmore 87
Maury Ginsberg 90
Ian Gould 90
Neal Lerner 90
Jason Liebman 90
Becky London 91
Karl Maier 91
Amy Marcs 91
Donnie Mather 91
Christopher McGovern 92

Ruth Nerken 92
Kyle Norris 92
Steve Perlmutter 93
Alan Rackham 93
Matthew Russell 93
Ben Sander 93
Judith Searcy 93
Tally Sessions 94
Felicity Stiverson 94
Bill Waldinger 94
Jeremy Webb 94
Caitlin Wilayto 93

Quick Guide to Conservatory Contacts

NYCDA Address	39 West 19th Street, New York, NY 10011
NYCDA Main Phone Number (Toll Free)	(888) 645-0030
Registrar's Office	(212) 812-4070
Student Services	(646) 216-2872
Business Office	(212) 812-4060
Financial Aid	(212) 812-4090
Computer Technical Support	(212) 812-4023

Catalog Changes

The New York Conservatory for Dramatic Arts may modify, change, delete, or add any policy as deemed necessary by the administration. Notification of changes is given via Conservatory email. Students are responsible for accessing 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, (212) 812-4070, registrar@nycda.edu.

Conservatory Overview

Philosophy and Mission

The New York Conservatory for Dramatic Arts enables students to define their unique brand as an actor by discovering their acting talents. We provide practical, relevant, and rigorous training to aspiring actors. We practice a personalized approach to training that places acting and storytelling at the core, offering immersive performance programs designed to give students the tools and techniques needed.

Facilities

The New York Conservatory for Dramatic Arts' administrative offices and classrooms are located at 39 West 19th Street between 5th and 6th Avenues in New York's historic Flatiron District. Our facilities are comprised of three floors, each at 10,000 square feet and house 15 studios/classrooms, 4 private voice rooms, a podcast recording studio, 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 fourth floors, are equipped with digital video recording capabilities. Each room is set with two video cameras capable of studio performances via Black Magic Media Express as .mp4 video files. These portable digital files allow student to save and review their work. The 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 Black Magic Media Express Recording Software
- Multiple Camera Digital Switcher
- HD Flat-Screen TV
- 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 player connected to a ceiling-mounted digital projector. Each studio includes a computer CPU connected to the 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 the following:

- 24-Channel Lighting Board
- A/V Rack and Amplifier
- Wall-mounted Speakers
- Aux cables and dongles/adaptors for playing music with a digital device
- DVD Player
- Digital Overhead Projector
- Computer
- 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. Classrooms include computers and wall-mounted monitors. In one studio student voice-over work can be digitally recorded. These recordings can be saved as digital files and easily transferred to each student's personal drive or device. 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 and musical theater history studies.

Dance and Movement Studios

Six bright, third and fourth-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 ballet, jazz, tap, theater dance, stage combat, Suzuki movement technique and physical and vocal dynamics. Each room is equipped with the following:

- A/V Rack and Amplifier with CD Player
- Wall-mounted speakers
- Computer and wall-mounted monitors
- Aux cables and dongles/adaptors for playing music with a digital device
- Supplemental Equipment (Floor mats, portable ballet barres, etc.)

Dance Studios

- Sprung Floors
- Mirrors
- Ballet Barres

Voice Rooms and Studios

NYCDA has private voice rooms and studios for Private Voice lessons, Vocal Technique, Song Performance, Music Theory, and Performance Projects. Rooms are equipped with the following:

- Digital or Upright Piano
- White Board or Music Staff White Board
- Table and chairs
- Stage Blocks

Library

The NYCDA library contains a collection of over 3000 print volumes, 500 digital media offerings of film and documentaries specific to the NYCDA curricula and 500 musical scores (print and digital). This diverse selection of research material for the aspiring actor includes material devoted specifically to the unique disciplines of film, television, theater, musical 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 on the third floor, 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:

- Worktable and Chairs
- Small informal Reading Area

- 4 Computers

Student Lounge

The third and fourth floors provide spaces with tables, chairs, vending machines and microwaves, where students can eat, take a break between classes, socialize or study. The lounges offer:

- Tables and chairs
- 2 Large Vending Machines (third floor only)
- 2 Microwaves
- 1 Campus Canteen – Corner Café (fourth floor only)

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, our community can access the WIFI network that connects students, staff and administrators online.

Hours of Operation

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 – 6:00 pm
	Operations	8:30 am - 10:00 pm (M-Th); 8:30a - 8:00 pm (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 (F)
Saturday:	2nd Floor Reception	9:00 am – 4:30 pm
Sunday:	CLOSED	

Notice of Availability: Campus Safety and Security Report

The New York Conservatory of Dramatic Arts' ("NYCDA") most recent Annual Safety and Security Report ("Report") is available on the school's website: https://www.nycda.edu/safety-security-report

To maintain compliance with Jeanne Clery Disclosure of Campus Security Policy and Crime Statistics Act ("Clery Act"), Higher Education Act ("HEA") requirements, and related statutes and regulations, and in an effort to continuously promote and improve safety and security measures on campus, NYCDA's Report contains the past three calendar years of crime statistics. The Report also details security policies, information on campus law enforcement, information about available counseling and other services, and NYCDA's Title IX Policy and Sexual Violence Prevention and Response Policy. A paper copy of the Report will be provided upon request by contacting Kim Sosa, Student Services Manager at 646-216-2872, ksosa@nycda.edu

Reporting of Criminal Acts

NYCDA strives to provide a safe and secure campus for all students and staff members. The Campus Security Act (Public Law 101-542) requires post-secondary institutions to disclose the number of instances in which specific types of crimes have occurred in any building or on any property owned or controlled by this institution that is used for activities related to the educational purpose of the institution and/or in any building or property owned or controlled by student organizations recognized

by this institution. All students and staff members are encouraged to report any and all suspicious campus activity immediately upon witnessing the occurrence. All students should report any knowledge of criminal acts or suspicious behavior to Kim Sosa, Student Services Manager at 646-216-2872 or studentservices@nycda.edu.

Instances of sexual harassment, violence or discrimination should be reported to the campus Title IX Coordinator in accordance with NYCDA's Title IX Policy and Sexual Violence Prevention and Response Policy located in this Catalog. NYCDA will then take appropriate action based upon the information given by the student or staff member. When deemed appropriate, local law enforcement authorities will also be notified.

Illegal Drugs and Alcohol

NYCDA is committed to the well-being of its students and employees. Thus, NYCDA maintains alcohol and drug abuse policies and programs consistent with the Drug-Free Schools and Communities Act (DFSCA). Related to such policies and programs are internal implementation plans and procedures for ensuring effectiveness and to ensure consistency in enforcement, for both students and employees. On a biennial basis, NYCDA will review its compliance with the DFSCA and necessary updates or changes to the policy or program will be made. A notification will be sent to students and staff if any changes or updates are made.

NYCDA strictly forbids the possession, distribution, use, or sale of alcoholic beverages and/or illegal drugs by students and employees on NYCDA's property or as part of NYCDA activities. Medical marijuana or state-legalized recreational marijuana is federally illegal and is included and covered by this policy. Students and staff members should report any knowledge of such activities to the appropriate NYCDA personnel. Any infraction may be cause for immediate suspension and possible dismissal. When appropriate, such infractions will also be reported to the local authorities. NYCDA reserves the right to require drug testing based on reasonable suspicion.

For additional information on NYCDA's Drug and Alcohol policy including drug and alcohol abuse prevention, education, and intervention activities as well as disciplinary sanctions for violating NYCDA's policy, please refer to NYCDA's policies on *Substance Abuse and Alcoholic Beverages* on the NYCDA website under Student Resources at https://www.nycda.edu/student-resources/

Federal Financial Aid Penalties for Drug Violations

The following notice provides information about the Title IV federal financial aid penalties associated with drug-related offenses under section 484(r) of the Higher Education Act. It also describes how to regain eligibility for such financial aid after conviction of a drug-related offense.

As prescribed in Section 484(r), a student convicted of any offense under any federal or state law involving the possession or sale of a controlled substance during a period of enrollment when he or she was receiving any grant, loan, or work assistance under Title IV will be ineligible to receive such assistance for the following period of time:

- For one year from the date of conviction for the first offense involving the possession of a controlled substance.
- For two years from the date of conviction for the second offense involving the possession of a controlled substance.
- Indefinitely from the date of conviction for the third offense involving the possession of a controlled substance.

- For two years from the date of conviction for the first offense involving the sale of a controlled substance.
- Indefinitely from the date of conviction for the second offense involving the sale of a controlled substance.

A student whose eligibility has been suspended under the previous provision may resume eligibility before the end of the prescribed ineligibility period by one of the following means:

- The student satisfactorily completes a drug rehabilitation program that complies with criteria the Secretary of Education prescribes and includes two unannounced drug tests.
- The conviction is reversed, set aside, or otherwise rendered nugatory.

Retention and Graduation Rates

Under the New York State Education Department (NYSED), colleges and universities must make available retention and graduation rates for the most recent cohort of full-time undergraduate students admitted to degree programs.

Graduation Rate:

The overall graduation rate tracks the progress of students who began their studies as full-time, first-time degree-seeking students to measure if they complete a degree or other award within 150% of "normal time" for completing the program in which they are enrolled. “Normal time” for the Film and Television Performance Program as well as the Musical Theater Performance Program is two years. Note that not all students—such as those who have already attended another postsecondary institution—are tracked for these rates.

The 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 2017 (Graduated by Spring 2020)	**75%**
Began Fall 2018 (Graduated by Spring 2021)	**77%**

*Due to its newness, the New Media for Actors Program is not included in this calculation

Retention Rate:

Retention rates measure the percentage of 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 selected students when evaluating retention rates.

Fall 2018 to Fall 2019	**78%**
Fall 2019 to Fall 2020	**74%**

For further statistical breakdowns see Retention and Graduation Rates on NYCDA’s main website under Student Resources or contact the Registrar’s Office at registrar@nycda.edu.

*Note: Due to its newness, the New Media for Actors Program is not included in these calculations.

Student Resources

Academic Advisement

The New York Conservatory for Dramatic Arts uses a program-based curriculum. As such, all students must complete all required courses to receive an Associate in Occupational Studies (AOS) degree. The Registrar registers students for their program-required courses before the start of a term. Students enrolled in the Film and Television Performance Program have the opportunity to register for an elective. Academic advisement is available to all students who are experiencing difficulty in the classroom or who have questions or concerns about NYCDA and/or its policies. Advisement also refers students to other departments or outside resources, if necessary. The goal of academic advisement is to encourage successful completion of the programs. If students have questions or would like to request advisement, they may contact Student Services at 646-216-2872 or studentservices@nycda.edu.

Textbooks

Students must purchase the required textbooks from a third-party. Required books are listed in course syllabi.

Business Office

Location: Second Floor
Phone: 212-812-4060
Email: payments@nycda.edu

The Business Office bills and collects all tuition and fees associated with the Conservatory's programs, disburses all financial aid, and issues timely refunds when necessary. The office is committed to providing excellent service to all students and/or their parents regarding understanding tuition statements and other aspects of their financial responsibilities. The office develops, supports, and implements practices that foster the success in all financial areas.

Financial Aid Office

Location: Second Floor
Phone: 212-812-4090
Email: financialaid@nycda.edu

The Financial Aid Office assists students and their families by providing information on ways to pay for an education from NYCDA. The office helps students bridge the gap between family resources and need, by offering Federal and campus-based programs. It also works in collaboration with Federal and state agencies and other departments at NYCDA to maintain compliance with applicable laws, regulations, and policies.

Library

Location: Third Floor, Room 308
Phone: 212-812-4025
Email: library@nycda.edu

The New York Conservatory for Dramatic Arts Library contains print, online, and DVD materials including all recommended and required books for all courses, periodicals and texts supporting the

curriculum, a selection of general works in the humanities, and reference resources. The library is equipped with worktable and chairs, four computers and a small informal reading area. A librarian and student workers are available to instruct and assist students in the use of library resources.

Operations

Location: Fourth floor
Phone: 212-812-4050
Email: helpdesk@nycda.edu

The Operations Department is responsible for the daily operation of The New York Conservatory for Dramatic Arts. The department works to ensure that the environment is clean, comfortable, supportive, and conducive to a positive learning experience. It is Operations' responsibility to make sure everyone in the NYCDA community is safe and secure by controlling access to the premises and making sure surroundings are healthy and pleasant. Operations staff greets visitors, staff, students, and faculty, schedules rooms and studios, sets up and restores rooms and equipment, and makes sure good food is served for special events. It manages, redesigns, and maintains the interior space—workstations, offices, and studios, relocates staff, and prepares for new staff. Operations works with the IT Manager to keep equipment and operating systems running smoothly. Operations is located on the fourth floor.

Registrar's Office

Location: Second Floor
Phone: 212-812-4070
Email: registrar@nycda.edu

The Registrar's Office maintains and assures the accuracy and privacy of students' educational records (see FERPA Notifications).

The office coordinates all aspects of registration for NYCDA's programs, issues select enrollment verifications and transcripts, oversees the administration of grading and attendance, updates changes in student contact information, and sends out class announcements via Conservatory email. International students and beneficiaries of Veterans educational benefits may contact the Registrar's Office for Student and Exchange Visitor Information System (SEVIS) and Veteran Affairs (VA) questions, respectively.

Student Services

Location: Second Floor
Phone: 646-216-2872
Email: studentservices@nycda.edu

The purpose of Student Services is to coordinate efforts that facilitate a positive learning experience in which all students have the best chance for academic success. With this in mind, Student Services maintains responsibility for the coordination of student housing, extracurricular activities, NYCDA news events, internship opportunities, orientation, student discipline, and the overall supervision of student quality of life.

Students are encouraged to speak with the Office of Student Services for any type of advisement while enrolled at NYCDA. While NYCDA does not have medically trained counselors or staff members, the Office of Student Services can provide referral information for students needing additional assistance.

Campus Café

Campus Café Student Portal is the online system used by students to access their Academic Calendar, class schedule, NYCDA student email, see grades, pay tuition online, etc. Students are trained at Orientation on how to use Campus Café Student Portal, which can be accessed from any Internet supported computer, phone, or tablet by visiting http://students.nycda.edu.

Measles, Mumps, Rubella

New York State Public Health Laws 2165 and 2167 and NYCDA require that all students taking six or more credits in a degree-granting institution must provide proof of immunity to measles, mumps, and rubella (MMR) and acknowledge receipt of information regarding meningococcal disease or provide proof of meningococcal vaccine.

New York State requires that NYCDA prohibit all students who are not in full compliance from attending classes. New York State residents have 30 days after the first day of class to submit proof of immunity to MMR to the Registrar's office. Out of state and international students have 45 days after the first day of class to submit proof of immunity to MMR to the Registrar's office. For more information regarding MMR regulations for the state of New York, visit http://www.health.ny.gov/prevention/immunization/handbook/section_1_requirements.htm.

Disability Accommodation and Grievance Policy

Statement of Non-Discrimination and Accommodation: NYCDA does not discriminate on the basis of disability. Individuals with disabilities are entitled to a reasonable accommodation to ensure that they have full and equal access to the educational resources of NYCDA, consistent with Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. § 794) ("Section 504") and the Americans with Disabilities Act (42 U.S.C. § 12182) ("ADA"), their related statutes and regulations, and corresponding state and local laws.

Section 504 prohibits discrimination on the basis of disability in any program or activity receiving federal financial assistance. The ADA prohibits a place of public accommodation from discriminating on the basis of disability. The applicable law and regulations may be examined in the office of the ADA Compliance Coordinator, or his/her trained designee who has been designated to coordinate the efforts of the school to comply with Section 504 and ADA.

ADA Compliance Coordinator: Kim Sosa, 646-216-2872 or studentservices@nycda.edu

Requests for Accommodation: Individuals with disabilities wishing to request an accommodation must contact the ADA Compliance Coordinator. A disclosure of a disability or a request for accommodation made to any staff, faculty, or personnel other than the ADA Compliance Coordinator will not be treated as a request for an accommodation. However, if a student discloses a disability to such an individual, he or she is required to direct the student to the ADA Compliance Coordinator. Upon request, the ADA Compliance Coordinator (or his/her trained designee) will provide a student or applicant with a **Request for Accommodations form**, which is also available to students on NYCDA's Microsoft Teams application. To help ensure timely consideration and implementation, individuals making a request for

an accommodation are asked to contact the ADA Compliance Coordinator and/or submit a Request for Accommodations form at least two weeks prior to when the accommodation is needed.

Individuals requesting reasonable accommodation may be asked to provide medical documentation substantiating his/her physical and/or mental impairment(s) and/or the need for the requested accommodation(s), including but not limited to when the limitation or impairment is not readily apparent and/or a requested accommodation does not clearly relate to the impairment(s). Such documentation should specify that a student has a physical or mental impairment and how that impairment substantially limits one or more major life activities. In general, the supporting documentation must be dated less than three years from the date a student requests a reasonable accommodation, and must be completed by a qualified professional in the area of the student's disability, as enumerated below:

Disability	**Qualified Professional**
Physical disability	MD, DO
Visual impairment	MD, ophthalmologist, optometrist
Mobility, orthopedic impairment	MD, DO
Hearing impairment	MD, Audiologist (Au.D) *audiology exam should not be more than a year old
Speech and language impairment	Licensed speech professional
Learning disability	PhD Psychologist, college learning disability specialist, other appropriate professional
Acquired brain impairment	MD neurologist, neuropsychologist
Psychological disability	Psychiatrist, PhD Psychologist, LMFT or LCSW
ADD/ADHD	Psychiatrist; PhD Psychologist, LMFT or LCSW
Other disabilities	MD who practices or specializes within the field of the disability.

Documentation used to evaluate the need and reasonableness of potential accommodations may include a licensed professional's current medical diagnosis and date of diagnosis, evaluation of how the student's disability affects one or more of the major life activities and recommendations, psychological and/or emotion diagnostic tests, functional effects or limitations of the disability, and/or medications and recommendations to ameliorate the effects or limitations. NYCDA may request additional documentation as needed.

After the ADA Compliance Coordinator receives the Request Form and the required documentation, he/she (or his/her trained designee) will engage the student or applicant in an interactive process to determine what accommodations may be reasonable.

If the student or applicant is denied the requested accommodation, he/she may file a grievance using the Grievance Process below or he/she may file a complaint with the U.S. Department of Education's Office for Civil Rights (OCR) or a similar state entity. NYCDA will make appropriate arrangements to

ensure that disabled persons are provided other accommodations, if needed, to participate in this grievance process. The ADA Compliance Coordinator will be responsible for such arrangements.

Grievance Policy Relating to Complaints of Disability Discrimination: NYCDA has adopted an internal grievance procedure providing for prompt and equitable resolution of complaints alleging any action prohibited by Section 504 and/or the ADA. Any person who believes she/he has been subjected to discrimination on the basis of disability, including disagreements regarding requested accommodations, may file a grievance with Richard Omar, Artistic Director, romar@nycda.edu. Grievances must be in writing, contain the name and address of the person filing it, state the problem or action alleged to be discriminatory, and the remedy or relief sought.

NYCDA will investigate each complaint filed and will not retaliate against anyone who files a grievance or cooperates in the investigation of a grievance. All reasonable efforts will be made to provide a written determination to the student or applicant within 30 days after its filing. If a written determination cannot be made within 30 days of the complaint's filing, the student will be advised and provided an update as to the status of the investigation. The student may also inquire as to the status of the investigation at reasonable intervals. Based on the results of the investigation, NYCDA will take all appropriate actions to prevent any recurrence of discrimination and/or to correct any discriminatory effects.

The availability and use of this grievance procedure does not prevent a person from filing a complaint of discrimination on the basis of disability with the U. S. Department of Education's Office for Civil Rights and/or a similar state agency.

Placement Services

The New York Conservatory for Dramatic Arts does not offer formal placement services, and does NOT guarantee its graduates placement in the entertainment industry. NYCDA does, however, support its students in entering the job market by holding seminars with guest speakers from areas of the musical theater and film and television industries, employing a curriculum that emphasizes audition skills, and for Film and Television Performance Program students, via the Final Reel project, providing students with a downloadable copy of their final performance that is suitable for uploading to video streaming services (i.e. YouTube, Vimeo etc.) and distribution to industry professionals. NYCDA does not offer specific institutional Job Placement Services.

Academic Policies and Procedures

Academic policies assist in creating a productive learning environment. Academic 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 U.S. Department of Education, the New York State Department of Education, the National Association of Schools of Theatre, and other regulatory bodies.

Academic Calendar

FALL TERM

September 9, 2021	Orientation (1st year students only)
September 10, 2021	Orientation (2nd year students only)
September 13, 2021	Start of fall term (classes begin)
September 19, 2021	Last day to add; last day to drop with no record of fall term.
October 24-30, 2021	Midterms
October 30, 2021	Last day to officially withdraw with grade of WD (withdrawal)
October 31, 2021	Official withdrawal grades: WP (withdrawal pass) or WF (withdrawal failure)
November 24-28, 2021	Thanksgiving holiday (no classes)
December 19, 2021	Last day to officially withdraw with WP or WF. Grades apply on transcript after this date
December 19, 2021 – January 11, 2022	Christmas Break
January 12, 2022	Classes resume
January 17, 2022	MLK Day Holiday (no classes)
January 18-24, 2022	Final Exams/MLK Day make-up
January 25-26, 2022	Emergency make-up days
January 26, 2022	Last day of term

SPRING TERM

January 28, 2022	Orientation (Spring Starts only)
January 31, 2022	First day of class (All students)
February 6, 2022	Last day to add; last day to drop with no record of Spring term
February 21, 2022	Presidents' Day holiday (no classes)
March 13-19, 2022	Midterms
March 20, 2022	Last day to officially withdraw with grade of WD (withdrawal)
March 21, 2022	Official withdrawal grades: WP (withdrawal pass) or WF (withdrawal failure)
April 3-10, 2022	Spring break (no classes)
April 11, 2022	Classes resume
May 2-8, 2022	Final Exams (2nd year Musical Theater Performance Program students only)
May 9-22, 2022	Performance Project (2nd year Musical Theater students only)
May 15, 2022	Last day to officially withdraw with WP or WF; Grades apply on transcript after this date.
May 16-21, 2022	Final Exams (all except 2nd Year Musical Theater Students)
May 23, 2022	Presidents' Day make-up
May 24-26, 2022	Emergency make-up days
May 26, 2022	Last day of term

SUMMER TERM

May 31, 2022	First day of class
June 6, 2022	Last day to add; last day to drop with no record of summer term
June 20, 2022	Juneteenth holiday (no classes)
July 4, 2022	Independence Day holiday (no classes)
July 11-17, 2022	Midterms
July 17, 2022	Last day to officially withdraw with grade of WD (withdrawal)
July 18, 2022	Official withdrawal grades: WP (withdrawal pass) or WF (withdrawal failure)
September 4, 2022	Last day to officially withdraw with WP or WF. Grades apply on transcript after this date
September 5, 2022	Labor Day holiday (no classes)
September 6-10, 2022	Final Exams
September 10, 2021	Last day of term
Fall 2022:	
September 19, 2022	First day of class

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+ **A** **A-**	4.33 4.0 3.66	97 93 89	Clear evidence that the stated objectives and requirements were exceeded by the student.
B+ **B** **B-**	3.33 3.0 2.66	85 80 77	Evidence that stated course objectives and requirements were met by the student in an above-average performance.
C+ **C**	2.33 2.0	73 70	Evidence that stated course objectives and requirements were met by the student.
C- **D+** **D**	1.66 1.33 1.0	66 63 60	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.)
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.
INC			Incomplete. This designation is issued because of documented disabling illness or catastrophic

			personal circumstances which prevent the student from completing course work.
WP **WF**	0.0 0.0		Passing at time of withdrawal. Failing at time of withdrawal

When transferring NYCDA credits, please be aware that any grade below C may not be accepted by some colleges/universities.

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 program.

Requirements for Entry into the Programs

- **Film and Television Performance Program/New Media for Actors Program:**
  1. Acting Audition
  2. Online Application with a non-refundable 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 a non-refundable 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)

Audition (Acting)

Applicants prepare one 1-minute monologue. Monologues should be Contemporary (1950s-present) and may be comedic or dramatic. 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.**

Audition (Singing)

Applicants prepare one song, 32-bars in length. May be from a traditional or contemporary musical. Applicants must bring their own sheet music, properly marked and in the appropriate key. An

accompanist may be provided unless the applicant requests a virtual audition. In this case, if an accompanist is unavailable, it is highly recommended the applicant have a backing track.

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 the following:

- an official or, at least, an unofficial academic transcript of the applicant's high school/secondary education and, if any, college/post-secondary education.

At the time of applying, applicants may send current, in-progress transcripts for review.

Please know, all students who apply for the two-year AOS degree programs must show official proof of a high school degree/diploma or the equivalent by the start of the program. Official final high school transcripts are sent directly from the student's high school to NYCDA. See **Proof of High School Graduation** below for more information.

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. The evaluation is at the applicant's expense.

Homeschooled applicants: Every application must be accompanied by home school transcripts with grades, degree completion and graduation date. The degree must be recognized as been earned from a high school program by the Department of Education in the state the student was homeschooled, just as it is for all students.

Proof of High School Graduation
All official, final high school transcripts submitted must indicate degree completion and conferral date. GED, HiSet, or TASC diplomas must be accompanied by test scores. The New York Conservatory for Dramatic Arts welcomes applications from home-schooled students. All applicants must provide proof of secondary education completion before the start of the program.

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 may start the program.

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 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 New York 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
3. Audition Interview. In place of the two requirements above, an International Admissions Advisor may authorize proof of English proficiency based on the audition interview with the Applicant.

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

Transferring Credits to NYCDA
NYCDA has a program-based curriculum and may accept transfer credits from accredited institutions equivalent to 33 credit hours of our Film and Television Performance or New Media for Actors Programs' Platform Year curricula, or 35 credit hours of our Musical Theater Performance Program's Platform Year curriculum. These transfer students may apply to transfer into the Film and Television Year, the New Media Year, or the Musical Theater 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 the Program Director for Musical Theater may consider awarding life experience credits up to the equivalent credit requirements for the Platform Year of the Film and Television Performance, Musical Theater Performance and New Media for Actors Programs. Those transfer applicants must submit an extensive portfolio describing their acting work (e.g., projects with names of directors and producers), their roles and responsibilities on set and/or stage, 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.

Transferring NYCDA credits to other schools
NYCDA is an institutionally accredited member of the National Association of Schools of Theatre (NAST). Credits earned at NYCDA may be transferable to other post-secondary institutions/programs. However, when transferring NYCDA credits, please note that a grade of C or below may not be accepted by some colleges/universities. Acceptance of your application and earned credits are at the discretion of all receiving institutions. NYCDA provides national accreditation. Please be aware that some regionally accredited schools do not accept national accreditation for credit transfer.

Articulation Agreements: All graduates of the Film and Television Performance and Musical Theater Performance Programs may transfer up to 60 credits earned from NYCDA towards a self-designed B.S. degree in Liberal Arts at The New School.

Film and Television Performance Program graduates wishing to pursue a Theater degree can leverage our articulation agreements with two institutions. The Theater Program at Adelphi University in Garden City, New York admits our Film and Television Performance Program graduates into their B.F.A in Theatre Arts: Acting Program as juniors. The School of Theater Arts and Dance at the University of Northern Colorado at Greeley accepts NYCDA Film and Television Performance Program graduates into their B.A. in Theatre Arts: Acting Program as juniors.

Students will still have to be accepted by the above partner schools and the respective programs of study through their regular admissions process, which may include auditioning in order for the articulation agreement to apply.

Credit-Transfer Agreement: Through this agreement, the University of West Florida accepts all credits from graduates towards a B.A. in Theatre with specialization in Acting. Students must be accepted into the above program in order for the credit-transfer agreements to apply.

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.

Accreditation, Authorization and Approval
NYCDA is an accredited institutional member of the National Association of Schools of Theatre (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, or the New Media for Actors Program.

NYCDA's Film and Television Performance, Musical Theater Performance, and New Media for Actors 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 school is authorized under Federal immigration law to enroll non-immigrant students.

NYCDA Degrees

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: 68 Credits

Associate in Occupational Studies (AOS) in New Media for Actors
Registered HEGIS Code: 5610.00

Minimum credits required for graduation: 63 Credits

Graduates of the AOS Programs should be aware that transferability of the credits you earn at NYCDA is at the complete discretion of the institution to which you may seek to transfer. If the credits or degree you earn at NYCDA is not accepted at the institution to which you seek to transfer, you may have to repeat some or all of your coursework at that institution. Students wishing to use credits for transfer are advised to contact colleges of interest for their transfer policies.

Academic Honesty

All students at The New York Conservatory for Dramatic Arts must abide by standards of academic integrity. Any violation could result in exam/assignment failure, course failure, or expulsion. NYCDA reserves the right to keep record of any academic dishonesty in the student's permanent file. Violations of this policy include:

- Plagiarism: Using someone else's work and calling it your own or failing to cite a source.
- Fabrication or Deception: The falsification of information. This includes citing invented sources in course papers. It also includes falsifying reasons for missed work or rehearsals.

- Cheating: Giving to or obtaining inappropriate assistance from other students during or for quizzes, exams, and/or assignments. This includes having someone else write your papers or reports.

Grade Appeal

The New York Conservatory for Dramatic Arts is dedicated to accuracy in all grading procedures. If a student feels that published grading measures were not applied and wishes to appeal the grade, he/she must complete and submit a *Grade Appeal Form* to the Registrar's Office within 14 days of email notification that grades have posted online. Instructions are on the form. Students must not communicate directly to their instructor regarding grade appeals or changes. Please be advised that all grade appeal decisions from the Academic Leadership Team (ALT) are final. The *Grade Appeal Form* may be requested from the Registrar's Office at registrar@nycda.edu.

Academic Petition

Students who wish to appeal an NYCDA determination or are requesting a deviation from the academic regulations should contact the Registrar's Office for an *Academic Petition Form*. Please be advised that all academic petition decisions from the Academic Leadership Team (ALT) are final.

Good Academic Standing

At The New York Conservatory for Dramatic Arts, we hold our students to a standard of excellence. While any passing grade earns a student credits, many other schools may not accept transfer credits for any grade below C. At NYCDA, we expect students to move forward at a competitive pace.

To be in good academic standing, students must maintain a minimum C average, which is equal to a cumulative GPA of 2.00 (does not include GPA from the 4-week Summer Programs or GPA from a previous college), and must not have any outstanding grades of F or Incompletes in any class.

NYCDA requires that students be in good academic standing to qualify for the following:

- Federal Work Study and Student Worker positions
- Registration for electives in the Film and Television Year
- Eligibility for acceptance into the second year of study

Participation in some events and/or classes may require a higher GPA for a semester or single course. In those circumstances, students are notified in advance via Conservatory email.

Students who fail to meet the requirements of good academic standing are contacted by the Registrar and may be placed on academic probation.

Good academic standing is not to be confused with satisfactory academic progress, which is a term used in Financial Aid regulations (see Satisfactory Academic Progress policy).

Prerequisites

Conservatory training is highly structured, and each class builds upon skills taught in previous classes. Students are expected to successfully pass all classes that are indicated as the first or second semester of a two or three-semester arc of study, respectively. For example, Voice and Speech I needs to be passed, as it is the prerequisite for Voice and Speech II; Movement for Actors I is the prerequisite for Movement for Actors II, etc.

There are specific prerequisites for participation in the Film and Television Performance Program class, THE264 Research, Rehearsal, and Performance (Final Reel). They are:

- An invitation to return to the Film and Television Year
- A minimum 2.66 GPA for the Fall term of the Film and Television Year
- A minimum 2.66 GPA for the Spring mid-term of the Film and Television Year
- No final grades of F or Incomplete, including the Spring term of the Film and Television Year

Acceptance to the Second Year of Study

The New York Conservatory for Dramatic Arts is a competitive training program, therefore, students accepted into the first year are not automatically accepted into the second year of their Program. Students being considered for acceptance into the second year of their Program will be evaluated on their cumulative GPA (minimum 2.0 required), the Academic Leadership Team evaluations of final performances or projects, and faculty ratings. Students who are not accepted into the second year of their Program are withdrawn. The Student's rejection letter includes instructions on the appeal process. All appeals must be made in writing. All appeal decisions from ALT are final. Students who are accepted into the second year of their Program are invited back in writing. Students who successfully complete the first and second years of their Program are awarded the Associate in Occupational Studies degree and issued a Diploma. The table below contains important dates for acceptance and appeal.

Acceptance & Appeal Deadlines	Month student finishes Platform Year	Date by when decision letters emailed to students	Date by when student must notify Registrar decision letter not received	Date *Decision Appeal Form* must be received by Registrar's Office for ALT	Date Academic Leadership Team informs students of appeal decision
Fall-Starts	May 2022	June 23, 2022	June 30, 2022	July 7, 2022	July 12, 2022
Spring-Starts	Sept. 2022	Sept. 13, 2022	Sept. 14, 2022	Sept. 15, 2022	Sept. 16, 2022

Failure to Pass a Course

Any student who receives a grade of F in any course at The New York Conservatory for Dramatic Arts may not be invited to continue in the program for the next semester. A grade of F in any course in a two-semester arc (Meisner, Voice, Scene Study, Actors Lab, Movement, Acting, Theater History, etc.) may prevent a student from moving forward.

If a student fails a course that is not part of a two-semester arc (Film Genres, Improvisation, etc.), he/she may be allowed to retake that course with the approval of the Academic Leadership Team.

Failed courses must be retaken no later than the second semester of the student's final academic year to be eligible for graduation. If required coursework with a grade of F is not retaken, a Diploma is not awarded. A student may only repeat a class once. Both the grade for the failed course and the repeated course will appear on the student's transcript, but only the repeated grade will be used in determining the student's cumulative GPA. Repetition of any courses is at the student's expense and is subject to the current tuition and fees or remedial coursework fees. The student should contact the NYCDA Registrar's Office with any questions.

Students who request an Incomplete (INC) grade due to reasons stated under the grading system of this Catalog, must do the following:

1) Submit an *Incomplete Grade Request Form* to the Registrar's Office for approval prior to the end of term.
2) Provide the Registrar with required documentation indicating disabling illness or catastrophic personal circumstances preventing you from completing course work.
3) Complete course work within time frame indicated on the approved request.
4) Pay any fees associated with making up the course work, if required.

Failure to make up coursework within the required time frame will result in a grade of "F" in the course.

Electives

Film and Television Performance Program students are offered the opportunity to take an elective during their Film and Television Year; however, they must be in Satisfactory Academic Progress compliance. A student can add or drop an elective without academic penalty by filling out *an Add or Drop Form* and submitting it to the Registrar's Office **before** the second class meeting of the class they are enrolled in and/or, if adding/switching, the class they are enrolling in. Once notified, the Registrar adds (if space is available) or drops the course. If dropped, the course does not appear on the student's academic transcript. After the second class meeting, the student will incur academic penalty on their academic transcript.

Internships

All students invited to return for the Film and Television year of the Film and Television Performance Program are required to complete a minimum of 25 internship hours over the course of their second year. Final grades are administered at the end of spring term for THE241 Professional Internship. Students assist casting directors, agents, and production crews to gain a better understanding of professional pressures and procedures. This practical education helps prepare students to understand the etiquette of working professionally. Though students are only required to intern for a total of 25 hours per year, long-term and summer internships may also be available and often require an interview with the agent or casting director requesting the intern. NYCDA notifies students via Conservatory email, for mostly short-term internship opportunities with casting directors who are located within Manhattan. These internship opportunities are often limited, and first-come-first-served. We *cannot* guarantee you will complete all your hours solely from the internships with which we provide you. We strongly recommend you procure your own (outside) internship(s) in the field of acting and not rely on the Conservatory to provide all your hours. *Professional Intern Evaluations* and *Student Internship Reports* must be completed after your first semester of study ends and before your second semester of study begins. These forms can be obtained from the Office of Student Services. See the course description for THE241 Professional Internship in this Catalog to learn how you can earn more than 1 credit for this course.

Make-up Classes

Students are not permitted to make-up classes they have missed by attending classes other than their own. Please see Rescheduled Classes for more information.

Cancellation, Withdrawal and Refund

Cancellation

A Student may cancel their enrollment at NYCDA on or before the published add/drop date following the first day of regularly scheduled instruction. The student will receive a complete tuition refund excluding the $50.00 Application Fee and $400.00 Tuition Deposit. Refunds will be made within forty-five (45) days of cancellation.

To cancel, the student must provide NYCDA a written notice stating the student's intent to cancel by mail, email or in person. If the notice is deposited in the mail, it is deemed effective as of the date of the postmark, if properly addressed with proper postage. If emailed, it is deemed effective as of the date the email was electronically delivered.

Withdrawal

Any student who decides to drop after the published add/drop date following the first day of regularly scheduled instruction will be considered withdrawn and refund calculations will be performed as detailed in the table below.

A student has the right to withdraw from NYCDA at any time. You may officially withdraw by giving written notice to Student Services by mail, email or in person. If the notice is deposited in the mail, it is deemed effective as of the date of the postmark, if properly addressed with proper postage. If emailed, it is deemed effective as of the date the email was electronically delivered. A refund will be based on NYCDA's refund policy.

Refund Policy

NYCDA's refund policy applies when a student has withdrawn (officially or unofficially). For the purposes of determining a refund, a student is deemed to have withdrawn when any of the following occurs: the student officially withdraws by submitting a notice of withdrawal; the student fails to attend classes for a period of 14 days; NYCDA dismisses the student for non-compliance with its rules and policies; or the student fails to return from an approved leave of absence.
All refunds are based on the student's last day of attendance. The $50.00 Application Fee and $400.00 Tuition Deposit are non-refundable. Any refund will be made within forty-five (45) days of withdrawal.

Withdrawal Occurred:	Tuition Refund Amount:
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

If any portion of the tuition was paid from the proceeds of a student financial aid loan, the refund shall be sent to the lender or, if appropriate, to the state or federal agency that guaranteed or reinsured the loan. Any amount of the refund in excess of the unpaid balance of the loan shall be first used to repay any student financial aid programs from which the student received benefits, in proportion to the amount of the benefits received. Furthermore, any remaining amount shall be sent to the above-named party, if any, up to but not exceeding the amount stated above.

Outstanding Balance: If there is a balance due at the time of withdrawal, arrangements must be made with the Business Office to make sure the balance is paid in full. If no arrangements for payment are made, the debt may be referred to a collection agency and the student's credit may be adversely affected.

Tuition + Fees

AOS Film and Television Performance, Musical Theater Performance and New Media for Actors Programs

As of Fall 2021/Spring 2022/Summer 2022

AOS Film and Television and Musical Theater Performance Programs, and New Media for Actors Program	First Year	Second Year Estimated	Program Total Estimated
Application Fee (non-refundable)	$50		$50
Tuition Deposit (non-refundable)	$400		$400
Student Fee Per Year	$1000	$1000	$2,000
Tuition Per Year	$33,900	$34,300	$68,200
Total Tuition & Fees	$35,350	$35,300	$70,650

- 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 2021/Spring 2022/Summer 2022 health insurance plan fee is $2,725. Visit Wellfleet Student for information on the extent of coverage available. Students who do not submit proof of other coverage will, by default, elect to be covered by the Conservatory's plan and will be billed for the additional cost. Due dates for submitting proof of other coverage differ according to your start date. Please contact studentservices@nycda.edu for your due date.
- Please note that tuition and fees do not include housing and living expenses.

Estimated Annual Financial Requirements for the AOS Film and Television Performance, Musical Theater Performance and New Media for Actors Programs

For the Academic Year Beginning Fall 2021/Spring 2022

If living in student residence or apartment:			If someone is sponsoring your housing:	
Tuition & Fees	**$35,350**		**Tuition & Fees**	**$35,350**
Housing*	$17,000			
Meals	$3,000		**Meals**	$3,000
Books & Supplies	$250		**Books & Supplies**	$250
Transportation**	$1,270		**Transportation****	$1,270
Health Insurance (optional)	$2,725		**Health Insurance (optional)**	$2,725
Loan Fees	$1,241		**Loan Fees**	$1,241
Misc.	$921		**Misc.**	$921
Total	$61,757		**Total**	$44,757

* Assumes a double room
** Estimated cost of transportation is the cost of nine standard-fare 30-day unlimited ride MetroCards.
*** The two year AOS New Media for Actors Program requires:
Access to a mobile phone (iPhone, Android, etc.), digital camera, or computer with webcam
Access to editing software (iMovie, Premiere, Final Cut, or any other PC or phone-based app)
Thumb/USB drives or external hard drives for sharing work in progress

Schedule of Other Fees:

Official Transcript	**$10 each**
• Electronic PDF (eTranscript)	Plus $0
• Domestic mail (USPS)	Plus $0
• FedEx/United States	Plus $34.50 per FedEx Envelope/recipient address
• FedEx/International	Plus $66 per FedEx Envelope/recipient address
Diploma replacement - pick-up	**$50 each**
• Domestic mail (USPS)	Plus $15 per Diploma
• FedEx/United States	Plus $24.50
• FedEx/International	Plus $56
Photocopies/Paper Charge	**$.50 each**
Administrative Charge for Fax or Email	**$2 each**
Student ID Card replacement(s) (cash only)	
• **1st replacement**	**$5**
• **2nd replacement**	**$25**
• **3rd or more replacement**	**$50**

Payment of Tuition and Fees

A $50.00 non-refundable Application Fee is due at the time the student submits their application for admission to NYCDA. If accepted, a $400.00 non-refundable Tuition Deposit is due at enrollment. Methods of payments include: (a) full payment for the term no later than the tuition due date on the signed Enrollment Agreement; (b) Tuition Deposit paid at the time of signing the Enrollment Agreement with balance paid no later than the tuition due date on the signed Enrollment Agreement; or (c) Tuition Deposit paid at the time of signing the Enrollment Agreement with payments made according to an approved payment plan and/or financial aid disbursement(s).

If remaining balance is not paid by the tuition and fees due dates or the student is not on an approved payment plan and/or receiving financial aid, Student may be automatically withdrawn from the Program and moved to a waitlist. For any student who wishes to have his/her parents or guardians deal directly with the Business Office, please fill out the *Consent for Release of Records Form*, which can be obtained from the Registrar's Office.

Return of Title IV Funds ("R2T4")

NYCDA participates in the federal financial aid program known as Title IV. Title IV funds include Pell grant, SEOG grant, Direct Subsidized loan, Direct Unsubsidized loan, and Direct Plus loan. In compliance with Federal regulations, when a student withdraws or is dismissed from NYCDA prior to the end date of a payment period, NYCDA will determine how much federal financial aid a student has earned or not earned. A Federal Return of Title IV Fund calculation will be completed first and applicable funds returned.

Returned funds will be reduced from all federal payments received on behalf of the student before applying the institutional refund policy to determine whether the student is owed a refund or if a balance is owed to NYCDA. The Federal Return of Title IV Funds formula dictates the amount of federal Title IV aid that must be returned to the federal government or the lending institution by the school and/or student. The federal formula is applicable to an eligible student receiving federal aid when that student withdraws on or before the 60% point in the payment period. The Return of Title IV Funds calculation may result in the student owing a balance to the Federal Government and, in some cases, to NYCDA. If a student is entitled to a refund based on the Title IV calculation, refunds are made within forty-five (45) days of dismissal or withdrawal. If a balance is owed to NYCDA, the student will need to make a payment arrangement with the Business Office to pay monies owed. A refund will be issued in line with our refund policy. Students who receive loans are responsible for repaying the loan amount, plus any interest, less the amount refunded due to Title IV refund calculation.

Withdrawal Before 60%

NYCDA must perform a R2T4 calculation to determine the amount of earned aid up through the 60% point in each payment period and use the Department of Education's prorated schedule to determine the amount of R2T4 funds the student has earned at the time of withdrawal. After the 60% point in the payment period or period of enrollment, a student has earned 100% of the Title IV funds he or she was scheduled to receive during the period.

Withdrawal After 60%

For a student who withdraws after the 60% point-in-time, there are no unearned funds. However, NYCDA will still calculate the Institutional Refund and R2T4 for financial aid recipients.

To calculate the amount earned, NYCDA will determine the percentage by dividing the total number of credit hours the student was scheduled to complete in the payment period as of the last day of attendance by the total number of credit hours in the payment period. If a refund results from this calculation, federal policy requires that these unearned funds be returned to the applicable Title IV financial aid fund source. Funds are refunded to the Title IV Programs in the following federally mandated order: (1) Unsubsidized Federal Direct Loan; (2) Subsidized Federal Direct Loan; (3) Federal Direct PLUS Loan; (4) Federal Pell Grants; (5) Federal Supplemental Education Opportunity Grant (SEOG); (6) other grant or loan assistance authorized by Title IV of the HEA, as amended.

If more Federal student financial assistance has been earned than has been received, the student may be eligible for a post-withdrawal disbursement. NYCDA will notify the student of any post-withdrawal disbursement loan funds for which the student may be eligible and what steps need to be taken for the Federal financial assistance funds to be received. The student or parent, in the case of Federal Direct PLUS Loans, needs to provide permission before any loan funds may be disbursed on the student's account or disbursed to the student or parent. However, NYCDA may automatically use all or a portion of the post-withdrawal disbursement of grant funds for tuition and fees, and with the student's authorization, NYCDA may automatically use the grant funds for other educationally related charges. Any balance of grant funds that may be available will be offered to the student.

If Federal student financial assistance funds need to be returned, the institution must return a portion or all of the unearned funds equal to the lesser of: the institutional charges multiplied by the percentage of unearned Federal student financial assistance funds; or the entire amount of unearned funds.

If there are remaining unearned Federal financial aid funds to be returned, the student must return any loan funds that remain to be returned in accordance with the terms and conditions of the promissory note. If the remaining amount of funds to be returned includes grant funds, the student must return any amount of the overpayment that is more than half of the grant funds received. NYCDA will notify the student as to the amount owed and how and where it should be returned.

Additional Withdrawal Policies

International Students: As required by law, notification is immediately sent to the Student Exchange and Visitor Information System (SEVIS) when we withdraw an international student from The New York Conservatory for Dramatic Arts. The withdrawn student has an obligation to follow all regulations regarding their F-1 student status. Students terminated in SEVIS for *Authorized Early Withdrawal* have 15 days to depart. All others must depart immediately. Questions can be directed to NYCDA's International Student Advisor / Designated School Official (DSO) in the Registrar's office or by accessing the "contact us" page at Study in the States (http://studyinthestates.dhs.gov/students/).

Grading for Official Withdrawals: See the Academic Calendar for a schedule of grade administration. Depending on the withdrawal date, students earn letter grades (A+ to F), WD, WP, or WF. Former students can access grades and order transcripts through the Student Portal by using their same login and password used while attending NYCDA.

Completion of Platform Year: Students who complete their Platform Year and do not intend to return for their second year of study must notify the Registrar's Office of their decision to withdraw from NYCDA at the end of the academic year. Students who decline an invitation to return must contact the

Registrar's Office upon receipt of their acceptance letter. Students who are not invited to return and have not filed an appeal, are administratively withdrawn the day after the *Decision Appeal Form* was due in the Registrar's Office. Students whose appeals are denied are administratively withdrawn on the date of the final decision letter.

Graduation

Graduation Application

In the last term of the student's program graduating students must fill out an *Application for Graduation*. Additional requests for a Diploma, whether or not the student received the document, are considered a request for a replacement. The fee for a replacement Diploma is $50, plus shipping and handling costs.

Program Completion

In order for a student to be considered a graduate of his/her program of study, he/she must complete all required courses*. All course work must be completed within one and one half (1.5) of the length of time of the student's program of study. Students must also fulfill all financial obligations to NYCDA. Direct Loan recipients must follow federal laws regarding their exit interview. If a student has a balance due or has not completed their exit interview upon completion of their program, their diploma or degree and official transcript will be held by NYCDA until the balance has been paid.

*The only courses not required for graduation with an AOS degree for the Film and Television Performance Program are electives, THE264 Research, Rehearsal, Performance (a.k.a. Final Reel) and THE241 Professional Internship

Student Professional Responsibilities

Professional Guidelines

One of the most integral parts of The New York Conservatory for Dramatic Arts' training is how to be a professional. It begins on day one at NYCDA. Students are expected to take responsibility for their education and actions and must remain the primary contact for all Conservatory related issues. Please also refer to the Code of Student Conduct for additional requirements.

Professional guidelines checklist:

- Smoking and vaping shall not be permitted, and no person shall smoke or vape in all NYCDA facilities.
- The use or sale of alcoholic beverages or drugs are prohibited on NYCDA premises. See Illegal Drugs and Alcohol policy for more
- Food, beverages, and/or chewing gum may not be brought into the studios.
- Students may not enter into private study with any faculty member.
- Students are expected to conduct themselves professionally (including with regarding to appearance).
- Auditing of classes or rehearsals by family or friends is prohibited. Also see Auditing.
- Studios and hallways must be treated with respect. NYCDA corridors on floors 2, 3 and 4 are designated *The Quiet Zone*.

- Students are responsible for damage or defacement of studios or studio property. Please be aware of your surroundings and treat the studios with respect. The bursar will generate bills for repairs which must be settled before the end of each semester.
- Hallways must be kept clear for foot traffic (no lying down or creating obstructions).
- Props must be returned to prop closets or where originally stored.
- Rehearsal rooms must be booked with Operations at the front desk.
- Noise must be kept to a minimum in all common areas (remember: classes are in session).
- Garbage and recycling must be disposed of in proper receptacles.
- Operations must be notified of any issues relating to the conditions of the restrooms or studios.
- Students must check their Conservatory email accounts daily and respond to messages promptly.
- No pets are allowed on NYCDA's premises with the exception of service animals and emotional support animals approved by NYCDA as an accommodation.

Attendance

Learning to act, sing and/or dance requires consistent attendance and physical training. To maintain a professional atmosphere, students must commit to attending all scheduled classes. Any absences will affect learning outcomes and overall grades.

If a student experiences an emergency that forces them to miss a class, they are expected to compose a professional email to their teacher prior to class informing them that the student will be absent. Student Services must be copied on this email.

Students are permitted five absences per semester. Upon a student's fifth absence, they will be called to a meeting with the Academic Leadership Team to discuss their attendance.

If called to an attendance meeting, students should prepare an explanation of their absences along with any supporting documentation such as a doctor's note or note from an employer.

The Academic Leadership team will determine the appropriate course of action for each student up to and including dismissal from the program.

Students dismissed for nonattendance will be charged or refunded according to the published refund schedules.

Tardy

Students must show up on-time to class and be prepared to work. Those who arrive late will not be allowed to enter the class and will be marked with an unexcused absence for that day's attendance.

Disciplinary Measures

Students may be placed on disciplinary probation for any non-academic infraction of Conservatory rule or policy. Students who are on disciplinary probation remain so for the academic year. If a student is involved in a second infraction within the same academic year, he/she may be dismissed from NYCDA, resulting in a grade of WF (withdrawal fail) on the student's academic transcript for all courses in that term. Please also refer to the Code of Student Conduct for additional disciplinary measures.

Dismissal

Students may be dismissed from NYCDA for: non-compliance with NYCDA's rules and policies; failure to meet any of the conditions set forth and agreed to in this Catalog, the Enrollment Agreement, Code of Student Conduct, and NYCDA disclosures; or failure to meet financial obligations to NYCDA.

In extreme circumstances, NYCDA reserves the right to include "Ineligible to Re-Enroll" on an academic transcript and to disclose to a third party the terms of dismissal.

Dismissed students are not allowed access to the NYCDA campus.

Dress Code

Students should dress appropriately for class and for the work to be done. Individual courses may have specific requirements. The New York Conservatory for Dramatic Arts does not permit hats, excessive jewelry or piercings, or any revealing clothing in any class. Students must also wear appropriate dance clothes required for movement and dance classes. Faculty will outline class dress codes at the beginning of class. While bare feet are appropriate in some classrooms, for safety concerns shoes must be worn in hallways and all administrative areas.

Employment

The New York Conservatory for Dramatic Arts may offer its currently enrolled students employment opportunities. The most common type of employment is administrative student worker. All qualified students have an equal opportunity to apply for these positions when available. Federal work study positions are available to students demonstrating financial need through FAFSA. Note, international students are not eligible for federal work study positions.

All positions are posted and are subject to various requirements and/or restrictions. Students can contact the Financial Aid Office for more information regarding Federal work study positions.

NYCDA fully complies with applicable federal, state, and local laws that require all employees and applicants for employment be given equal employment opportunities without regard to race, color, religion, gender, nationality, age, marital status, sexual orientation, disability, military or veteran status, or status in any other protected classification. This policy applies to all terms and conditions of employment including, but not limited to, hiring, placement, promotion, termination, layoff, recall, transfer, leave of absence, compensation, and training.

Outside Engagements

To maintain students' focus on training during the academic year, Platform Year students are not permitted to accept outside dramatic arts engagements either on amateur or professional stages or in filmed or taped media without special permission of the Academic Leadership Team. As a reminder, all absences are unexcused and missing classes adversely affects students' grades. Students in the second semester of their second year of study are encouraged to begin auditioning while maintaining their course schedules. International students on F-1 visas may obtain work authorization while enrolled in the United States through CPT (Curricular Practical Training) as per the conditions of their F-1 student status. For more on eligibility requirements, please refer to NYCDA's Curricular Practical Training policy.

Good Neighbor Policy

The New York Conservatory for Dramatic Arts recognizes that all registered students are members of a larger community. As such, we require that our students conduct themselves as professionals at NYCDA, in student housing, and at all associated places of business. Students found engaging in rude, threatening, vulgar, or violent behavior in the public spaces at 39 West 19th Street or student residences in front of the buildings, or at neighboring businesses are subject to the same disciplinary actions enforced within NYCDA facilities.

Recording Devices

Unauthorized recording, distribution, and/or public exhibition of classroom work are forbidden. This includes posting work online (including public social networking sites such as Facebook, YouTube, Twitter, Instagram, Snapchat, etc.). Violation of this policy may result in a student's dismissal from the Program.

Social Media Use Policy

This policy addresses the use of social media sites by NYCDA students, whether or not the use involves NYCDA's wifi network or other computer resources. Social media includes, but is not limited to: texting, blogs and social media platforms such as Twitter, Facebook, LinkedIn, Instagram, YouTube, Flickr, and Yammer.

NYCDA is aware that members of the NYCDA community may wish to express their personal ideas, thoughts, and opinions through their private social media accounts (not administered by NYCDA). Nevertheless, NYCDA students are expected to conduct themselves in a professional manner at all times. NYCDA reserves the right, under circumstances it deems appropriate and subject to applicable laws and regulations, to impose disciplinary measures. Such disciplinary measures include dismissal from NYCDA for students who use social media in violation of the guidelines in this policy, in ways that reflect poorly on NYCDA, or interferes with the education of other students and/or the operation of NYCDA. In appropriate cases, the conduct may also be reported to law enforcement authorities**.**
In connection with the use of social media, the conduct listed below is prohibited:

- Using social media to harass, threaten, insult, defame or bully another person or entity.
- Making threats of injury to any student, customer, member of faculty or staff, officer or board member, including threats concerning their respective family members or personal property.
- Making comments that insult, disparage, disrespect or defame NYCDA or members of the NYCDA community.
- Making discriminatory or harassing comments that violate federal or state law and/or would be prohibited by NYCDA's Non-Discrimination / Anti-Harassment policy and/or Title IX policy.
- Violating any intellectual property law, such as copyright, trademark, fair use and/or financial disclosure law.
- Posting copyrighted content (such as text, video, graphics or sound files) without permission from the holder of the copyright.
- Posting trademarked content (such as logos, names, brands, symbols and designs) without permission from the trademark owner. The "®" symbol indicates that the mark is federally registered and the owner has the exclusive right to use it. The "TM and SM" symbols indicate that the owner may have common-law rights, but the mark is not federally registered.
- Posting a person's photograph or video image of a student, faculty or staff member without obtaining their permission.
- Posting images or comments which are vulgar or obscene, or would otherwise violate any applicable law.
- Recording, posting, distribution, and/or public exhibition of classroom work is strictly forbidden.

For any questions regarding this policy, contact MElliott@nycda.edu, Chief Operating Officer, melliott@nycda.edu.

Copyright Policy

NYCDA has a zero-tolerance policy for copyright violations, and requires all students, employees and agents to abide this policy. Copyright exists in any original work that exists or is fixed in any tangible

medium of expression. Images displayable on computer screens, computer software, music, books, magazines, scientific and other journals, photographs and articles, are some of the things subject to copyright. A copyright notice is not required. Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement.

NYCDA may monitor use of the NYCDA network or utilize other technical means to attempt to detect and identify indications of copyright infringement, including unauthorized peer-to-peer file sharing. Any student, employee or agent who engages in the unauthorized distribution of copyrighted materials, including unauthorized peer-to-peer file sharing, is subject to disciplinary actions by NYCDA, or if applicable, in conjunction with federal and state law.

The unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing, may subject you to civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or "statutory" damages affixed at not less than $750 and not more than $30,000 per work infringed. For "willful" infringement, a court may award up to $150,000 per work infringed. A court can, in its discretion, also assess costs and attorneys' fees. For details, see Title 17, United States Code, Sections 504, 505. Willful copyright infringement can also result in criminal penalties, including imprisonment of up to five years and fines of up to $250,000 per offense.

For more information, please see the Web site of the U.S. Copyright Office at www.copyright.gov, especially their FAQ's at www.copyright.gov/help/faq

NYCDA, in connection with its IT management will periodically review the legal alternatives for downloading or otherwise acquiring copyrighted material. NYCDA will make these review results available to students via the website or alternative means and to the extent practicable, will offer legal alternatives for downloading or otherwise acquiring copyrighted material. NYCDA will also periodically review the effectiveness of the plans used to combat the unauthorized distribution of copyrighted materials.

Physical and Emotional Demands of the Program

Acting training involves playing characters who may not share a student's background or beliefs. Teachers assign scenes, monologues, and exercises solely based on the learning objectives for the course and the developmental needs of the individual student. Students are expected to participate in every class activity, scene, or assignment.

Study at the Conservatory consists of intense training in acting and movement. The program demands both physical and emotional stamina, including:

- Dance and physical training requiring vigorous movements of all parts of the body for two to three hours at a time.
- Vocal training requiring breath control, vigorous and varied use of voice and body for two to three hours at a time.
- Mobility to twist, bend, stoop, and get down on the floor.
- Ability to speak clearly.

- Emotional availability to strong content in scenes and exercises, including experiencing strong emotions, both positive and negative, use of strong language including cursing and profanity, conflict and confrontation of their characters with other characters within scenes and exercises, playing characters with different sexual orientation, gender identity, religious beliefs and ethnicity than their own.
- Ability to accept feedback and criticism.
- Physical availability to requirements of scenes and exercises, including close physical contact with other students. Some scenes may require students to be in a bed together, kiss, and/or behave towards each other in a sexual, intimate or violent manner.
- Students must be able to watch as well as perform such scenes and exercises.

International Students

The U.S. government regulates the immigration status of international students through the Student and Exchange Visitor Information System (SEVIS) (http://www.ice.gov/sevis). International students must comply with all U.S. government regulations relating to their F-1 student immigration status (for quick reference students should be familiar with the third page of the *Form I-20*). International students are personally responsible for knowing and closely following the regulations and procedures that apply to their F-1 student status.

International students must stay in contact with NYCDA's Designated School Officials (DSOs), who are responsible for making sure student information is current in SEVIS. The DSO advises international students about travelling outside the United States and on-campus employment, updates contact information, and enrollment status changes, re-issuing and signing *Form I-20s*, Curricular Practical Training (CPT), and applying for Post-Completion Optional Practical Training (OPT). International students can contact the Registrar's Office (registrar@nycda.edu) for a Designated School Official (DSO).

International students can obtain their own health insurance; however, if they choose to, they can purchase health insurance provided through NYCDA. See Medical Insurance for more details.

It is highly recommended for international students to access SEVIS regulatory information from the Study in the States (http://studyinthestates.dhs.gov/students/) website.

Conservatory Policies and Procedures

Auditing

There is no auditing of any Conservatory class for academic record. This does not include occasional observation of other classes, which may be allowed only with the Academic Leadership Team's (ALT) permission.

FERPA Notification

What is FERPA?

The Family Educational Rights and Privacy Act of 1974 (otherwise known as FERPA) is a federal law that protects the privacy of educational records. Students are notified annually of their FERPA rights on The New York Conservatory for Dramatic Arts' website and in this Catalog.

Who does FERPA protect?
Any student, regardless of age, who attends or has attended The New York Conservatory for Dramatic Arts, falls under FERPA's protection. Attendance starts the first day of class.

What rights do students have under FERPA?

1. The right to inspect and review education records. A student has the right to inspect and review his or her education records within 45 days of the day the Registrar's Office receives a written request for access. A student should submit to the Registrar's Office a written request that identifies the record(s) the student wishes to inspect. The student is notified of the time and place where the records may be inspected. NYCDA is not required to provide a student access to inspect or review financial information submitted by parents, confidential letters and statements of recommendation to which a student waived his or her right to inspect and review, education records containing information about more than one student (NYCDA permits access to that part of the record that pertains only to the inquiring student), and those records excluded from the FERPA definition of education records.

2. The right to request an amendment of education records. If a student believes his or her education records contain information that is inaccurate, misleading, or otherwise in violation of his/her privacy rights under FERPA, the student can request NYCDA amend a record by clearly identifying the part of the record the student wants changed and specifying why it should be changed. All requests to amend a record should be submitted in writing to the Registrar's Office, who forwards the request to the responsible Conservatory official. If NYCDA decides not to amend the record as requested, NYCDA notifies the student in writing of the decision and the student's right to a hearing with the Academic Leadership Team regarding the amendment request. Additional information regarding the hearing procedures is provided to the student when notified of the right to a hearing. If the Academic Leadership Team decides not to amend the record, the student may have a statement placed in his or her record that comments on the accuracy of the information and/or setting forth any basis for inaccuracy.

3. The right to have some control over the disclosure of information from education records. With certain exceptions as listed below, NYCDA cannot share a student's education records without the written consent of the student, specifying the records to be released, the purpose of the disclosure, and the party or class of parties to whom disclosure may be made. To permit the release of information, a student must fill out the form titled, *Consent for Release of Records*. A student can also share his/her Campus Café account (grades, GPA, etc.) with a parent/guardian/friend by filling out a Request for Shared Access form. Both forms are available from the Registrar's Office. The student should submit the completed form to the Registrar's Office.

4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by NYCDA to comply with FERPA requirements. The name and address of the office that administers FERPA is: Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-5901.

What is an Education Record?

Any record that contains information that is directly related to a student and is maintained by NYCDA or by a party acting on behalf of NYCDA.

What is not an Education Record?

- "Sole possession note" (a note about a student which is not shared with anyone else; "memory jogger")
- Alumni record
- Employment record that is not contingent on the fact that he or she is a student
- Record relating to a student which is made or maintained by medical professionals and is used in the treatment of a student and is disclosed only to individuals providing that treatment

To whom may NYCDA release education records without the student's written consent?

- To Conservatory officials with legitimate educational interest
- Upon their request, to officials of other schools in which a student seeks or intends to enroll or is enrolled
- To certain federal, state, and local authorities
- To specified officials for audit or evaluation purposes
- To appropriate parties in connection with financial aid to a student
- To organizations conducting certain studies for or on behalf of NYCDA
- To accrediting organizations
- To comply with a judicial order or lawfully issued subpoena
- To appropriate officials in cases of health and safety emergencies
- To parents/guardians who submit proof that the student has been declared a dependent on their most recent Federal Income Tax form
- To the victim of an alleged perpetrator, the final results of a crime of violence or a non-forcible sex offense in connection with a disciplinary proceeding
- To the general public, the final results of a disciplinary proceeding, if the Conservatory determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense and in violation of the Conservatory's rules or policies with respect to the allegation made against him or her.
- To parents regarding alcohol and drug violations of a student under 21 years of age
- To third party requests for Directory Information

What is Directory Information?

Directory Information is generally not considered harmful or an invasion of privacy if disclosed. Under the terms of FERPA, The New York Conservatory for Dramatic Arts has established the following as directory information:

- Student's name, address(es) and telephone numbers
- Email address(es)
- Participation in officially recognized activities
- Dates of attendance
- Major field of study
- Diplomas, honors, and awards received
- Most recent previous school attended
- Enrollment status (e.g., full-time, withdrawn)
- Photographs/Electronic Images

Students can request that Directory Information not be released by filling out the form titled, *Request for Non-Disclosure of Directory Information,* available on the Student Portal or in the Registrar's Office.

Who is a Conservatory official?

A Conservatory official is a person employed by NYCDA in an administrative, supervisory, academic, research, or support staff position; a person or company NYCDA has contracted as its agent to provide a service instead of using NYCDA employees or officials (such as a contractor, volunteer, attorney, auditor, or collection agent); a person serving on the Board of Directors; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another Conservatory official in performing his or her tasks. A Conservatory official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities to NYCDA.

In what circumstances does NYCDA not provide copies of a student's education records?

NYCDA reserves the right to deny transcripts or copies of records required to be made available under FERPA in any of the following situations:

The student has an unpaid financial obligation to NYCDA.

The student has an unresolved disciplinary action.

Does FERPA apply to deceased students?

FERPA rights of an individual expire upon that individual's death; however, it is NYCDA's policy not to release educational records of deceased students unless required to do so by law or authorized to do so by (1) the executor of the deceased's estate; or (2) the deceased student's spouse, parents or children. NYCDA may request proof of death.

What constitutes possible federal and state data collection and use?

As of January 3, 2012, the U.S. Department of Education's FERPA regulations expand the circumstances under which your education records and personally identifiable information (PII) contained in such records—including your Social Security Number, grades, or other private information—may be accessed without your consent. First, the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state and local education authorities ("Federal and State Authorities") may allow access to your records and PII without your consent to any third party designated by a Federal or State Authority to evaluate a federal- or state-supported education program. The evaluation may relate to any program that is "principally engaged in the provision of education," such as early childhood education and job training, as well as any program that is administered by an education agency or institution. Second, Federal and State Authorities may allow access to your education records and PII without your consent to researchers performing certain types of studies, in certain cases even when we object to or do not request such research. Federal and State Authorities must obtain certain use-restriction and data security promises from the entities that they authorize to receive your PII, but the Authorities need not maintain direct control over such entities. In addition, in connection with Statewide Longitudinal Data Systems, State Authorities may collect, compile, permanently retain, and share without your consent PII from your education records, and they may track your participation in education and other programs by linking such PII to other personal information about you that they obtain from other Federal or State data sources, including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

Who can answer more questions about FERPA?
Contact the Registrar's Office (registrar@nycda.edu) for any additional questions about FERPA.

Financial Aid

NYCDA participates in the Federal Title IV Program. A student, who obtains a loan to pay for an educational program, will have to repay the full amount of the loan plus interest, less the amount of any refund, and if the student receives federal student financial aid, the student is entitled to a refund of the money not paid from federal financial aid funds.

Detailed information and financial aid advising are available to all applicants at the Financial Aid office. Also, you may visit the Paying for School area of NYCDA's website. During the Financial Aid application process, the U.S. Department of Education randomly selects Financial Aid applications for the institution to verify. If selected, the applicant must supply documentation to verify income, assets, and household size as listed on the applicant's Free Application for Federal Student Aid (FAFSA). Applicants will be directed by NYCDA to submit income documents, complete additional verification worksheets, and any other documentation needed to verify information provided on their FAFSA.

To qualify for financial aid programs, regulations indicate that the student must:

- Apply for financial aid using the Free Application for Federal Student Aid (FAFSA) at https://fafsa.ed.gov
- Be a United States citizen, national, or eligible non-citizen.
- Maintain Satisfactory Academic Progress (SAP).
- Demonstrate a financial need.
- Be registered with selective service, if required.
- Not be in default on any educational loan and not owe a refund on an educational grant.

Applications

All eligible students requesting financial aid are required to file a *Free Application for Federal Student Aid (FAFSA)*. Once processed, the Department of Education sends the *FAFSA* information to The New York Conservatory for Dramatic Arts. Students may be required to submit a copy of their previous year's IRS Return Transcript and/or their parents' IRS Return Transcript. All students are encouraged to fill out a *FAFSA* as soon as the form becomes available in October. The Department of Education sends a *Student Aid Report (SAR)* within a few days if you filed your FAFSA electronically. Pending registration, aid is disbursed at the onset of each term. Students whose financial status changes during the award year are encouraged to talk to the Financial Aid Office.

Application Deadlines

To create a Financial Aid Offer letter, your FAFSA must be cleared with the Financial Aid Department. Once a letter is in place, NYCDA can apply anticipated aid to the term bills. If school begins and the add/drop period has passed without financial aid in place or payment arrangements with Student Accounts, students cannot continue. A complete financial aid file consists of:

- A completed, filed *FAFSA*
- NYCDA's receipt of an *Institutional Student Information Record (ISIR)* from the Department of Education in response to a *FAFSA* filing

- Any and all backup documents requested by the Financial Aid Office for verification
- If applicable, fully completed and signed loan applications

Entrance and Exit Interview

Federal law requires that all Direct Loan recipients complete entrance counseling and attend an exit interview. The purpose of entrance counseling is to provide the student with important information regarding their rights as a student loan borrower. No student loans can be disbursed until entrance counselling is complete. The purpose of the exit counseling is to provide the student with important information regarding loan repayment, forbearance/deferments, grace periods, loan consolidation, and loan default. The Financial Aid Office schedules these interview times. Students who fail to complete the exit interview will have their diploma or degree and official transcript held by NYCDA until the exit interview has been successfully completed.

Financial Aid Portal

The Financial Aid Portal is used to view your Financial Aid Disclosure, financial aid awards, missing documents, loan history and disbursements. Students may be required to accept awards prior to disbursements for all Title IV funds. Students should check the portal for any important updates and useful tips regarding financial aid. The link to the Financial Aid Portal can be found on the school's main website.

Disbursement and Credit Balance Refund Schedules

2021-22 Award Year	Fall 2021	Spring 2022	Summer 2022
Semester Begins	September 13	January 31	May 31
Alternative Loans Disbursed	September 6	January 24	May 24
Federal Grants and Federal Loans Disbursed	September 6	January 24	May 24
New York State Tuition Assistance Grant (TAP)	November 13	March 30	July 30
Refunds via Paper Check Processing Starts	September 27	February 8	June 14

All financial aid funds approved 10 days prior to the disbursement date will follow a different disbursement schedule than listed above. Funds are generally posted on a weekly basis. You may view your disbursed funds by logging onto your Financial Aid Portal.

If credits resulting from Title IV funds exceed charges, then a Title IV credit is created. A Title IV credit is the difference between the allowable tuition and fees against all federal aid received for the award term. If the difference results in a credit, then it is considered a Title IV credit.

A Title IV authorization form allows NYCDA to apply a student's excess Title IV funds to institutional charges, such as tuition, deposits, and housing. The student must authorize the application of these funds to non-institutional charges. If the student does not complete or grant NYCDA permission to

handle this, the student may be required to pay for these charges out of pocket and then receive a refund the following semester.

Refunds are made via paper check. Once funds are disbursed to a student's account please allow 14 days for credit balances to be refunded.

In all cases, credit balance refunds are processed only after the add/drop period. See Academic Calendar.

Satisfactory Academic Progress

Students are required to make satisfactory academic progress in order to continue in a program and/or receive financial aid. All students are evaluated at the end of each term to determine satisfactory academic progress. Students who fail to maintain a C average (2.00 GPA) or do not earn 75% of their attempted credits are considered not to have achieved satisfactory academic progress and are placed on academic probation for one term (satisfactory academic progress should not be confused with NYCDA's policy on good academic standing). Students may remain in a program and continue to receive financial aid while on academic probation. Notification of probation is made in person and in writing. If a student fails to earn 75% of his/her attempted credits or maintain a C average or higher after this term of probation, the result may be termination of financial aid and/or dismissal from the program.

Credit hours for courses resulting in F (Failed), WP (Withdrawal Pass), WF (Withdrawal Failure), WD (Withdrawal), and INC (Incomplete) are considered attempted credit hours and are included when calculating maximum time frame. All credits attempted are calculated in the maximum time frame. While transfer credits count toward program requirements with credit hours that are attempted or earned, they do not count in the calculation of the GPA. Transfer credits are also included in the maximum time frame calculation. Successfully repeated courses are counted as attempted and earned credit hours; however, the quality points from earlier course grades do not count in the calculation of the GPA.

The maximum time allowed to complete a program at NYCDA is 150% of the published normal completion time. However, The New York Conservatory for Dramatic Arts is under no obligation to compensate for missed classes or schedule extra sessions of classes in order to enable a student to lengthen the designated time for any course of study. A student who returns after a year is subject to the curricular requirements and policies defined in this *Catalog* in effect upon his or her return to NYCDA's programs.

To contest an unsatisfactory academic progress report, a student should follow the procedures of the Grade Appeal policy as specified in this Catalog. A student may appeal to the Academic Leadership Team (ALT) to return to NYCDA if they were previously dismissed for not meeting SAP via the Academic Petition Form. The appeal should include information about the circumstances which affected their academic performance, how the circumstance has been resolved so it will not have any future effect on the student's academic progress. The student should also include reasons why they should be readmitted. Many factors will be reviewed when determining whether or not a student should be readmitted, including academic performance, attendance, life changes, and account balance. All appeal decisions from ALT are final.

Academic Probation

Students who earn below a C average (2.00 GPA) or do not earn 75% of their attempted credits for a singular term are considered not to have achieved satisfactory academic progress and are placed on

Academic Probation for the following term. While on Academic Probation, the student is considered to be making academic progress and will remain eligible to receive federal financial aid. If the student meets or exceeds the SAP standards during the Academic Probation term, the student will be considered to be in SAP compliance. If not, the student will be dismissed from NYCDA. See the Reinstatement policy below regarding how to appeal to return to NYCDA if dismissed for not meeting SAP.

New York State Tuition Assistance Programs (NYS TAP)

The New York State Tuition Assistance Program (TAP) provides grants to students to full-time students taking twelve or more credits applicable toward their degree program per semester. Families with a New York State net taxable income (gross income minus deductions and allowances for exemptions) of $80,000 or less may qualify for a TAP grant. The New York State Higher Education Services Corporation (NYSHESC) administers this program. To apply, New York State residents attending NYS schools can link directly to the TAP application from the FAFSA submission page. Students may also access the application directly at www.hesc.ny.gov to apply or check their application status online.

Eligibility Requirements:

- Be a United States citizen or eligible noncitizen
- Be a legal resident of New York State
- Study at an approved postsecondary institution in New York State (NYS)
- Have graduated from high school in the United States, earned a GED, or passed a federally approved "Ability to Benefit" test as defined by the Commissioner of the State Education Department
- Be enrolled as a full-time student taking 12 or more credits (applicable toward your degree program) per semester
- Be matriculated in an approved program of study and be in good academic standing
- Have declared a major no later than within 30 days from end of the add/drop period:
    - in the first term of your sophomore year in an approved two-year program; or
    - in the first term of your junior year in an approved four-year program
- Meet good academic standing requirements
- Be charged at least $200 tuition per year
- Not be in default on any State or federal student loan or on any repayment of state awards.
- Meet income eligibility limitations

Under the law, students are considered dependent upon their parents for TAP purposes unless they demonstrate that they are independent students. The following chart contains the requirements for independent status:

STUDENT STATUS	REQUIREMENTS FOR INDEPENDENT STATUS
Married	The applicant must be married on or before December 31st of the calendar year prior to the beginning of the academic year for which application is made.

35 years of age or older	The applicant has reached the age of 35 on or before June 30th prior to the academic year for which application is made.
22 years of age or older	The applicant is an undergraduate student who has reached the age of 22 on or before June 30th prior to academic year for which application is made AND who meets the basic conditions.
Under the age of 22	The applicant is an undergraduate student who is not 22 years of age on or before July 1st of the academic year for which application is made AND who satisfies both the basic conditions and one of the special conditions.
Military Service	The applicant was enlisted in full time active military service, was honorably discharged from such service, and has not and will not be claimed as a dependent by either parent for purposes of either federal or state income tax. Applicant must provide a copy of their DD214 showing an honorable discharge.

The basic conditions are:

- has not resided and will not reside with parents for more than six weeks; and
- has not and will not receive financial assistance or support valued in excess of $750 from parents; and has not and will not be claimed as a dependent by either parent for purposes of either federal or state income tax.

Special Conditions

Special conditions to qualify as an independent student, and proof required to be submitted:

- **Condition:** You are a ward of the court (not including status as an inmate).
    - Documentation: Copy of a court order making you a ward of the court or appointing a guardian other than your parents.

- **Condition:** You are receiving public assistance under your own budget and not as a dependent of your parents.
    - Documentation: Budget statement or other documentation from a social service official showing receipt of public assistance other than food stamps or unemployment insurance. **NOTE: Housing Assistance/Budget Letter must be in student's name.**

- **Condition:** There has been an involuntary dissolution of your family resulting in relinquishment of your parents' responsibility and control.
    - Documentation: A sworn and signed statement from a person other than yourself or your parents (such as a member of the clergy, a social worker, a legal aid representative, or an official at the facility or institution which has accepted responsibility for your control or care) relating to your family circumstances. The statement must include the specific reasons for relinquishment of parental responsibility and control (such as abandonment by the parents, mental and/or physical abuse by the parents, or parents being neither citizens nor residents of the United States), your relationship to the person making the statement, and how that person has direct knowledge of your family circumstances.

- **Condition:** Both parents are deceased.
    - Documentation: Copies of death certificates for both parents.

- **Condition:** Both parents have been certified as having a total and permanent disability, or have been declared incompetent by judicial action.
    - Documentation: Medical certification and court orders. Documentation for both parents is required.

TAP Income Limits

Student Type	NYS Taxable Income Limit
Dependent undergraduate students or Independent students who are married and have tax dependents, or Independent students who are unmarried and have tax dependents, or beginning with the 2014-15 academic year, students who qualify as an orphan, foster child or ward of the court	$80,000
Independent undergraduate students who are married and have no other tax dependents	$40,000
Single independent undergraduate students with no tax dependents	$10,000

TAP	**Academic Performance Chart**	First Payment in 2007-08 through and including 2009-10	Remedial Students first payment in 2007-08 and thereafter	First Payment in 2010-11	Thereafter for Non-Remedial Students
Payment #	Equated credits completed in prior term	Cumulative Credits Earned	Cumulative GPA	Cumulative Credits Earned	Cumulative GPA
1	0	0	0	0	0
2	6	3	0	0	0
3	6	9	0.50	6	1.3
4	9	18	0.75	15	1.5
5	9	30	1.3	27	1.8
6	12	45	2.0	39	2.0
7	12	60	2.0	51	2.0
8	12	75	2.0	60	2.0

TAP Ineligibility

You may become TAP ineligible due to one or more of the following reason(s):

- Repeating a course that cannot be used toward full-time enrollment for TAP eligibility
- Failed to complete the required amount of credits on your last TAP supported semester

- Have not earned the required amount of credits for the specific TAP payment granted
- Do not have the Grade Point Average (GPA) required for this payment

Repeated Courses

Repeated courses in which you have already received a passing grade cannot be included in fulfilling TAP full time study requirements. Repeated courses may be counted toward the full time study requirement if you repeat a course that you have previously failed or have received a passing grade that is unacceptable in a particular curriculum.

TAP Appeal Process

All students receiving financial assistance through TAP are required to remain in good academic standing as defined under the NYS requirements. TAP regulations permit a one-time TAP waiver to students who fail to remain in good academic standing due to the following extenuating circumstances:

- Personal illness involving either hospitalization or extended home confinement
- Illness in the immediate family requiring your absence from classes for an extended period of time
- Emotionally disabling condition that prevented you from attending classes
- Military duty, incarceration, or other involvement with agencies of government

If a student has been deemed ineligible to receive TAP, you may apply, in writing, for a one-time waiver to the Academic Leadership Team (ALT).

Yellow Ribbon Program

To be eligible to receive Yellow Ribbon benefits, you must be enrolled in an approved NYCDA Program, be a veteran or designated transferee (dependent or spouse) of a veteran who is entitled to the maximum benefit rate (based on service requirements) under the Post-9/11 GI Bill™. 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.

Grievance Procedure

A student who wishes to submit a grievance should immediately contact Student Services and outline the grievance verbally to determine if the grievance can be informally resolved. 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 (ALT) for review. The ALT then makes recommendations for the resolution of the grievance. Student Services contacts the student via email as to the ALT's decision, which is considered final. 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.

Non-Discrimination and Anti-Harassment

NYCDA is committed to maintaining a work and learning environment that is free from discrimination and harassment for all NYCDA employees and students. Accordingly, NYCDA does not authorize and will not tolerate any form of discrimination or harassment based on an individual's race, religion, creed, color, national origin, ancestry, sex (including pregnancy, childbirth, or related medical conditions), military or veteran status, physical or mental disability, medical condition, marital status,

age, sexual orientation, gender, gender identity or expression, genetic information or any other basis protected by federal, state or local law. Unlawful harassment or discrimination may include racial epithets, slurs and derogatory remarks, stereotypes, jokes, posters or cartoons based on race, national origin, age, disability, marital status or other legally protected categories.

NYCDA does not discriminate in its employment practices or in its educational programs or activities on the basis of sex. NYCDA also prohibits retaliation against any person opposing discrimination or participating in any discrimination investigation or complaint process internally or externally. Reports of misconduct, questions regarding Title IX, and concerns about noncompliance should be directed to the Title IX Coordinator. For a complete copy of the policy or for more information, please contact the Title IX Coordinator or the Assistant Secretary of Education within the Office for Civil Rights (OCR) https://www2.ed.gov/about/offices/list/ocr/contactus2.html. Please see NYCDA's Title IX Policy and Sexual Violence Prevention and Response Policy under Student Resources at https://www.nycda.edu/student-resources/for additional information including how to make a report and NYCDA's Title IX Grievance Procedure.

NYCDA cannot resolve matters that are not brought to our attention. If you believe you have experienced or witnessed discrimination or harassment, immediately report the incident to Student Services. NYCDA will thoroughly investigate all complaints. Individuals will not be retaliated against for bringing a complaint of discrimination or harassment.

Title IX Coordinator

The Title IX Coordinator is charged with ensuring NYCDA compliance to Title IX; that NYCDA addresses and prevents sexual violence, retaliation and promotes an environment safe for learning and living.

Title IX Coordinator
Kim Sosa, Student Services Manager
39 West 19th Street, 2nd floor
New York, NY 10011
O: (646)216-2872
C: (631)532-7620
ksosa@nycda.edu

Deputy Title IX Coordinator
Dr. Melissa Vargas, Associate Director of Financial Aid
MVargas@nycda.edu
39 West 19th Street, 2nd floor
New York, NY 10011
O: (646)216-2869
C: (631)532-7737
MVargas@nycda.edu

Health Emergencies

Students experiencing a health crisis while enrolled at The New York Conservatory for Dramatic Arts should notify the front desk immediately. In emergency situations where a student is unconscious or unresponsive, NYCDA calls 911 and the student's listed emergency contact(s). If a student is conscious and responsive, NYCDA asks the student to make the determination to contact 911 and his/her listed emergency contact(s). In accordance with our FERPA (Family Educational Rights and Privacy Act) policy,

NYCDA provides information to appropriate parties in connection with a health or safety emergency, if knowledge of the information is necessary to protect the health or safety of the student or other individuals.

Lost or Stolen Items

The New York Conservatory for Dramatic Arts does not supply students with lockers. Therefore, it is recommended that students refrain from bringing valuable items to NYCDA. NYCDA is not responsible for lost or stolen items; however, students can check with the reception desk on the 2nd floor for their missing item(s).

Health Insurance

All students must be covered by a health insurance plan while attending The New York Conservatory for Dramatic Arts. Students who are covered by an existing plan must submit the Health Insurance Coverage Form and a copy of their insurance card (front and back) to the office of Student Services before the term starts.

NYCDA offers a health insurance plan for those that are not covered under another plan. Visit and search for NYCDA on www.wellfleetstudent.com for information on the extent of coverage available. Unless a student provides the Health Insurance Coverage Form and copy of their insurance card to the office of Student Services before the term starts, the student will automatically be billed and provided with the NYCDA health insurance plan. The cost of this health insurance can be found in the Tuition + Fees section of this Catalog.

Name Change Policy

All currently enrolled students may officially change their names on institutional records by showing evidence that their name has been legally changed. The following documents are accepted as proper evidence of an official name change:

- Certified copy of a marriage license, court order, or dissolution decree reflecting the new name in full
- Especially for non-U.S. citizens: Current passport or official proof of identity certified by a U.S. embassy abroad or by the appropriate foreign embassy in the United States.

For facilitation of records, all former names remain in the official records system to be cross-referenced.

Title IX Policy and Sexual Violence Prevention and Response Policy

NYCDA has a comprehensive set of policies on discrimination based on sex, sexual harassment, gender-based harassment, and sexual violence prevention and response. All students, staff, and faculty are educated and informed about these policies at the beginning of and throughout each academic year. The detailed policies can be found in NYCDA's Title IX Policy and Sexual Violence Prevention and Response Policy, which are available on the NYCDA public web site under Student Resources and in print from Student Services.

Rescheduled Classes

Classes cancelled due to emergencies and holidays are rescheduled as space permits. The New York Conservatory for Dramatic Arts makes every attempt to notify students of any last-minute cancellations via Conservatory email. The instructor informs the class of the make-up schedule, and

students are expected to attend. Some make-up days are built into the schedule. Students are advised not to make travel plans for days prior to the last day of term per the Academic Calendar.

Scholarships

Students who received scholarships in their Platform Year and who are also invited to return for the second year of their Program, have their scholarships automatically renewed minus the Summer Program scholarship, if applied in their Platform year. Grants are subject to re-evaluation and are not automatically renewed. Those who have additional financial needs should contact the Financial Aid Office. You may also see the financial Assistance Available section on the school's main website, https://www.nycda.edu/paying-for-school/. Students may apply for the following merit-based aid for their class level:

Awards for 1st Year Students	**Awards for 2nd Year Students**
Academic Scholarship Talent Scholarship NYCDA Grant Event Scholarship Joan See Scholarship Summer Participation Grant* NYCDA Housing Scholarship	Academic Scholarship Talent Scholarship Director's Scholarship Event Scholarship Joan See Scholarship

*Applied to student's 1st year if student attended the 4-week Summer Program at NYCDA. Award does not transfer to the student's 2nd year.

Student Account Holds

The following are situations in which a student at The New York Conservatory for Dramatic Arts may have a "hold" placed on his or her account:

- Business Office hold regarding tuition or deposit payment, collections, etc.
- Financial Aid Office hold regarding incomplete financial aid paperwork, exit interviews, etc.
- Registrar's Office hold regarding incomplete address/contact info, Admission/Orientation requirements, etc.
- Library Hold regarding overdue library book(s), DVD(s), etc.

When a student is placed on a hold by any office listed above, Reception notifies the student. The student is directed to report immediately to the appropriate office(s) to resolve the reasons for the hold. Doing so allows the hold to be removed by the respective office(s), in which case the student can then resume attending class, ordering transcripts, etc.

Also, while a current or former student has any of the above-mentioned holds on his or her account, The New York Conservatory for Dramatic Arts reserves the right to not release any academic records, including transcripts and Diplomas. NYCDA can also prevent a student from attending classes and prevent a withdrawn student from re-entering.

Student Identification Card

All enrolled students are issued a photo ID card, which must be presented for access to The New York Conservatory for Dramatic Arts' facilities when entering and exiting the buildings. The student photo ID card also acts as a NYCDA Library card. Students are not allowed to enter the premises without valid ID.

A replacement photo ID costs $5 (1st replacement), $25 (2nd replacement) and $50 for each replacement after the second. Replacement IDs are paid with cash only. For a replacement ID, stop by the Business office. Students may not lend their ID to someone else, nor may they provide access in any way to others to NYCDA facilities. Students who do so may face disciplinary actions.

Student Leaves

Leave of Absence

An approved Leave of Absence (LOA) is a temporary interruption of a student's program of study and cannot exceed 180 days in a twelve-month period. Only the Artistic Director can approve an LOA, and only extreme circumstances concerning medical issues, family emergencies due to illness or death, or some other extenuating circumstances are reviewed. Students must provide a written request with supporting documentation to the Artistic Director. LOA forms can be obtained from Student Services. If a student fails to return to The New York Conservatory for Dramatic Arts by the date indicated on the approved *Request for Leave of Absence Form* and does not maintain contact with NYCDA, the student is administratively withdrawn from the program and a grade of WF (withdrawal fail) appears on the student's academic transcript for all courses in that term. A student's withdrawal date is the last date of attendance.

Temporary Leave of Absence

Should a personal or family issue arise that would cause a student to miss classes for a period up to 14 days, a temporary absence request should be made to the Registrar. This temporary absence request allows students to miss classes for a pre-determined time without being administratively withdrawn. The absences are listed as "unexcused", and students are expected to show course mastery at the end of term. A temporary absence is not to exceed 14 days. Should a situation arise that would cause students to miss more than 14 days, they should contact the Registrar to discuss other options. The first day of temporary leave begins the day after the student last attended class. If the student does not return to school at the end of 14 days, he or she may be administratively withdrawn.

Student Portal and Conservatory Email

The New York Conservatory for Dramatic Arts' "Student Portal" is hosted on Campus Cafe through any available Internet browser. Useful forms, announcements and other Conservatory-related communications can be found here. Student email accounts, provided through Microsoft® Outlook Exchange, are the primary means for communication at NYCDA. Students are required to access and read their messages from NYCDA staff and faculty on a regular basis. Students can access the Student portal and Conservatory email from any device with a connection to the Internet by logging into Campus Cafe. Email can also be accessed through their NYCDA-licensed Office 365 account at www.office.com or by downloading the Microsoft® Outlook application on their phone. All email communication between students, faculty and staff must be made through the Conservatory email.

Veterans

Students applying for Veterans' educational benefits must contact the School Certifying Official (SCO) in the Registrar's Office (registrar@nycda.edu) so that proper enrollment certification procedures are followed. In compliance with the Veterans Benefits and Transition Act of 2018, NYCDA certifies that beneficiaries of Ch. 31 (Vocational Rehabilitation) and Ch. 33 (Post 9/11 GI Bill®) are permitted to attend classes up to 90 days following the SCO's certification of tuition and fees while awaiting disbursed funds from the Department of Veterans Affairs (VA) as long those students have submitted a Certificate of Eligibility (CoE) for entitlement to educational assistance (under Ch. 31 or 33) from the VA to the School Certifying Official (SCO). NYCDA does not impose any late fees, denial of access to classes

or other NYCDA facility, or require the covered student borrow additional funds as penalty for not meeting his or her financial obligations to NYCDA due to delayed disbursement of funds from the VA.

For our policy on Readmission. Any student who is deployed for active duty by the Armed Forces can refer to the *Veterans Readmission* policy found under Student Resource on NYCDA's main website.

Weapons Policy

The New York Conservatory for Dramatic Arts restricts the presence of weapons including, but not limited to, firearms, knives, and chemical agents within Conservatory premises, its surrounding areas or at outside facilities where Conservatory-sponsored events may take place. This policy applies to all students, staff, and visitors.
Exceptions to this policy are as follows:

- Federal, state, county, and municipal police officers while on duty, within their jurisdiction, or while under direction from their agency to carry weapons off duty
- Assigned security officers, who are issued a specific weapon, are qualified in the use of that weapon, and who have completed a minimum of eight hours training in the use of the weapon
- Students, staff, actors, or crew members involved in a Conservatory production or class who have received written permission to use a specific and approved weapon in a rehearsal, performance, or class

Visitors found to be in violation of this policy are asked to leave the campus or event immediately. In some cases, they may be detained, have their weapon secured, and both the person and weapon turned over to responding law enforcement officers. Students in violation of this policy may face disciplinary action, up to and including dismissal from NYCDA, termination of employment, and/or criminal prosecution. These policies exist in addition to policies set forth by any and all outside venues used for NYCDA events. An administrative dismissal for a violation of the Weapons Policy is noted on the academic transcript as "Ineligible to Re-Enroll." Please also refer to the Code of Student Conduct for additional disciplinary measures.

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 or Spring Term	**Term Credits**	**Instruction Hours/Term**	**Instruction Hours/Week**
IL100 Information Literacy	0 Credit	2 Hours	2 (not included in total)
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	75 Hours	5
THE129 Movement for Actors I	3 Credits	60 Hours	4
THE141 Actors Lab I	3 Credits	75 Hours	5
Term Total	**18 Credits**	**362 Hours**	**24 Hours/Week**

Spring or Summer Term	**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	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 I	.5 Credits	8 Hours	1
THE270 Audition Technique I	2 Credits	45 Hours	3
THE273 On Camera Dynamics	2 Credits	45 Hours	3
Elective Course (optional)* **	1 Credit	24 Hours	3
Term Total	**13-14 Credits**	**270 Hours**	**18 Hours/Week**

Spring Term	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
THE271 Acting as a Personal Business II	.5 Credit	8 Hours	1
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	**16 – 23 Credits**	**383 Hrs.**	**27 Hours/Week**
Film and Television Year Total	**29 – 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. Student may participate in an unlimited number of internship hours. Student needs to complete at least 25 hours to pass the course.*

***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 or at the beginning of the semester in which they are offered. Students may only take one elective in their second year.*

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 in Occupational Studies 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 are taught to give students the complete education they need to be able to work in the industry. In the first year (Platform Year), students are immersed in courses that focus on building each of the skills required of a musical theater performer. In the second year (Performance Year), students perfect their acting, singing, dance, audition skills, and business knowledge, as well as on-camera performance. Students participate in performance opportunities both in class and out every semester. A performance in a New York theater venue will be presented to the public and industry professionals at the end of the Performance 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 or Spring Term	Term Credits	Instruction Hours/Term	Instruction Hours/Week
IL100 Information Literacy	0 Credit	2 Hours	2
THE161 Meisner Technique I	4 Credits	90 Hours	6
THE163 Vocal Technique and Performance I	2 Credit	60 Hours	4
THE164 Voice and Speech I	3 Credits	60 Hours	4
THE165 Private Voice I	.5 Credits	10 Hours	1
THE166 Ballet I	1 Credit	30 Hours	2
THE167 Music Theory I	1 Credit	30 Hours	2
THE169 History and Styles of Musical Theater I	2 Credits	60 Hours	4
THE171 Tap I	1 Credit	30 Hours	2
THE172 Actors Lab I	2 Credits	60 Hours	4
THE187 Jazz I	1 Credits	30 Hours	2
THE188 Movement I	1 Credit	22.5 Hours	1.5
Term Total	**18.5 Credits**	**484.5 Hours**	

Spring or Summer Term	Term Credits	Instruction Hours/Term	Instruction Hours/Week
THE174 Meisner Technique II	4 Credits	90 Hours	6
THE176 Actors Lab II	2 Credits	60 Hours	4
THE183 Vocal Technique and Performance II	2 Credit	60 Hours	4
THE184 Voice and Speech II	3 Credits	60 Hours	4
THE185 Private Voice II	.5 Credit	10 Hours	1
THE186 Ballet II	1 Credit	30 Hours	2
THE193 Tap II	1 Credit	30 Hours	2
THE194 Jazz II	1 Credit	30 Hours	2
THE190 Music Theory II	1 Credit	30 Hours	2
THE175 History & Styles of Musical Theater II	2 Credits	60 Hours	4
THE195 Movement II	1 Credit	22.5 Hours	1.5
Term Total	**18.5 Credits**	**482.5 Hours**	

First Year Total	**37 Credits**	**967 Hours**	

Performance Year

Fall Term	**Term Credits**	**Instruction Hours/Term**	**Instruction Hours/Week**
THE162 Script Analysis	2 Credits	30 Hours	2
THE168 Musical Theater Business Seminar I**	.5 Credits	8 Hours	2
THE173 Introduction to the Camera for Actors	2 Credits	45 Hours	3
THE201 Acting Comedy Styles I	2 Credits	60 Hours	4
THE202 Musical Theater Scene Study I	3 Credits	90 Hours	6
THE205 Private Voice III	.5 Credits	10 Hours	1
THE206 Dialects	2 Credits	60 Hours	4
THE207 Jazz III	1 Credit	30 Hours	2
THE208 Tap III	1 Credit	30 Hours	2
THE210 Performance Project I	3 Credit	60 Hours	4
THE211 Theater Dance	1 Credits	30 Hours	2
THE212 Vocal Technique and Performance III	2 Credits	60 Hours	3
THE292 Audition Seminar for Musical Theater I	1 Credits	45 Hours	3
Term Total	**21 Credits**	**558 Hours**	

Spring Term	**Term Credits**	**Instruction Hours/Term**	**Instruction Hours/Week**
THE177 Musical Theater Business Seminar II**	.5 Credit	8 Hours	2
THE285 Acting Comedy Styles II*	2 Credits	52 Hours	4
THE286 Musical Theater Scene Study II	3 Credits	78 Hours	6
THE287 Acting in Commercials and Voice-Over*	1 Credit	26 Hours	2
THE288 Private Voice IV	.5 Credit	10 Hours	1
THE289 Tap IV*	1 Credit	26 Hours	2
THE290 Contemporary and Hip-Hop*	1 Credit	26 Hours	2
THE293 Audition Seminar for Musical Theater II*	1 Credit	39 Hours	3
THE294 Masterclasses*	1 Credit	39 Hours	3
THE295 Performance Project II+	0 Credits	132 Hours	See +Note
THE296 Jazz IV*	1 Credit	26 Hours	2
Term Total	**12 Credits**	**462 Hours**	
Performance Year Total	**32 Credits**	**1020 Hours**	

Musical Theater Performance Program Total	**70 Credits**	**1972 Hours**	
Credits required for graduation:	**70 Credits**		

**NOTE: The course meets for 13 weeks in the term*
***NOTE: The course meets for 4 weeks in the term*
+NOTE: Rehearsal = 4 hrs. per week for 13 weeks. Tech and Final Run = 40 hrs. per week for 2 weeks

New Media for Actors Program

Award/Degree: Associate in Occupational Studies (A.O.S)
60 Weeks/4 Semesters/15 Weeks per Semester – Full Time

The New Media for Actors Program is a two-year Associate in Occupational Studies program designed to guide the student in the acquisition of solid acting skills and proficiency in the use of New Media to promote and develop their unique brand as performers. This Program prepares the student to benefit from New Media's emerging artistic and business possibilities. In the first year, students build a solid acting foundation through classes in acting, voice, movement and improvisation as well as on-camera technique. The second year focuses on all aspects of New Media (including creation, production, distribution, and business strategy) to help build and support students' careers. By the end of the program, students will have produced full-scale video productions, posted them online and contributed to their promotion. The objective of this program is for its graduating actors to enter the work force with significant knowledge of multiple career skills which have become required to create and promote their own work. Students will graduate armed with highly produced examples of their work for use as demos and calling cards.

Please note: The following equipment is required for this program**:**
Access to a mobile phone (iPhone, Android, etc.), digital camera, or computer with webcam
Access to editing software (iMovie, Premiere, Final Cut, or any other PC or phone-based app)
Thumb/USB drives or external hard drives for sharing work in progress

Platform Year

Fall or Spring Term	**Term Credits**	**Instruction Hours/Term**	**Instruction Hours/Week**
IL100 Information Literacy	0 Credit	2 Hours	2 (not included in total)
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	75 Hours	5
THE129 Movement for Actors I	3 Credits	60 Hours	4
THE141 Actors Lab I	3 Credits	75 Hours	5
Term Total	**18 Credits**	**362 Hours**	**24 Hours/Week**

Spring or Summer Term	**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**	

New Media Year

Fall Term	**Term Credits**	**Instruction Hours/Term**	**Instruction Hours/Week**

THE100 Camera Performance I	3 Credits	90 Hours	6
THE101 New Media Literacy	3 Credits	27 Hours	1.75
THE102 Production Lab	1 Credits	30 Hours	2
THE103 Writing for the Actor	3 Credits	45 Hours	3
THE104 Social Media I	1 Credits	15 Hours	1
THE105 Content Creation	4 Credits	30 Hours	2
Term Total	**15 Credits**	**237 Hours**	**16 Hours/Week**

Spring Term	**Term Credits**	**Instruction Hours/Term**	**Instruction Hours/Week**
THE106 Camera Performance II	3 Credits	90 Hours	6
THE107 New Media Business	3 Credits	45 Hours	3
THE108 Social Media II	1 Credits	15 Hours	1
THE109 Series Creation	8 Credit	45 Hours	3
Term Total	**15 Credits**	**195 Hrs.**	**13 Hours/Week**
New Media Year Total	**30 Credits**	**432 Hours**	

New Media for Actors Program Total	**63 Credits**	**1109 Hours**	
Credits required for graduation:	**63 Credits**		

**Note: This program requires the following:*
NECESSARY EQUIPMENT
Access to a mobile phone (iPhone, Android, etc.), digital camera, or computer with webcam
Access to editing software (iMovie, Premiere, Final Cut, or any other PC or phone-based app)
Thumb/USB drives or external hard drives for sharing work in progress

Term and course schedules for Program and Course Listings are subject to change. Students should always check their Conservatory Email for the latest information.

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 I

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.

0.5 Credits

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.

2.0 Credits

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

THE271 Acting as a Personal Business II

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.

0.5 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 On Camera Dynamics

Apply vocal and physical techniques acquired in Platform Year classes to the demands of on-camera work. Explore the function of the actor on set and make choices that help the director and editor tell the story. Calibrate your vocal choices to accommodate the proximity of the microphone and create physical behavior appropriate to each shot. Special focus will be placed on working in close-up without a scene partner.

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

THE400 Sketch Comedy for Performance (ELECTIVE)

Building on the skills introduced in Actors Comedy Workshop, this course includes the creation and rehearsal of original sketch material and a public performance at an outside cabaret.

1.0 Credit

Prerequisites: Successful completion of Platform Year or equivalent. Be in Good Academic Standing.

THE401 Performance Improvisation (ELECTIVE)

In this course, students refine their ability to stay in the moment and make spontaneous creative choices. The course will culminate in a public performance.

1.0 Credit

Prerequisites: Successful completion of Platform Year or equivalent. Be in Good Academic Standing.

THE402 Stand-Up Comedy for Actors (ELECTIVE)

An overview of comedic structure and timing, persona development, and other crucial elements of stand-up. Each student will write and perform a five-minute set, culminating in a live performance at a night club.

1.0 Credit

Prerequisites: Successful completion of Platform Year or equivalent. Be in Good Academic Standing.

THE408 Combat for Camera (ELECTIVE)

A foundational course in the basics of on-camera fighting, including hand-to-hand, firearms, and found weapons, as well as the basic terminology and safety rules of the set. Students will also learn the differences in combat for stage versus combat for screen.

1.0 Credit

Prerequisites: Successful completion of Platform Year or equivalent. Be in Good Academic Standing.

THE412 Dialects (ELECTIVE)

The instructor chooses accents to explore based on the class population.

1.0 Credit

Prerequisites: Successful completion of Platform Year or equivalent. Be in Good Academic Standing.

THE414 Hosting (ELECTIVE)

An introduction to professional television hosting. Students learn how to host, and acquire the skills necessary for a successful hosting audition.

1.0 Credit

Prerequisites: Successful completion of Platform Year or equivalent. Be in Good Academic Standing.

THE416 Dialects: Accent Reduction (ELECTIVE)

An intensive study in "Hollywood English," for students who have strong regional markers in their voice. Students will learn a non-regional American dialect, through fundamentals of the American sounds, text, and practical exercises that can be used as a performance and/or publicity tool.

1.0 Credit

Prerequisites: Successful completion of Platform Year or equivalent. Be in Good Academic Standing.

Musical Theater Performance Program Course Listing

Platform Year Courses

THE161 Meisner Technique

A deep dive into Sanford Meisner's techniques for achieving authentic reactions and behaviors. The course covers listening skills, repetition exercises, relationship-focused scene work, emotional preparation, imaginary circumstances, and point of view.

4.0 Credits

Prerequisites: None

THE163 Vocal Technique & Performance I

With an emphasis on the anatomy of the voice, this course addresses vocal technique that supports vocal health and progress. Students will be assigned up to three songs during the course of the semester and learn to approach the song through analysis, research and rehearsal in the same context as would a monologue. Students learn and explore musical theater styles. In-class performances will encourage constructive criticism from peers. A mid-term and final performance will be presented to faculty and staff.

2.0 Credits

Prerequisites: None

THE164 Voice and Speech I

The course is designed to discover the expressiveness of the voice as an instrument for performance. Students experience a relaxed physicality with fullness of breath, and are introduced to vocal tools to enhance expressiveness, which include: articulation, pitch, volume, resonance, and tempo variations. A variety of text is explored to increase the actor's connection to imagery and words. Performances allow the students an opportunity to immediately apply vocal techniques to the acting of text, while receiving guidance and feedback from the instructor.

3.0 Credits

Prerequisites: None

THE165 Private Voice I

Students meet with their assigned private voice teacher for an individual session each week consisting of a total of 10 lessons per semester. Private voice lessons begin in the 3rd week of each semester and emphasize the development of the student's voice through singing technique exercises and a further exploration of repertoire. Examination of the anatomy of the voice as well as proper care of the voice is also taught.

0.5 Credits

Prerequisites: None

THE166 Ballet I

This course covers ballet terminology and basic technique. Barre, center and across the floor work are introduced. All levels from beginner to advanced are given individual care,

attention, corrections, and support from the faculty to ensure progress. Students are placed in class sections based on level of experience.

1.0 Credit

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

THE169 History and Styles of Musical Theater I

This course travels from research to performance. Students will research and learn the history of the art form and examine its origins and development from operetta to the 1960's. Students will be assigned and perform songs and/or scenes from the periods studied to better understand the style and context in which the songs were written. Students will present a final performance to faculty, staff and students. This performance is open to the public.

2.0 Credits

Prerequisites: None

THE171 Tap I

Prior to the start of class, students will partake in a dance placement process designed to assign each student to the appropriate level of Tap; beginner, intermediate or advanced. Students learn steps represented in the various types of tap: Rhythm, Classical, Broadway, and Post-Modern, with an emphasis placed on Broadway. Students will perform choreographed numbers representing different types of tap as well as study iconic tap performances throughout history.

1.0 Credit

Prerequisites: None

THE172 Actors Lab I

Through the exploration of exercises based on the work of such people as Stanislavski and Hagen, students begin to explore the facets of the craft that allow actors to immerse themselves and take ownership of the given circumstances of a script in a truthful way. Endowment, emotional memory, sense memory, objectives and actions, and creating a moment before are some of the lessons that are covered. Simple A/B scenes begin the course, leading to scenes from plays.

2.0 Credits

Prerequisite: none

THE174 Meisner Technique II

In this course, we apply, through heightened awareness, the principles of emotional preparation to specific text work. Exploring text; preparation techniques; personal invention; focus on believable behavior in order to achieve spontaneity and honesty in sharing. Maintaining the integrity of the text, interpret material and act the moments as they are written; memorize and interpret speeches as well as perform a fully interpreted score. Interpreting material; acting in the moment; interpreting speeches; performing a fully interpreted score.

4.0 Credits

Prerequisites: THE161

THE175 History & Styles of Musical Theater II

This course travels from research to performance. Students will research and learn the history of the art form and examine its origins and development from 1960s to present. Students will be assigned and perform songs and/or scenes from the periods studied to better understand the style and context in which the songs were written. Students will present a final performance to faculty, staff and students. This performance is open to the public.

2.0 Credits

Prerequisites: THE169

THE176 Actors Lab II

Actors Lab II challenges the student to use his or her analytical skills to build characters in organic and truthful ways. This is a natural progression from previous Actors Lab work. Students will take the work they have been doing in Actors Lab I and Meisner class and apply it to the given circumstances of a play. Students will read and present scenes from contemporary American playwrights.

2.0 Credits

Prerequisites: THE172

THE183 Vocal Technique and Performance II

With an emphasis on the anatomy of the voice, this course continues to address vocal technique that supports vocal health and progress. Students will be assigned three or more songs during the course of the semester and continue to approach the song through analysis, research and rehearsal in the same context as would a monologue. Students learn and explore non-musical theater styles of singing (jazz, country, pop, etc.). Songs assignments will utilize non-traditional casting in an effort to encourage students to look outside their comfort zone and explore more diverse roles. In-class performances will encourage constructive criticism from peers. A mid-term and final performance will be presented to faculty and staff.

2.0 Credits

Prerequisites: THE163

THE184 Voice and Speech II

The course is designed to continue building on the vocal skills gained during Voice and Speech I in the previous semester. The course uses Shakespearean plays to introduce students to more heightened text for an experience of a more energized and expressive

voice. Students are introduced to advanced concepts of vocal performance, including cadence, breath for thought, and word emphasis. The course also uses a variety of contemporary texts from film and television to delineate and explore the vocal requirements for a variety of genres. Students are given the opportunity to create their own performance script based on a Shakespearean character and are introduced to a rehearsal process to increase vocal variety and freedom of expression.

3.0 Credits

Prerequisites: THE164

THE185 Private Voice II

Students meet with their assigned private voice teacher for an individual session each week consisting of a total of 10 lessons per semester. Private voice lessons begin in the 3rd week of each semester and emphasize the development of the student's voice through singing technique exercises and a further exploration of repertoire. Examination of the anatomy of the voice as well as proper care of the voice is also taught.

0.5 Credits

Prerequisites: THE165

THE186 Ballet II

Students continue to study within the appropriate level of ballet; beginner, intermediate or advanced. Course work in all levels continues to address vocabulary, technique, physical form, alignment, muscle movement as well as barre and floor exercises. Intermediate to advanced levels emphasize more complex ballet combinations. A strong emphasis is placed on the actor/dancer telling the story through dance.

1.0 Credit

Prerequisites: THE166

THE187 Jazz I

The class will move through a series of exercises across the floor, building in complexity. Students will learn combinations in Jazz styles. The history of Jazz from the ritual and celebratory dances of the 18th century to present is discussed. An emphasis is placed on the great Jazz choreographers including but not limited to Jack Cole, Jerome Robbins, Bob Fosse and Michael Bennett.

1.0 Credit

Prerequisites: None

THE188 Movement I

This course introduces students to performance conditioning, a practice that focuses on: strengthening the body to be adaptable and responsive at dance and theater movement. Movement techniques from calisthenics to Viewpoints that ensure the body has muscle memory and responsiveness during performance; stretching and relaxation techniques are utilized. This workout and training focuses on the different muscles needed for various genres of dance, theater and movement.

1.0 Credit

Prerequisites: None

THE190 Music Theory II

This course will emphasize sight-singing, pitch, scales, notating intervals, rhythm, harmony and chords. More advanced students will delve into transposition of keys and written theory.

1.0 Credit

Prerequisites: THE167

THE193 Tap II

Students continue to learn steps represented in the various types of tap: Rhythm, Classical, Broadway, and Post-Modern, with an emphasis placed on Broadway. Students will perform choreographed numbers representing different types of tap as well as study iconic tap performances throughout history.

1.0 Credit

Prerequisites: THE171

THE194 Jazz II

A continuation of exercises across the floor and combinations in Jazz styles. The history of Jazz from the ritual and celebratory dances of the 18th century to present continues and emphasis is placed on the great Jazz choreographers including but not limited to Jack Cole, Jerome Robbins, Bob Fosse and Michael Bennett.

1.0 Credit

Prerequisites: THE187

THE195 Movement II

This course continues to concentrate on performance conditioning, a practice that focuses on: strengthening the body to be adaptable and responsive at dance and theater movement. Movement techniques from calisthenics to viewpoints that ensure the body has muscle memory and responsiveness during performance; stretching and relaxation techniques are utilized. Text is incorporated into movement exercises in this course.

1.0 credit

Prerequisites: THE188

Performance Year Courses

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 Credits

Prerequisites: None

THE168 Musical Theater Business Seminar I

The course is designed to enlighten students to the Business of Musical Theater, how to interact with industry professionals, and what they need to begin their careers. Students partake in a series of seminars a focus on developing a resume, learning the proper way to correspond with agents and casting directors, and meeting with a photographer about headshots. Over the course of two semesters, students will meet with industry professionals – casting directors, agents, managers, photographers, actors' union representatives, etc

0.5 Credits

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

THE173 Introduction to the Camera for Actors

Learn the technical aspects and differences for the actor working on a single camera and a multi camera set. Everything from hitting marks to adjusting to different camera angles. Who to listen to and take direction from - To having an understanding of everybody's job on the set that is 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

THE177 Musical Theater Business Seminar II

The course continues to enlighten students to the Business of Musical Theater. Students will focus on the roles of the agent, casting director and managers, and meet with actors' union representatives. Students partake in a series of seminars with industry professionals – casting directors, agents, managers, actor union representatives, etc.

0.5 Credits

Prerequisite: Successful completion of the Musical Theater Program's Platform Year or the equivalent, THE168

THE201 Acting Comedy Styles I

This course focuses on heightened language and style. With an emphasis on Shakespeare, Moliere, Wilde and Coward, students will learn and rehearse scenes working with appropriate costumes, props and set pieces.

2.0 Credits

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

THE202 Musical Theater Scene Study I

This course builds on the acting (technical and scene study), vocal and movement work from the first year. Through the rehearsal process, we will explore how the script as well as the musical and physical texts come together to create a musical theatre performance. Understanding the historical context (when it takes place, when it was written) and stylistic context of the piece will be a focus in the work. We will learn from and establish the rehearsal process leading up to performance. The instructor will choose the musical scenes – scenes can double or triple cast allowing students to learn from each other's work on the same scene.

3.0 Credits

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

THE208 Tap III

Students continue to learn steps represented in the various types of tap: Rhythm, Classical, Broadway, and Post-Modern, with an emphasis placed on Broadway. Students will perform choreographed numbers representing different types of tap as well as study iconic tap performances throughout history.

1.0 Credit

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

THE210 Performance Project I

Students audition for, rehearse, and perform and/or work to develop a Musical, New Works Project, or Musical Revue. Students will work with a music director and/or composer(s) of new musical(s). Individual and/or group performances may be filmed and made available to the students. Performances will be open to the public and industry professionals.

3.0 Credits

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

THE211 Theater Dance

Students will be taught original choreography and combinations from various musicals. Choreography and combinations taught will be accompanied by learning the historical context of the choreography and the choreography and their importance in musical theater history.

1.0 Credit

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

THE212 Vocal Technique & Performance III

With an emphasis on the anatomy of the voice, this course continues to address vocal technique that supports vocal health and progress. Students will be assigned up to three songs, including ensemble pieces, during the course of the semester and continue to approach the song through analysis, research and rehearsal in the same context as would a monologue. Students continue to explore non-musical theater styles of singing (jazz, country, pop, etc.). Song assignments will utilize non-traditional casting in an effort to encourage students to look outside their comfort zone and explore more diverse roles. In-class performances will encourage constructive criticism from peers. A mid-term and final performance will be presented to faculty and staff.

2.0 Credits

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

THE285 Acting Comedy Styles II

This course focuses on contemporary comedy playwrights. With an emphasis on Neil Simon, Terrance McNally, Wendy Wasserstein, and Christopher Durang, students will learn and rehearse scenes working with appropriate costumes, props and set pieces

3.0 Credits

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

THE286 Musical Theater Scene Study II

This course builds on the work done in Scene Study I and continues to explore how the script as well as the musical and physical texts come together to create a musical theatre performance. Two or more scenes from one musical will be assigned. An ensemble piece will be taught from the musical selected. Each scene will be double or triple cast allowing students to learn from each other's work on the same scene. The first half of the semester each scene will be blocked and rehearsed for the stage. The second half of the semester the same scenes will be blocked and rehearsed in a two-camera set-up

3.0 Credits

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

THE287 Acting in Commercials and Voice-Over

The Curriculum is divided into two sections; Voice Over in the first 6 weeks and Commercials in the later 6 weeks. The 6-week Voice-Over portion of Commercials 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. The Commercial on-camera portion will introduce the concepts of "acting in commercials" as opposed to "commercial acting"; real space communication; and communicating thoughts vs. speaking words

1.0 Credit

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

THE288 Private Voice IV

Students continue to meet with their assigned private voice teacher for an individual session each week consisting of a total of 10 lessons per semester. Private voice lessons emphasize the development of the student's voice through singing technique exercises and a further exploration of repertoire. Continued examination of the anatomy of the voice as well as proper care of the voice is also taught.

0.5 Credits

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

THE289 Tap IV

Students continue to learn steps represented in the various types of tap: Rhythm, Classical, Broadway, and Post-Modern, with an emphasis placed on Broadway. Students will perform choreographed numbers representing different types of tap as well as study iconic tap performances throughout history.

1.0 Credit

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

THE290 Contemporary and Hip-Hop

Students are introduced to freestyle, improvised dance indicative of Contemporary, and Hip Hop. Beginning with a warm up each class, students learn b-boying, street jazz, popping, locking and house that concludes in a high energy routine.

1.0 Credit

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

THE292 Audition Seminar for Musical Theater I

This course breaks out the audition process into Vocal, Cold Reads, and Dance. Song repertoire will be chosen, workshopped and presented. Students will be taken through the entire audition process including call backs and a dance call with combinations taught and performed. Each class will perform in a mock audition setting periodically throughout the semester.

1.0 Credit

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

THE293 Audition Seminar for Musical Theater II

This course is a continuation of the audition process. On-Camera auditions are introduced, self-tapes are explored. Song and monologue repertoire and on-camera sides are assigned, workshopped and presented. Student self-tapes will be evaluated by a panel of leading musical theater casting directors in NYC.

1.0 Credit

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

THE294 Masterclasses

Guest teachers from the Musical Theater world will conduct workshops and masterclasses throughout the semester. Master Classes may include but are not limited to Stage Make-up, Song Performance with a Broadway performer, New Musical Process, etc. Guest teachers will include Broadway and Off-Broadway performers, directors and choreographers.

1.0 Credit

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

THE295 Performance Project II

Students take part in creating their own work in a unique musical presentation that highlights the individual strengths of each student. Students will write their own monologues and scenes and pair them with songs from musical theater. Students may, where needed, develop choreography and/or play a musical instrument for their individual scene. The final three weeks of the semester are dedicated solely to the rehearsal, tech and final dress of the performance. This performance is open to the public and industry professionals.

0.0 Credits

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

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

THE296 Jazz IV

A continuation of exercises across the floor and combinations in Jazz styles. The history of Jazz from the ritual and celebratory dances of the 18th century to present continues and emphasis is placed on contemporary Jazz choreographers.

1.0 Credit

Prerequisites: Successful completion of the Musical Theater Program's Platform Year or equivalent; THE207

New Media for Actors 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, television and New Media; 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

New Media Year Courses

THE100 Camera Performance I

Work on the acting craft, both artistically and technically, in front of the camera. Analyze assigned scripted scenes from all appropriate media. 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.

3.0 Credits
Prerequisites: Successful completion of the New Media for Actors Program's Platform Year or equivalent

THE101 New Media Literacy

Each session, the teacher will explore a different element from the evolution of New Media, and students will then have a biweekly assignment to create a short performance piece in that format. Students will also have a weekly assignment bringing New Media projects in for discussion and evaluation.

3.0 Credits
Prerequisites: Successful completion of the New Media for Actors Program's Platform Year or equivalent

THE102 Production Lab

Students learn detailed techniques in filming, writing and post-production software and hardware.

1.0 Credit
Prerequisites: Successful completion of the New Media for Actors Program's Platform Year or equivalent

THE103 Writing for the Actor

A heads-down, pencils-up exploration of writing for those wish to create their own content. Theoretical and practical. Concepts developed for other courses may be honed in this class, and the second half will be dedicated to finishing pilot scripts for the end-of-year Series Creation Project.

3.0 Credits
Prerequisites: Successful completion of the New Media for Actors Program's Platform Year or equivalent

THE104 Social Media I

A weekly investigation of trends, memes and techniques related to social media and promotion. Students will jointly maintain a social media channel designed to gain a robust following by the end of the semester.

1.0 Credit

Prerequisites: Successful completion of the New Media for Actors Program's Platform Year or equivalent

THE105 Content Creation

This course will cover every element of creation, from idea inception to final post-production and distribution. Students will work with the instructor in groups of 2-3 to produce 3-5 web series with at least 3 episodes each.

4.0 Credits

Prerequisites: Successful completion of the New Media for Actors Program's Platform Year or equivalent

THE106 Camera Performance 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 webisode, the director who blocks immediately, the director who improvises, nailing a scene in one take and staying fresh for thirty takes. The actor learns how to maintain a performance and accommodate to the specific needs of a production.

3.0 Credits

Prerequisites: Successful completion of the New Media for Actors Program's Platform Year or equivalent, THE100

THE107 New Media Business

Once students have a grasp of the general web video landscape and the craft involved in building their own work, the next crucial step is towards a solid understanding of the actual business of content. The course introduces students to thinking like a business owner – from creating work "market first", to understanding the business models and needs of the players in the industry, to putting together promotion plans to get the crucial following that online content requires.

3.0 Credits

Prerequisites: Successful completion of the New Media for Actors Program's Platform Year

THE108 Social Media II

Students continue their weekly investigation of trends, memes and techniques related to social media and promotion. Students will maintain single or joint social media channels designed to gain a robust following by the end of the semester.

1.0 Credit

Prerequisites: Successful completion of the New Media for Actors Program's Platform Year or equivalent, THE104

THE109 Series Creation

This course will bring together everything students have learned and orient them towards the production and distribution of a significant new media project. Using skills acquired in this program, students will develop, pitch, collaborate, write, produce and shoot their own work. By mid-late-semester, projects will be completed and posted. Students will work with faculty and peers to promote their work through New Media.

8.0 Credits

Prerequisites: Successful completion of the New Media for Actors Program's Platform Year or equivalent

Academic Administration

The Academic Leadership Team (ALT) of the Conservatory is comprised of our Artistic Director, Director of Education and Program Director for Musical Theater. The ALT is responsible for creating academic policies, grading standards, curricula, schedules, and sections. They oversee acceptance and re-entry into all programs, scholarship awards, faculty training and supervision, industry outreach, and special projects including Final Reel, Jury, and Musical Theater productions.

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 Ione 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, Ione 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.

Profiles of Our Faculty

Sara Antkowiak

Sara Antkowiak is a NYC actress, teacher, and choreographer. She holds a BA in Theatre and Dance from the University of New Hampshire. Recent work includes Maren in "Untranslatable Secrets" at Chicago's Goodman Theatre. The New Stages Workshop was written and directed by Jose Rivera. Other recent workshops include June in Rivera's 25th Anniversary of "Marisol" (also choreographer), and Cat in the screenplay of "References to Salvador Dali Make Me Hot". Prior to her acting career, Sara was an accomplished life-long classical dancer. She has been fortunate to work with Steven Schwartz as the aerial soloist in the Goodspeed tour of "Pippin"; and with Bartlett Sher dancing in "The Tales of Hoffmann" at The Metropolitan Opera and on PBS' Great Performances. She helped create the principal role Love for Mary Zimmerman's "Armida", and danced in Laurent Pelly's "Manon", and Robert LePage's "Damnation of Faust", all at The Metropolitan Opera. Other dancing roles at Lincoln Center include "Cinderella" and "Peter And The Wolf". More highlights are film festival winner, "Have You Seen Calvin?"; "Elsinore County" at Theatre Row (also choreographer); "Oklahoma!"; "The Maids"; and "One Life to Live". She has been a featured model for acclaimed photographers Jordan Matter ("Dancers Among Us") and Howard Schatz ("SCHATZ Images: 25 Years"). Sara is an accomplished choreographer for film and theatre.

Shirine Babb

Shirine Babb holds a BFA in Musical Theatre from SUNY Fredonia, a MA from East 15 Acting Conservatory in the UK and an MFA from the Old Globe/ USD PTAP in San Diego. She has been a working actress for more than 20 years. As a native New Yorker, she began honing her skills at the Black Spectrum Theatre and CityKids. With the completion of her formal studies Shirine performed on both coasts and in Europe. She also studied with Terry Schreiber and Maggie Flanigan. Her television credits include national commercials, Blue Bloods, Madam Secretary, I Love You But I Lied, and a recurring role on Iron Fist. She has performed on both Broadway and Off- Broadway; her most recent work being in the original Broadway cast of Harry Potter and the Cursed Child. Regionally, she has appeared at Long Wharf Theatre, Shakespeare Theatre Co., Folger, Hartford Stage, American Shakespeare Center, Humana Festival, Shakespeare Festival of St. Louis and The Old Globe.

Joe Barros

Joe Barros holds a BFA in Musical Theatre from The Hartt School at the University of Hartford. He is an award-winning director and choreographer working on Broadway, regionally, internationally, and in film. In addition to developing original musicals around the world, Joe is the co-founder and Artistic Director of New York Theatre Barn, a Manhattan-based non-profit theatre company. **Broadway:** *Gigi* with Vanessa Hudgens and Victoria Clark (associate director). **Off-Broadway:** *The Evolution of Mann, Cagney* (associate director), *Bastard Jones, A Taste of Things to Come* (associate director), and *Sam's Room*. Joe won the 2020 Telly Award for *Mommie Dearest:The Musical*, The Drama League's First Stage Residency, 2017 Broadway World Regional Award for Best Choreography. He won the Stage Directors & Choreographers Society's 2018 Standout Moments for his direction of an immersive production of *Alice in Wonderland* that featured a cast of actors with disabilities (also co-writer). Joe is the A&R Director of Theatre Barn Records (an imprint of Broadway Records).

Rob Baumgartner, Jr.

Rob Baumgartner, Jr. holds an MFA in Musical Theatre Writing from Tisch School of the Arts, NYU. **He** is a New York based composer/lyricist and musical director. His original musicals include: *The Jungle* (Johnny Mercer Writers Colony), *Adam Lives* (Goodspeed Festival of New Musicals, Johnny Mercer Writers Colony, Baldwin Wallace *First Takes*, New York Theatre Barn, NAMT, Cap21), *Date of a Lifetime* (NYMF, New Jersey Rep) *Alone World* (Lincoln Center Directors Lab, Milwaukee Repertory Theatre, West Village Musical Theatre Festival-winner of Best Score), *What the Moon Saw* (Cap21), *Under Construction* (NYU), *The Hole* (St. Clements '09), *Radiant Ruby* (Vital Theatre Company '05) and *Lullabies*. Rob has served as an assistant to composers Galt MacDermot, Debra Barsha, and Rob Reale. He was lucky enough to work beside Mr. MacDermot on the 2008 Broadway revival of his *Hair*. He is musical director and orchestrator for the upcoming revival of *Inner City*. In addition to the New York Conservatory for Dramatic Arts, Rob is a proud faculty member at Wesleyan University, Molloy College and Harlem School for the Arts.

JoAnna Beckson

JoAnna Beckson earned her BA in Social Sciences from Temple University. She is a graduate of the Neighborhood Playhouse School of Acting Two Year Conservatory Program, where she was trained as an actress and teacher by Fred Kareman, William Esper and Sanford Meisner. She has served as Adjunct Professor at New York University's School for Continuing and Professional Studies (Department of Film, TV, and Digital Design); and Graduate Film Department of Tisch School for the Arts/NYU for the past 13 years. Ms. Beckson is nationally known as an expert Acting Coach and teacher. Many of her students read like a Who's Who in the world of Stand-Up and acting including Ray Romano, Dave Chapelle, Rob Bartlett (Broadway: Chicago, Little Shop of Horrors, Sweet Charityand How to Succeed in Business), Alana De LaGarza (Law & Orderand CSI Miami) and Darren Aronofsky (director of the feature films Pi, Requiem for a Dream, The Fountainand Black Swan). Ms. Beckson is also on Disney Studio's (Top 10) Acting Coaches list and (Top 20) Acting Coaches in NYC Actors Studio's list. Her professional Acting Studio, J. Beckson Studio, has been active in NYC for 25 years.

Lane Binkley

Lane Binkley received her Bachelor of Science in Literature from the Hunter College/CUNY. She also studied with Lee Strasberg, Wynn Handman and Michael Howard. She has been a working actress for 30 years and has performed extensively on both coasts. Her theatrical credits include working with director Alan Arkin and the late Ellis Rabb. Among her numerous guest appearances are City in Fearwith Mickey Rourke and the original miniseries Roots. She performed for three years in a Los Angeles based improvisation group and has done hundreds of TV and radio commercials. Lane is a member of SAG, AFTRA and AEA.

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.

David Brouillard

David Brouillard holds a BFA in Musical Theatre form Wright State University. He is a native New Englander, fortified his reputation in New York City as the Artistic Director of the famed Zipper Factory Theater. David turned a rather monotonous Off-Broadway rental house into a thriving cultural Mecca in the heart of midtown Manhattan. The Zipper offered legitimate Off-Broadway repertoire and also served as a creative performance home to Broadway and downtown artists like Justin Vivan Bond, Tony Award winner Victoria Clark, burlesque sensations Murray Hill and Dirty Martini, composers Ricky Ian Gordon and Michael John LaChiusa and many others. At the Zipper he produced stars Margaret Cho, Bebe Neuwirth, Kathie Lee Gifford, Rosie O'Donnell, Megan Mullay, Joy Behar, Ute Lemper, Henry Rollins and more. He also runs both a multi-million-dollar non-profit Bowery Arts and a burlesque supperclub, Duane Park, where live music and performance are a part of every evening. David has BFA from Wright State University in Musical Theater, and is well-versed in Viewpoint and classical singing.

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.

Dawn Cantwell

Dawn Cantwell holds an BFA from Tisch School of the Arts, NYU**.** She is originally from the wilderness of Altadena California. Dawn migrated to New York City to study music and theatre at the Tisch School of the Arts at New York University. Dawn has been a student of voice, piano and theatre since childhood; studying various musical forms including gospel, jazz American folk and classical. Dawn has been honored as a finalist in the Music Center of Los Angeles Spotlight Awards in vocal performance and was the recipient of the 2011 New York Music Theatre Festival's Next Broadway Sensation Award. As an actress, she recently concluded a year and a half run as Nessarose in the hit Broadway musical, *Wicked.* She made her Broadway debut originating the role of Young Meg in Sting's Broadway musical, *The Last Ship*. She continues to be involved in a number of readings and workshops including *Missed Connections: a Craigslist Musical.* She can be seen on screen opposite academy award winner Eli Wallach in "The Train". She also writes and plays folk music solo and in a duo with her brother Ryan. She has played such venues as Radio City Music Hall, Walt Disney Concert Hall, and The Kennedy Center.

Ka-Ling Cheung

Ka-Ling Cheung holds an MFA from the American Conservatory Theater. Her acting credits include the Broadway tour of *War Horse* and the National Tour of *The King and I*. Regional credits include American Conservatory Theater, American Repertory Theater, The Rep at St. Louis, Cincinnati Playhouse in the Park, Long Wharf Theatre, San Jose Rep, Portland Center Stage, Pittsburgh Public, Shakespeare Theatre of New Jersey, Artists Repertory Theatre, Weston Stage, Berkshire Playwrights

Lab and others. She was in the world premiere of *Wild Swans* at the Young Vic in London. TV credits include *Bull, Law & Order: SVU, Blue Bloods, Limitless, Elementary,* and *Crashing*. She is the proud recipient of the 2018 Lloyd Richards Teaching Fellowship through the National Alliance of Acting Teachers.

Daniel Cohen

Daniel Cohen 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.

Samantha Gilmore

Samantha Gilmore holds a B.A. in Music from Trinity College and an M.Div from Princeton Theological Seminary, where she is currently a PhD candidate whose research focuses on vulnerability as an essential dynamic for performance that may be fostered through embodied voice training in the classroom. She is a Designated Linklater Voice Teacher who trained at the Linklater Center for Voice and Language, Shakespeare & Company, the Alexander Technique Center for Performance & Development, the Feldenkrais Institute, HB Studio, in addition to more than 60 hours working in

private sessions with Director of Teacher Training Andrea Haring, observing senior DLTs teach group classes, and completing two audition-only three-week intensive teacher training workshops with Kristin Linklater in Orkney, Scotland. In addition to teaching at NYCDA, she has served as an adjunct professor at The General Theological Seminary in New York, NY and a graduate instructor at Princeton Theological Seminary in Princeton, NJ.

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.

Ian Gould

Ian Gould holds an MFA from the Shakespeare Theatre Company Academy for Classical Acting and his BFA from New York University's Tisch School of the Arts. He is an actor and director specializing in Shakespeare and classical theater who has toured across the U.S. and Europe and appeared off-Broadway and at regional theaters nationwide. Off-Broadway credits include seasons with The Acting Company, Peccadillo Theater Company, and New York Classical Theatre, where he is an associate artist. Regional credits include appearances at the Guthrie Theater, Shakespeare Theatre of New Jersey, Baltimore Centerstage, Lake Tahoe Shakespeare Festival, Luna Stage, and many seasons in rep with Great Lakes Theater and the Idaho Shakespeare Festival.

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.

Jason Liebman

Jason Liebman earned his Masters from NYU in Media, did graduate work at Concordia University back home in Montreal, received his Bachelors degree (Honors) in Kinesiology from the University of Western Ontario and a DEC in Health Sciences from Marianopolis College. He tried really hard to not be an actor. It didn't work. He studied acting at Stella Adler, The Actors Center and privately with Phoebe Brand, Anne Occhiogrosso and Randall Duk Kim. Jason has worked on new plays with The Atlantic

Theatre Co., Ensemble Studio Theatre, the O'Neill, Women's Project, the Lark, New Dramatists and more. He spent the first few years of his career in NYC working almost exclusively on the classics, appearing in productions of Hamlet(title role), The Second Part of Henry the Sixthand As You Like Itamong others. He works regularly in commercials and voice over, has appeared on TV in Shades of Blue, Law & Order, Law & Order: SVUand Madam Secretaryand in sketches on Letterman, Conan and Jimmy Kimmel. Some films include Arranged, Motion Sicknessand Tarab. He is a proud member of the Ensemble Studio Theatre, an artistic associate of the Vampire Cowboys, and a mason of the Brick Theatre.

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.

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.

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.

Christopher McGovern

Christopher McGovern holds a Bachelor of Music from Temple University in Voice/ Composition Concentration, where he was magna cum laude, He is a vocal coach and musical director with many NY Theater credits. He has accompanied Tony Award winners Heather Headley, Rupert Homes, Cady Huffman and Steve Kazee. He was the Music Director and pianist for the concert presentation of *Dear World* starring Tony and Emmy Award winner Tyne Daley as well as the revival of *Two By Two* starring Jason Alexander and Tovah Feldshuh. Christopher has conducted for Tony winners Daveed Diggs, Stephanie Mills, Lindsay Mendez, and many Broadway performers. Christopher is the long-time pianist and arranger for the original Belle in *Beauty and the Beast* on Broadway, Tony nominee Susan Egan, including several national tours and a performance at Carnegie Hall with Michael Feinstein. His songs have been featured on albums he arranged and produced for Ms. Egan, as well as Tony nominees Rebecca Luker (*Leaving Home*) and Alison Fraser (*Men In My Life),* and original *Rent* cast member Gilles Chiasson (*Slow Down*). Theatrical writing credits include music, lyrics and arrangements for the Award-winning *Cagney*! (The York, Westside Theatre and LA World Premieres), the libretto and score for *Lizzie Borden* (Goodspeed Musicals), libretto, original songs and dance arrangements for the hit regional musical *Backwards In High Heels;* music and lyrics for *Dr. Radio*; and several songs for Disney Worldwide Entertainment, including the world premiere original castle projection show *Let The Memories Begin* for both US parks, and *Once Upon A Time* and *Color Of The Wish* for Disney/Tokyo. His six original musicals for children, produced by Stages of Imagination, won a National Parents Choice Award.

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.

Kyle Norris

Kyle Norris holds a B.A. in Theater and a B.S. in Music Education form the University of Alabama. Broadway: *School of Rock, Rocky*, *Pippin*, *First Date*. 1st National Tour: *If/Then (w/Idina Menzel, Anthony Rapp, LaChanze, and James Snyder), Legally Blonde (w/Michael Rupert)*, *West Side Story (w/Grant Gustin)*. Las Vegas: *Spamalot (w/John O'Hurley)*, *Hairspray (w/ Harvey Fierstein)*, *Avenue Q*

(w/ John Tartaglia), and *Mamma Mia*. Other: *TV Time!* (Laurie Beechman Theatre), *Karine Hannah* (54 Below). As a composer, his works for the stage have been produced around the country and featured on NPR. His show, *The Oedipus Project*, won Best Music at the SoundBites Festival in NYC. As a guest artist and accompanist, he has worked with Marymount Manhattan, NYU, University of Alabama, University of Las Vegas, West Texas A&M, Stillman College, and Shelton State.

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.

Matthew Russell

Matthew Russell holds a M.M. Piano Performance from Western Michigan University. As a pianist and conductor, Matt has worked such artists as George Hearn, Melissa Manchester, Dale Kristien, Rachel Stern, and Jelani Aladdin. He has worked on productions for the New York Musical Theater Festival as well as numerous regional theaters, cruise lines and cabarets as both a music director and audition pianist. As a dedicated teacher and coach, he runs a private studio and has taught at The Crane School of Music at SUNY Potsdam and Lake Michigan College. Matthew also holds a B.M. Music Education, The Crane School of Music SUNY Potsdam.

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

awardwinning comedy short Marge and has been featured on PBS, CBS, NBC's Today show, NPR and Comedy Central.

Tally Sessions

Tally Sessions holds a BA in Drama from The University of North Carolina at Chapel Hill. He has performed on Broadway in *Anastasia*, *War Paint*, *Falsettos*, *School of Rock*, *Big Fish, The House of Blue Leaves, Paramour, and Company*. National Tour credits include *South Pacific, Legally Blonde,* and *Dirty Rotten Scoundrels*. Off-Broadway credits include *Giant* (Public Theatre), *Queen of the Mist* (Transport Group), *Yank!* (York), *Anyone Can Whistle* (Encores!) and *Godspell.* Tally has performed at some of the biggest regional theatres in the country. Select credits include The Old Globe (*Robin and the Seven Hoods*, *The Gardens of Anuncia*), Paper Mill Playhouse (*South Pacific*, *Little Shop of Horrors*, *Beauty and the Beast*), Goodspeed Opera House (*Holiday Inn*, *Carousel*), The Muny (*South Pacific*, *Spamalot)*, Signature Theatre (*Assassins*, *The Gospel According to Fishman*), Westport Country Playhouse (*The Immigrant)*, Pioneer Theatre (*White Christmas*), Theatre Aspen (*The Full Monty*), Arvada Center (*Chess*, Henry Award), and Actors' Playhouse (*Floyd Collins*, Carbonell Award). TV credits include *Elementary* and *Submissions Only*.

Felicity Stiverson

Felicity Stiverson graduated magna cum laude with a degree in English literature from Barnard College, Columbia University. Her work as a choreographer includes productions of *West Side Story* (Weston Playhouse, The Harbor Lights Theater Company), *The Fantasticks* (Weston Playhouse), Turandot (New Orleans Opera), *The Barber of Seville* (Opera San Antonio), *The Flying Dutchman* (Virginia Opera), *A Midsummer Night's Dream* (Geva Theatre), *Tenderly* (Weston Playhouse), *Really Rosie* (Weston Playhouse), and *Nunsense* (The Harbor Lights Theater Company). Performing credits include the musical *Hot Feet* on Broadway, national and international tours of *West Side Story*, *Grease, Steel Pier*, *Candide*, and *My Fair Lady*, and numerous regional theater and opera productions. Felicity has danced on *Boardwalk Empire* (HBO), *The Today Show* (NBC), and *30 Rock* (NBC).

Bill Waldinger

Bill Waldinger's teaching experience includes The Joffrey Ballet School, Broadway Dance Center, The Manhattan Ballet School (Director of Jazz), the contemporary company Cora Dance (Director of Ballet), and Hamilton Dance (Director of Ballet). Certified by Luigi to teach the Luigi Jazz Technique, Bill was interviewed for the film *Uprooted*, which chronicles the history of Jazz Dance. Bill travels the country teaching both classical Ballet and Jazz, and has taught in Ireland, Switzerland and Russia. He developed beginner "Dance Classes For Singers" at The Singers' Forum. As a performer, Bill has appeared in musical theater, concert dance, commercials, music videos, television and industrials. He was a company member of The David Storey Dance Works. He was a featured dancer on the television show *Soul Alive* and appeared in videos for the Theater Dance Workshop.

Jeremy Webb

Jeremy Webb is a graduate of the Drama School at The University of North Carolina School of the Arts. He is a Drama Desk Award winning actor and was interviewed for THE BROADWAY SONG (Oxford University Press, 2015) & THE SCHOOL OF DOING (2017). Broadway: *Burn This* (revival), Actor's Fund: *The Visit*. Off Broadway credits include *The Glorious Ones* at Lincoln Center Theatre (original cast recording), *Tabletop* (Drama Desk Award), *Photograph 51* (Ensemble Studio Theatre), *The Baltimore Waltz* (Signature Theatre), *Bff* & *Reading Under The Influence*. Also: *Buyer & Cellar* (2016 St. Louis

Theatre Circle Award, Best Actor in a Comedy), *Spamalot* (Kansas City Starlight, TUTS, Pittsburgh CLO), *The Apple Family Plays* (Helen Hayes Nomination), *Private Lives* (Shakespeare Theatre Company) *Rosencrantz & Guildenstern Are Dead* (Huntington), *She Stoops To Conquer* (Williamstown), A Few Good Men (Alley), DON JUAN (title role, Shakespeare Theatre), *Misalliance* (The Old Globe), and *Seder* (Hartford Stage, premiere). Film: LOVE WALKED IN. TV: LAW AND ORDER (guest, twice), CRIMINAL INTENT, LAW & ORDER : SVU, GUIDING LIGHT. Radio: NEXT FALL (Los Angeles Theatreworks, NPR). As a director: *I Carry Your Heart* (Hope On Stage, rolling world premiere), *Broadway Dreams* (Kurt Weill Fest, Dessau, Germany), *The Secret Garden* (South Carolina Festival of Flowers).

Caitlin Wilayto

Caitlin Wilayto holds a BFA in Musical Theater from the Hartt School, University of Hartford. She is a singer, dancer and actress based in New York City. She has been seen in shows at Goodspeed Opera House, Riverside Theater, NSMT, Westchester Broadway Theater, and The Arts Center of Coastal Carolina.

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