

AMDA

College of the Performing Arts

NEW YORK CITY • LOS ANGELES

AMDA Consolidated Catalog

AMDA 2025-2026 Catalog

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Introduction to AMDA



Your future in the performing arts doesn't have to be a dream. For over 50 years, AMDA has launched some of the most successful careers in theatre, film, and television. AMDA creates industry professionals who don't just wait for life to happen—they stage their own career path. Watched by the eyes of millions, our graduates take the world's stages, film sets, and movie screens, changing the way we think about art in the 21st century.

Now it's your turn.

Success requires more than just talent. From the moment you arrive until the day you graduate, AMDA trains you to leave our doors a professional ready to work in today's competitive industry. With over 150 opportunities to perform each year, you'll receive world class training while living in the beating hearts of the world's entertainment capitals: Los Angeles and New York City.

To become the best, you'll train with the best. You'll receive world-class training from our faculty of successful Broadway directors, choreographers, actors, film directors, TV producers and casting agents who are still working in entertainment. Each day will immerse you in a rigorous and demanding pursuit of excellence, giving you the knowledge and skill set that will last you a lifetime.

It's time for your next role—you're ready.

Welcome to AMDA!

[Introduction to AMDA](#)

History



AMDA first opened its doors in New York City in 1964 as The American Musical and Dramatic Academy. The first director of AMDA was the renowned theatre director, producer, teacher, and Shakespeare scholar, Philip Burton. The foundation of the AMDA program was based on the belief that the actor, the singer, and the dancer would each greatly benefit from attending an intensive conservatory training program in which all were taught the same integrated, multidisciplinary curriculum. AMDA's philosophy was that the actor would develop stronger techniques by studying singing and dance alongside traditional acting courses and that the singer and dancer would both greatly benefit from from in-depth acting study in addition to dance and vocal training.

Many recognized AMDA as the first institute of higher education devoted to theatre training in which the Broadway musical was not only accepted as a legitimate art form, but also celebrated and included in the curriculum. Faculty at AMDA were theatre professionals working on Broadway – actors, singers, dancers, directors, musical directors, and choreographers. Alumni went on to perform on Broadway, in television and film, and around the world as actors, singers, and dancers. AMDA's unique program was a success. After Philip Burton retired, David and Jan Martin took the reins as co-presidents, taking AMDA to national prominence as one of the nation's premier performing arts institutions. Under their leadership, AMDA grew exponentially in both size and scope, developing innovative programs of study.

In 2003, AMDA opened its Los Angeles campus as AMDA College and Conservatory of the Performing Arts. Located in the center of Hollywood, the school was the fulfillment of the Martins' long-standing vision for the school to be rooted in the two entertainment capitals of the world. The Los Angeles campus offers undergraduate and graduate degrees encompassing professional performing arts training and liberal studies. One of AMDA's exclusive opportunities is the Artist's Laboratory, which provides students with the opportunity to create and perform original content for stage, media, and film in a faculty-mentored setting.

For almost 60 years, AMDA has remained at the forefront of performing arts higher education and continues to flourish under David and Jan Martin's singular devotion and passionate leadership. Today, AMDA's undergraduate and graduate divisions provide students with exclusive opportunities to create and perform original content for stage, media, and film in a faculty-mentored setting. AMDA is a thriving institution and community that includes thousands of prominent alumni in every field of the entertainment industry.

Introduction to AMDA

Philosophy & Mission

AMDA provides rigorous, performance-based training and an industry-focused education experience; one that inspires excellence and prepares artists with an appreciation for the universal power of transformation through art. AMDA's educational philosophy is based on close collegial interaction between instructors and students – in class, in production, and through active mentorship.

AMDA is committed to providing an unsurpassed performing arts education to a diverse community of creative artists. AMDA serves as both school and stage, where students are given the support and opportunity to define their own personal objectives and to develop and refine their own distinctive artistic voices.

AMDA strives to create an environment for students to develop the skills, confidence, imagination, and power to contribute to their community as artists, entrepreneurs, visionaries, lifelong learners, and conscientious citizens of the world. Above all, AMDA wants to teach students that commitment and passion are the hallmarks of a successful and joyous career.

Introduction to AMDA

Institutional Learning Outcomes

Every educational experience at AMDA has a goal. Learning outcomes explain what students are expected to learn as a result of their AMDA education. Institutional Learning Outcomes describe what every AMDA student should expect to accomplish from any program of study at our institution.

Artistry and Transformation: Graduates will be able to engage in their professional artistic endeavors without fear of experimentation or risk taking, exercising imagination and divergent thinking to create work that expands convention.

Skills and Technique: Graduates will be prepared to demonstrate mastery of their chosen artistic discipline by creating art that builds upon their accumulated knowledge and study.

Collaboration and Teamwork: Graduates will be able to effectively work collectively with colleagues in the artistic community and to share ideas in collaborative creativity.

Social Responsibility: Graduates will demonstrate their understanding of the importance of theatre and other artistic endeavors in their community and to develop and produce creative works that offer, not only entertainment, but enlightenment of and solutions to societal issues.

Academic & Student Services



AMDA offers a variety of academic and student services to support students in reaching their educational, professional, and personal goals. These services not only provide students with resources to foster academic success, but also personal and social development.

Academic & Student Services

Academic Advising

AMDA provides academic advising to students for the duration of their enrollment to ensure timely and informed progress towards program completion. The Academic Advising Office helps students navigate all aspects of academic planning by offering guidance, mentoring, and connecting them to resources in support of their academic success.

For further information about academic advising and mentoring, please contact the Academic Advising Office at LAAdvising@amda.edu or NYAdvising@amda.edu.

Academic & Student Services

Academic Support: Labs/Reviews/Clinics

AMDA provides academic support for performance-based and lecture-based services in order to enrich students' learning experience. These drop-in offerings are often referred to as Labs, Reviews, and/or Clinics. Each campus will have a listing of available support offerings provided in the weekly emailed newsletters. Students are encouraged to take advantage of these support offerings as they offer designated time with an instructor to provide guidance in a given discipline. All enrolled students are eligible to participate in support offerings; no additional tuition or fees apply.

Academic & Student Services

Alumni Services

Alumni Services is dedicated to developing and strengthening lifelong collaborative relationships with AMDA's alumni network. AMDA supports its global alumni community by offering networking resources, 1:1 career guidance, on-demand educational content, complimentary group workshops, and industry discussions. Alumni Services keeps alumni informed of in-person and virtual events, volunteer activities, career opportunities, and celebratory announcements of accomplishment and service.

Career and life updates involving AMDA alumni can be sent to Alumni Services at alumniservices@amda.edu.

Academic & Student Services

Information Technology

The Information Technology Department aims to provide quality access and support services to students to enhance their educational experience. Upon acceptance to AMDA, students are given access to a self-service Student Portal for managing document requirements, financial aid, student accounts, their schedule, and their grades. In conjunction with the Student Portal, AMDA utilizes Canvas as the learning management system for online instruction. AMDA students are provided an @amda.edu email address for official communication. All students also have access to AMDA's Wi-Fi network, which is available throughout campus and in every on-campus residence. AMDA provides several computer laboratories on campus for classwork, research, writing, and video editing.

Academic & Student Services

International Student Services

International Student Services is committed to providing support to F1 international students to achieve their educational goals while enrolled at AMDA. International Student Services assists with F1 immigration and visa processes in compliance with government rules and regulations regarding F1 student immigration status. The office advises on how to obtain and maintain F1 student visa immigration status, U.S. entry requirements, on-campus employment, etc. The office provides referrals to resources and serves as an advocate for F1 international students as they pursue their education in the United States. International student advisors are available to assist students prior to enrollment and throughout their time at AMDA to offer support and guidance.

Academic & Student Services

Office of the Registrar

The Registrar's Office supports the academic mission of AMDA by preserving the accuracy and privacy of all academic records. The Registrar's Office is responsible for course registration, transcripts, enrollment verifications, degree progress, and maintenance of academic records. The Registrar's Office protects the privacy and security of records in accordance with state and federal laws and AMDA policies.

Each campus location is responsible for their respective records:

For the New York Campus Registrar's Office, please contact: NYRegistrar@amda.edu

For the Los Angeles Campus Registrar's Office, please contact: LARegistrar@amda.edu

Production

AMDA strives to give all students a comprehensive and enriching performing arts education. The Production Department provides opportunities and experiences that will challenge performers, foster their success, and prepare them for the industry. AMDA's robust production offerings allow students in all disciplines and grade levels to cultivate the knowledge and training needed for a successful performing arts career. Production arranges for audiovisual and film production needs while overseeing all curriculum-related production opportunities. AMDA's experienced staff of industry-leading professionals give students firsthand production experience within a process that includes auditioning, casting, rehearsing, working with technical components, and following/fulfilling direction, which culminates in performances for an invited live audience.

Security

The Security Department maintains a safe and secure environment in order for AMDA students, faculty, staff, and visitors in support of a quality learning and working experience. AMDA facilities are under camera surveillance 24 hours a day, and Security monitors access to all AMDA buildings; we also have a card access system that monitors and records everyone who enters the facilities and prevents entry to those that are not permitted.

Residential Safety Officers (RSOs) monitor the dormitories and campus to ensure safety of students, faculty and staff. RSOs respond to calls ranging from lock-outs, escorts, alcohol and drug violations, unauthorized parties, roommate disputes, medical emergencies, and facility issues. If responding to any dormitory violation, a health and safety inspection is conducted with the assistance of a Resident Advisor on duty following a detailed report. RSOs are also available as walking escorts any time of day by request.

Student Affairs

The Student Affairs Department is committed to creating an integrated learning experience that supports students in reaching their educational, professional, and personal goals. In order to establish a positive living and learning environment where students are prepared to contribute to a dynamic and changing world, the department:

- Challenges students to contribute to a community of mutual respect through social interaction and cultural exploration
- Provides leadership and support for student programs and initiatives across the institution
- Supports students in their intellectual, cultural, physical, emotional, and social development
- Motivates students to contribute as leaders and professionals through student leadership and experiential learning opportunities
- Creates local (and worldwide) academic, professional, and personal connections

AMDA is committed to providing a safe and inclusive community, empowering students through programming and initiatives, and providing resources and support for all students. Student Affairs sponsored activities provide exposure to and involvement in a variety of social, cultural, and recreational opportunities.

For more information on Student Affairs, visit amda.edu/student-affairs.

Academic & Student Services

Student Engagement

As an office within the Student Affairs Department, Student Engagement exists to provide co-curricular involvement opportunities, connections with peers, and leadership development for students. To fulfill students' intellectual and personal interests, Student Engagement at AMDA offers programming and initiatives throughout the year, ranging from student organizations, personal development workshops, and more.

Student Engagement at AMDA is committed to providing students with a well-rounded education outside of the classroom and focuses on giving students the tools to lead their community and take on leadership roles. AMDA's work alongside students is rooted in the values of education, justice, inclusion, and community.

Academic & Student Services

Student Financial Services

Student Financial Services (Financial Aid and Student Accounts) is committed to providing support, guidance, and opportunities to ensure students can achieve their academic and professional goals without financial barriers. Student Financial Services offers resources that guide students through financing an education, applying for financial aid, and maintaining their student account, equipping them with helpful resources and encouraging stewardship.

To learn more, please see the [Costs and Financial Aid](#) section of the catalog.

Academic & Student Services

Student Housing

AMDA's Student Housing and Residential Life fosters a sense of community through student leadership and program planning in which learning is supported and extended beyond the classroom. Student Housing and Residential Life offers residents the opportunity to live and learn in a diverse community of AMDA students and participate in fellowship with others as a result of sharing common attitudes, interests and goals.

For more information on student housing, please see the [Campuses & Housing](#) section of the catalog.

Academic & Student Services

Student Success

The mission of the Office of Student Success is to provide equitable, inclusive, and comprehensive academic and nonacademic support services to all AMDA students. Each AMDA student is assigned a Student Success Advisor who will provide guidance and support while at AMDA. AMDA is here to support and help guide students with the primary goal of holistic student success.

Student Success aims to build strong and collaborative partnerships with students, faculty, and other campus services to support students in accomplishing their educational and career goals. The office is a vital resource and connection between students and other campus life services at AMDA.

Academic & Student Services

The Performing Arts Library

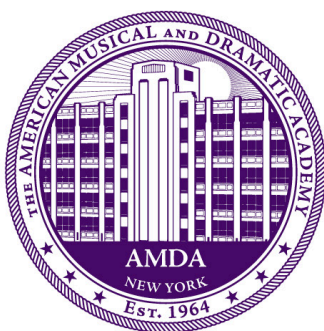
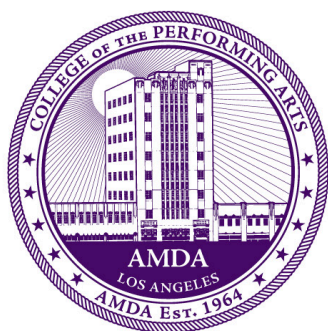
The AMDA Performing Arts Library is an innovative partner in the pursuit of academic excellence for the AMDA community and a leader in providing dynamic information services to its patrons. The Library provides a welcoming environment that supports the AMDA faculty and students in their academic, artistic, and professional goals while actively supporting the curricula of AMDA's educational programs.

In order to achieve excellence in the provision and promotion of information services to meet the instructional and creative needs of the institution, the Library:

- Encourages and facilitates information literacy, critical thinking, intellectual independence, and lifelong learning skills
- Provides quality information resources
- Provides prompt, unbiased, and knowledgeable responses to requests for assistance
- Ensures a comfortable and safe learning environment for the community

The Library collection primarily focuses on performing arts materials in theatre, music, dance, and film along with critical texts supporting each subject discipline. Detailed information on the collection, catalog access, and available services can be found on the Library's website at library.amda.edu.

Accreditations & Approvals



Accreditations

AMDA is a private, nonprofit, 501(c)(3) entity and is accredited institutionally by the WASC Senior College and University Commission (WSCUC), 1080 Marina Village Parkway, Suite 500, Alameda, CA 94501, 510-748-9001.

AMDA is also accredited programmatically for discipline-specific programs with the National Association of Schools of Theatre (NAST), 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190, 703-437-0700.

State Approvals

California

This institution is a private institution approved to operate by the California Bureau for Private Postsecondary Education. Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

Any questions a student may have regarding this Catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at:

Bureau for Private Postsecondary Education
1747 North Market Blvd., Suite 225
Sacramento, CA 95834
Phone (toll free): 888-370-7589
Fax: 916-263-1897
Website: www.bppe.ca.gov

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888-370-7589 or by completing a complaint form, which can be obtained on the bureau's internet website, www.bppe.ca.gov.

The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights, and navigating available services and relief options. The office may be reached by calling (888) 370-7589 or by visiting osar@dca.ca.gov.

New York

AMDA is exempt from licensure in New York under the New York State Education law Section 5001 2 (f).

Information on additional state approvals for distance education can be found at [Online Programs and State Authorization](#).

Department of Veterans Affairs

AMDA is an approved educational institution recognized by the US Department of Veterans Affairs. Eligible veterans and their dependents seeking educational training may qualify to use Title 38, Chapters 30, 31, 33, 35 and 1606/1607. Refer to the US Department of Veterans Affairs (benefits.va.gov/gibill/) for eligibility criteria.

Online and State Authorization

State authorization is a term for the regulation of academic activities by an out-of-state institution, including enrolling online students located in the state. Each state has different requirements for out-of-state institutions. Students located outside of California may or may not be eligible to enroll in AMDA's online programs. New York programs are not approved by VA for online study and coursework cannot be completed online. See AMDA's [Online Programs and State Authorization](#) page for more information.

Inquiries regarding accreditation status or state approval should be directed to the Office of Institutional Effectiveness at OIE@amda.edu.

Admissions



The Admissions Department is dedicated to guiding prospective students through the application process and the beginning of their experience at AMDA. Each program has its own requirements, steps, and standards for admission.

At AMDA, students from all around the world come together to create a collaborative community like no other. AMDA is committed to providing a diverse community of creative artists with the support and opportunity to develop their own distinct artistic voices. AMDA admits students of any race, color, nationality, or ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students. AMDA does not discriminate on the basis of gender, sexual orientation, national or ethnic origin, religion, age, disability, race, or color in its educational policies, admissions policies, scholarship and loan programs, and other school-administered programs.

In compliance with the Americans with Disabilities Act of 1990, AMDA makes reasonable accommodations for qualified individuals with known disabilities. Applicants who require reasonable accommodations during the application or audition process must notify the Admissions Department.

Admissions

Conservatory Admissions



AMDA provides rigorous, performance-based training that inspires excellence and prepares artists with the tools, knowledge, and experience needed for a successful career in the performing arts industry. AMDA is committed to providing a diverse community of creative artists with the support and opportunity to develop their own distinctive artistic voices.

Standards

All matriculating students must have received a high school diploma or equivalent. A grade point average of 2.0 or above is expected. Students who attended high school in a non-English-speaking country must be fluent in the English language or provide proof of English language proficiency. See the English Language Proficiency Requirement section for more information.

Application Deadlines

AMDA has a rolling admissions policy for the application and selection process of all programs. Applications and students are accepted throughout the year. Applicants may pursue admission in the Fall, Spring, or Summer semesters. It is recommended applications are completed no later than 60 to 90 days from the intended start date.

Application Requirements

Applicants are encouraged to use the following list as a guide for completing the steps of the admissions process. For additional information on the application and admissions process, contact the Admissions Department or visit amda.edu/admissions.

1. **Application:** Apply online at amda.edu/admissions/application or via the Common Application.
2. **Audition:** Appointments are required for auditions, which are held on campus, at US or international cities, live via Zoom, or by video submission. See the requirements by program under [Audition Criteria](#).
3. **Phone Interview:** Applicants must complete a phone interview with the Admissions Department to provide more information on their educational background and interest in the program.
4. **Essay:** Submit a response to the essay question from the provided prompt.
5. **Letter of Recommendation:** Applicants must provide one or more letters of recommendation from individuals familiar with their work and potential as an actor, singer, or dancer.
6. **Official Transcript(s):** Provide official final high school transcript or equivalent and official transcript(s) from all colleges and universities attended.

Audition Criteria

Acting

Applicants will be asked to present two contrasting monologues that are each 60 to 90 seconds in length from published plays or screenplays. Monologues should demonstrate a connection to the character's emotional life, vocal clarity, clear physical choices, and a solid understanding of the text. A chair will be available for use during the audition, but no additional props or set pieces are permitted.

Musical Theatre

Applicants will be asked to present 60 to 90 seconds (or 32 bars) of a song from a musical theatre repertoire and a 60- to 90-second monologue from a published play or screenplay (original material may not be used). The song selection should demonstrate engaged storytelling performed with proficient pitch, tone, diction, and vocal clarity. Applicants auditioning on-campus (New York or Los Angeles) or auditioning at an Audition Plus event, will be using a provided accompanist and piano to perform their audition, and therefore should be prepared to bring sheet music. Applicants auditioning at any other event, including virtual, must bring their music on a personal device that can connect to speakers via bluetooth or audio cable. The monologue selection should demonstrate a connection to the character's emotional life, clear physical choices, and a solid understanding of the text. A chair will be available for use during the audition, but no additional props or set pieces are permitted.

Dance Theatre

Applicants will be asked to present a 60- to 90-second solo dance piece in Ballet, Modern, Jazz, or Contemporary. Solos should demonstrate classical line, technique, movement quality, and performance. Applicants may bring a second piece to show proficiency in an alternate specialty dance style of their choice, such as Hip-Hop, Tap, Ballroom, or cultural dance. Applicants will also be asked to demonstrate knowledge of ballet vocabulary and technique. Bring all appropriate dance shoes, attire, and music accompaniment.

Because AMDA's Dance Theatre programs are interdisciplinary, applicants are encouraged to prepare a song or monologue in addition to dance pieces. Applicants should prepare one of the following:

- A 60- to 90-second contemporary monologue from a published play.
- 32 bars of a song from a musical theater repertoire. Applicants auditioning on-campus (NY & LA) or auditioning at an Audition Plus event, will be using a provided accompanist and piano to perform their audition, and therefore should be prepared to bring sheet music. Applicants auditioning at any other event, including virtual, must bring their music on a personal device that can connect to speakers via bluetooth or audio cable.

Admissions Decisions

The Admissions Selection Committee evaluates each candidate's application materials to ensure readiness for the applied program. Admissions decisions are based on a careful overall assessment of each applicant's academic preparation and performance as well as the additional information provided in the application. Meeting admissions

requirements does not guarantee admission. AMDA reserves the right to deny an applicant at various points in the application and audition process. After applicants have been notified of acceptance, students must submit the following:

- \$500 tuition deposit (applied toward tuition costs)
- \$200 housing deposit (applied toward housing costs, if applying for housing)
- Final official transcripts of high school or other college coursework
- Complete medical record, including immunization records
- Other requested enrollment documentation

All materials submitted become permanent records at AMDA and cannot be copied, returned to the applicant, or forwarded to other institutions.

Deferral of Admission

AMDA recognizes that some applicants encounter unique personal circumstances that prevent them from enrolling in the semester in which they have been admitted. Upon approval, deferrals may be granted for up to one year.

Reapplication

Applicants who are denied or decline admission may reapply. Acceptance is not guaranteed and is subject to the policies, admission requirements, and other factors in place at the time of reapplication. Contact the Admissions Department for additional information.

Enrollment Cancellation

Students have the right to cancel their enrollment agreement and receive a refund of charges paid through attendance at the first class session or the seventh day after enrollment (whichever is later) by providing a written letter to the Registrar Office.

Continuing Education for AMDA Alumni

For AMDA alumni interested in continuing their education, students may find more information here: <https://www.amda.edu/alumni>

International Student Application Requirements

General admissions requirements are the same for all applicants regardless of citizenship, but there are additional requirements for international students. To help guide international applicants, the Admissions Department has dedicated advisors to provide general admissions and specialized information.

Additional Materials

In addition to all materials listed in the Application Requirements section, International applicants will also need to submit the following:

1. Proof of English Language Proficiency (see [English Language Proficiency Requirement](#)).

2. Current passport valid for the applicant's entire stay in the United States.
3. Verification of completion of secondary education.
4. Certified English translation and evaluation of secondary and postsecondary institutional transcripts by an external credential evaluation agency. See amda.edu/international for a list of AMDA-approved agencies.
5. Financial Certification Form, including an I-134 (affidavit of sponsorship) or a letter of support and a bank statement.

F-1 (Student) Visa

In order to apply for the F-1 student visa from the US embassy or consulate in their country, students will need a valid Form I-20 issued by AMDA. Before submitting the I-20 application, students must have received an acceptance letter, completed their tuition and housing deposits, accepted the AMDA payment plan, and provided supporting documents demonstrating their financial ability to support their education at AMDA. After applying for and receiving the I-20, students will be required to secure a visa appointment at their local embassy. Applicants intending to enroll in an alternate visa category should contact their admissions advisor to verify which requirements are applicable. For additional information on student visas, visit the US Department of State website at travel.state.gov/content/travel/en/us-visas/study/student-visa.html

English Language Proficiency Requirement

The ability to communicate fluently in English is essential to academic success at AMDA. All courses at AMDA are instructed in English. AMDA does not provide English language training. Applicants whose first or native language is not English will need to demonstrate mastery of the English language by providing test scores or documentation. Testing must have been completed no more than two years prior to the date of application. Test results must be received by AMDA directly from the testing service. Scores listed below are AMDA's minimum threshold for admission. Visit amda.edu/international for additional information.

- **Standardized English Language Proficiency Test**
 - Test of English as a Foreign Language (TOEFL): 70
 - International English Language Testing System (IELTS): 6.0
 - Pearson Test of English Academic (PTE Academic): 50
 - Cambridge English Language Assessment: B2
 - Duolingo English Test: 95
- **Additional Proof of English Language Proficiency**
 - SAT: Evidence-Based Reading and Writing – 550
 - ACT: English – 20
 - Grade of “C” or higher in a college-level English composition course from a higher education institution recognized by the US Department of Education

Undergraduate Admissions



The Bachelor of Fine Arts, Bachelor of Arts, and Associate of Occupational Studies Degree Programs are specifically designed to transform talented individuals into well-rounded artists. Combining a rigorous performance-based curriculum with liberal arts courses increases the actor's understanding of their world, their critical reasoning, and their ability to express themselves effectively as educated and informed artists and citizens.

Standards

All matriculating students must have received a high school diploma or equivalent. A grade point average of 2.0 or above is expected. Students who attended high school in a non-English-speaking country must be fluent in the English language or provide proof of English language proficiency. See the English Language Proficiency Requirement section for more information.

Application Deadlines

AMDA has a rolling admissions policy for the application and selection process of all programs. Applications and students are accepted throughout the year. Applicants may pursue admission in the Fall, Spring, or Summer semesters. It is recommended applications are completed no later than 60 to 90 days from the intended start date.

Application Requirements

Applicants are encouraged to use the following list as a guide for completing the steps of the admissions process. For additional information on the application and admissions process, contact the Admissions Department or visit amda.edu/admissions.

1. **Application:** Apply online at amda.edu/admissions/application or via the Common Application.
2. **Audition:** Appointments are required for auditions, which are held on campus, at US domestic or international cities, live via Zoom, or by video submission. See the requirements by program under [Audition Criteria](#).
3. **Phone Interview:** Applicants must complete a phone interview with the Admissions Department to provide more information on their educational background and interest in the program.
4. **Essay:** Submit a response to the personal essay question from the provided prompt.
5. **Letter of Recommendation:** Applicants must provide one or more letters of recommendation from individuals familiar with their work and potential as an actor, singer or dancer.

6. **Official Transcript(s):** Provide official final high school transcript or equivalent and official transcript(s) from all colleges and universities attended.

Audition Criteria

Acting

Applicants will be asked to present two contrasting monologues that are each 60 to 90 seconds in length from published plays or screenplays. Monologues should demonstrate a connection to the character's emotional life, vocal clarity, clear physical choices, and a solid understanding of the text. A chair will be available for use during the audition, but no additional props or set pieces are permitted.

Musical Theatre

Applicants will be asked to present 60 to 90 seconds (or 32 bars) of a song from a musical theatre repertoire and a 60- to 90-second monologue from a published play or screenplay (original material may not be used). The song selection should demonstrate engaged storytelling performed with proficient pitch, tone, diction, and vocal clarity. Applicants auditioning on-campus (New York or Los Angeles) or auditioning at an Audition Plus event, will be using a provided accompanist and piano to perform their audition, and therefore should be prepared to bring sheet music. Applicants auditioning at any other event, including virtual, must bring their music on a personal device that can connect to speakers via bluetooth or audio cable. The monologue selection should demonstrate a connection to the character's emotional life, clear physical choices, and a solid understanding of the text. A chair will be available for use during the audition, but no additional props or set pieces are permitted.

Dance

Applicants will be asked to present a 60- to 90-second solo dance piece in Ballet, Modern, Jazz, or Contemporary. Solos should demonstrate classical line, technique, movement quality, and performance. Applicants may bring a second piece to show proficiency in an alternate specialty dance style of their choice, such as Hip-Hop, Tap, Ballroom, or cultural dance. Applicants will also be asked to demonstrate knowledge of ballet vocabulary and technique. Bring all appropriate dance shoes, attire, and music accompaniment.

Because AMDA's Dance programs are interdisciplinary, applicants are encouraged to prepare a song or monologue in addition to dance pieces. Applicants should prepare one of the following:

- A 60- to 90-second contemporary monologue from a published play.
- 32 bars of a song from a musical theater repertoire. Applicants auditioning on-campus (New York or Los Angeles) or auditioning at an Audition Plus event, will be using a provided accompanist and piano to perform their audition, and therefore should be prepared to bring sheet music. Applicants auditioning at any other event, including virtual, must bring their music on a personal device that can connect to speakers via bluetooth or audio cable.

Performing Arts and/or BA Theatre Arts, Performance

Applicants should follow the audition criteria for their focus of study within the Performing Arts program (Acting, Musical Theatre, or Dance).

Admissions Decisions

The Admissions Selection Committee evaluates each candidate's application materials to ensure readiness for the applied program. Admissions decisions are based on a careful overall assessment of each applicant's academic preparation and performance as well as the additional information provided in the application. Note that meeting admissions requirements does not guarantee admission. AMDA reserves the right to deny an applicant at various points in the application and audition process. After applicants have been notified of acceptance, students must submit the following:

- \$500 tuition deposit (applied toward tuition costs)
- \$200 housing deposit (applied toward housing costs, if applying for housing)
- Final official transcripts of high school or other college coursework completed after the time of application
- Complete medical record, including immunization records
- Other requested enrollment documentation

All materials submitted become permanent records at AMDA and cannot be copied, returned to the applicant, or forwarded to other institutions.

Deferral of Admission

AMDA recognizes that some applicants encounter unique personal circumstances that prevent them from enrolling in the semester in which they have been admitted. Upon approval, deferrals may be granted for up to one year.

Reapplication

Applicants who are denied or decline admission may reapply. Acceptance is not guaranteed and is subject to the policies, admission requirements, and other factors in place at the time of reapplication. Contact the Admissions Department for additional information.

Enrollment Cancellation

Students have the right to cancel their enrollment agreement and receive a refund of charges paid through attendance at the first class session or the seventh day after enrollment (whichever is later) by providing a written letter to the Registrar Office.

Continuing Education for AMDA Alumni

For AMDA alumni interested in continuing their education, students may find more information at amda.edu/alumni.

International Student Application Requirements

General admissions requirements are the same for all applicants regardless of citizenship, but there are additional requirements for international students. To help guide international applicants, the Admissions Department has dedicated advisors to provide general admissions and specialized information.

Additional Materials

In addition to all materials listed in the Application Requirements section, International applicants will also need to submit the following:

1. Proof of English Language Proficiency (see [English Language Proficiency Requirement](#)).
2. Current passport valid for the applicant's entire stay in the United States.
3. Verification of completion of secondary education.
4. Certified English translation and evaluation of secondary and postsecondary institutional transcripts by an external credential evaluation agency. See amda.edu/international for a list of AMDA-approved agencies.
5. Financial Certification Form, including an I-134 (affidavit of sponsorship) or a letter of support and a bank statement.

F-1 (Student) Visa

In order to apply for the F-1 student visa from the US embassy or consulate in their country, students will need a valid Form I-20 issued by AMDA. Before submitting the I-20 application, students must have received an acceptance letter, completed their tuition and housing deposits, accepted the AMDA payment plan, and provided supporting documents demonstrating their financial ability to support their education at AMDA. After applying for and receiving the I-20, students will be required to secure a visa appointment at their local embassy for a student visa. Applicants intending to enroll in an alternate visa category should contact their admissions advisor to verify which requirements are applicable. For additional information on student visas, visit the US Department of State website at travel.state.gov/content/travel/en/us-visas/study/student-visa.html.

English Language Proficiency Requirement

The ability to communicate fluently in English is essential to academic success at AMDA. All courses at AMDA are instructed in English, and AMDA does not provide English language training. Applicants whose first or native language is not English will need to demonstrate mastery of the English language by providing test scores or documentation. Testing must have been completed no more than two years prior to the date of application. Test results must be received by AMDA directly from the testing service. Scores listed below are AMDA's minimum threshold for admission. Visit amda.edu/international for additional information.

- **Standardized English Language Proficiency Test**
 - Test of English as a Foreign Language (TOEFL): 70
 - International English Language Testing System (IELTS): 6.0
 - Pearson Test of English Academic (PTE Academic): 50
 - Cambridge English Language Assessment: B2
 - Duolingo English Test: 95
- **Additional Proof of English Language Proficiency**
 - SAT: Evidence-Based Reading and Writing – 550
 - ACT: English – 20
 - Grade of “C” or higher in a college-level English composition course from a higher education institution recognized by the US Department of Education

Graduate Admissions



AMDA is home to an extraordinary community of artists that brings writers, scholars, actors, singers, and dancers from all over the world together in celebration of creative exploration. Graduate students study and create among the vibrancy and passion of our community, drawing inspiration to produce impactful creative pieces and original content. With opportunities to collaborate across the institution, graduate students work alongside other writers, scholars, and performers to develop content that is relevant, contemporary, and powerful.

Standards

All matriculating students must have received a bachelor's degree or equivalent. A grade point average of 3.0 or above is expected. Students must be fluent in the English language or provide proof of English language proficiency. See the English Language Proficiency Requirement section for more information.

Application Deadlines

AMDA's graduate programs begin in the fall semester only; however, we accept graduate applications throughout the year on a rolling admissions policy for the application and selection process. It is recommended applications are completed no later than 60 to 90 days from the intended start date.

Application Requirements

Applicants are encouraged to use the following list as a guide for completing the steps of the admissions process. For additional information on the application and admissions process, contact the Admissions Department or visit amda.edu/admissions.

1. **Application:** Apply online via amda.edu/graduate-programs/application.
2. **Statement of Intent:** Applicants must provide a statement of intent for graduate study, explaining their goals for the program.
3. **Writing Portfolio:** Submit writing materials as requested.
4. **Writing Sample:** Submit a response to the provided prompt.
5. **Interview:** Applicants must complete an interview with the Admissions Department to provide more information on their educational background and interest in the program.

6. **Reference Letters:** Applicants must provide reference letters from individuals who have known the applicant for two years or longer, such as an instructor, faculty advisor or employer (but not a friend or family member).
7. **Degree Verification:** Provide proof of a bachelor's degree with a grade point average of 3.0 or above.
8. **Official Transcript(s):** Provide a final official transcript from all undergraduate coursework attempted or completed.

Admissions Decisions

The Admissions Selection Committee evaluates each candidate's application materials to ensure readiness for the applied program. Admissions decisions are based on a careful overall assessment of each applicant's academic preparation and performance as well as the additional information provided in the application. Note that meeting admissions requirements does not guarantee admission. AMDA reserves the right to deny an applicant at various points in the application and audition process. After applicants have been notified of acceptance, students must submit the following:

- \$500 tuition deposit (applied toward tuition costs)
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- Final official transcripts of high school or other college coursework completed after the time of application
- Complete medical record, including immunization records
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All materials submitted become permanent records at AMDA and cannot be copied, returned to the applicant or forwarded to other institutions.

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AMDA recognizes that some applicants encounter unique personal circumstances that prevent them from enrolling in the semester in which they have been admitted. Upon approval, deferrals may be granted for up to one year.

Reapplication

Applicants who are denied or decline admission may reapply. Acceptance is not guaranteed and is subject to the policies, admission requirements and other factors in place at the time of reapplication. Contact the Admissions Department for additional information.

Enrollment Cancellation

Students have the right to cancel their enrollment agreement and receive a refund of charges paid through attendance at the first class session or the seventh day after enrollment (whichever is later) by providing a written letter to the Registrar Office.

International Student Applications

General admissions requirements are the same for all applicants regardless of citizenship, but there are additional requirements for international students. To help guide international applicants, the Admissions Department has dedicated advisors to provide general admissions and specialized information.

Additional Materials

In addition to all materials listed in the Application Requirements section, international applicants will need the following:

1. Proof of English Language Proficiency (see the English Language Proficiency Requirement section).
2. Current passport valid for the applicant's entire stay in the United States.
3. Verification of completion of secondary education.
4. Certified English translation and evaluation of secondary and postsecondary institutional transcripts by an external credential evaluation agency. See amda.edu/international for a list of AMDA-approved agencies.
5. Financial Certification Form, including an I-134 (affidavit of sponsorship) or a letter of support and a bank statement.

F-1 (Student) Visa

In order to apply for the F-1 student visa from the US embassy or consulate in their country, students will need a valid Form I-20 issued by AMDA. Before submitting the I-20 application, students must have received an acceptance letter, paid the tuition and housing deposits, accepted the AMDA payment plan, and provided supporting documents proving financial ability to support their education at AMDA. After applying for and receiving the I-20, students will then need to apply for a student visa.

English Language Proficiency Requirement

The ability to communicate fluently in English is essential to academic success at AMDA. All courses at AMDA are taught in English, and AMDA does not provide English language training. Applicants whose first or native language is not English will need to demonstrate mastery of the English language by providing test scores or documentation.

Testing must have been completed no more than two years before the date of application. Test results must be received by AMDA directly from the testing service. Scores listed are AMDA's minimum threshold for direct admission. Visit amda.edu/international for additional information.

- **Standardized English Language Proficiency Test**
 - Test of English as a Foreign Language (TOEFL): 80
 - International English Language Testing System (IELTS): 6.5
 - Pearson Test of English Academic (PTE Academic): 60
 - Cambridge English Language Assessment: C1
 - Duolingo English Test: 105
- **Additional Proof of English Language Proficiency**
 - Grade of "C" or higher in a college-level English composition course from a higher education institution recognized by the US Department of Education

- Bachelor's degree from a university recognized by the United States Department of Education or at an officially recognized university in another country where English is the language of instruction.

Faculty



AMDA's educational philosophy is based on close collegial interaction between instructors and students – in class, in production, and through active mentorship. Our faculty are working professionals who bring unrivaled industry insights and a commitment to developing each student's artistic and intellectual progress toward a career in the performing arts.

To learn about AMDA's faculty, please see the [New York faculty list](#), the [Los Angeles faculty list](#), or search our [faculty database](#).

Campuses & Housing



AMDA's Hollywood and Manhattan campuses, located in two of the creative capitals of the world, offer exceptional artistic and cultural resources at each location: film and television studios, theatres, museums, galleries, libraries and performing arts centers.

The campuses consist not only of the traditional buildings, theatres and classrooms but also the cities of New York and Los Angeles themselves. There is no better place to train and live than these two artistic capitals, where you walk by living legends on the street and have access to unparalleled events and opportunities that nourish the artist: world-class theatre, television and film studios, museums, galleries and libraries.

Campuses & Housing

New York Campus & Housing



Campus

AMDA New York is located in the heart of Manhattan's iconic Upper West Side, one of the city's most culturally rich and artistically vibrant neighborhoods. Just steps from Lincoln Center, the Broadway Theater District, and Central Park, our campus places students at the center of New York City's world-renowned performing arts scene.

Our main campus at **211 West 61st Street** features AMDA's premier dance and multi-use studios—designed to support high-level training across styles and disciplines. The facility also includes two performance theaters, additional rehearsal studios, traditional classrooms, private voice studios, student lounges, and a range of student-focused resources and services.

Just a short walk away, **AMDA @ 54th Street Studios** (250 West 54th Street) is home to our Film and TV training spaces, including a screening room, soundstage, editing suite, and versatile studios for academic focused coursework, rehearsal and performance preparation.

As of Fall 2025, the **AMDA Library** has been relocated to the 61st Street campus, providing students with streamlined access to scripts, scores, and a curated collection of print and digital resources to support their creative and academic work.

All AMDA New York facilities are within walking distance of each other, offering students seamless access to classrooms, studios, support services, and some of the most legendary stages and institutions in the world—all within the dynamic, landscape of Manhattan's Upper West Side and Midtown.

Student Housing

AMDA offers two residence options for students: the **New Yorker** in the heart of midtown west and the **Greenwich House**, located in Greenwich Village. Each residence hall has common areas, laundry facilities, Wi-Fi, eating areas and 24/7 reception and security.

The New Yorker

Located in Midtown West, steps from Penn Station, Times Square, and Madison Square Garden, the New Yorker has been a striking component of the New York skyline, towering above all others since her 1930 inception.

The rooms at the New Yorker come complete with a private bathroom, regular twin-size bed(s), desk with chair and dressers that maximize space, so you're ready to go day one. Each room is also equipped with a small tv and complimentary cable as well as wi-fi in all rooms and common areas.

The New Yorker is located near 34th Street Penn Station and 34th Street Herald Square, making it exceptionally convenient when it comes to accessing the subway. Nearby subways include the A,C,E,1,2,3,N,Q,R.

Greenwich House

A hidden gem on 13th Street, tucked away between Fifth Avenue and Sixth Avenue, AMDA's Greenwich House is a residence hall divided into two towers, North and South, and each nine-story tower includes apartment style suites and studios. The rooms include their own kitchens, bathrooms and common areas. Other amenities include dishwashers, stoves and ovens!

Greenwich House is located near Union Square, the West Village and Chelsea, making it exceptionally convenient when it comes to accessing the subway. Nearby subways include the 1, 2, 3, F, L, N.

Off-Campus

AMDA students who opt to live off campus are responsible for finding their own housing arrangements. AMDA assumes no responsibility for assisting students with off-campus housing. There are many types of housing options available located near AMDA's New York City campus ranging from \$1,500 to \$3,000 a month to rent.

Campuses & Housing

Los Angeles Campus & Housing



Campus

Located in the heart of Hollywood at the historic intersection of Yucca and Vine streets, the AMDA Los Angeles campus features 2.5 acres of academic and administrative buildings, residence halls and the AMDA Café. Study in the warm Southern California sunshine, perform amid the greenery on our outdoor stage or relax in the student residence halls just blocks away.

The historic Art Deco AMDA Tower houses performance studios, classrooms, a stage combat armory, the library, AMDA's Black Box theatre and the main administrative offices. Grab a bite at the AMDA Café or meet with friends in the outdoor piazza along the front of the building.

The Vine building, just across the street at 1777 Vine Street, features performance studios, lab theatres, private voice rooms, classrooms, a film screening room, a computer lab, a café market and the AMDA Center for Health and Performance.

The nearby Cosmo building houses a large performance space that can be converted into a traditional proscenium theatre or theatre in the round. The facility also contains several performance studios; an audio recording studio; production, costume and stage craft shops; dressing rooms and offices.

The Ivar building, situated on the grounds of the main campus in a renovated Hollywood recording studio, houses private voice rooms as well as the Film Production, Information Technology and Classroom Media Departments.

Student Housing

AMDA Los Angeles offers a variety of housing options for students who want to live on campus. All units are furnished, offer Wi-Fi Internet access and have 24-hour security.

Franklin Building

Relax in a loft-style space within this historic building that also features exposed brick, hardwood floors and large French windows that open onto gorgeous Hollywood views. All units include full kitchens. Residents have use of a fitness center, Zen garden, laundry facility, gated parking and student lounge with television.

Bungalows

Situated around a landscaped courtyard, AMDA's authentic Craftsman bungalows are bright, spacious and truly Californian. Each furnished bungalow features oak hardwood floors, crown molding, large windows with natural light and a fireplace. Efficiency kitchens are included.

Allview Residence Hall

Offering contemporary student living in the heart of Hollywood, each fully furnished student room includes a full-sized refrigerator. Additionally, Allview includes a spacious garden courtyard, laundry facilities, a communal kitchen and a student lounge with a television and computers.

Vine Residence Hall

These studio-style units include hardwood floors, large windows and efficiency kitchens. Vine Street residents also enjoy a courtyard patio, laundry facilities and a student lounge with television.

Gilbert Residence Hall

Originally built in 1925 as a Hollywood hotel, the historic Gilbert features fully modernized and remodeled rooms. Other amenities include air-conditioning, bathrooms, an enclosed courtyard, large common areas, study rooms, a computer lab, laundry facilities and a fitness center.

Off-Campus

AMDA students who opt to live off campus are responsible for finding their own housing arrangements. AMDA assumes no responsibility for assisting students with off-campus housing. There are many types of housing options available located near AMDA's Los Angeles campus ranging from \$1,500 to \$3,000 a month to rent.

Costs & Financial Aid



The Student Financial Services Division (Financial Aid and Student Account Departments) is devoted to efficiently servicing the financial needs of the students at AMDA. The Student Financial Services Division offers resources that will guide students through financing an education, applying for financial aid, maintaining their student account, equipping them with helpful resources, and encouraging stewardship. The schedule of tuition charges and fees for

AMDA as well as financial policies, important deadlines, scholarship qualifications, and other detailed information about various financial aid programs is outlined in this section. AMDA reserves the right at any time to change its student charges and policies as deemed necessary.

Costs & Financial Aid

Books & Supplies

Book and supply requirements vary based on the semester and the program of study. The estimated cost for books and supplies for the academic year is \$1,200.

Costs & Financial Aid

California Students: Student Tuition Recovery Fund

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution who is or was a California resident while enrolled or was enrolled in a residency program if the student enrolled in the institution, prepaid tuition and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program who is a California resident or are enrolled in a residency program and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment if you are not a California resident or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 North Market Blvd., Suite 225, Sacramento, CA 95834, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120-day period before the closure of the institution or location of the institution or were enrolled in an educational program within the 120-day period before the program discontinued.
3. You were enrolled at an institution or location of the institution more than 120 days before the closure of the institution or location of the institution in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before the closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.

6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF. A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

Costs & Financial Aid

Estimated Cost of Attendance

The following table shows estimated costs of attendance for a student’s first two semesters and for the entire academic program at the time of this Catalog’s publication. AMDA reserves the right to adjust tuition, housing, and other fees as necessary. Housing costs shown are for students living in AMDA’s student housing.

All values estimated	Conservatory Certificate Programs	Associate Degree Programs	Bachelor Degree Programs	Online Bachelor Degree Programs	MFA Degree Program	MA Degree Program
Tuition and Fees (two semesters)	\$49,274	\$49,274	\$49,274	\$29,000	\$49,274	\$49,274
Books and Supplies	\$1,200	\$1,200	\$1,200	\$1,200	\$1,200	\$1,200
Housing and Fees	\$15,200	\$15,200	\$15,200	N/A	\$15,200	\$15,200
Miscellaneous Living Expenses	\$7,800	\$7,800	\$7,800	\$7,800	\$7,800	\$7,800
Estimated Cost of Attendance*	\$73,474	\$73,474	\$73,474	\$38,000	\$73,474	\$73,474
Estimated Cost of Attendance, full program**	\$146,948	\$146,948	\$293,896	\$152,000	\$220,422	\$97,306
Per Credit Charge	\$1650	\$1650	\$1650	\$1050	\$2450	\$2100

*tuition, fees, books and supplies, housing, living expenses

Miscellaneous Living Expenses

Living expenses for the year are estimated to be \$260 per week. This estimate includes the cost of food, transportation, laundry, and other miscellaneous living expenses. Please remember that this is an estimated average cost and that individual student expenses may be more or less depending on personal needs and living habits. Students are encouraged to make a budget for their living expenses. Students who would like budgeting assistance and resources may contact the Financial Aid Department.

Miscellaneous Fees														
Housing Deposit (nonrefundable)		\$200/semester												
Housing Cancellation Fee		\$500												
After Deadline Campus Transfer Fee		\$200												
Late Housing License Fee		\$175												
Lost AMDA Housing Key Fee		\$5												
Late Payment Fee		\$35/month												
Residential Parking Fee (LA Campus)		\$700/semester												
Parking Decal Replacement (AMDA)		\$20												
Returned Check Fee		\$25												
Student ID Replacement Fee		\$25												
Tuition/Confirmation Deposit		\$500												
Graduation Fee		\$250												
Late/Change of Enrollment Intention Fee		\$75												
Late Class Registration Fee		\$50												
<table border="1"> <thead> <tr> <th>Transcripts</th> <th></th> <th>(per copy)</th> </tr> </thead> <tbody> <tr> <td>Unofficial</td> <td></td> <td>\$0</td> </tr> <tr> <td>Official</td> <td></td> <td>\$15</td> </tr> <tr> <td>Rush fee</td> <td></td> <td>\$15</td> </tr> </tbody> </table>		Transcripts		(per copy)	Unofficial		\$0	Official		\$15	Rush fee		\$15	
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Certificate or Diploma Replacement Fee		\$9.00												

Education/Graduation Verification Fee \$9.00

Financial Aid

The mission of the Financial Aid Department is to offer a comprehensive financial aid program that meets the financial needs of all AMDA students. The department utilizes aid programs from all sources for which students are eligible.

The department maintains the following goals:

- To seek funding for students from as many sources as possible.
- To provide guidance in the application process.
- To represent the needs of AMDA students who have documented financial need.
- To provide financial aid counseling for students and their families.
- To provide money management guidance.
- To provide accurate and clear consumer information regarding financial aid at AMDA.
- To ensure good stewardship of financial aid funds.
- To provide the AMDA administration with the information it needs to make informed decisions about financial aid funding for AMDA students.
- To maximize financial aid available to AMDA students within the limits of each source of funding.

AMDA participates in federal and state financial aid programs, as well as awarding millions of dollars in institutional scholarships and grants to students each year. All students are encouraged to apply for assistance. In compliance with all applicable federal regulations, financial aid is awarded without discrimination due to race, color, national origin, nationality, disability, age, or sex.

Major forms of financial aid include scholarships and grants, loans, and work study. Scholarships and grants are free aid that do not need to be repaid. Loans are borrowed aid that must be repaid in full (plus applicable interest) and are intended to assist students in educational expenses only.

Students should consider their future loan debt and ability to repay before they commit to borrowing. Work study is aid that must be earned through employment. Most aid is awarded on the basis of academic achievement, demonstrated financial need, other set criteria, or a combination of these factors. Financial aid packages can combine institutional, federal, state, and private funding programs.

Institutional Aid

AMDA offers free aid in the form of scholarships and grants, borrowed aid in the form of loans, and work aid for employment on campus.

AMDA Scholarships and Grants

AMDA offers several institutional scholarships and grants to help students cover the cost of their education. These range from single-year grants and one-time aid packages to recurring aid options that can be reapplied for throughout a student's course of study. Eligibility for these awards is determined by specific academic, personal, or professional criteria.

While scholarships and grants are limited, students should always consider these financial aid options as a great way to subsidize the cost of their education without having to incur long-term debt. Below is a list of AMDA financial aid programs and eligibility criteria. For additional information, please visit amda.edu/finaid.

Scholarships

Institutionally funded, merit-based awards given to students based on the results of their audition and application. Eligibility is determined by the review of both the application and the audition. These awards are eligible for renewal provided the student maintains a minimum cumulative GPA of 2.5 (undergraduate) or 3.5 (graduate).

Grants

Institutionally funded, need-based awards given to students in financial need. For eligibility, review of their submitted Free Application for Federal Student Aid (FAFSA) and other documents will be taken into consideration.

Federal Aid

AMDA is approved to grant federal aid, also known as Title IV funds. Federal student aid includes grants, loans, and work study opportunities for enrolled students.

Federal Grants

Pell Grant

Pell Grant is a federal program intended to assist undergraduate students demonstrating significant financial need to gain access to higher education. Awards are based on financial need and may be used only for a course of study that culminates in a first undergraduate degree. Pell Grant determination is based on eligibility as determined by the FAFSA. The FAFSA can be completed online at studentaid.gov/h/apply-for-aid.

Supplemental Educational Opportunity Grant (SEOG)

SEOG is a federally sponsored program designed to assist students pursuing their first undergraduate degree. Awards are based on financial need and availability. Funds are limited and awarded until exhausted. This program is administered through the Financial Aid Department.

Federal Loans

Direct Stafford Loans

Direct Stafford Loans are available to US citizens or permanent residents. Stafford Loans may be either subsidized or unsubsidized.

Subsidized: For undergraduate students who demonstrate financial need. Interest does not accrue while the student is enrolled at least half-time. Students must complete a FAFSA to be eligible for this loan.

Unsubsidized: For undergraduate and graduate students with or without financial need. Interest begins to accumulate upon disbursement of the loan. Students must complete a FAFSA to be eligible for this loan.

In this federal program, undergraduate students may borrow \$5,500 to \$12,500 per year in either subsidized or unsubsidized loans, depending on class level and dependency status. Graduate students may borrow up to \$20,500 per year in unsubsidized loans. Repayment begins after the student ceases at least half-time enrollment.

Direct PLUS Loans

Direct PLUS Loans are available to parents of dependent undergraduate students. The maximum PLUS Loan amount qualified parents can borrow is the cost of attendance minus any other financial aid received. This program is not based on financial need, however all borrowers must meet certain credit standards set by the US Department of Education. These loans are subject to origination fees. Repayment begins 60 days following the full disbursement of the loan, but can be deferred while the student is in school and up to 60 days after leaving school. Depending on the repayment plan, the borrower may be allowed 10 to 25 years to repay the loan with a minimum \$600 annual repayment. Students are required to complete a FAFSA to be considered. It is recommended to consider Stafford Loans before pursuing this type of loan.

Direct Graduate PLUS Loans

Direct Graduate PLUS Loans are low-interest loans available to graduate students regardless of need. The maximum Graduate PLUS Loan amount qualified students can borrow is the cost of attendance minus any other financial aid received. The graduate student borrower must be enrolled at least half-time and must meet certain credit standards set by the US Department of Education. If the graduate student borrower does not pass the credit check, they may still receive a loan if another individual agrees to endorse the loan. The graduate student must be a US citizen or eligible noncitizen, must not be in default on any federal education loans, owe an overpayment on a federal education grant, and must meet other general eligibility requirements for federal student aid programs. Students must start repaying the loan six months after graduating, leaving school, or enrolling less than half-time.

Federal Loan Requirements for Borrowers

Students borrowing federal loan funds are required to complete Entrance Counseling and a Master Promissory Note to fully understand their rights and responsibilities.

Entrance Counseling

Prior to the first disbursement, all federal loans require completion of entrance counseling by the student (for Stafford Loans) or parent (for PLUS Loans). Entrance counseling provides comprehensive information on the terms, conditions, and the responsibilities of the borrower.

Master Promissory Note

A signed Master Promissory Note (MPN) is also required, serving as the document outlining the requirements for and acknowledgement of repayment. Subsequently, loan information will be submitted to the National Student Loan Data System (NSLDS) and will be accessible by guarantor agencies, lenders, and schools determined to be authorized users of the data system. Only one MPN is required to be completed for a student's entire period of enrollment if they receive Stafford Loans or PLUS Loans without a cosigner or endorser. A new MPN must be submitted with each new PLUS Loan that has an endorser cosigning. If a graduate student previously signed an MPN to receive a Graduate PLUS Loan at a previous school, they will need to sign a new MPN for a Direct Graduate PLUS Loan at AMDA.

Federal Work Study

Federal Work Study (FWS) is a federally sponsored employment program awarded through student employment at AMDA. FWS enables undergraduate students to gain employment experience while earning funds for miscellaneous living expenses. Students may work no more than 20 hours per week during regular school sessions. Federal Work Study funds are available only to students who demonstrate financial need.

Return of Title IV Funds (R2T4) Policy

Title IV funds are awarded and disbursed under the assumption the student will attend AMDA for the entire period in which aid was distributed. Students who officially withdraw from AMDA and have received federal funds must have a Return of Title IV Funds (R2T4) calculation performed to determine the percentage of aid earned based on a prorated schedule. The official withdrawal date for R2T4 calculations is determined by the Registrar's Office using the student's last day of attendance or submitted coursework.

Any Title IV funds received in excess of the earned amount are considered unearned. Unearned aid must be returned to the respective federal programs, regardless of remaining charges on a student's account. The student may owe a balance to AMDA if they have not earned enough Title IV funds to cover all institutional charges. AMDA has its own institutional refund policy separate from R2T4 to determine the charges a student will owe to AMDA after withdrawal (see the Tuition Refund Policy). Questions about this policy should be addressed to the Student Accounts Department.

Calculation of Earned and Unearned Title IV Aid

Step 1

AMDA will determine the total amount of Title IV aid disbursed (if any) for the semester the student withdrew as well as the amount that could have been disbursed. Title IV aid is counted as aid disbursed in the calculation if it has been applied to the student account on or before the date the student withdrew.

Step 2

AMDA will calculate the percentage of aid earned by using the number of calendar days completed by the student divided by the total number of calendar days in the semester the student withdrew (weekends and holidays included). The total number of calendar days in a semester shall exclude any scheduled breaks of more than five days. If the calculated percentage equals or exceeds 60 percent, the student is considered to have earned all aid for the period and there is no need to return any federal funds.

Step 3

AMDA will calculate the amount of aid earned by multiplying the percentage of Title IV aid earned by the total amount of Title IV aid disbursed or the amount that could have been disbursed.

Step 4

If the aid already disbursed equals the earned aid, no further action is required. If the amount already disbursed is greater than the earned aid, the difference must be returned to the appropriate Title IV aid program. If the aid already disbursed is less than the earned aid, the Student Accounts Department will calculate a post-withdrawal disbursement.

Return of Funds

In accordance with federal regulations, unearned aid will be returned to the federal programs within 45 days of the student's withdrawal in the following order:

1. Unsubsidized Federal Direct (or Stafford) Loans
2. Subsidized Federal Direct (or Stafford) Loans
3. Direct Graduate PLUS Loans
4. Direct PLUS Loans

5. Federal Pell Grants
6. Federal Supplemental Educational Opportunity Grants
7. Other assistance under this title for which a return of funds is required

Loans must be repaid by the loan borrower as outlined in the terms of the borrower's promissory note. The student's grace period for loan repayments for Unsubsidized and Subsidized Stafford Loans will begin on the day of withdrawal from AMDA. The student should contact the lender if they have questions about their grace period or repayment status.

State Aid

Cal Grant

Cal Grant is a California state funded program intended to make higher education accessible for California residents, administered through the California Student Aid Commission (CSAC). Eligibility is determined by CSAC based on a combination of merit and financial need. Awarding and eligibility information can be found at mygrantinfo.csac.ca.gov.

Other State Grant Programs

Although most state grant programs require students to attend a school within their particular state, there are several which allow students to attend schools outside their state of residence. All applicants are encouraged to explore their home state grant guidelines. AMDA will accept state grant funds from any state that allows out-of-state schools to participate.

Other Aid Programs

Military and Veterans Benefits

AMDA is approved by the California State Approving Agency for the training of veterans and eligible persons under the provisions of Title 38, United States Code. Benefit programs for veterans through the VA include: Chapter 31 (Vocational Rehabilitation), Chapter 33 (Post- 9/11 GI Bill® and the Yellow Ribbon Program) and Chapter 35 (Survivors and Dependents Assistance). Eligibility for veterans benefits is determined and must be verified by the Department of Veterans Affairs. More information is located at va.gov.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at benefits.va.gov/gibill.

Alternative and Private Loans

Alternative loans have variable interest rates and do not offer the same repayment options as federal loans. AMDA does not maintain a preferred lender list and cannot recommend a specific lender. However, we do recommend resources to help students make an educated decision, such as our historic lender list, which can be found at amda.edu/altloans.

Students should contact the Financial Aid Department before seeking alternative loans to ensure all options have been considered.

Scholarships and Grants

Additional scholarships and grants are available outside of institutional, federal, and state aid. Students are encouraged to use websites such as Scholarships.com (scholarships.com), CollegeNet (collegenet.com), or FastWeb (fastweb.com) and explore all opportunities for which they are eligible.

International Students

Based on regulatory guidelines, international students are not eligible for any scholarships, grants, or loans which are subsidized by the US government. However, international students may be eligible for AMDA scholarships and grants based on academic achievement or financial need. The Institute of International Education (iie.org), NAFSA: Association of International Educators (nafsa.org) and Rotary International (rotary.org) may be useful in identifying scholarship opportunities for international students.

Application Process

All financial aid applicants must be accepted for admission to an educational program at AMDA as a precondition for financial aid eligibility. Students who are US citizens or US permanent residents are encouraged to complete a Free Application for Federal Student Aid (FAFSA) online at studentaid.gov/h/apply-for-aid. The FAFSA provides information needed to determine a student's financial need. Need is determined by calculating the difference between a student's cost of attendance and expected family contribution. A new FAFSA must be filed for each award year a student attends AMDA. The information contained in the FAFSA and other required documentation is confidential. Additional information can be found on the AMDA website at amda.edu/scholarships-financial-aid. The AMDA school code is 016082. Access to information on the FAFSA is governed by the terms of the Family Educational Rights and Privacy Act (FERPA) of 1974.

Verification

If a student's FAFSA is selected by the US Department of Education for a review process called verification, their FAFSA Student Aid Report will indicate whether students and/or parents will need to provide additional information for review. If called for verification, students and/or parents will be required to verify their income information reported within their FAFSA. Documentation such as verification worksheets or copies of federal tax transcripts may also need to be submitted to the Financial Aid Department. If requested documentation is not submitted, federal and state funds cannot be released to the student. Verification must be completed via the [AMDA Verification Portal](#). Once called for verification, students/parents will receive correspondence outlining how to access the portal and complete/submit all required documentation.

Deadlines

All documentation required to complete processing of financial aid is due by the stated deadlines. Required documentation not submitted may result in a denial of awarded aid. Students denied financial aid based on missing documentation or deadlines may still apply for aid and be awarded dependent on availability of funding.

Award Processing

Students will receive a financial aid award letter after application requirements have been completed. The award letter will detail the type and amount of financial assistance for which the student is eligible. The award letter is an estimate of funding and is contingent on final notification from funding sources and verification of information reported on the FAFSA. Award processing time may vary depending on a variety of factors (e.g., fund source, date submitted/received or number of applicants). Estimated processing time of the FAFSA is 1 to 2 weeks, award determination and notification is 1 to 3 weeks, and loan processing is 1 to 4 weeks.

Processing times for fund sources vary. Applicants need to allow the Financial Aid Department sufficient time to properly process financial aid for each student. In order for financial aid to be disbursed in a timely manner, it is the student's responsibility to respond to all correspondence and submit requested documents promptly.

Coordination of Aid

It is the responsibility of the Financial Aid Department to coordinate all aid resources awarded to each student. When need-based funds are a component of a student's financial aid award package, care must be taken to ensure that total aid awarded does not exceed their need. When total aid exceeds need, an over-award exists. In these situations, the Financial Aid Department will make appropriate reductions to the aid package to eliminate the over-award while retaining as much of the original award as possible.

Satisfactory Academic Progress

The receipt of financial aid is a privilege that creates both rights and obligations. The US Department of Education requires every postsecondary institution receiving federal funds (Title IV) to have an academic progress policy to determine eligibility and continued receipt of federal funds. Title IV funds affected by this policy include the following programs: Pell Grant, SEOG, Federal Work Study, PLUS Loans, and Stafford Loans. In compliance with federal and state agency requirements, AMDA's Satisfactory Academic Progress (SAP) policy can be found in the [Academic Standards](#) section of this catalog.

Costs & Financial Aid

Food Plan

Access to balanced, nutritious meals and snacks is integral to the health and wellness of AMDA students. To assist with this, AMDA offers a Food Plan that is required for all first-year students and packaged as part of the Financial Aid Plan. Although the Food Plan is only required for first-year students, all students are encouraged to enroll. The Food Plan is a declining balance per semester with the option to add funds at any time. Students can request an exemption due to medical, health, personal, or other reasons by contacting their admissions advisor.

Costs & Financial Aid

Payment of Account

Means of Payment

Financial Aid

Students may apply for financial aid (i.e., grants, scholarships, and loans) through the Financial Aid Department. See the Financial Aid section.

Outside Assistance

Students who participate in outside assistance programs (e.g., Department of Veterans Affairs, student reimbursement programs) should contact the Student Accounts Department as soon as possible to ensure their account is correct and up-to-date.

Personal Funds

Costs not covered by financial aid or outside assistance are the responsibility of the student. AMDA expenses may be paid in installments throughout the course of study. See the Payment Plan section for more information. Students needing additional assistance may use federal, private, and personal loans to cover any remaining balances.

Method of Payment

Payment must be made in US funds by cash, check, or major credit card. Payments can be made online through the Student Portal at portal.amda.edu or via bank wire. Payments can also be mailed to the main campus, paid in person, or over the telephone using a credit or debit card. AMDA does not recommend mailing cash payments.

Returned Checks

A \$25 fee is applied to a student's account if a check is returned for non-sufficient funds (NSF). AMDA reserves the right to decline personal checks from people who have written NSF checks. AMDA also reserves the right to place a hold on student records for nonpayment or balances on an account, including NSF fees.

Payment Options

Students can pay account balances in full or participate in a payment plan. Payment plans are set up by contacting the Financial Aid Department. All payment plans must be reviewed and accepted by the student via the Student Portal.

Pay in Full

Full payment is due prior to the beginning of each semester. For information regarding payment dates, contact the Student Accounts Department.

Payment Plan

Two payment plan options are available for students.

1. **Standard Four-Payment Plan:** This option allows for four scheduled payments at 0 percent interest. Two payments are collected before the semester begins and two payments are collected before the next semester begins.
2. **Extended Payment Plan:** This option allows payment over an eight-month period. Students should contact the Financial Aid Department to use this option. International students are not eligible for extended payment plans.

Students are expected to make on-time payments as detailed on their payment plan. Students who do not meet the payment deadlines may be assessed a late payment fee. A hold may be placed on a student's account for past due balances. This hold will prevent students from accessing services such as registration. Monthly payments reflect the total balance remaining after subtracting pending aid and approved loans. Because the account balance can change, it is the student's responsibility to check their account regularly.

Collection Policy

Inactive student accounts (withdrawn, graduate, etc.) with outstanding balances will be referred to a collections agency if payment is not received within 90 days after the due date. Students are responsible for addressing any unresolved balances promptly to avoid further collection actions and additional fees.

Student Account Balance Requirements

- Accounts must remain in good standing.
- Payments must be made in full by the first of each scheduled month and are considered late when received after stated deadlines. Late fees are charged for late, missed and partial payments.
- All financial aid paperwork must be submitted prior to the first payment installment due date to avoid a late fee.
- Students will not be allowed to register or make course changes for future semesters until the previous balance is resolved.
- Monthly balances are automatically recalculated to reflect any additional charges and fees (e.g., library fines, changes in tuition or housing, etc.).

The payment plan is a legal agreement between AMDA and the student (or the parent if the student is under 18 years of age). Contact the Student Accounts Department with any questions or requests for billing statements.

Refund Policies & Procedures

Financial Aid Overpayment

Credit balances resulting from financial aid disbursements will be refunded to the student. Upon request, federal funds (also known as Title IV funds) may be kept in the student's account to be applied to future balances. Credit balances generated by a Direct PLUS Loan will be issued to the parent borrower unless written authorization is received prior to the stipend being processed. Credit balances resulting from out-of-pocket overpayments will be refunded by the Student Accounts Department.

If the account was partially or fully paid by a third party (e.g., employer assistance or private scholarship), the refund to the student or parent borrower will not exceed the amount paid by the student. Credit balances over the amount the student paid are refunded to the third party.

Tuition Refund Policy

Return of federal funds is administered in accordance with US Department of Education regulations. Students who received federal financial aid will be entitled to a refund of monies not paid from federal funds. If the school cancels or discontinues a course or program, the school will make a full refund of all charges. Refunds are paid within 45 days of cancellation, withdrawal, or course/program discontinuation. Distance education programs may have different tuition refund policies as mandated by the state in which the student is located. Contact the Student Accounts Department for state-specific refund policies.

New students who cancel within the first week (seven days) of the semester receive all monies returned with the exception of any nonrefundable fees. A week is defined as Monday through Sunday. Thereafter, students will be liable for any nonrefundable fees, the cost of any textbook or supplies accepted and the tuition liability as of the student's last date of physical attendance.

Withdrawal and Leave of Absence

Students who withdraw or take a leave of absence from AMDA after instruction has started will receive a prorated refund for unused portions of the tuition and other refundable charges provided they have completed less than 60 percent of the semester

AMDA will determine the charges by using the number of calendar days completed by the student divided by the total number of calendar days in the semester the student withdrew, multiplied by the tuition and other refundable charges. If the amount of calendar days completed by the student equals or exceeds 60 percent of the semester, the student is not eligible for a refund. The total number of calendar days in a semester shall include weekends and holidays under five consecutive days, but exclude any scheduled breaks of more than five days.

Student Account Policy Appeals

Appeals of student account policies may be made in writing to the Student Accounts Department. All financial appeals are reviewed by the Student Accounts Appeals Committee. Students are notified in writing once a decision is made.

Student's Right to Cancel (Los Angeles Only)

Students who sign the Enrollment Agreement have the right to cancel and obtain a refund of charges paid through attendance at the first class session after enrollment, or the seventh day after enrollment, whichever is later, by providing a written notice to the Los Angeles Registrar, AMDA College of the Performing Arts, 6305 Yucca Street, Los Angeles, CA 90028, LARegistrar@amda.edu. "Enrollment" is considered the day the Enrollment Agreement is signed by the student. This notice may be provided by mail, email, or hand delivery. If sent by mail (properly addressed with postage prepaid), the written notice of cancellation is effective as of the date of the postmark. The written notice of cancellation need not take any particular form and is effective if it shows that the student no longer wishes to be bound by the Enrollment Agreement.

Costs & Financial Aid

Technology Package (Online Programs)

Students enrolled in the Online BFA programs are responsible for securing all technology required for their program. For a list of requirements, students should contact their admissions advisor. Students who require financial assistance to secure their technology package should contact Financial Aid.

Disability Resource Center

The mission of AMDA's Disability Resource Center (DRC) is to ensure that all students are afforded an equal opportunity to fully participate in and benefit from AMDA's performing arts education and diverse community of creative artists. We believe that disability is an integral part of the diversity of experience that fuels creative excellence. Therefore, it is our goal to remove access barriers to allow every student to reach their fullest potential.

To contact the DRC, please email DRC@amda.edu or call 646-823-5297.

About the Office

The DRC provides support services, advocacy, and accommodation assessment for students with disabilities.

A person with a disability, as defined by the ADA, is someone with 'a physical or mental impairment that substantially limits one or more major life activities'. If you feel as though you have an impairment that impacts your ability to access your classes, your residence hall, or any other AMDA program or service, the DRC is here to help.

The DRC strives for full accessibility and inclusion for all students. Whether or not you identify as disabled, we want to hear from you if you notice ways in which AMDA can improve.

Student Services

- Assessment of eligibility for disability accommodations, including both classroom and residential accommodations
- Self-advocacy coaching and development
- AMDA community trainings on disability justice and inclusion
- Support for student-led alliances or affinity groups
- Support and mediation for or within college meetings

- On- and off-campus referrals

Disability Resource Center

Disability Accommodations Policy

Definitions

A **disability** is defined by the ADA as a physical or mental impairment that substantially limits one or more major life activities; this includes having a record of such impairment.

Accessibility is defined as a person with a disability being afforded the opportunity to acquire the same information, engage in the same interactions, and enjoy the same services as a person without a disability in an equally integrated and equitable manner, with substantially equivalent ease of use.

An **accommodation** is an adjustment or modification made to a school policy, or supports and/or services provided to an otherwise qualified disabled student, that enable the student to fully participate in all school programming, including the admissions process, academic courses, housing, extracurriculars, and any other aspect of programming.

Any accommodation provided must meet the definition of a **reasonable accommodation**. This means that the accommodation must provide the student with the ability to fully participate in AMDA programming, and be necessary in order to remove access barriers. The accommodation must not alter essential elements of the programming, require AMDA to provide personal aids or services, or impose an undue financial burden upon the school.

An **access barrier** is anything that hinders the full and equitable participation of a disabled student in school programming.

Accommodations Request Process

If you are a student with a disability and feel as though accommodations are needed for you to enjoy equal access to AMDA's programs or services, the Disability Resource Center is here to support you.

To make an accommodation request, please follow the steps below:

Step 1: Submit Documentation to the Disability Resource Center

Have your healthcare provider complete the appropriate form:

- For students requesting general accommodations: **Disability Information Form**
- For students requesting accommodations relating to movement of the body: **Movement Modification Form**
- For students requesting an emotional support animal: **ESA Verification Form**

If you already have documentation, or your provider prefers to use their own form, that is fine, but please ensure that the documentation you submit is from a professional who is licensed to treat your condition, is treating you for your condition, AND includes ALL of the same information as is asked for in the form. More detailed information about documentation requirements is included under the Documentation Requirements section below. For students requesting an Emotional Support Animal, be sure to review our [ESA Policy](#).

Fill out our online [Accommodations Request Form](#). This form asks you to describe your disability, and any barriers you are experiencing, in your own words. It also asks you what accommodations you feel will best remove those barriers. Please be as detailed as possible, as this helps us approve the accommodation(s) that best provide equal access. If you don't know what accommodations you need, that is fine. You may leave that section blank, and specific accommodations will be discussed with you in your access meeting. **Please attach your healthcare provider's documentation to this form.**

Step 2: Access Meeting with the Disability Resource Center

After you have completed and sent in your request form with attached documentation, we will contact you to schedule an access meeting. During this meeting, we will engage in what is called the interactive process, where we will discuss your individual situation and needs in order to determine what accommodations are reasonable and appropriate. Your accommodations will be officially determined by the DRC shortly after this meeting, and a letter will be sent to you detailing the decision, reasoning, and any accommodations approved.

Documentation Requirements

The DRC strongly recommends that your healthcare provider use our Disability Information Form or Movement Modification Form when documenting your disability and functional impairments, as it guides them to provide the specific information we need in order to effectively assess what accommodations are most appropriate for you. However, the provider may write their own note or use their own documentation, as long as it meets the requirements below:

Documentation must:

- Be completed by a licensed health professional (physician, psychologist, neurologist, orthopedist, etc) that is licensed to treat your requesting condition, and who has an established professional relationship with you
- Contain the credentials and the signature of the treating professional
- Include:
 - Diagnosis
 - Expected duration
 - Prognosis
 - Functional impairments resulting from the disability that may apply in an academic setting, and explanation of such impairments
 - Recommendations for accommodations that would provide you with equal access, and rationale for these recommendations

An IEP or 504 plan may be accepted as documentation if it addresses all of the above requirements and is dated recently (generally within the past 3 years). However, these plans do not necessarily qualify a student for accommodations at the postsecondary level. If you had an IEP or 504 plan in high school, it does not automatically transfer to AMDA, as criteria for reasonable accommodations are different in the postsecondary setting.

If you feel you need accommodations, but have never been formally diagnosed and/or are having difficulty procuring documentation, please schedule a meeting with the DRC so we can discuss your individual circumstances and help you create a support plan.

Deadlines

Any student may request disability accommodations at any time. However, while the DRC makes every effort to provide approved accommodations as soon as possible, some accommodations require coordination (and therefore time) before provision. The DRC strongly recommends that you start the accommodation request process as early as possible before the beginning of your first semester at AMDA, or, in the case of a newly diagnosed disability, as soon as you realize you need accommodations.

For residential accommodation requests, all requests must be submitted with full documentation at least 60 days prior to a given semester's move in date in order for any approved accommodations to be provided by the start of that semester. Requests received after that deadline will still be assessed promptly, but are not guaranteed to be provided until the start of the following semester. (For example, if you are requesting accommodations for the fall term with a move-in date of October 20, you must have submitted all required documentation by August 21. If you submit later than that, anything approved will be provided the following term, which would be the Spring term.) Of course, if there is space available to provide an approved accommodation sooner than the following term, Housing may be able to do so, but this is not guaranteed.

For classroom accommodation requests, **provision times may vary.** Accommodations will be provided as soon as is reasonable. Keep in mind that accommodations that require us to contract a service, alter the physical environment, or coordinate schedule or course changes will take longer to provide. The DRC will make every effort to have approved accommodations provided as soon as possible.

Confidentiality

All information shared about your disability will be kept completely confidential within the DRC, and will not be shared (verbally, on paper, or electronically) with anyone who you have not specifically indicated on your FERPA form as cleared to receive disability-related information. Disability documentation is kept separate from your educational file and cannot be viewed by other staff. The only time documentation may be viewed by a staff member outside the office is if you appeal an accommodation decision to that staff member.

During the interactive process, the DRC may confer or inquire with other staff in general terms in order to thoroughly explore all accommodation options. However, the office will NOT share your diagnosis or information from your documentation with anyone.

Information about your accommodations, once determined, will only be shared with the individuals you specify, and any other individuals on a 'need-to-know' basis. 'Need-to-know' means that the staff member needs access to that information for 'legitimate use in the completion of their responsibilities as a university employee.'

Appeals Process

If you are dissatisfied with your accommodation decision, you may appeal it using our [Accommodation Decision Appeal Form](#). Your appeal will be heard by a neutral third party expert contracted by AMDA. You may also upload any additional documentation to this form that you would like the appeal officer to review. Another meeting is not required, but will be offered to you. Your appeals decision will be given within 15 calendar days.

If you disagree with this appeal decision, you may file a complaint pursuant to AMDA's anti-harassment and discrimination policy.

Accommodation Implementation

If an instructor or other staff member fails to implement an accommodation for a student that has been approved by Accessibility Services, AMDA encourages students to first discuss the issue with the instructor or staff member. If this does not resolve the issue, the student should promptly notify the Disability Resource Center.

When the Disability Resource Center receives information from a student that an instructor or other staff member is not implementing an approved accommodation, AMDA will take the following steps:

- The Disability Resource Center will attempt to resolve the matter directly with the instructor or other staff member. Any proposed resolution may include discussions with the student, as appropriate.
- If the matter is not resolved within five (5) calendar days, the Disability Resource Center will ensure that the student's approved accommodations are implemented pending final decision in the matter. If issues of undue burden or fundamental alteration are brought up, the Disability Resource Center will reevaluate the matter using methods for determining whether a request constitutes an undue burden or is a fundamental alteration, as outlined in the Student Handbook. The Disability Resource Center will then issue a decision regarding the approved accommodations going forward and will note whether the accommodations have changed or whether they remain the same.
- If a student is not satisfied with this decision, the Disability Resource Center will refer the matter to a neutral third party expert contracted by AMDA, who will consider the initial basis for the approved accommodations, the instructor's objections and reasons for such objections, and the revised accommodations (if applicable) and will issue a final decision within ten (10) calendar days of receiving the referral from the Disability Resource Center.
- If the student disagrees with this decision, the student may file a complaint pursuant to AMDA's anti-harassment and discrimination policies.

Additional Information About Common Requests

Single Room Requests

Due to the high number of requests that are submitted for single rooms, if you are considering requesting a single room as a disability accommodation, please read the below information:

AMDA is committed to providing housing for as many students as possible, and to ensuring full access for every student who resides in the residence halls. Being eligible for a single room as a disability accommodation means that **a single room is required in order to provide you with equal access to the residence halls**. Please take a moment to consider your request carefully and ask yourself whether this definition applies to you.

The DRC is happy to assess requests from any student who chooses to make one, and understands that there are access barriers that may qualify a student for a single room accommodation. However, every term, the DRC receives a large number of requests from disabled and nondisabled students who would prefer a single room, would feel more comfortable in a single room, would have their symptoms lessened or treated by a single room, or feel that they would perform better academically if they lived in a single room. While it is valid and understandable to feel this way, these reasons are not the same as requiring a single room for equal access, and these types of requests are not approved.

Because we know that sharing a room can be difficult, AMDA has several support systems available to students who struggle with sharing living space, including Housing staff support with roommate agreements, communication, and boundaries, Quiet Rooms to provide solo space to decompress, study areas to provide alternative spaces to work, and mental health counselors available to all students for short-term services. Our support team is happy to help talk you through any concerns you have with sharing a room, direct you to appropriate resources to assist with your concerns, and/or craft a plan of action to address your concerns.

If you do choose to submit a disability accommodation request for a single room, please note that submitting documentation does not guarantee provision of a single room - it simply gives the DRC the information we need in order to fully assess your request. As with any accommodation request, we will engage in an interactive process with you to discuss your individual situation and needs and determine what accommodations are appropriate.

Absence Requests

The DRC recognizes that access barriers may require flexibility in class attendance, and has collaborated in the design of AMDA's attendance policy to account for this. This policy has been designed in recognition that sometimes missed classes are unavoidable, and thus allows students to make up some missed work and participation points. During the interactive process, accommodations will be prioritized that enable you to attend and participate in class. In rare cases, if those types of accommodations are not possible, grading relief for an increased number of classes may be approved as an accommodation.

Meal Plan Exemption Requests

Requests to the DRC for exemption from AMDA's required meal plan are considered on the basis of disability, so the standard Accommodations Request Process should be followed. The DRC does not hear requests based on dietary preferences, religious requirements, financial restrictions, or other reasons unrelated to disability. If the request is based on an allergy or other dietary restriction, documentation should directly address the following questions:

- What specific food or ingredients are restricted
- The type and severity of reaction to the food/ingredients on the list
- Sensitivity of the reaction (i.e. how much is needed for a reaction to occur)

Emotional Support Animal Policy

Definition

Emotional Support Animals (ESAs) are a category of animals that provide necessary emotional support to an individual with a mental or psychiatric disability that alleviates one or more identified symptoms of an individual's disability, but which are not considered Service Animals under the ADA. In most cases ESAs provide the necessary support to individuals with disabilities without any formal training or certification.

According to the Fair Housing Act (FHA), an individual may keep an ESA in their residence if:

- The individual has a disability;
- The animal is necessary to afford the individual an equal opportunity to utilize campus housing; and
- There is a direct, identifiable relationship between the disability and the assistance the animal provides.

Procedure for Requesting an ESA

Please have your healthcare provider complete the **ESA Verification Form**. If you already have documentation, or your provider prefers to use their own form, that is fine, but please ensure that the documentation you submit is from a professional who is licensed to treat your condition, is treating you for your condition, AND includes ALL of the same information as is asked for in the form.

Fill out our online **Accommodations Request Form**. This form asks you to describe your disability, and any barriers you are experiencing, in your own words. **Please attach the ESA Verification Form or your healthcare provider's other documentation to this form.**

The DRC will respond to your request with either a decision or request for further information.

Notes on Procedure

If there is insufficient information within your documentation for the Disability Resource Center to determine whether an ESA is necessary, the DRC will inform the resident of the insufficiency and may request additional information.

If the request is made fewer than 60 days before the resident intends to move into AMDA housing, AMDA cannot guarantee that it will be able to meet the resident's accommodation needs in time for the first semester of occupancy. If the need for the accommodation arises when the resident already resides in AMDA housing, the resident should contact the DRC and complete the request forms as soon as possible. AMDA cannot guarantee that it will be able to meet accommodation needs during the semester or term in which requests are received.

If an ESA request is approved, the approval letter will include a link to a Housing contract outlining student responsibilities as a resident with an ESA. The resident will also need to provide Residential Life with a veterinary record for their ESA, including a list of current vaccinations and proof of spay/neuter, from their veterinarian. This contract and record will need to be renewed each year.

Residents must sign a new contract each semester, and renew an ESA request every year.

NO ESA may be kept in the residence at ANY time prior to the resident receiving explicit approval from BOTH the Disability Resource Center AND Residential Life! Any animal found within the residence halls without having received approval is subject to removal. Once Housing instructs a student to remove an unauthorized animal, the animal must be removed within 24 hours.

Further Conditions of Approval

Generally, only one ESA will be approved for a student, in order to fulfill the intent of FHA requirements in providing support to the student with a mental health disability. As ESAs are limited to the resident's assigned unit and necessitate a cage/crate and appropriate supplies, only one animal will typically be approved to be in a single unit. AMDA may consider the following factors, among others, as evidence in determining whether the presence of the ESA is reasonable:

- The size of the animal or its living space is too large for available assigned housing space;
- The animal poses health risks from zoonotic diseases or there are safety concerns regarding containment that cannot be sufficiently mitigated for inclusion in the communal living setting;
- The animal's presence would force another individual from individual housing (e.g. serious allergies);
- The animal's presence otherwise violates individuals' right to peace and quiet enjoyment;
- The animal is not housebroken or is unable to live with others in a reasonable manner;
- The animal's vaccinations are not up-to-date or the animal has not been spayed/neutered;
- The animal poses or has posed in the past a direct threat to the handler or others such as aggressive behavior towards or injuring the handler or others; or
- The animal causes or has caused excessive damage to housing beyond reasonable wear and tear.

The college reserves the right to limit approval of proposed ESAs to animals that do not pose health or safety concerns, or which would significantly disrupt the residence hall living environment for others.

ESA's are subject to current city, county, and state ordinances, laws, and/or regulations pertaining to licensing, vaccination, and other requirements for animals.

Your Responsibilities as an ESA Owner

A full list of responsibilities is outlined in the Residential Checklist you will sign upon approval of an ESA. The following is a summary of these responsibilities.

- You are expected to be in control of your ESA's behavior.
- You are expected to take care of your ESA, including feeding, grooming, exercise, flea and tick removal, and companionship. You may not allow other residents to take responsibility for your ESA's care.
- You must promptly remove and clean up after your ESA's waste.
- You may not leave your ESA in your residence overnight without you.
- Unlike service animals, ESAs are not trained to perform work or assist with daily living tasks, and do not accompany their owners at all times. They are therefore permitted only in the individual's assigned room and in designated relief spaces. They are not permitted in other campus buildings and spaces.

If any of the above responsibilities are not met, or if your ESA is posing a direct threat to the health and safety of others, causing damage to the property of others, fundamentally altering an AMDA program, or posing an undue financial or administrative burden on the school, AMDA may require that you remove your ESA from the residence halls.

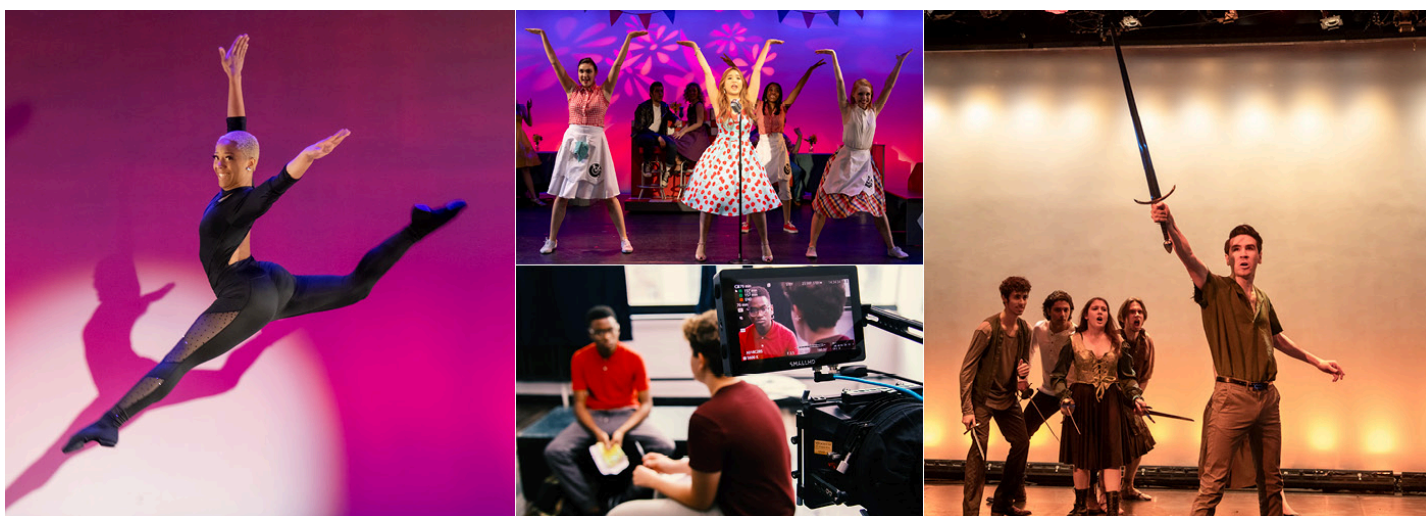
Overview of Programs



Recognized as one of America's premier performing arts institutions, AMDA offers students the ability to earn a Bachelor of Fine Arts Degree, Bachelor of Arts Degree, Associate of Occupational Studies Degree, Conservatory Certificate, Masters of Fine Arts Degree, or Masters of Arts Degree, with campuses in New York and Los Angeles. By providing a wide variety of academic programs along with distinct certificate and degree paths, AMDA delivers unparalleled flexibility for tailoring an academic experience that will help you succeed.

Overview of Programs

Conservatory Programs Overview



The Professional Conservatory Certificate Programs offer intense, specialized training in acting, music, camera and dance. Each program's curriculum has been designed with the professional performer in mind. A fixed progression of courses helps students to develop a cohesive synthesis of imaginative and technical skills. Physical and vocal

techniques are cultivated while professional expectations and standards of behavior are also emphasized. Faculty members, active in the industry, help students develop artistically and intellectually for demanding careers in the performing arts. AMDA's Professional Conservatory Certificate Programs offer students the opportunity to showcase their most marketable skills and abilities while preserving and refining each performer's unique individuality.

To learn more about Professional Conservatory Programs, please visit the [Programs Page](#) of the catalog.

Overview of Programs

Undergraduate Programs Overview



Performance Intensive Programs

The Bachelor of Fine Arts (BFA) and Associate of Occupational Studies (AOS) programs at AMDA foster artistic excellence, interdisciplinary learning, socially engaged performance, and the spirit of collaboration. As one of the premier performing arts education programs in the nation, AMDA challenges its students to grow as artists and individuals through creativity and committed performance. Our faculty nurtures and prepares students through rigorous and comprehensive training. Students also experience a breadth of General Education courses designed to be immediately relevant to the life and career of a working artist. Students gain the entrepreneurial insight necessary to thrive in the performing arts industry and become innovative contributors to society.

Liberal Arts Program

The Bachelor of Arts program at AMDA offers a well-rounded liberal arts education. Students gain broad artistic perspectives while drawing connections to a variety of liberal arts courses centered in the humanities, literature, history, and social sciences.

AMDA's Bachelor of Arts program provides a diverse educational experience, helping students develop individually and intellectually as capable and contributing members of their chosen professional communities.

To learn more about Undergraduate Programs, please visit the [Programs Page](#) of the catalog.

Overview of Programs

General Education Overview



The General Education (GE) program at AMDA cultivates students' critical inquiry into the arts, humanities, and social, physical, and behavioral sciences, while fostering intellectual curiosity and rigorous scholarship. AMDA's highly qualified General Education faculty create student-centered, active learning environments that challenge students to explore new subjects, intellectual traditions and perspectives; expand their awareness of the wider world; and develop essential knowledge, skills, and abilities. Through GE programming at AMDA, students develop broad-based competencies that will prepare them to become engaged global citizens, ready to actively contribute to their artistic, academic, and professional communities.

Students completing undergraduate degree programs at AMDA develop advanced competencies in the following Program Learning Outcomes through the General Education curriculum.

- **Written Communication** highlights the principles, skills, and art of expressing ideas and reasoning using the written word. Designed to develop students' writing abilities, this requirement explores the links between critical thinking and writing clearly to effectively articulate rhetoric. Students develop purposeful, creative, and research-oriented content that is well-reasoned, accurately sourced, genre-appropriate, and mechanically sound.
- **Oral Communication** develops skill sets in verbal and nonverbal elements of communication. These include organization, research, critical listening, persuasiveness, honing messaging, choosing strong supporting materials, and effectively delivering presentations according to established and formal speech styles.
- **Critical Thinking** is the ability to skillfully analyze and assess information to make effective judgements and decisions. Students develop conclusions based on critical analysis of real-life situations and theoretical concepts using a variety of sources and methods. Students demonstrate the ability to think critically about their own and others' perspectives in light of current and historical contexts as related to diversity, inclusion, ethics, citizenship, and the global community.
- **Information Literacy** is the capacity to identify, evaluate, and apply knowledge using credible sources to support theories or answer questions. Students ethically access, track, and integrate pertinent information for creative or research projects. Students approach sources critically, evaluating their own assumptions and assumptions made by others as related to the context and content of material.

- **Quantitative Reasoning** is the capability to use mathematics and analytical skills to interpret and evaluate problems. Students cultivate the ability to reason quantitatively in artistic practice and daily life, developing skills in mathematical reasoning to help devise problem-solving strategies.
- **Equity, Diversity, and Inclusion** is demonstrated through the ability to understand and navigate bias, privilege, multiculturalism, and diversity. Students understand the processes that underpin social power and the consequences of its imbalance, which is based on forms of difference. Students understand diversity, which includes but is not limited to race, sex, religion, age, color, creed, national origin, disability, sexual orientation, gender expression or identity, and socio- economic class. Students demonstrate approaches to change management for achieving social equity.
- **Technological Literacy** is demonstrated through the capacity to identify effective digital solutions to solve problems. Students apply digital solutions to their specific fields of study to further their educational experience and prepare for professional level applications. Students understand the relationships between technology and society.
- **Historical Perspective** is demonstrated by students' ability to understand societal and cultural change over time. Students are able to critically evaluate arguments related to historical events and discuss contrasting perspectives. Students demonstrate the ability to employ different historical perspectives to inform their own active citizenship.

Areas of Knowledge

The Areas of Knowledge integrated into the General Education curriculum at AMDA provide a breadth of understanding that prepares students to graduate career- and culture-ready. Through courses offered in these Areas of Knowledge – along with our pedagogical approaches of creating experiential and student-centered learning environments – students not only gain deep insights into their social contexts, but also develop communications and critical-thinking skills necessary to discuss challenging topics in ways that are constructive, productive, and impactful.

Foundational College Writing

The development of core literacy and critical thinking skills is the focus of this area of knowledge. Students study and apply advanced level critical reading and writing through the composition of research informed work. The academic reading, research, and writing skills developed through courses in this area of knowledge support students throughout the rest of their General Education coursework.

Foundational Communications

Efficient communications skills are at the center of information delivery, relationship building, and effective leadership. Through the study and application of communications, students learn how to research, organize, and explain complex ideas to small and larger audiences. Coursework in this area of knowledge prepares students with the fundamental communication skills they will need to be successful in future classes and in their careers.

Foundational Critical Thinking

Through the development of essential critical thinking skills, students gain the ability to analyze and assess information to make decisions. Coursework in this area of knowledge provides students with the opportunity to learn and demonstrate their ability to identify and think critically about a wide variety of perspectives in light of current and historical contexts as related to diversity, inclusion, ethics, citizenship, and the global community.

Foundational Physical and Biological Sciences

Through the study of physical, biological, earth, and applied sciences, students gain an understanding of the processes, forces, and mechanisms that comprise the natural world.

Foundational Quantitative Reasoning

Fundamental quantitative reasoning skills provide students with the ability to use analytical and mathematical processes to evaluate data. Mathematical processes can guide both deductive and inductive reasoning in a wide range of areas of inquiry, including social, physical, political, life, and economic sciences.

Arts and Humanities

Through the study of art, history, and culture, students explore the myriad means through which people have documented, interpreted, and articulated their perceptions of the human experience. These courses offer both breadth and depth in their examination of literature, philosophy, and the arts. Students gain an understanding of the significance of humanities and an appreciation for various cultures, building an intellectual foundation for the analysis and creation of artistic works.

Social and Behavioral Sciences

Through the study of various social scientific disciplines and their methodological approaches, students gain an understanding of the dynamics, structure, influences, and interconnectedness of our social world. With these insights into the environmental and social conditions that shape human development, students are equipped with the ability to think deeply about how their creative work is situated within the human experience.

All BFA students must successfully complete 30 credits in the following Areas of Knowledge:

AREAS OF KNOWLEDGE	CREDITS REQUIRED
Foundational College Writing	3.0
Foundational Communications	3.0
Foundational Critical Thinking	3.0
Foundational Physical & Biological Sciences	3.0
Foundational Quantitative Reasoning	3.0
Arts and Humanities	6.0
Information and Digital Literacy	3.0
Social and Behavioral Sciences	6.0

[Overview of Programs](#)

Graduate Programs Overview



The Graduate Degree Programs at AMDA offer students the opportunity to create and study in a thriving and diverse community of performing artists. AMDA is home to an extraordinary community of artists that brings writers, scholars, actors, singers, and dancers from all over the world together in celebration of creative exploration. Graduate students live, study, and create among the vibrance and passion of this community, drawing inspiration to produce impactful creative pieces and original scholarship. With opportunities to collaborate across the institution built into each program, graduate students work with other writers, scholars and performers to develop content that is relevant, contemporary, and powerful.

To learn more about Graduate Programs, please visit the [Programs Page](#) of the catalog.

Performance Opportunities



Performing is the heart of AMDA's training and curriculum. Each campus has its own unique structures and opportunities for students to gain invaluable performance experience.

Performance Opportunities

New York Performance Opportunities



During the first through third semesters, there are a rotation of available performance opportunities outside of the classroom that may include Workshops, Cabarets, and Performance Festivals. These offerings are free and open to students in all programs (some require audition). Performance opportunities demand a strong commitment from students for the duration of the process. Students are required to have a minimum 2.0 GPA to participate after the first semester. These offerings support the conservatory course work and enhance students' performance skills while at AMDA.

The capstone for each student is the fourth semester work and projects that are part of every Conservatory Program. The final semester of training in each program is designed to provide multiple industry-preparation experiences. These include: developing film reel content, self-marketing and branding strategies, mock audition panel nights, invited industry guest speakers, and each division's culminating program performances.

Graduation Performances

Musical theatre, acting, camera, and dance performances are designed to provide students in their final semester of training an original and fully staged production experience. Each show is crafted based on the unique, individual cast members assigned as a company. Performances include a casting process (which may include performers auditioning assigned material, presenting material that they would like to "pitch" for consideration, or a combination of both), a rehearsal process and technical rehearsals (including set, wardrobe, lighting, designers, and other artistic team members as needed), all of which culminate in performances open to public viewing. Students are guided by a professional artistic team that includes any or all of the following: director, choreographer, musical director, stage manager, lighting designer, and costume designer. Depending on the needs of each show, coaches in combat, dialect, or other specialty performance areas may be added to the artistic team. The rehearsal and performance schedule involves weekday evenings and select weekend rehearsals over a five-week process. Industry professionals are invited to all graduation performances.

Industry Panel Night

Industry Panel Night gives students the opportunity to participate in a simulated audition experience. A panel of invited industry professionals (including casting directors, agents, and managers) view each student's performance. Material is appropriate to their program's primary discipline:

- Integrated students sing a 16-bar song and perform a short monologue
- Studio students perform two contrasting monologues

- Dancers learn and perform a series of dance combinations and may be asked to sing or perform a monologue
- Camera students submit a voice over piece, and a short filmed scene

Written feedback from the panelists is later provided to each student.

Performance Opportunities

Los Angeles Performance Opportunities



An important component of AMDA training is the multiple and diverse performance opportunities offered to our students. The “curtain goes up” more than 150 times a year — from plays to musicals, dance concerts, readings, and more. AMDA students, regardless of their semester level, can audition for all AMDA productions, providing students a wide array of genres, styles, and venues to fulfill their passion for performance. Casting for productions is most often determined by audition. Students are welcome to audition for all roles. This means that gender, race, body type, and ethnicity of performers will only be considered if germane to the character or story. Our focus, at AMDA, is on equitable access to pursuing roles, and inclusiveness with regard to casting.

Full-Scale Productions

Each semester, AMDA mounts a full-scale, professionally produced production in each performance program. AMDA maintains a schedule of productions that is intense and purposefully demanding. Students cast in any production commit to a full rehearsal and development process designed to culminate in one or more performances or screenings. AMDA offers multiple performance and content-creating opportunities within each semester, three semesters per year. All productions are open to all students.

Full-Scale Play and Musical

A full-scale play and musical are offered each semester. Students enrolled in any AMDA undergraduate program are eligible to audition for all full-scale productions. Students are cast based on the audition and callback process. Those who are cast ultimately perform sustained characters within the arc of a fully realized production. Scenic, costume and lighting designs are created to help establish and fortify the visual world in which the productions’ characters exist. Students are guided by a professional artistic team that includes any or all of the following:

director, choreographer, musical director, stage manager, lighting designer and costume designer. Depending on the needs of each production, coaches in combat, dialect, or other specialty performance areas may be added to a production's artistic team.

Full-Scale Dance Production

AMDA's Dance Production provides students the opportunity to work with professional choreographers in the development of original works, culminating in a stage and/or film performance. Each semester's show is based on a theme; styles may include Contemporary, Ballet, Modern, Jazz, Hip-Hop, Tap, Cultural, Period and/or Street Dance styles. The dance works are created by guest artists, faculty and, in select semesters, may also include student and/or alumni choreographers. Dance Production provides intermediate and advanced-level dancers the chance to perform a variety of works that span theatrical and commercial aesthetics.

Filmmaking and On-Camera Performance

BFA and AOS programs offer opportunities for students to learn how to create and edit digital media. Students complete their program with an artist's sample-reel. The resulting product is designed to help students successfully promote themselves and their work as they enter the professional performing arts industry.

Readings: Plays/Musicals

Readings provide unique and rich experiences for performers. Published works are performed in their entirety without extensive use of props, detailed costuming, complex blocking, or elaborate scenic elements. The use of scripts and scores by actors is often incorporated within each presentation allowing for shorter rehearsal processes and creating compelling and engaging theatre through insightful interpretations of text, character, and story. Available to students in all programs.

Studio Sessions

Studio Sessions provides a platform for students to showcase diverse performing arts genres in an intimate black box studio setting. Performances may include spoken word, original choreography, instrumental performance, stand-up comedy, cover songs, student directed scenes, or original music. Studio Sessions serves as a celebration of all performing arts mediums, offering a unique opportunity for students to audition and perform performance-ready material for the AMDA community.

Capstone Productions

AMDA Capstones are designed to provide students in their final semester of AOS and BFA degree training an original and full production experience. Each Capstone is crafted based on individual cast members assigned to work together as a company. Capstone productions include a casting process (which may include performers auditioning assigned material, presenting material that they would like to "pitch" for consideration or a combination of both), a rehearsal process and technical rehearsals (including set, wardrobe, lighting, designers, and other artistic team members as needed), all culminating in performances open to public viewing. Students are guided by a professional artistic team that may include any of the following: director, choreographer, musical director, stage manager, cinematographer, editor, lighting designer, and costume designer. Depending on the needs of each production, coaches in combat, dialect, or other specialty performance areas may be added to a Capstone production's artistic team.

AMDA does not tolerate hazing activities by any individuals, groups, teams, or student organizations. AMDA defines hazing to include any action or situation, on or off campus, that intentionally or recklessly endangers the mental or physical health or safety of one or more persons. Subjecting or encouraging any person to commit an act that violates human dignity is prohibited. Implied or expressed consent of participants to hazing shall not be a defense. Students found to be involved in any hazing action or activities shall be subject to institutional disciplinary actions. The sanctions will be progressive (up to and including expulsion and referral for prosecution) and consistent with federal, state, and local laws.

Statements of Compliance

Assessment of Student Learning

AMDA is committed to the assessment of student learning for purposes of the ongoing improvement of curriculum, programs, and services offered by the institution and for accreditation processes. Students, faculty, staff, and administrators all play a role in student learning and all benefit from the creation of useful and meaningful assessment strategies and information.

Assessment activities at AMDA are conducted by academic, administrative, and student affairs departments and units, and may take the form of surveys, standardized tests, program evaluation forms, focus groups, student projects, student reflective activities, or any of a variety of other mechanisms. Some assessments may be voluntary, others may be required.

Assessment-related data are kept confidential for individual students and are released only in aggregate form. Unless the assessment tool is also part of the assignments for a course, student performance in the assessment activity does not affect course grades or progress toward graduation.

Statements of Compliance

Bankruptcy Notice

AMDA does not have a pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, nor has had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec 1101 et seq.).

Statements of Compliance

Drug-Free Policy

The Drug-Free Schools and Communities Act Amendment of 1989 (the “Act”) requires all institutions of higher education, as a condition of receiving any form of federal financial assistance from any federal agency on or after October 1, 1990, to certify to the United States Department of Education (the “Department”) that they have adopted and implemented programs to prevent the use of illicit drugs and the abuse of alcohol by students and employees.

At a minimum, the Act requires each institution to distribute to all of its students and employees the following: (a) a statement of standards of conduct that clearly prohibits the unlawful possession, use or distribution of drugs and alcohol by students and employees on the institution's property or as part of any of its activities; (b) a description of the applicable legal sanctions under local, state and federal laws for the possession or distribution of illicit drugs and alcohol; (c) a description of the health risks associated with the use of illicit drugs and the abuse of alcohol; (d) a description of any drug or alcohol counseling, treatment, rehabilitation or reentry programs that are available to the institution's employees or students; and (e) a statement that the institution will impose sanctions on students and employees who violate its standards of conduct relating to illicit drugs and alcohol and a description of those sanctions. The sanctions must be progressive (up to and including expulsion or termination of employment and referral for prosecution) and consistent with federal, state and local laws.

AMDA honors without exception the laws of the city, state, and nation and expects its constituents to do the same. All members of the AMDA community are required to abide by the policy statement set forth in the AMDA Student Handbook, Staff Handbook, and Faculty Handbook.

Statements of Compliance

Family Educational Rights and Privacy Act (FERPA)

The Family Educational Rights and Privacy Act (FERPA) (20 U.S.C. § 1232g; 34 CFR Part 99) is a federal law that protects the privacy of student education records. "Educational records" of a student include records, files, documents, and other materials regularly maintained by AMDA that contain information directly related to a student after matriculation and that are maintained in connection with the student's attendance at AMDA.

The law applies to all schools that receive funds under an applicable program of the US Department of Education. AMDA complies with FERPA, as amended, and its implementing regulations issued, which provide students with safeguards for the accuracy, completeness and privacy of educational records. Annual notice is given to students summarizing their rights under this law. FERPA affords students who have attended a postsecondary institution, such as AMDA, the following rights related to their education records:

- To inspect and review their educational records maintained by the school.
- To request that a school correct records which they believe to be inaccurate or misleading.
- To limit disclosure of their records, as written permission from the eligible student is required in order to release any information from the student's educational record that is not directory information (personally identifiable information).
- To file complaints under FERPA with the US Department of Education Family Policy Compliance Office concerning alleged failures by the institution to comply with the Act.

AMDA's Statement of Policies and Procedures under FERPA is available in the AMDA Student Handbook.

Statements of Compliance

Governance

The Board of Directors is responsible for the governance of AMDA. The strategic priorities of the Board include mission, organizational structure, academic integrity, operational responsibility, and planning. The Board meets regularly to ensure accountability of AMDA to its students and constituencies. The Board of Directors support key personnel who provide overall leadership and administer the day-to-day operations at AMDA.

Board of Directors

- David Martin, President and Artistic Director
- Jan Martin, President and Chief Executive Officer
- Nancy Sullivan, Chair
- Elisa Lefkowitz, Secretary
- Jon Freedman
- Juan Jones
- Sally Koenig
- Matthew McAlpine
- Scott Verch

Statements of Compliance

Jeanne Clery Disclosure

The Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act, commonly referred to as the Clery Act, is a federal law that requires institutions of higher education in the United States to disclose campus security information, including crime statistics for the campus and surrounding areas. Each year the full report that contains three years' worth of campus crime and fire statistics and campus security policy statements can be found at amda.edu. A 60-day crime log and a fire log are open to the public and available from the campus safety department.

Statements of Compliance

Non-Discrimination and Title IX Compliance

In compliance with Titles VI and VII of the Civil Rights Act of 1964, Title IX of the Educational Amendments of 1972 and Section 504 of the Rehabilitation Act of 1973, AMDA does not discriminate on the basis of race, color, national origin, sex, gender, age, disability, genetic information, religion, or status as a veteran in the recruitment or admission of students or in any of its policies, practices, or procedures. AMDA's Title IX Coordinator is the designated agent of AMDA with primary responsibility for coordinating the institution's Title IX compliance efforts. The Title IX Coordinator's responsibilities are critical to the development, implementation and monitoring of meaningful efforts to comply with Title IX legislation, regulation, and case law. In broad terms, the Title IX Coordinator oversees monitoring of institutional policy in relation to Title IX law developments; implementation of grievance procedures, including notification, investigation, and disposition of complaints; provision of educational materials and training for the campus community; conducting and/or coordinating investigations of complaints received pursuant to Title IX and ensuring a fair and neutral process for all parties; and monitoring all other aspects of the institution's Title IX compliance.

* The following people have been designated to handle inquiries regarding the institution's nondiscrimination policies and Title IX, to receive discrimination/harassment complaints from members of the institution community and to monitor the institution's compliance with state and federal nondiscrimination laws and regulations:

Dr. Eugene Smith
Title IX and Equity Coordinator
NYTitleIX@amda.edu
LATitleIX@amda.edu

Specific policies and procedures related to the student's bill of rights, reporting, investigation, and grievance process of complaints of discrimination are set forth in the following documents: [AMDA's Non-Discrimination Policy and Grievance Process](#)

For more information, see the [Equity, Diversity, and Inclusion](#) section of the catalog.

Statements of Compliance

Right to Change Requirements

The AMDA Catalog presents the policies and procedures for all educational programs offered by the institution. AMDA reserves the right to make alterations to this Catalog and the policies and procedures therein as deemed necessary by AMDA. Changes may also be necessitated by federal, state, or local law; other regulatory requirements; accreditation or licensure. Changes may include, but are not limited to, curriculum, academic policies, administrative policies, procedures, and costs. Notice is not required for a new policy to take effect. However, AMDA will make reasonable attempts to notify students promptly of any policy changes through communication methods deemed appropriate by AMDA administration.

Records of changes to the current catalog can be viewed on the [Revisions to the Catalog](#) page.

Statements of Compliance

Standards of Ethical Business Conduct

AMDA and its employees are not permitted to engage in revenue-sharing arrangements with any lender nor accept equipment or printing services from loan providers. AMDA and its employees will not steer borrowers to particular lenders or delay loan certification.

AMDA prohibits employees and agents of the institution from any of the following:

- Receiving gifts from a lender, guaranty agency, or loan servicer
- Accepting compensation for any type of consulting arrangement or contract to provide services to or on behalf of a lender relating to education loans
- Serving on an advisory board, commission, or group established by lenders or guarantors, except for reimbursement for reasonable expenses

This statutory prohibition is implemented in 34 CFR 682.212.

Statements of Compliance

Statement on Academic Freedom

AMDA is dedicated to the principle of academic freedom, allowing members of our community to teach, study, and communicate ideas — including those that may be considered unpopular or controversial — without fear of censorship, repercussions, or interference. Such freedom is essential to cultivating an environment that fosters intellectual development, critical thinking, and artistic expression through stimulating curiosity, exposure to diverse viewpoints, and informed debate. Students have the right to express their opinions and to respectfully question those presented by others.

Academic freedom is dependent on academic responsibility — faithful performance of one's academic duties and obligations, including the presentation of course content that meets stated requirements and learning objectives. In the classroom, faculty members may introduce and discuss ideas that are controversial when these ideas are relevant to the course. Faculty members are entitled to satisfy course learning objectives by using their choice of instructional materials, provided materials meet the curricular requirements for the course and program.

As members of a learned profession and professional employees, faculty should be free from institutional censorship or discipline. However, their positions as educators, members of the community, and representatives of their professions obligate them to responsibly exercise these freedoms, to speak with accuracy and restraint, to demonstrate respect for others, and to avoid perceptions that they are speaking as representatives of AMDA.

Any student or faculty member who believes their academic freedom has been questioned or compromised in any way may contact the Vice President of Academic Affairs for New York or Los Angeles, or the Provost.

Statements of Compliance

Student Complaint Policy

The primary objectives of the Student Complaint Policy are to ensure that students have the opportunity to present complaints to AMDA about a certain action or inaction by a member of the AMDA community and that AMDA has a consistent way of resolving those complaints in a fair and just manner. This policy applies to problems arising in the relationship between a student and AMDA that are not governed by other specific complaint procedures. Upon request from any student, the Office of Academic Affairs will provide guidance about the appropriate system for redress of a particular complaint.

Review Process

If a student decides to file a complaint, they must do so in writing to the appointed academic administrator. Any such written complaint must be received by the administrator no later than 45 calendar days after the student first became aware of the facts which gave rise to the complaint. The administrator should conduct an informal investigation as warranted to resolve any factual disputes. The administrator may appoint an impartial fact-finding panel to conduct an investigation. The administrator must state the terms and conditions of the investigation in a memorandum appointing the fact-finding panel. A fact-finding panel appointed shall have no authority to make recommendations or impose final action. The panel's conclusions shall be limited to determining and presenting facts to the administrator in a written report. Based on the report of the fact-finding panel, the administrator shall make a determination and submit their decision in writing to the student and to the person alleged to have caused

the complaint within 10 calendar days of receipt of the panel's report. The written determination shall include the reasons for the decision, indicate the remedial action to be taken, if any, and inform the student of the right to seek further review.

Appeal Procedure

Within 10 calendar days of receipt of the administrator's decision, a student who is not satisfied with the response of the administrator after the initial review may seek further review by submitting the written complaint, together with the administrator's written decision, to the assigned Senior Administration Official or appointed designee. The Senior Administration Official or appointed designee's action will be limited to a review of the basis for the administrator's decision and need not involve a new factual investigation. The Senior Administration Official/appointed designee may direct that further facts be gathered or that additional remedial action be taken. Within 15 calendar days of receipt of the request for review, the Senior Administration Official/appointed designee will submit their decision in writing to the student and to the person alleged to have caused the complaint. The written disposition shall include the reasons for the decision and direct a remedy for the aggrieved student, if any. The appeal decision is considered final.

Statements of Compliance

Student Consumer Responsibility

Prospective and current students can locate important information about AMDA in AMDA publications, including [Consumer Information](#) on the AMDA website. This information is designed to provide open, pertinent information for both prospective and current students. The presentation of this information complies with the Higher Education Act of 2008, which requires postsecondary institutions to disclose various aspects of their policies and procedures.

Statements of Compliance

Voter Registration

The 1998 Reauthorization of the Higher Education Act of 1965 included a mandate that requires institutions of higher education to engage in certain voter registration activities during years when there are elections for federal office, governor or other chief executives within the state [HEA Section 487(a)(23)]. In accordance with the statute, institutions must make a good faith effort to distribute voter registration forms and make such forms widely available to students in attendance. The institution shall be considered in compliance with the requirements for each student to whom the institution electronically transmits a message containing a voter registration form acceptable for use in the state in which the institution is located or an Internet address where such a form can be downloaded, if such information is in an electronic message devoted exclusively to voter registration.

Qualifications to register to vote:

- You must be a United States citizen.
- You must be 18 years old by December 31 of the year in which you register. (You must be 18 years old by the date of the general, primary or other election in which you want to vote.)
- You must have lived at your present address at least 30 days before an election.
- You must not be in prison or on parole for a felony conviction.
- You must not have been adjudged mentally incompetent by a court.

- You must not be able to claim the right to vote elsewhere.

Voter registration information can be found in the AMDA Library and online:

- New York State Voter Registration Forms: elections.ny.gov/VotingRegister.html
- California Voter Registration Forms: sos.ca.gov/elections/elections_vr.htm
- Other State Voter Registration Information: vote.gov/

Academic Policies



AMDA's academic policies outline enrollment, attendance, the grading system, registration, and other procedures. These policies apply to all students enrolled at AMDA. Students are expected to be familiar with the academic policies and procedures in the Catalog.

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See also:

- [Glossary of Academic Terms](#)
- [Academic Standards](#)
- [AMDA New York Student Handbook](#)
- [AMDA Los Angeles Student Handbook](#)

Academic Calendar

The academic year calendar is divided into three, 15-week semesters (Fall, Spring, and Summer). Academic credit is given in credit hours for all programs beginning summer 2025 or clock hours for Certificate Programs offered prior to summer 2025.

View the current Academic Calendar at amda.edu/calendar.

Academic Policies

Attendance

AMDA's attendance policies are directly related to performing arts professional standards and in-line with industry expectations.

Within the performing arts industry, any missed rehearsal or performance can affect the artist's reputation, salary, and/or ability to procure future work. Likewise, a student's development is critically dependent on attendance and class participation; this includes a student's responsibility to and impact on partners and/or ensemble castmates/classmates.

AMDA students are expected to attend all synchronous classes according to their class schedule. Missing class has a direct impact on student performance and class structure. Students are responsible for monitoring their own absences and understanding the impact each absence may have on their grade. When class is missed, the student remains accountable for the missed coursework and being fully prepared by the next class session.

The course syllabus outlines exact hours and class meetings required per course. Courses may require a higher attendance standard based on curricula. Attendance and punctuality standards are stated in each course syllabus.

Students are expected to attend and complete all courses for the entire semester to receive the full amount of federal funds, also known as Title IV funds. When a student withdraws from or stops attending a course, officially or unofficially, the student may no longer qualify for the full amount of federal funds originally awarded. Students receiving financial aid are subject to a federal audit of attendance.

Absences may delay or nullify Title IV funds and other financial aid. Information on weekly attendance as it relates to prorated funding can be found in the Refund Policies and Procedures section under [Costs & Financial Aid](#).

International students may be subject to more specific attendance standards based on Student and Exchange Visitor Information System requirements.

For more information on changes to the catalog, please see the Rights to Change Requirements disclaimer in the [Statements of Compliance](#) section.

AMDA In-Class Participation Requirements

All AMDA in-person courses require regular in-class engagement to successfully meet learning outcomes. Absences totaling 30% or more of a course's class sessions for a semester, as recorded and reported by the instructor, will result in a grade of Withdraw-Fail (WF) for that course. Students who reach "WF" due to the number of absences are no longer permitted to continue attending the class.

As such, the maximum number of absences* is as follows:

Class meets 1x wk = 4 maximum absences, the 5th absence, regardless of other grading criteria, will result in course failure**

Class meets 2x wk = 9 maximum absences, the 10th absence, regardless of other grading criteria, will result in course failure

Class meets 3x wk = 13 maximum absences, the 14th absence, regardless of other grading criteria, will result in course failure

*Classes that are not on a 15-week schedule for any reason will still follow the 30% or more policy.

**Regarding asynchronous/hybrid General Education and Online Programs: Absence policy for all asynchronous/hybrid GE classes will align with classes that meet 1x week.

Grading Relief and Absences

All absences, regardless of reason, initially result in zero (0) participation points for the missed class. However, in many circumstances, students have an opportunity to regain unearned participation points caused by absences; this is referred to as Grading Relief. Grading Relief has no connection, impact, or influence on the maximum number of allowable absences as specified above regarding in-class participation requirements. Grading Relief policies are housed within course syllabi, including amounts of absences eligible for Grading Relief.

Other circumstances listed below (included within the 30% absence limit) may be considered for an extended amount of Grading Relief opportunities. Communication must occur within 7 days of the absence.

For extended Grading Relief requests due to bereavement or hospitalization, please use the [Bereavement and Hospitalization Grade Relief Request Form](#).

For extended Grading Relief requests due to religious observance, please make this request as part of a standard [Request for Religious Accommodation](#) per AMDA's Religious Accommodation Policy.

For extended Grading Relief requests due to disability, please make this request as part of a standard [Disability Accommodation Request](#) per AMDA's Disability Accommodation Policy.

Active United States Military Duty

For students that are on Active United States Military Duty at any point in their enrollment, please use the [Active Military Service Notification form](#) to notify the school of any absences related to your service prior to your service dates. We will work with all students regarding opportunities to earn full grading relief for any absence related to military service should this form be received prior to the dates of service. Absences accrued due to military service, with prior notification, do not apply to the 30% maximum absence limit.

Earned Course Grade & Absences

Maximum course absences are separate from an earned course grade. Accumulated absences which impede a student's ability to complete necessary course requirements, regardless of reaching maximum allowed or not, may result in the need to withdraw from a course and/or in earning a grade that results in course failure.

Participation Affected by Injury or Prolonged Illness

Students who cannot fully participate in class due to injury or prolonged illness should speak to their instructors directly about modification requests. During that time, the student is required to attend and participate to the student's maximum ability without risking additional harm. If a student must modify their participation beyond a two-week maximum, student must submit medical documentation to Student Affairs. Any injury or illness that prevents a student from fully participating in classwork beyond a two-week period will require further review and assessment by Academic Affairs and/or the Disability Resource Center. If an acceptable and reasonable accommodation cannot be found, the student may be required to withdraw from the affected course(s). Course substitutions may be considered in subsequent semesters.

Punctuality

Students must be on time to every class. Late arrival may result in a posted absence or grade impact. Students should arrive several minutes early to warm up and be prepared for class. Punctuality standards are outlined in each course syllabus.

Leaving Class

It is at the instructor's discretion to establish the guidelines for class breaks or individual exit and return during class.

A student who walks out of class in a fashion contrary to what the instructor has established as policy may be dismissed from class and would incur a recorded absence.

Instructor Delay

If an instructor is delayed in starting class, students are to remain in class and be prepared to work. If an instructor is delayed more than 20 minutes after a published class start time, students are permitted to leave the class. It is requested that a student from the class notify Reception or the Office of the Registrar of the faculty absence.

Makeup Classes

In the event of an instructor's absence, makeup classes will strive to be scheduled around students' class schedules. Students are expected to make every effort to attend makeup classes. However, if a student has a conflict with the makeup class, the student must inform the instructor at least 24 hours before the class occurs. If the student notifies the instructor after the deadline, the student will be responsible for the impact of the class absence on their final course grade. Should a regularly scheduled class occur at the same time as a makeup class, the student's first obligation is to attend their regularly scheduled class. Individual voice or vocal coaching classes are considered part of a student's regular class schedule and must be attended.

Online Education

The importance of online course attendance is no different from in-person courses. Student "attendance" in both synchronous and asynchronous online courses is defined as active participation in the course as described in the course syllabus, and completion of all weekly assignments posted on the learning management system (Canvas). Frequent log-ins to Canvas are required to meet the weekly module expectations. Examples of such activity include, but are not limited to, contributing to an online discussion or text chat session, submitting an assignment or working

draft (including video recordings of rehearsals and performance work), working through exercises, taking a quiz or exam, viewing and/or completing a tutorial and initiating contact with a faculty member to ask a course-related question.

Midterm and Final Exams/Demonstrations

Evaluation of student work is a critical part of the training at AMDA. Midterms, final exams and demonstrations are typically held for each course. Midterm exams and demonstrations occur during the midpoint of each semester, final exams and demonstrations occur at the end of each semester. Missed midterms, final exams or demonstrations will not be rescheduled. Students are required to attend each scheduled final demonstration and be available until 6:00 p.m. on the last day of the semester.

Attendance Policy Appeals

Should a student want to appeal a WF grade received due to the absence policy, they can submit an [Absence Policy Appeal Form](#) to the Office of the Registrar. All appeals requests must be received within 5 business days of the WF grade received.

Academic Policies

Changes of Status

Term Break

A Term Break status is a scheduled pause between academic years (two consecutive semesters) for eligible students who plan to return the following semester after the Term Break is complete. It is not available during an academic year, and any break taken mid-year—or a break that exceeds one semester—is considered a withdrawal.

To request a Term Break, students must submit the Enrollment Intention Form to the Registrar's Office by the published deadline. A late enrollment fee will apply if the request is submitted after the stated deadline. Approved students retain access to their AMDA email and will continue to receive institutional communications regarding registration, housing, and other matters.

Eligibility varies by program and campus:

- New York Conservatory Certificate: Students who begin in the fall semester may request a Term Break after completing two consecutive semesters. Those who begin in spring or summer semesters are ineligible for a Term Break between academic years.
- New York Advanced Certificate: Students are eligible for a Term Break after each academic year, regardless of their initial start semester.
- All Los Angeles Undergraduate Programs: Students are eligible for a Term Break after each academic year, regardless of their initial start semester.
- Graduate Programs: Students are ineligible for a Term Break.

Leave of Absence or Administrative Leave of Absence

An approved leave of absence (LOA) is a temporary interruption within a semester or can be a planned leave after the end of a semester. A leave of absence for up to one semester or 180 days from the last date of attendance is granted to students who anticipate returning to AMDA to complete their studies. Students requesting an LOA must be in good standing and making satisfactory academic progress towards a program. Students must formally request an LOA with the Office of the Registrar to maintain enrollment status by completing the LOA Request Form via the Student Portal. Please note that students can only take one leave of absence in a calendar year from the date of reentry into the institution.

For US citizens or permanent residents receiving federal or private loans, funds already received by the student are to be returned to the lender, depending on the date of the student's LOA. Federal grant awards such as FSEOG, Pell and institutional awards (e.g., AMDA scholarships) may also be decreased. F-1 International Students must meet with the International Student Affairs Office for impacts of leave on a student's international student status.

The student must provide supporting documentation for reinstatement before resuming their studies at AMDA. Students who do not return to continue their studies after the LOA will be withdrawn from the program. The withdrawal date on record will be the last date of the LOA or the date the student communicates a decision to withdraw.

A leave of absence may also be initiated by staff when a specific situation warrants such action. In these cases, leave status will be initiated only after a thorough review and discussion has taken place between AMDA staff and the student. This option is reserved for situations in which the student is unable to submit the leave of absence form themselves.

A leave of absence must fall into one of the following categories:

Medical (Injury, Mental Health)

Documentation from a physician or qualified medical practitioner is required for an approved medical leave of absence. Likewise, documentation from a physician or qualified medical practitioner approving the continuation of studies is also required as supporting documentation for continuation into the next semester. If there is sufficient information to suggest that, because of physical or psychological illness, the student is engaging in or is likely to engage in behavior that could lead to injury to self or others, AMDA may place the student on a medical leave of absence for reasons of personal or community safety. If students cannot provide sufficient documentation to continue into the next semester or 180 days from the approved leave of absence, the student will be withdrawn.

Military

In the event the student is called to active military duty, a copy of their military orders must be provided to the Office of the Registrar to arrange for a military leave of absence. Military leave of absence is available only to students in receipt of United States military active duty orders.

Family Care

If the student is presented with childcare issues, loss of a family member or unexpected medical care of family, the student may request a leave of absence. A leave of absence for family care will be granted on a case-by-case basis.

Financial

A student may request a Financial Leave if they need additional time to secure funding or financial aid to apply towards outstanding current or future charges or payments. Students approved for a Financial LOA must be cleared by both the Student Accounts and Financial Aid departments before being approved to return. Students approved for a Financial LOA must be cleared to return after one semester of the LOA or they will be withdrawn.

Professional Opportunity

Leaves of absence for professional opportunities will only be considered in a student's final semester.

Withdrawal

Withdrawal status from AMDA means discontinuing attendance in all courses and the program in which the student is enrolled. Students who intend to withdraw are required to communicate with the following departments as part of the exit process: Student Affairs and/or Student Success, the Office of the Registrar, Housing (if applicable), Financial Aid (if applicable) and Student Accounts. Students initiate the withdrawal process by completing a Change of Status form available in the Student Portal.

Students who are processed as withdrawn must submit a Readmission Application and be cleared by all departments in order to return. International students in this category will have their F-1 visa status terminated and must also submit a new I-20 Form application to reinstate their visa.

Administrative Withdrawal

An Administrative Withdrawal is a formal action taken by AMDA to withdraw a student from the institution. If the student would like to appeal the Administrative Withdrawal, they must respond within 14 business days of the date posted on the Withdrawal Notification letter to the Office of the Registrar. Administrative Withdrawals are processed by the Office of the Registrar.

AMDA may withdraw a student under the following conditions:

- Delinquent student account.
- Student has not taken the necessary steps to be registered for the upcoming semester.
- Violation of Probation: Any student who is found responsible for academic or conduct violations while on probation.
- The student is unable to achieve academic progress.
- The student impedes the progress of others with their behavior.
- The student is unable to engage in the basic required activities necessary to obtain an education.
- A student's words or behavior exhibit a direct threat of harm to themselves or others.

AMDA acknowledges that each situation is unique to the individual circumstances and therefore will act accordingly. Readmission after such withdrawal will be on a case-by-case basis and is not guaranteed.

Readmission

Former AMDA students may apply for readmission in order to resume their studies at AMDA. The following steps must be taken for consideration of readmission:

1. Submit the Application for Readmission.

2. Submit the personal statement: As part of the Readmission Application, students must submit a personal statement addressing the initial reasons for leaving AMDA, what the student has been doing while not enrolled and their reasons for wanting to return.
3. Submit official transcript(s): Students must submit all applicable official transcripts for any coursework completed while away from AMDA.
4. Submit a medical statement (if applicable): If the student withdrew for medical reasons, they must provide a statement letter of clearance from a healthcare professional including detailed information regarding the status of their health as it relates to reengaging in a rigorous curriculum and returning to normal, unrestricted activity.

Applications and all accompanying documentation must be received by the Office of the Registrar at least one month before the start of the semester. Incomplete or missing information may delay readmission.

Students will receive an official letter from the Office of the Registrar stating approval or denial of readmission following a thorough review by all applicable AMDA departments.

Academic Policies

Credit Hours and Clock Hours

Credit Hours (Degree Programs)

A credit hour of either a lecture- or seminar-based course represents one hour per week of scheduled class or seminar time and at least two hours of student preparation. Core and Capstone courses follow the same equation as the lecture and seminar classes plus an additional two total hours of scheduled class time per week.

Credit Hours (Certificate Programs)

A credit hour is a measurement of two hours per week of scheduled class time and a minimum of one hour per week of independent preparation and outside rehearsal time.

Clock Hours (Conservatory 2 Year Programs beginning prior to SU25)

A clock hour is a measurement of one hour of scheduled, supervised instruction or studio time (class time) and a minimum of one hour per week of independent student preparation and outside rehearsal time.

Academic Policies

Course Numbering

Course numbering may vary depending on the program of study. Lower division undergraduate courses are generally numbered 100 through 299. Students are expected to complete all their 100- and 200-level courses in their freshman and sophomore years. Upper division undergraduate courses are intended for students with junior or senior standing and are generally numbered 300 through 499. Graduate courses are generally numbered 500 through 699.

Course Schedule

Courses are typically scheduled Monday through Friday, from 8:00 a.m. to 7:00 p.m. Optional extracurricular courses, rehearsals and projects are typically held after 5:30 p.m. Students in rehearsals and productions will be expected to be available for designated weekdays and weekends according to the needs of the production or academic schedule.

AOS and Conservatory Program students in their fourth semester are scheduled in the evening (5:30 p.m. to 11:30 p.m.) for performance and industry course obligations. Only currently enrolled students, faculty and staff are permitted to attend classes, rehearsals and demonstrations.

AMDA makes every reasonable effort to offer courses as announced. However, AMDA reserves the right to modify the course schedule or to cancel courses if necessary.

Students may be administratively transferred to equivalent courses. Not all courses listed in this Catalog are available each semester at all campus locations.

Course Syllabi and Assignments

The syllabi or lesson plans for courses in the programs of study at AMDA are subject to change at the discretion of the instructor. Students are provided a syllabus at the beginning of each course.

Students are required to keep copies of all work submitted to instructors. If a submitted assignment is lost, the student is required to provide a replacement. If the student does not have a copy of their work, it is presumed that the work was not completed or submitted.

Full-Time Enrollment

To maintain full-time enrollment status, AMDA students must be registered for a minimum of six credit hours per semester for graduate Degree Programs, 12 credit hours per semester for undergraduate Degree Programs and 24 clock hours per week for Conservatory Programs.

Credit Load

For graduate Degree Programs, full-time enrollment status is considered a credit load of six to 12 (or as prescribed) credits per semester. A credit load of three credits is considered half-time and three credits or fewer is considered less than half-time (part-time).

For undergraduate Degree Programs, full-time enrollment status is considered a credit load of 12 to 16 (or as prescribed) credits per semester. Nine to 11 credits is considered three-quarter time, six to eight credits is considered half-time and six credits or fewer is considered less than half-time (part-time). AMDA expects all students to maintain a full-time credit load for timely program completion.

Full tuition charges for the semester are applied to undergraduate students who are enrolled in 12 to 16 credits. Students who register for more than the prescribed curriculum credits will incur additional tuition charges. Prescribed credits over 16 will not incur additional tuition charges.

Undergraduate Degree Program students enrolled less than full time during their course of study may not be making normal academic progress, leading to a possible delay in graduation. Undergraduate students may petition to be part-time during the Add/Drop period in Week 1. After Friday of the first week of the semester, students may only withdraw from a course, thereby maintaining the same enrollment status.

AOS and Conservatory Program students are required to register for their curriculum's courses as prescribed and are considered full-time for each of their four semesters.

Academic Policies

Grading Procedures

Course Grade

Course grading criteria can be found on the course syllabus's listed requirements. Throughout the semester, students may communicate directly with their instructor for ongoing grading information. Once posted, official final course grades will be available through the AMDA Student Portal.

Grade Point Average

Grade point average (GPA) is calculated by dividing the total amount of grade points earned by the total amount of hours attempted.

The following grades are not computed in the GPA:

I	Incomplete
P	Pass
FAIL	Fail
TR	Transfer Credit
W	Withdrawal
CR/NCR	Credit/No Credit
PC	Performance Credit

Final grades of "I" (Incomplete) and "F" (Fail) must be resolved. Students with unresolved fail or incomplete grades are ineligible to graduate and may be dismissed. Grades of plus (+) or minus (-) may be issued and are included in both the semester and cumulative GPA calculations.

Undergraduate

Undergraduate AMDA students are required to maintain a minimum semester and cumulative GPA of 2.0 per semester. The following grades are computed in the GPA for undergraduate students:

Grade	Grade Points	Representation
A	4.0/Clock/Credit Hour	Extraordinary
A-	3.67/Clock/Credit Hour	Excellent
B+	3.33/Clock/Credit Hour	Very Good
B	3.0/Clock/Credit Hour	Good
B-	2.67/Clock/Credit Hour	Above Average
C+	2.33/Clock/Credit Hour	Fair
C	2.0/Clock/Credit Hour	Average
C-	1.67/Clock/Credit Hour	Needs Improving
D+	1.33/Clock/Credit Hour	Below Average
D	1.0/Clock/Credit Hour	Passing
F	0.0/Clock/Credit Hour	Failure
WF	0.0/Credit Hour only	Failure

Graduate

Graduate AMDA students are required to maintain a minimum semester and cumulative GPA of 3.0 per semester. Final grades below "C" will not apply toward degree completion and must be retaken. The following grades are computed in the GPA for graduate students:

Grade	Grade Points
A	4.0/Credit Hour
A-	3.67/Credit Hour
B+	3.33/Credit Hour
B	3.0/Credit Hour
B-	2.67/Credit Hour
C+	2.33/Credit Hour
C	2.0/Credit Hour
C-	0.0/Credit Hour
D+	0.0/Credit Hour
D	0.0/Credit Hour
F	0.0/Credit Hour
WF	0.0 Credit Hour only

Grades of Incomplete

A grade of Incomplete (“I”) is a temporary grade that may be given to a student when unexpected extenuating circumstances prevent the completion of a course. A grade of Incomplete does not impact the GPA but is calculated toward the credits attempted. Typically, such circumstances are limited to sudden injury/illness or orders for military service occurring within the last two weeks of the semester. In some cases, students may be asked to submit an explanation of their extenuating circumstance to the Registrar’s Office. Incomplete grades may only be awarded if a student has been in regular attendance and meeting the course objectives throughout the semester. If an “I” is granted, it is the student’s responsibility to communicate with the instructor of the course to fulfill the requirement to earn a passing grade no later than Friday of week 8 of the consecutive semester. Earning a passing grade replaces the grade of “I.” If the “I” is unfulfilled by midpoint, the “I” will convert to an “F.” Students who receive an incomplete grade may encounter eligibility challenges when attempting to progress onto the next course as prerequisites may be applicable.

Failing Grade and Retake Policy

AOS and Conservatory Program students earning a final grade of “F” (Fail) in a core course in their program of study may be ineligible to progress to the next semester as the curriculum is designed to take courses sequentially. Students are required to repeat failed courses in the subsequent semester, pending course scheduling availability. Charges and fees related to the course(s) that a student is required to retake are the responsibility of the student. Charges are reflected on the billing statement for the semester after the term in which the student failed the course(s), regardless of the semester in which the student is scheduled to retake the course(s). Questions concerning charges and fees should be directed to the Student Accounts department. All courses must be successfully fulfilled to complete the program.

Bachelor Program students who fail a course not designated as a core requirement may choose an alternate course toward degree progress. Only courses that are an exact repeat of the course failed will be eligible for Failed Grade Replacement. Students are recommended to meet with the Office of the Registrar for guidance through the course selection process.

Graduate program students who fail a course may choose an approved applicable alternate course toward degree progress or retake the course the next semester it is offered. This may affect timely program completion.

Failed Grade Replacement

Failed courses may be retaken to earn a higher grade. All grades are reflected on the academic transcript, however, only the highest earned grade will be factored into the semester and cumulative grade point averages. Any course can be retaken in any program, and retaken courses will count toward program fulfillment. Each instance of course registration will show on the final transcript. Only three attempts per course are permitted to earn a passing grade. After three attempts, all subsequent grades will be factored into semester and cumulative grade point averages. Students may also be eligible for course retakes and grade replacement for approved AMDA equivalent courses. Upon successful completion of the course, the lower letter grade(s) will no longer be factored into semester and cumulative GPA calculations. Financial aid eligibility may not apply for multiple repeated courses. This policy is effective beginning Fall 2022 for new enrollments only. Please contact the Registrar's Office with any questions on course equivalencies or the grade replacement policy.

Course Withdrawal

Bachelor and Master Degree Programs

Bachelor and Master Degree Program students who opt to withdraw from a course within the second to 11th week of the semester will have a "W" (Withdrawal) posted on their official record. A "W" does not affect the student's GPA but is calculated as attempted credits in the Satisfactory Academic Progress (SAP) calculation. After week 11, students will be unable to Withdraw from the course and will receive the grade earned.

Certificate Programs

Due to the nature of the clock hour progression in the Certificate Program, course withdrawal is rare and may have impacts on financial aid and student accounts. Generally, students with only medical reasons will be considered for course withdrawal. If approved, certificate program students who opt to withdraw from a course by Friday of the 13th week of the semester will receive a "W". Students who withdraw after Friday of the 13th week of the semester will receive the grade assigned by the instructor. Students who are requesting to withdraw from a course for medical reasons may do so by completing a course withdrawal form to NY Health along with supporting documentation. Students who wish to withdraw from a course for any other reason should submit a course withdrawal form request to Student Success. All requests for course withdrawals must be approved by Academic Services.

Academic Warning and Academic Probation Status

Los Angeles

- Students who earn a semester and/or cumulative GPA below 2.0 (undergraduate) or 3.0 (graduate) will be placed on Academic Warning for the consecutive semester.

- If the student fails to raise their semester and/or cumulative GPA above the required threshold in the consecutive semester, they will be placed on Academic Probation for the consecutive semester.
- If while on Academic Probation the student fails to raise their semester and/or cumulative GPA above the required threshold in the consecutive semester, the student may be subject to academic dismissal.

New York

- Students in the Conservatory Programs are placed on Academic Warning status if they receive an “F” in any course during a semester, regardless of their GPA.
- In the subsequent semester, a student can be removed from Academic Warning status if they receive all passing grades and receive over a 2.0 cumulative grade point average.
- Students who do not pass a course in multiple attempts will be placed on Academic Probation regardless of GPA.
- Any student who receives a semester or cumulative GPA of under 2.0 will be placed on Academic Probation.
- Students on Academic Probation are not eligible for student leadership positions and participation in AMDA activities outside of program requirements.
- Students who do not show academic improvement after one semester on Academic Probation may be subject to academic dismissal.

Students dismissed from a program may submit a formal appeal to the Registrar’s Office for reevaluation to continue enrollment. See the Student Standards section for a full list of standards, violations and appeal procedures.

Grade Appeals

In general, grades represent the faculty member’s professional judgment of a student’s performance in a course and, as such, are final. However, after the final grade appeal process is completed, students may dispute the grade if they believe that the final grade was biased or arbitrary.

Grade appeals can be made only in instances where procedural issues are in question, such as one of the following:

- An error in calculation.
- The instructor has applied more exacting standards to the particular student.
- The grade was given on some other basis than performance in the course.
- The grade represents a substantial departure from the instructor’s announced standards.

Final Grade Appeal Form

Students who wish to have a final grade further evaluated may submit the Final Grade Appeal Form to the Registrar’s Office within two weeks after the semester’s end. The Final Grade Appeal Form will be forwarded to the course’s faculty for evaluation. Upon completion, a copy of the form will be provided to the student and retained on record. Forms are available on the AMDA website at amda.edu/education.

Grade Dispute Process

If the grade appeal resolution is not satisfactory to the student, the student has the burden of proof to show that the grade was based on one or more of the factors listed above. The student must submit an academic petition with evidence of these factor(s) for a grade dispute to the Registrar’s Office within six weeks of the official posting

period. The Registrar's Office will arrange a panel to review the appeal and dispute. The panel will reach a decision to either uphold or change the grade. The Registrar's Office then informs the instructor and the student of the final panel decision.

Academic Progression Policy for Certificate Programs: Criteria and Considerations for Advancement to the Final Semester

In order to progress to the final semester in the New York Conservatory Certificate Programs, students are required to successfully complete all of the prescribed coursework prior to their final semester. Students who have not met this criterion, either due to failure or incomplete coursework, will be subject to evaluation by the Academic Affairs Department. The determination of eligibility to advance to the final semester will be based on a comprehensive assessment of factors including, but not limited to: overall GPA; trends in academic performance; successful completion of major-specific courses; total amount of hours required for completion; and any extenuating circumstances affecting the student's academic progress. Examples of considerations may include: a consistent upward trajectory in GPA; successful completion of core major courses; and evidence of improvement in areas where challenges were initially encountered. The Academic Affairs Department will assess each case individually and will notify the Office of the Registrar, Student Success and Academic Advising about a plan for the student's final semester. The Office of the Registrar will notify the student of the academic plan. Student Success or Academic Advising may provide support and guidance to help students address any academic difficulties in the final semester.

Students who are deemed ineligible to continue to their final semester due to academic performance in their previous semesters may have additional academic and non-academic impacts to consider:

Financial Aid: Students may face ineligibility for financial aid, scholarships, and other forms of institutional assistance for the semester during which they are required to make up incomplete coursework before moving forward. Students are strongly encouraged to seek guidance from the Financial Aid Office to fully understand the potential impact on their financial standing and explore available resources for academic recovery.

Academic Progression: It is imperative that students in this situation promptly address any academic deficiencies and collaborate closely with academic advisors to develop a plan for successful completion of outstanding requirements. Failure to meet these obligations within the stipulated timeframe may result in further academic consequences including academic dismissal and/or continued ineligibility for financial support.

Student Housing: Should students not maintain full-time status during this period of academic remediation, they may also face ineligibility for campus housing, emphasizing the importance of timely resolution of academic concerns to ensure a comprehensive and seamless academic experience.

Students who are deemed eligible to progress to the final semester with previous semester coursework assigned in tandem with their final semester coursework must agree to complete all assigned coursework within the semester. If any assigned coursework falls behind, the student may be withdrawn from completing the balance of the final semester coursework. The student will not be permitted to participate in the commencement ceremony should they be removed from any coursework in the final semester. Students will be reassigned any remaining graduation requirements in the following semester, however financial aid, academic progression and student housing impacts mentioned above may be applied. AMDA Scholarship Review Process

Students who have been awarded AMDA scholarships are continually reviewed for cumulative GPA requirements to determine their eligibility to maintain their scholarships. A minimum cumulative GPA of 2.5 (undergraduate) and 3.5 (graduate) is required to maintain scholarship eligibility. At the end of each semester, students who have earned less than the required minimum GPA are provided a scholarship GPA eligibility reminder letter. Raising the cumulative GPA is critical to maintaining the awarded scholarship. At the end of each student's academic year, students who have earned less than the required minimum cumulative GPA will be notified of loss of eligibility.

Students may submit a written appeal for the reinstatement of their scholarship award by providing a statement of explanation addressing the reason for not achieving the required GPA and a plan to ensure the required GPA will be achieved. Students may also address any relevant financial issues. Those with failed classes or conduct violations are ineligible to appeal and maintain their scholarship.

Scholarship appeal letters are to be submitted to the Financial Aid Department. A review of the submitted documentation along with the student's full financial status will be conducted by the Scholarship Review Committee. Upon finalization of the review, students will be notified of the resolution. Appeal letters need to be received within two weeks of the deadline date stated on the initial notification of loss of eligibility.

Right to Appeal Rules and Regulations

A procedure with the intent of assuring fairness and objectivity will be applied for all appeals. While procedures are not designed to incorporate all the due process safeguards that the courts of law require, they are designed to provide a system that will represent "fairness and the absence of arbitrariness." AMDA makes every effort to see that an avenue of appeal is present.

Transcripts

Permanent Record

Permanent records are transcripts comprising academic information pertaining to the completion of a student's program of study.

Official Records

Official transcripts are issued by the Registrar's Office upon receipt of a submitted Transcript Request form. Official transcripts bear the institutional seal and the signature of the institution's Registrar. Unofficial transcripts are available on the Student Portal.

Changes to Records

The Registrar's Office maintains and updates student records. It is the student's responsibility to inform the Registrar's Office of all name, address, email and phone number changes via email or the Change of Personal Information form. The student's legal name must be used on all official records. The Registrar's Office requires appropriate documentation in order to change any information on an official record.

AMDA recognizes students may choose a preferred name in addition to their legal name. Students may request a preferred name be recorded in the student information system without the need for additional documentation. Preferred names may be displayed on course rosters, class schedules and internal communication. Upon request, student ID cards and student emails may also be updated. Preferred names will not be reflected on official transcripts, financial aid documentation and other areas where legal names are required.

Retention of Academic Records

AMDA manages the retention, safety and disposal of all student records in order to be certain that the information is collected, stored and disseminated consistent with state and federal guidelines. AMDA manages all systems which contain personally identifiable information in order to ensure each individual's right to privacy is protected, the information collected is used only for the purpose for which it was intended and every safeguard to protect that privacy has been made by each department which has access to that information. AMDA student academic records will be retained for five years after graduation or the last date of attendance. After five years, a student's academic record will be digitized and kept in a permanent archive.

Satisfactory Academic Progress

Students must meet Satisfactory Academic Progress (SAP) standards in order to continue enrollment and receive financial aid. Satisfactory Academic Progress is defined as the successful completion of coursework toward an eligible certificate or degree. SAP standards apply to all students, but students will be in jeopardy of losing their institutional and federal financial aid eligibility if they fall below AMDA's SAP standards. The Registrar's Office conducts a review at the end of each semester to determine compliance with SAP standards. Students who have not achieved the established SAP standards are placed on academic warning or probation or dismissed. These standards apply to the student's entire academic record at AMDA.

For additional information on SAP standards and consequences, review the full AMDA Satisfactory Academic Progress Policy in the [Academic Standards](#) section.

Academic Policies

Graduation

Graduation Requirements

All students must submit the Application for Graduation in order to graduate and to request participation in commencement. The Registrar's Office conducts an audit of the student's record during their second-to-last semester, at which point students are provided an audit outline in preparation for their final semester's class registration. A final review of each student's academic record, in accordance with graduation requirements, is completed after final grades have been posted for the final semester. Students are accountable for tracking their degree or certificate status. Students must fulfill program requirements and earn a minimum cumulative GPA of 2.0 (undergraduate programs) or 3.0 (graduate programs) to be eligible for graduation. Students will be notified of their deferred graduation status if curriculum requirements have not been satisfied.

Commencement Requirements

Students who are candidates for graduation and have no more than six credits (Degree Programs) or 100 clock hours (Certificate Programs) remaining toward program completion may also request participation in commencement. Candidates who request permission to participate in commencement are expected to complete any remaining credits in the consecutive semester following commencement ceremony.

Residency Requirement

Students enrolled in the undergraduate Degree Programs must complete a minimum of 50 percent of their degree credits in residence to qualify for graduation at AMDA. Students enrolled in the Graduate Degree Programs must complete a minimum of 80 percent of the program's total required credits in residence to qualify for graduation at AMDA. Courses that do not apply toward program requirements may not be used in the calculation of residency.

Withheld Diplomas

Students who have not fulfilled their program requirements are not considered official graduates. Nongraduates and those who have failed to settle their financial obligations will have their certificates or diplomas withheld. It is the student's responsibility to clear any outstanding balances or holds with the Library, Student Accounts and Financial Aid Departments before graduation. Students may review their account balance on the Student Portal. Academic records and alumni benefits (including library use, tapings and studio use) will be withheld until all academic and financial requirements have been met.

Honors Designation

Degree Program students who have earned a cumulative GPA of 3.70 or higher will be listed in the commencement program as graduating with honors. The GPA is calculated at the end of the student's penultimate semester.

[Academic Policies](#)

Registration

Course registration occurs each semester. Only registered students may attend classes. It is the student's responsibility to ensure they are registered in all prescribed courses as per their program and semester level. Registration details can be viewed in the student portal.

Previous AMDA financial responsibilities must be met before registration. Students with holds on their accounts will not be able to register for classes.

Specifics regarding registration deadlines are announced by the Registrar's Department each semester. Students are not permitted to register for courses after the Add/Drop period.

New Student Registration

New students in all programs are automatically registered for their first semester courses by the Registrar's Office. Students are expected to review their registered course schedule for the semester to ensure full-time enrollment status.

AOS Degree or Conservatory Certificate alumni who have been accepted to a Bachelor Degree Program will need to self-register their elective General Education and Performance class choices for their fifth semester.

Continuing Student Registration

AMDA assumes a currently enrolled (active status) student will continue into the consecutive semester and follow the registration process guidelines. If there is a change in a student's intent to continue enrollment for the upcoming semester, the Registrar's Dept. must be notified by the 10th week of the current semester.

New York Campus Registration, Scheduling and Cohort Assignments

The New York campus only offers courses that are considered a part of a lockstep program. Each student is registered for predetermined courses as outlined in the program versions based on semester level. Students do not self-register for classes or create individual schedules in their program version. The Office of the Registrar creates cohorts for every semester of student enrollment, assigning students randomly to ensure an equitable process and varied student experience. Once students are registered into a cohort, they must remain in their assigned courses for the duration of the semester. Student requests for cohort assignment will not be approved. In extenuating circumstances, the Office of Student Affairs may recommend a change to a student's section based on administrative discretion. Despite any access to information in the portal or otherwise, student schedules will only be final after official notification from the Office of the Registrar notating that the registration process is complete. Official notification will occur after final grades have been received and processed from the previous semester.

AOS Programs/Conservatory Programs

AOS Programs and Conservatory Programs are designed with a specific curriculum for each of the four semesters of enrollment. Each semester, active status students who are enrolled in an AOS Program or Conservatory Program are automatically registered for their next semester's courses. When a particular semester offers elective course options, students are notified by email to submit their elective course selection. Students who do not submit their selection are automatically registered in a course where space is available.

Bachelor Programs

Course registration information is provided to active status students during the current semester for the next semester's registration of courses. During this preregistration time frame, students are responsible for reviewing the required and elective courses for their program as well as registering by the deadline. Students will be automatically registered for courses listed as required. For elective courses, students self-register through the Student Portal during the registration period.

Graduate Programs

Graduate Programs are designed with a specific curriculum for each of the semesters of enrollment. Each semester, active status students who are enrolled in a graduate program are automatically registered for their next semester's courses.

Full-Time Enrollment

To maintain full-time enrollment status, AMDA students must be registered for a minimum of six credit hours per semester for graduate Degree Programs, 12 credit hours per semester for undergraduate Degree Programs and 24 clock hours per week for Conservatory Programs.

Credit Load

For graduate Degree Programs, full-time enrollment status is considered a credit load of six to 12 (or as prescribed) credits per semester. A credit load of three credits is considered half-time and three credits or fewer is considered less than half-time (part-time).

For undergraduate Degree Programs, full-time enrollment status is considered a credit load of 12 to 16 (or as prescribed) credits per semester. Nine to 11 credits is considered three-quarter time, six to eight credits is considered half-time and six credits or fewer is considered less than half-time (part-time). AMDA expects all students to maintain a full-time credit load for timely program completion.

Full tuition charges for the semester are applied to undergraduate students who are enrolled in 12 to 16 credits. Students who register for more than the prescribed curriculum credits will incur additional tuition charges. Prescribed credits over 16 will not incur additional tuition charges.

Undergraduate Degree Program students enrolled less than full time during their course of study may not be making normal academic progress, leading to a possible delay in graduation. Undergraduate students may petition to be part-time during the Add/Drop period in Week 1. After Friday of the first week of the semester, students may only withdraw from a course, thereby maintaining the same enrollment status.

AOS and Conservatory Program students are required to register for their curriculum's courses as prescribed and are considered full-time for each of their four semesters.

Maximum Credit Load

Undergraduate students may register for a maximum of 19 credits per semester without prior approval. Students in good academic standing wishing to exceed this maximum must submit an academic plan and receive written approval before registering. Undergraduate students who register for more than 16 credits will incur additional tuition charges on a per-credit basis.

Course Add/Drop Policy (Bachelor and Master Programs Only)

The Add/Drop period happens during the first week of the semester. Students add or drop courses through the Student Portal within the Add/Drop period of the semester without transcript notation or financial liability. Students may not drop required courses.

Tuition charges are prorated based on a change in credit load if the credit load falls below 12 credits or is increased over the prescribed credit load offering per semester. Students are responsible for checking their total credit load per semester to ensure they are at full-time status. After the Add/Drop period, withdrawing from a course requires the Add/Drop form. All original course fees and requirements are applied to the student until an add/drop has been fully processed.

Students may register for any offered course as long as the prerequisites have been met, with the exception of dance, individual voice, vocal coaching and productions taken for credit. These classes are assigned and registered by the Education Department. Changes to levels for courses (e.g., Dance and Musicianship) may only be initiated by instructors and through departmental procedure. If a student selected a dance discipline during the course pre- registration process (e.g., Ballet or Jazz), dance discipline changes during the Add/Drop period may only be

permitted via the Add/Drop form. Bachelor or Master Program students may withdraw from a course between the second and the 14th week of the semester by submitting the Add/Drop form. Tuition charges are unaffected. The withdrawal policy is as follows:

- **Week 1:** Students may add or drop courses within the first five days of the semester. After Friday of the first week of the semester, students may only withdraw from a course.
- **Weeks 2–11:** Students who withdraw from a course during the second through the 11th week will have a “W” (Withdrawal) recorded on their official transcript record.
- **Weeks 12–14:** Students who withdraw from a course after the 11th week will have a “W/F” (Withdrawal/Fail) recorded. A W/F affects the student’s GPA.

Advanced Standing

Bachelor Degree Program students with 15 to 30 credits remaining toward degree completion may apply for advanced standing (accelerated enrollment). Within a student’s fifth semester, students may apply for a degree progress review to determine their eligibility for accelerated enrollment by submitting the Advanced Standing form, available through the Student Portal. An audit review will be conducted, and the student will be notified. If applicable, the student’s following semester will reflect their approved classification.

Enrollment Verification

Students who are currently enrolled may request a verification of enrollment by submitting their request via AMDA’s Parchment link, located on the AMDA website at amda.edu/registrar and on the Student Portal.

Academic Policies

Transfer Credit Policy

Transfer credit may be awarded at AMDA for college-level courses from any United States institution accredited by an agency recognized by the US Department of Education. Transfer credits are only applicable to Degree Programs. The maximum award for transfer credits is 60 credits for Bachelor Programs or 30 credits for Associate Programs. The maximum transfer credit award is inclusive of any of the following: Experiential Learning Credit, AP/CLEP/IB credits and/or credits earned from another institution.

Students are requested to have all official transcripts sent directly to AMDA. AMDA will maintain records of transfer credit evaluations of previous education. Students will be notified in writing of the transfer credit evaluation. If granted, credit will be reflected on the official transcript.

AMDA will review transcripts from international institutions licensed or officially recognized by the department of education or ministry of the country where the institution operates for eligibility of transfer of credit. International students must submit authentic documents to AMDA and provide translations or evaluations conducted by a member of the American Association of College Registrars and Admissions Officers, National Association of Credential Evaluation Services, Inc. or Association of International Credential Evaluators, Inc.

Evaluation of Prior Credit

Undergraduate students' prior college coursework will be evaluated for General Education transfer credit upon receipt of official transcripts from all previous schools attended. Courses eligible for transfer evaluation must have a final grade of C or above and apply to one of AMDA's General Education categories.

Graduate students' prior graduate-level coursework will be evaluated for Advanced, Analytically and Academically Oriented Theatre Studies transfer credit upon receipt of official transcripts from all previous schools attended.

Standardized Assessments/Examinations

Students who have tested through the College Board's Advanced Placement Program (AP) or College Level Examination Program (CLEP) may submit official documentation for exam scores to be evaluated for transfer credit. Test results must be received by AMDA directly from the testing service. AP scores earned must be a score of 3 or higher to be accepted. CLEP scores must be a score of 50 or higher to be accepted.

International Baccalaureate

International Baccalaureate (IB) courses may be submitted for evaluation of transfer credit, provided an official transcript is submitted to AMDA. Only courses that are applicable to AMDA's General Education categories and are classified High Level designation will be evaluated. IB scores earned must be 5 or higher to be accepted. Courses listed under the category of Standard Level will not be considered for evaluation.

Notice Concerning Transferability of Credits and Credentials Earned at Our Institution

The transferability of credits you earn at AMDA is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree or certificate you earn in the educational program is also at the complete discretion of the institution to which you may seek to transfer. If the degree, certificate or credits that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending AMDA to determine if your degree, certificate or credits will transfer.

Experiential Learning Credit Policy for Degree Programs

Experiential Learning Credit refers to life or work experience meeting a particular level of professional industry standard or accomplishment. Upon AMDA's approval, this type of credit may be applied toward AMDA's Degree Programs. Credit hours can only be awarded for life or work experience that directly relates to the student's AMDA program.

In the Degree Programs, students are awarded Experiential Learning Credit through submission of an Experiential Learning Portfolio reflecting practical learning opportunities as acquired through prominent professional industry experiences. Portfolio assessments may result in up to a maximum of 30 program credits applied toward the Bachelor Degrees and 15 program credits toward the Associate of Occupational Studies Degrees.

To be eligible for Experiential Learning Credit, students must be degree seeking and obtain approval. Interested students should submit the Experiential Learning Credit Inquiry Form (available under the Registrar's Office on www.amda.edu). After approval, students have the option to complete the Experiential Learning Portfolio either prior to enrolling at AMDA or during their program of study. Students are assigned a faculty advisor for the portfolio.

Upon completion, the student will defend their portfolio with the Experiential Learning Portfolio Education Review Panel. There are no additional fees for the portfolio review. The Review Panel will assess portfolio submissions and provide a determination within 14 calendar days after the student's defense with the Panel. If a student would like to appeal the Panel's decision, they may submit a written appeal to the Office of Institutional Effectiveness within 30 days of the decision. After appeal, the student's portfolio will be submitted to a secondary Experiential Learning Portfolio Education Review Panel. That review may take up to 14 calendar days. Once the secondary Panel provides the review to the Office of Institutional Effectiveness the student will be notified of the final decision of the appeal. No further action can be taken by the student after the appeal process is complete.

Performance Credit Policy for Certificate Programs

In the Certificate Programs, administrators and Division Chairs will review offered and signed contracts on an individual basis to determine eligibility for Performance Credit (PC) based on the experience garnered from the work offered and alignment with program and course outcomes. If a contract is deemed ineligible for Performance Credit, administration will work closely with the student to best determine next steps. Assessment for Performance Credit may result in up to a maximum of 450 total clock hours applied toward the Conservatory Programs in the fourth semester of study only.

Articulation Agreements

AMDA has entered into an Articulation and Transfer Agreement with The New School for Public Engagement and the City University of New York Baccalaureate for Unique and Interdisciplinary Studies.

Academic Policies

Audition & Casting

Audition Policy

AMDA's programs are intended to be completed in their entirety, prior to a student beginning their professional career. The curriculum design not only strengthens a student's performance skill sets, but in later semesters helps prepare students to navigate business aspects of the performing arts industry. Therefore, AMDA does not encourage auditioning for, or performing in, non-AMDA projects prior to a student's final semester of enrollment. Students in their final semester of study may audition, however auditions, performances or commitments outside of AMDA cannot interfere with class schedules and/or course obligations. Auditions and/or performances will not be considered as extenuating absences and standard classroom/grading policies will be applied.

Casting Policy

AMDA prioritizes diversity within our community and strives to provide opportunities that best serve our students. AMDA is committed to creating and upholding the best standards and practices regarding casting for every student in the classroom, on the stage and in on-camera work. The focus is to ensure equity and inclusion.

AMDA is committed to dismantling the concepts surrounding type and typecasting. Such concepts are antiquated, restrictive, unsafe and do not take into account the groups of people who have been historically excluded by traditional casting practices. Students may pursue roles to which they feel most drawn or aligned, based on their identity, passion and their own personal truth.

All roles will be available to any actor whose performance can maintain the integrity of the story and who can believably inhabit the character. AMDA's casting is driven to serve the following:

1. Tell the story.
2. Do right by the authors.
3. Do right by all of our communities.
4. Honor the values that provide opportunity for exploration, growth and development of each individual artist.

For a more in-depth understanding of our casting policy, please visit amda.edu/casting.

Academic Policies

Distance Education

Distance Education

AMDA delivers select distance education courses and programs via Canvas, a web-based learning management system. Online learning provides convenience and flexibility while still maintaining engagement between the student and instructor.

Using Canvas, instructors will respond to and evaluate students' lessons, projects and demonstrations within approximately 10 days of receipt or due date. AMDA maintains a record of the dates on which lessons, projects and demonstrations were received and responses were returned to each student. The first lesson and assignments will be delivered within the first seven days of the semester.

Eligibility for online programs is determined by the location submitted on a student's AMDA Application. It is the student's responsibility to notify the Registrar's Office of a change in their location.

Digital Resources

AMDA uses Zoom for all web conferencing. All synchronous online classes meet exclusively through Zoom. Remote classes and classes held in Zoom-capable classrooms (in-person and remote) will be recorded in Zoom for general course reference. Recordings, via this format, help maintain the protected learning environment while providing an invaluable resource for students and instructors. These recordings will be available to view as Cloud Recordings for 30 days through Canvas. No other recordings are approved in class environments.

Changes of Status

Term Break

Students who are completing an academic year may initiate a semester break by notifying the Registrar's Office via submitting the *Enrollment Intention Form*.

New York students may request a semester break after completing two consecutive semesters.

Undergraduate Los Angeles students may request a semester break only at the end of their academic year if they plan to reenroll in the semester following the break. Late enrollment fees will apply if the request is not submitted by the stated semester deadline dates. Students taking a semester break or Summer semester off maintain an active AMDA email account where they receive all communication regarding the following semester's registration, housing and other information.

A semester break taken during the academic year is processed as a withdrawal, as is any semester break exceeding one semester. Students in this category will need to submit a Readmission Application (available at amda.edu/registrar) for full review and evaluation. Students must be approved and cleared by all departments in order to be readmitted to AMDA. International students processed as withdrawn will have their F-1 visa status terminated and must submit a new I-20 Form application with the Readmission Application materials to reinstate their F-1 visa status.

Graduate program students may not request a semester break.

Leave of Absence or Administrative Leave of Absence

An approved leave of absence (LOA) is a temporary interruption within a semester or can be a planned leave after the end of a semester, if the status meets LOA criteria, in an ongoing program for a specific period of time. Students must formally request an LOA with the Office of the Registrar (Education Department) to maintain enrollment status by completing the LOA form. Failure to request an LOA may result in loss of good standing with AMDA. For US citizens or permanent residents receiving federal or private loans, funds already received by the student are to be returned to the lender, depending on the date of the student's LOA. Federal grant awards such as FSEOG, Pell and institutional awards (e.g., AMDA scholarships) may also be decreased. F-1 International Students must meet with the International Student Affairs Office for impacts of leave on a student's international student status.

A leave of absence for up to one semester is granted to students who anticipate returning to AMDA to complete their studies. Students requesting an LOA must be in good standing and making satisfactory academic progress toward a program. Students are required to officially notify the Office of the Registrar (Education Department) in writing, by submitting the form and provide supporting documentation for reinstatement before resuming their studies at AMDA. Students who do not return to continue their studies within one semester will be withdrawn from the program. The withdrawal date on record will be the last date of the LOA or the date the student communicates a decision to withdraw.

A leave of absence may also be initiated by staff when a specific situation requires such action. In these instances, and only after a thorough review and discussion by AMDA staff has occurred with the student, staff will initiate the leave status. These instances pertain only to situations where the student is unable to submit the form.

A leave of absence must fall into one of the following categories:

Medical (Injury, Mental Health)

Documentation from a physician or qualified medical practitioner is required for an approved medical leave of absence. Likewise, documentation from a physician or qualified medical practitioner approving the continuation of studies is also required as supporting documentation for readmission. If there is sufficient information to suggest that, because of physical or psychological illness, the student is engaging in or is likely to engage in behavior that could lead to injury to self or others, AMDA may place the student on a medical leave of absence for reasons of personal or community safety.

Military

In the event the student is called to active military duty, a copy of their military orders must be provided to the Education Department to arrange for a military leave of absence. Military leave of absence is available only to students in receipt of United States military active duty orders.

Family

If the student is presented with childcare issues, loss of a family member or unexpected medical care of family, the student may request a leave of absence. A leave of absence for family care will be granted on a case-by-case basis.

Financial

A student may request a Financial Leave if they need additional time to secure funding or financial aid to apply towards outstanding current or future charges or payments. Students approved for a Financial LOA must be cleared by both the Student Accounts and Financial Aid departments before being approved to return. Students approved for a Financial LOA must be cleared to return after one semester on LOA or they will be withdrawn.

Professional Opportunity

Leaves of absence for professional opportunities will only be considered in a student's final semester

Family Care

If the student is presented with childcare issues, loss of a family member or unexpected medical care of family, the student may request a leave of absence. A leave of absence for family care will be granted on a case-by-case basis.

Military Duty

In the event the student is called to active military duty, a copy of their military orders must be provided to the Education Department to arrange for a military leave of absence. Military leave of absence is available only to students in receipt of United States military active duty orders.

Withdrawal

Withdrawing from AMDA means discontinuing attendance in all courses and the program in which the student is enrolled. Students who intend to withdraw are required to meet with the following departments as part of the exit process: Student Affairs, Education Department (Registrar's Office), Housing (if applicable), Financial Aid (if applicable) and Student Accounts. Students are to meet with the Education Department to initiate a withdrawal

by completing a Change of Status form. Unofficial (administrative) withdrawals are processed by the Education Department for students who have not enrolled for their consecutive semester and have not officially communicated with AMDA.

It is important to note that students who withdraw are not automatically granted readmission. Any student whose status is withdrawn must apply for readmission (see the Readmission section below for more information).

Administrative Withdrawal

Students who are delinquent on their student accounts, do not register or do not apply for a status change (if applicable) by the end of the semester will be administratively withdrawn from AMDA. If the student's plans are not clarified by the end of the semester in question, the school will assume that the student has chosen to withdraw from the program. The student must respond within 14 business days of the date posted on the Withdrawal Notification letter.

AMDA may withdraw a student under the following conditions:

- **Violation of Probation:** Any student who is found responsible for academic or conduct violations while on probation will be withdrawn from AMDA.
- There are occasions when AMDA may determine that a student is unable to engage in the basic required activities necessary to obtain an education. Such a situation may occur when a student is unable to achieve academic progress. It may also arise when a student impedes the progress of others with their behavior. If such a situation arises, AMDA will conduct an individualized assessment of the student in order to determine whether the student may remain enrolled in the program. In exigent circumstances, AMDA may take immediate measures to dismiss or withdraw a student. If such an immediate measure is necessary, the student will immediately thereafter be given an opportunity to be heard and to present their position and any additional information.
- AMDA reserves the right to request or require students to withdraw from the college and residential housing for reasons pertaining to mental or physical health when the student's words or behavior exhibit a direct threat of harm to themselves or others or when a student's behavior as it relates to mental or physical health significantly disrupts the ability of other students to participate in the educational programs offered by the college. Such withdrawal may include complete withdrawal from enrollment at AMDA and residential housing. AMDA further reserves the right to request that a student submit written medical clearance from a psychiatrist or applicable medical practitioner before returning to school or being allowed to live in AMDA residential housing.

AMDA acknowledges that each situation is unique to the individual circumstances and therefore will act accordingly. Readmission after such withdrawal will be on a case-by-case basis and is not guaranteed.

Readmission

Former AMDA students may apply for readmission in order to resume their studies at AMDA. The following steps must be taken for consideration of readmission:

1. Submit the Application for Readmission.

2. Submit the personal statement: As part of the Readmission Application, students must submit a personal statement addressing the initial reasons for leaving AMDA, what the student has been doing while not enrolled and their reasons for wanting to return.
3. Submit official transcript(s): Students must submit all applicable official transcripts for any coursework completed while away from AMDA.
4. Submit a medical statement (if applicable): If the student withdrew for medical reasons, they must provide a statement letter of clearance from a health care professional including detailed information regarding the status of their health as it relates to reengaging in a rigorous curriculum and returning to normal, unrestricted activity.

Applications and all accompanying documentation must be received by the Education Department one month before the start of the semester. Incomplete or missing information may delay readmission.

Students will receive an official letter from the Education Department stating approval or denial of readmission following a thorough review by all applicable AMDA departments.

Academic Policies

Enrollment Intention Options

Continuing Enrollment

Bachelor Degree Program to Master Degree Program

Bachelor Degree graduates interested in a Master Degree Program must complete the Graduate Application. Applications are submitted online and will be directed to the Admissions Department. Verification of graduation status must be confirmed in order to enroll in a Master Degree Program. Students with completed graduate-level advanced, analytically and academically oriented theatre studies courses outside of AMDA need to submit official transcripts to the Registrar's Office at the Los Angeles campus for transfer credit evaluation. Students can transfer up to three credits for the MA Program and up to six credits for the MFA Program from other institutions.

Conservatory/AOS Degree Program to BFA Degree Program

AOS Degree and Conservatory graduates interested in a BFA Degree in Acting, Music Theatre, Dance Theatre or Performing Arts must complete the Application for BFA (AOS/Conservatory Alumni). Applications are submitted online and will be directed to the Admissions Department. Verification of graduation status must be confirmed in order to enroll in the BFA Degree Program. Graduates of the AOS and Conservatory Programs will be awarded 60 Performance Immersion credits applied toward the 120-credit requirement for completion of the BFA Degree. Students with completed college courses outside of AMDA need to submit official transcripts to the Registrar's Office at the Los Angeles campus for transfer credit evaluation. Students can transfer up to 30 General Education credits from other institutions.

For current AOS and Conservatory Program students applying for the BFA Program, an academic evaluation will occur after completion of their third semester. Provisional admission may be granted until the Education Department verifies the student has completed their program and met BFA admission requirements.

An additional evaluation will be conducted for AOS Degree and Conservatory Certificate graduates applying for a BFA Degree Program outside of their respective discipline. This may result in additional required coursework.

Conservatory to AOS Degree Program

Conservatory graduates interested in an AOS Degree in Acting, Musical Theatre or Dance Theatre must complete the Application for AOS (Conservatory Alumni). Applications are submitted online and will be directed to the Admissions Department. Verification of graduation status must be confirmed in order to enroll in the AOS Degree Program. Courses taken as part of the Conservatory Program will be evaluated course by course for credit equivalency toward the AOS Degree. Applicants must adhere to the AOS Degree graduation requirements in effect at the time of application.

An additional evaluation will be conducted for Conservatory Certificate graduates applying for an AOS Program outside of their respective discipline. This may result in additional required coursework.

Term Break

See Change of status for details

Campus Transfer (AOS and Conservatory Students Only)

Conservatory and AOS Program students may request a campus transfer. The transfer applies to the entire second year (third and fourth semesters) only.

Students interested in transferring campuses are required to submit their interest to the Education Department by the 10th week of the current semester. Students who retract their request after the deadline or who submit their interest past the deadline will incur a processing fee of \$200. Students are placed in a pending status while an evaluation of the student's academic standing is conducted. To be eligible for transfer, students must meet the following criteria:

- Cumulative GPA of 3.0
- In good academic standing
- Not on disciplinary probation
- In good financial standing

Students are encouraged to contact the Education Department with any questions.

New York Experience (NYE)

The New York Experience (NYE) is an opportunity for second semester Los Angeles BFA students to study in New York City for their third semester. Students may request to attend the New York campus when submitting their third semester enrollment intention. Students participating in the NYE register for all prescribed courses, housing and orientation with the New York campus. Upon completion of the NYE, students will resume their studies in Los Angeles.

Withdraw or Leave

See Change of status for details

Change of Program Request

Students in good academic standing interested in a change of program may initiate the request by submitting the Change of Program form to the Registrar's Department by the stated deadline. A meeting with the Registrar's Department and/or the department chair may be required to review aspects of the new program requirements, such as audition requirements and potential enrollment extension. Students must complete the new program within 150 percent of the published length for financial aid eligibility. Although a program change may be approved, AMDA cannot guarantee course availability, which may result in a delay in graduation.

Program Change To or From an Online Program

Students only have the option to change to or from an online program after their second, fourth, or sixth semesters. This type of program change can occur no more than twice during a student's enrollment at AMDA and is only available for Bachelor of Fine Arts and Associate of Occupational Studies Degree Program students. An additional evaluation will be conducted for students applying for a program outside of their respective discipline, which may result in additional required coursework. When considering an online program, students must confirm whether their state of residence is authorized for distance education with AMDA. See AMDA's [Online Programs and State Authorization](#) page for more information.

Academic Policies

Academic Standards



Students must follow AMDA policies, standards, and achieve Satisfactory Academic Progress in order to remain enrolled at AMDA. The policies and standards in this section and the AMDA Student Handbook may affect a student's eligibility to continue attending AMDA.

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See also:

- [Glossary of Academic Terms](#)
- [AMDA New York Student Handbook](#)
- [AMDA Los Angeles Student Handbook](#)

Academic Standards

Student Standards

AMDA desires to see students complete their academic goals. However, students must follow AMDA policies and achieve Satisfactory Academic Progress in order to remain enrolled at AMDA. Registration signifies that the student agrees to abide by the rules, regulations and requirements of the institution. AMDA reserves the right to

cancel the registration of any student who does not comply. This agreement is in keeping with AMDA's philosophy that students should be aware of the dimensions and constraints of the educational community in which they participate during their course of study.

The following may affect a student's eligibility to continue attending AMDA:

- Academic integrity
- Copyright infringement
- Disruption to the educational environment
- Harassment and sexual harassment
- Satisfactory Academic Progress
- Registration processes
- Veterans Affairs
- Illegal and criminal offenses
- Attendance
- Audition policy

The above are explained in the Student Handbooks:

- [AMDA New York Student Handbook](#)
- [AMDA Los Angeles Student Handbook](#)

Academic Standards

Failure to Meet Standards

When one or more of the above standards are not met, the following actions may be taken: warning, probation or dismissal. Each policy area has a process for administration and appeal. Administrative actions may include, but are not limited to, the following:

Warning

A student may be put on warning, with or without a remediation plan, when their academic work, professional development or behavior falls below the institution or program standards and the infraction does not require more serious or more immediate action.

Probation

A student may be put on probation when their academic progress, professional development or behavior has been inconsistent with AMDA requirements. A student is given a specific amount of time (usually one semester) in which to remediate the cause(s) of probation or will otherwise face dismissal from AMDA. Students may also be placed on Academic Probation without prior notice when any initial act, omission or accumulated absences or tardiness are deemed grave enough to require such action by the administration.

Dismissal

A student may be dismissed from the academic program when conditions are judged to be of a serious nature and are not judged to be remediable (e.g., insufficient grade point average, a serious violation of school standards of conduct and ethics or failure to remediate previously identified deficiencies within the specified time). Students may be dismissed from AMDA for the reasons including, but not limited to, the list of eligibility requirements under the Student Standards section.

Academic Standards

Appeals Process

A student has the right to appeal a decision to the relevant AMDA official. Appeals will only be considered when they are received in writing within the required deadlines stated in the decision letter. Appeals may be made only on the basis that one or more of the following factors have contributed to an unfair or unsupported decision:

- The process deviated from applicable policy or procedures
- Serious violation(s) of other institution policies, rules or procedures
- Preponderance of facts or other evidence not consistent with the final decision
- New information is available that was not available at the time the matter was originally considered
- Bias or discrimination in the review process

When an appeal is made, all relevant institutional officials will cooperate fully in presenting and discussing the recommendations and actions. The original institution official decides the appropriate process for consideration of the appeal. Absent unusual circumstances, the appeals processes should normally be completed within 30 business days of receipt of the appeal. Appeal decisions made under this section are final.

Academic Standards

Academic Integrity Policy

All of those participating in the educational process at AMDA are expected to exhibit honesty and integrity in all aspects of their academic work. Academic dishonesty includes cheating, plagiarism and any attempt to obtain credit for academic work through fraudulent, deceptive or dishonest means. Students should presume that all of their written work may be checked against international electronic databases of student work and published sources to detect plagiarism. These electronic databases often add the submitted material to their sources to compare against other student work. By submitting assignments, a student agrees to these processes.

Definitions

It is the student's responsibility to know and understand what constitutes academic dishonesty and to seek guidance when in doubt about these matters.

AMDA defines academic dishonesty as follows:

Cheating: Using or attempting to use unauthorized materials, information, study aids or extended assistance in any academic activity, exercise or exam.

Fabrication or Falsification: Altering or inventing any information or study aids in any academic exercise. This includes falsification or unauthorized modification of any academic records. This may also include attempting to gain advantage over fellow students in an academic exercise through such means as lying about the need for an extension on a paper.

Plagiarism: Intentional or unintentional misrepresentation of writings, works or ideas of another as one's own. Both verbatim duplication of content (in whole or in part) and paraphrasing without proper attribution or citation of sources may be considered plagiarism. Verbatim duplication of content (in whole or in part), paraphrasing without proper attribution or citation of sources, this is inclusive of generative artificial intelligence tools.

Sabotage: Willfully damaging or impeding the academic work of another person. This has particular application to computer files, library resources and laboratory or studio work and may include software piracy, constructing and introducing viruses into a system or copying copyrighted programs. This may also include deliberately depriving others of necessary academic sources.

Aiding and Abetting: Helping or attempting to help another commit an act of academic dishonesty. For example, students may not copy work or allow others to conduct research or prepare work for them without advance authorization of the instructor.

Reuse or Resubmission of Work: Submitting work or significant portions of work for use in more than one course without the instructor's knowledge and permission.

Violations: Review and Disciplinary Actions

Faculty will take the lead in approaching students regarding perceived violations of academic integrity. Students are also encouraged to confront others when they become aware of academic dishonesty directed against their work or the work of other students.

First Offense

When a concern about academic integrity arises, the concerned faculty member(s) will initiate a conference with the student(s) involved with the intent to

- clarify policy and determine whether an offense occurred
- provide an opportunity for student acknowledgment of a recognized offense
- discern an appropriate response for making things right, clarifying consequences and committing to future behaviors that will lead to academic honesty and integrity and the restoration of relationships

The initial goal is to discern whether there is an offense and determine an appropriate response. If the result of the initial student-faculty conference determines that no offense has occurred, the process will not proceed further and no further action need be taken.

Upon student acknowledgment of a recognized offense, the offense will be reported to and recorded by the Education Department, and an appropriate response will be mutually discerned by the faculty member(s) and student(s) together.

The response will be shaped by determining whether the offense was intentional or unintentional; both are considered violations with consequences.

For all recognized offenses, the student(s) and faculty member(s) will attempt to collaboratively determine an appropriate response. The typical consequence for a recognized first offense is a zero on the assignment.

However, depending on the nature of the violation, the response may be:

- Redo the assignment (e.g., paper or exam) with guidelines for resubmission
- Complete an additional substitute assignment
- Redo the assignment for less credit
- Reduction of grade for an assignment
- Zero on the assignment
- Reduction of overall course grade
- Withdrawal from or failure of course

All student and faculty mutually determined and agreed-upon responses (and fulfilled agreements) will be reported to the Education Department and Program Director.

Multiple Offenses

All second offenses of any kind will be treated as recognized and intentional (i.e., known and willful violations) and dealt with by the administration. Multiple offenses may include:

- Second, third and subsequent offenses
- Different types of offenses (e.g., plagiarism and cheating)
- Simultaneous offenses (e.g., in different courses)
- Unintentional followed by intentional offenses

The typical response for a second violation will be failure of the course and loss of eligibility for honors. The typical response for a third violation will be disqualification. Other possible consequences are loss of financial aid and reduction or removal of scholarships at the discretion of AMDA.

Students can appeal their status within five business days following their notification of disqualification, during which time they are allowed to remain in class. The Education Department will submit the matter to the Academic Integrity Review Committee. The decision of the Academic Integrity Review Committee is final. If students do not appeal within five business days, they are academically disqualified.

All academically disqualified students will receive an academic integrity violation, have a hold on their account and be unable to register for at least one semester. After one semester, they may apply for readmission by petition to AMDA. Readmission is not automatic but will be weighed relative to the severity of the violation and appropriate response by the student. If a student who is allowed to reenroll commits another integrity violation, the student will be permanently disqualified.

Disputed Offense or Penalty

If, as the result of the initial student-faculty conference, the faculty member believes that an offense has occurred, the matter will be submitted to the Academic Integrity Review Committee for resolution in any of the following instances:

- The student does not acknowledge an offense.

- The student and faculty member disagree on an appropriate response.
- The student and faculty member are otherwise unable to mutually resolve the situation.

Unwilling to Participate

Students who are unwilling to voluntarily participate in the above processes, willfully act in an uncooperative, abusive or destructive manner or intentionally undermine agreed-upon outcomes may be subject to academic disqualification, suspension or dismissal from the institution as determined by AMDA.

Reporting

AMDA will record cases where academic integrity has been violated in order to discern individual and institutional student patterns and to help determine appropriate responses and outcomes. Similarly, all violations will be reported to AMDA's Academic Integrity Review Committee. Intentional violations will be permanently recorded in the student's academic file. Unintentional violations will be kept in a temporary file until the completion of the student's academic involvement at AMDA. Reports will conform to current legal expectations regarding student rights and responsibilities.

Copyright Infringement

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.

Unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing, may subject the student to civil and criminal liabilities.

Students who engage in illegal downloading, peer-to-peer file sharing or unauthorized distribution of copyrighted materials using AMDA's information technology system may be subject to disciplinary action up to and including suspension or dismissal.

Penalties for copyright infringement include 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 attorney 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.

Educational Environment

AMDA endeavors to provide a safe and orderly environment in which all students are able to pursue their academic, social and spiritual development. AMDA reserves the right to implement a disciplinary process that may culminate in the suspension or dismissal of any student who does not meet behavioral standards or comply with institution policies. AMDA also expects that the actions of any student not pose a threat to the health or safety of others and not unreasonably disrupt the educational environment of the institution.

Threat to the Health or Safety of Others

Threat to the health or safety of others includes, but is not limited to, any act, planned or threatened, that places another individual at an unreasonable risk of bodily harm, exposure to illness, loss of life or destruction of property. A threatened act includes overt threats as well as threats reasonably perceived by the actions, interactions or conduct of a student. Further, a student may be considered to pose a direct threat to the health of others if current medical information indicates that the student's behavior or medical condition could reasonably expose others to illness, disease or other bodily harm. This exposure risk must exceed that commonly found in community environments and would include failure to maintain appropriate hygiene or to protect others from a contagious illness or disease.

Disruption to the Educational Environment

Disruption to the educational environment includes, but is not limited to, any act that unreasonably impedes another student's functioning within an academic or community life setting or impedes the ability of faculty, administration or staff to fulfill their duties and obligations. A violation may include a single disruptive act or ongoing acts and may involve complaints from students, faculty or staff. In determining violations, an assessment will be made of the nature and extent of the disruption and the content and frequency of the complaints.

Institution Response

Violation of these or other policies may result in disciplinary action up to and including suspension or dismissal. AMDA reserves the right to remove a student from particular settings or from all institution activity pending the outcome of the disciplinary process, depending on the nature and extent of the offense.

Academic Standards

Active Enrollment

To remain on active status, students must enroll in consecutive semesters or have an approved leave of absence on file. Students who have not enrolled in a class each semester and do not have an approved leave of absence will be administratively withdrawn.

Academic Standards

Satisfactory Academic Progress

All students are required to meet the standards for Satisfactory Academic Progress (SAP) in order to continue their matriculation at AMDA. In addition, a student must meet the requirements of the SAP policy below to be eligible to receive federal, state and need-based institutional financial aid assistance and to register for classes. Scholarships and other awards may require students to meet higher standards. Veterans Affairs students have additional requirements.

Overview of SAP Standards

AMDA students and financial aid recipients in particular are expected to make reasonable and timely academic progress toward their declared program objective each semester.

There are three components to these standards:

1. The GPA Standard

The GPA Standard is a qualitative measure of progress as measured by the student's cumulative AMDA grade point average. AMDA academic policies determine how the GPA is calculated, including which grades count in the GPA calculation and the effect of course repeats on GPA. To meet this standard, undergraduate students must have a minimum 2.0 cumulative GPA and graduate students must have a minimum 3.0 cumulative GPA. Each student can view their cumulative GPA on the unofficial transcript in the Student Portal.

2. The Pace Standard

The Pace Standard is a quantitative measure that attempts to calculate the pace at which a student is progressing toward program completion. Pace is calculated by dividing the cumulative number of units successfully completed by the cumulative number of units you have attempted. Students are required to successfully complete a minimum of 67 percent of all attempted units to remain eligible for federal, state and institutional financial aid.

3. The Maximum Time Frame Standard

The Maximum Time Frame Standard determines if the student is actually completing the academic program within a reasonable amount of time and with a limited, reasonable number of units attempted. The maximum time frame for completion of a program of study and financial aid eligibility is 150 percent of the published length of the program in credit hours or weeks of instruction for clock hours. The maximum time frame is the calculated percentage of credit hours attempted or weeks of instruction in the clock hour program relative to 150 percent of the number of credit hours or weeks required for program completion. Students who have a change of program will not have additional financial aid eligibility beyond the Maximum Time Frame Standard.

These three standards apply to a student's entire academic record at AMDA, whether or not financial aid was received for prior semesters of enrollment. Student academic records are reviewed by the Registrar's Office at the end of each semester to determine compliance with SAP standards for the prior semester. The Financial Aid Office notifies students who have not achieved the established SAP standards of their academic probation or academic ineligibility status.

Academic Requirements and Review Process

Satisfactory Academic Progress is monitored at the end of each academic semester (Fall, Spring and Summer). Students who fully meet all three standards above are considered in good standing for SAP. Students who are not meeting the standards will be notified of the results and the impact on their financial aid and academic eligibility. Students who have exceeded the Maximum Time Frame Standard are immediately ineligible to receive additional financial aid assistance. In addition, students who have been academically disqualified are also not eligible to receive financial aid assistance until formally reinstated to the institution.

Impact of Course Grades and Status on SAP:

- Grades of Incomplete

Students who earn a grade of Incomplete need to resolve the grade by the middle of the subsequent semester of enrollment. If the grade of Incomplete is unresolved, the grade changes to an “F.” A grade of Incomplete does not impact the cumulative GPA but is calculated toward total credits attempted in the SAP Pace and Maximum Time Frame Standards calculations. Upon a grade of Incomplete being replaced with a letter grade, the student’s SAP standards are reviewed again.

- **Failed Grades**

Students who receive a final grade of “F” must repeat the class and successfully pass a subsequent attempt. If the course is not a requirement, students may select an alternate course to fulfill the credits. Students with unresolved failing grades are ineligible to graduate. A grade of “F” is calculated in the GPA and is counted toward total credits attempted in the SAP Pace and Maximum Time Frame Standards calculations.

- **Withdrawals**

Students who withdraw from a course or program after add/drop week will have a “W” posted to their official record. Withdrawals have no effect on a student’s cumulative GPA but are calculated toward total credits attempted in the SAP Pace and Maximum Time Frame Standards calculations.

- **Withdrawal-Fail (Degree Programs)**

Students who opt to withdraw from a class after the fifth week of a semester will have a “WF” posted on their official record. A “WF” constitutes a grade of “F” in the determination of a student’s GPA and is calculated as attempted credits in the SAP Pace and Maximum Time Frame Standards calculations.

- **Repeated Courses**

If a student must repeat a course due to a failed grade, the grade earned for both courses will be used toward the calculation of the student’s cumulative GPA. All attempted courses are calculated toward total credits in the SAP Pace and Maximum Time Frame Standards calculations.

- **Transfer Credits (Degree Programs)**

Credit hours that are accepted toward the student’s educational program count as both attempted and completed when calculating SAP Pace and Maximum Time Frame Standards calculations.

- **Remedial Courses**

AMDA does not offer remedial courses or accept remedial courses as transfer credit.

Financial Aid and Academic Warning

Failure to meet the minimum cumulative GPA or Pace Standards requirements will result in a warning status for the subsequent academic semester or payment period with continued financial aid eligibility. Students must make up for the deficit credit hours for the prior semester or increase their cumulative GPA to good academic standing.

Students who comply with the established standards of academic progress at the end of the warning semester or payment period will return to good academic standing and remain eligible for financial aid. Students who fail to regain good academic standing during the warning semester or payment period are subject to termination or dismissal and are ineligible for financial aid, unless an appeal is requested and approved.

Financial Aid and Academic Suspension

A student is subject to financial aid and SAP suspension if the student:

- Fails to meet the minimum cumulative GPA at the end of a warning or probation semester or payment period.
- Fails to maintain the minimum clock hour or credit hour Pace Standard at the end of a warning or probation semester or payment period.
- Has an unsuccessful appeal.
- Exceeds the Maximum Time Frame for program completion

Financial Aid and Academic Appeal

Students who fail to meet SAP standards and lose eligibility for financial aid may appeal the decision. The appeal must include all of the following:

1. A letter of appeal including a personal statement explaining the following:
 - Extenuating circumstances that led to the student not meeting the SAP standards
 - Actions the student is taking to ensure future academic progress
2. Documentation to support extenuating circumstance(s). Examples of extenuating circumstances include, but are not limited to:
 - A period of illness or injury for the student
 - A period of illness or injury for an immediate family member requiring the student's assistance
 - Death of a family member
 - Family difficulties (financial, divorce, etc.)
 - Military service
3. A detailed plan showing:
 - How the student will meet remaining program requirements
 - How the student will address the SAP standard deficiencies in order to make reasonable academic progress toward a degree or certificate

This appeal should be sent to the Education and Financial Aid Departments within five days of notification of unsatisfactory academic status or financial aid suspension status. The student will be notified in writing if the appeal is approved or denied within two weeks of the date of receipt of the appeal.

Financial Aid and Academic Probation

If a student successfully appeals, they will be placed on academic and financial aid probation for one additional semester or payment period and will remain eligible for financial aid during that semester or payment period. Students who meet the minimum SAP standards at the end of a probation semester or payment period will be returned to good academic standing and remain eligible for financial aid. Students who fail to meet the minimum SAP standards at the end of a probation semester or payment period are subject to academic termination or dismissal and are ineligible for financial aid.

Timely Advising Requirement

All students on academic warning or probation status are required to meet with their academic advisors during the first two weeks of classes in regular semesters to review their academic situations and to formulate or review and revise their plans of study as needed. Any student in either of these statuses who does not comply with this requirement will not be allowed to register and continue enrollment at AMDA unless the cumulative GPA of the student is 2.0 or greater at the end of the semester in which the requirement was not met.

Academic Dismissal and Reinstatement

Students who are deemed academically ineligible and dismissed from school may apply for readmission after one year. If their readmission application is approved, the student is required to retake all failed courses during the immediate semester back in school. If the student passes all of these courses, they will be allowed to continue with the program. Students are not eligible for financial aid funding during their first semester back while repeating failed courses. If the student met SAP standards after repeating all failed courses, they would regain financial aid eligibility.

Withdrawal from AMDA

Students who withdraw during the academic year of enrollment must still fulfill the Pace Standard requirements of the SAP policy. Students who are not enrolled for two consecutive semesters of attendance are subject to academic termination or dismissal and thus would not be eligible to receive federal financial aid funding. Students who withdraw during the SAP probation semester or payment period without extenuating circumstances may be subject to the loss of eligibility to participate in the financial aid programs upon re-enrollment due to failure to meet the minimum SAP standards.

Academic Standards

Veterans Affairs

AMDA is approved by the US Department of Veterans Affairs (VA) for the training of veterans. AMDA's VA Certifying Officer (CO) ensures compliance with VA regulations and guidelines. VA regulations require that postsecondary institutions maintain records that accurately reflect implementation of its guidelines. The purpose of VA regulations is to ensure that the student is provided the opportunity to attend the school and complete the program best suited to their needs.

Veterans Benefits and Transition Act of 2018 (Section 103)

AMDA College of the Performing Arts (The American Musical and Dramatic Academy) is a participant in the Veterans Benefits and Transition Act of 2018 signed into law on December 31, 2018. This provision was effective August 1, 2019, for any students that are considered a "covered individual" using Chapter 33: Post 9/11 GI Bill benefits or any participants in Chapter 31: Vocational Rehabilitation and Employment Program benefits regarding unpaid tuition and fees. A "covered individual" is any individual who is entitled to receive educational assistance under either Chapter 31 or Chapter 33.

The policy states while payment to the institution is pending from the VA (up to 90 days) that the college will NOT:

- Assess late penalty fees/charges due to delayed disbursements from the Department of Veterans Affairs under Chapter 31 or Chapter 33.
- Prevent students from enrolling in classes.
- Require the student to secure alternative or additional funding to cover the applicable tuition and fee expenses.
- Deny the student access to any resources (access to classes, libraries or other institutional facilities) available to other students who have satisfied their tuition and fee bills.

The college will require that each student provides the following:

- An official Department of Veterans Affairs “Certificate of Eligibility” or “Statement of Benefits” from the VA website or (eBenefits, VAF 28-1905) on or before the first day of class for the semester
- A written certification request to be certified for benefits
- Additional information required to ensure proper certification of benefits

If there is a difference in the amount of the student’s financial obligation to the university and the amount that the student is eligible to receive from the Department of Veterans Affairs, the student may incur an additional fee or payment may be required to make up the difference.

Student Responsibilities

To ensure continuation of VA benefits, students must notify AMDA’s Certifying Officer when any of the following occurs:

- Class registration
- Changes to schedule (any additions, drops, withdrawals or other interruptions)
- Discontinuing regular class attendance
- Change of program or major
- Change of address

Recertification for benefits is not automatic and must be requested each semester to prevent overpayment and subsequent indebtedness to the federal government. It is important to immediately notify the CO of the changes above as it may affect eligibility for benefits. Failure to notify the CO may result in incorrect payment for which the student may be held liable.

VA educational benefits are payable for regular attendance in courses that are part of the student’s program. VA educational benefits are not payable for:

- Courses not attended regularly
- Repeating a course for which a passing grade was received
- Courses for which credit is received through successful completion of a proficiency test or grade by examination
- Courses taken on an audit basis
- Courses that are dropped
- Courses taken that are not part of the student’s academic program

Satisfactory Academic Progress for VA

The VA requires all students attending AMDA under Veterans Educational Assistance Benefits to make Satisfactory Academic Progress or be liable for overpayments from the VA. In addition to the AMDA Catalog requirements, the VA enforces the following:

- **Regular Attendance:** AMDA makes routine attendance checks through the faculty to verify compliance.
- **Unsatisfactory Progress:** Education benefits are terminated when a student fails or withdraws from all classes or is suspended by AMDA.
- **Classes Not Completed:** Unless there are extenuating circumstances, students do not receive benefits for any portion of a class dropped after drop deadlines or for classes in which incomplete (delayed) grades are received and not resolved within stated deadlines.

Glossary of Academic Terms



Academic Advisor: A faculty or professional staff member trained to help students select courses and plan programs.

Academic Dismissal: A student who is dismissed, is no longer matriculated and, in addition, may not register for any credit courses at the college for one full semester.

Academic Probation: A student will be placed on academic probation at the end of a semester in which the student's grade point average falls below that which is required.

Academic Suspension: Academic suspension is the removal of a student from a matriculated status in a program.

Accreditation: An external review process by which experts authorize or give credentials indicating that standards and expectations have been met by academic programs or institutions. AMDA is accredited by the National Association of Schools of Theatre.

Appeals: Formal written request by a student for permission to deviate from AMDA policy.

Attempted Hours: Students' total credit-hour registration, either for a specific semester or cumulative for all semesters. Attempted hours include courses for which students have received either a letter grade or other administrative mark.

Baccalaureate: Applicable to a bachelor degree.

Bachelor Degree: A degree granted after completing a specified amount of academic study beyond the completion of high school and fulfilling all graduation requirements.

Certificate: Recognition given for completion of a Conservatory Program of less than four years of collegiate work.

Clock Hours: Units of credit for Conservatory Programs comprising one hour of scheduled, supervised instruction or studio time (class time) and a minimum of one hour per week of independent student preparation and outside rehearsal time.

Corequisite: A course that must be taken in the same semester as a given course.

Commencement: Ceremony celebrating anticipated completion of degrees and certificates.

Course Description: Course description(s) tell students what is taught in the course, what the objectives are and what they should be able to do upon completion. It also describes the required classroom hours, lab hours, credit hours and indicates if a prerequisite or corequisite is needed.

Course Load: Total number of semester credit or clock hours for which a student is registered during any semester.

Credit/No Credit: A method used to evaluate performance in courses and which is separate from the grade point system. Course grade does not affect GPA.

Credit Hours: Units acquired for completed coursework that are applied toward a Degree Program.

Deadline: The date by which certain information must be received by any given office or unit.

Degree: Title bestowed as official recognition for the completion of a curriculum.

Degree Student: A student who has been admitted to a degree program.

Diploma: Official document attesting to completion of a formal educational program.

Directed Study: A catalogued course taken outside the classroom, one-on-one with a faculty member.

Drop: A degree student may, prior to the specified deadline, drop a course. Dropped courses do not appear on a student's transcript.

Educational Plan: Individualized plan to guide students in completing degree requirements.

Elective: A course that will count as credit toward a degree but is not a specific program requirement.

Full-Time Student: Any student who is carrying a course load of 12 or more credits per semester (Undergraduate Programs), 6 or more credits per semester (Graduate Programs) or 24 clock hours per week (Conservatory Programs).

Grade Point: The numerical value given to letter grades. For example, an "A" is equivalent to 4.0 points, an "A-" to 3.67 points and a "B" is 3.0 points.

Grade Point Average: A student's scholastic average computed by dividing total grade points by total credit hours attempted.

Graduate: Master (MA, MFA) degree-granting programs, courses, and the students enrolled in them.

Graduation: Formal recognition of completion of degree requirements by the posting of the degree to the official academic record.

Grant (Financial Aid): A nonrepayable award to an eligible student based on determined financial needs and program criteria.

Hold: A barrier placed on a student's ability to register for classes or receive transcripts as a result of an unfulfilled monetary obligation or other action by the institution.

Incomplete ("I"): A temporary course grade granted only if a student is temporarily unable to complete course requirements because of unusual circumstances beyond the control of the student.

Independent Study: A course of study undertaken outside the classroom by a student under the supervision of one or more faculty members.

Junior: An undergraduate student who has earned between 60 and 89 credit hours.

Leave of Absence: An official status representing a leave from AMDA.

Loan: Financial assistance to students that must be repaid.

Lower Division: Courses at the 100 to 200 level, generally intended for first-year students or sophomores.

Major: Student's field of primary academic emphasis.

Matriculation: The first registration following admission as a classified student.

Mentor: A relational faculty or professional staff member who assists students in being successful in their educational or professional experiences.

Nonbaccalaureate: Not applicable to a bachelor degree, e.g., preparatory courses, continuing education.

Part-Time Student: Any undergraduate student enrolled at AMDA who is carrying a course load of fewer than 12 credit hours per semester.

Pell Grant: A nonrepayable financial aid award provided by the federal government directly to a student.

Petitions: Formal written request by a student for permission to deviate from AMDA policy.

Prerequisite: Course(s) or condition(s) required before enrollment in a more advanced class.

Probation (Academic): A warning to students who fail to maintain a semester or overall grade point average of 2.0 or better. Failure to improve the academic record within a specific time may result in academic dismissal.

Program: Plan of academic study.

Quality Points: The number of points assigned per credit hour/clock hour for each letter grade.

Regalia: Cap, gown and tassel worn at commencement.

Registered Student: A student who is currently enrolled at AMDA and has registered for classes in the current or upcoming semester. A student is considered enrolled once their specific classes have begun.

Registration: Process of initial class enrollment for a given semester.

Reinstatement: Process by which a student may gain reentry to AMDA after a dismissal.

Requirement: Course or condition that must be fulfilled as part of a particular program.

Satisfactory Academic Progress (SAP): The status of a student who has met or exceeded both the qualitative and quantitative measurements specified in this Catalog. A student must meet the Satisfactory Academic Progress requirements to be eligible for financial aid.

Schedule Adjustment: A change to a class schedule for a student who has already enrolled in at least one course for the semester. Deadlines for schedule adjustments are published in the Schedule of Classes.

Section: An offering of a course at a specific time, in a specific place, with a specific instructor.

Scholarship: A nonrepayable award to an eligible student based on criteria for academic achievement and determined financial need.

Semester: A 15-week period of academic study. The academic year is divided into Fall, Spring and Summer semesters.

Senior: An undergraduate student who has earned 90 or more credit hours.

Sequence: Courses that must be taken in a specific order.

Sophomore: An undergraduate student who has earned 31 to 59 credit hours.

Student Portal: AMDA web portal, used to access announcements, courses, financial information, calendars, schedules, important documents and downloads.

Syllabus: An outline or a summary of the main points of text, lecture or course of study.

Title IV Financial Aid: The student financial assistance programs authorized by Title IV of the Federal Higher Education Act of 1965, as amended, consist of the Federal Pell Grant Program, Federal Supplemental Educational Opportunity Grant (SEOG), Federal Work-Study (FWS), Federal Direct Student Loans (including the Federal Direct Subsidized Loans, Federal Direct Unsubsidized Loans and Federal Direct Parent Loans for Students [PLUS] Loans).

Transcript: The accurate and complete record of a student's academic coursework attempted at an institution, presented in either electronic format or paper format.

Transcript Evaluation: An official process which determines the number and type of transfer credits awarded.

Transfer Credit: Credit earned at another institution accepted toward an AMDA degree.

Tuition: A fee for instruction, especially at a formal institution of learning.

Undergraduate: Bachelor (BA, BFA) and associate (AOS) degree-granting programs and courses and the students enrolled in them.

Upper Division: Courses numbered in the 300 to 499 range, generally intended for juniors and seniors.

Withdrawal: An official procedure for leaving the institution.

Revisions to the Catalog

This catalog addendum contains new and updated information, as well as corrections of errors in the original catalog. The updates listed in this addendum apply to the 2025-2026 catalog:

All Programs

BAPS01 - BA Performance Studies

BATHARP01 - BA Theatre Arts, Performance

BATHART - Theatre Arts, General BA

BATHART02 - BA Theatre Arts, General

CONVERT - Default Conversion Program Version

HCLAACT - BFA Acting

HCLACAM - BFA Film and Television Arts: Filmmaking & Digital Content

HCLADNC - BFA in Dance: Commercial Dance

HCLAMT - BFA Music Theatre

LAAOSAC02 - AOS Acting

LAAOSAC02B - Acting AOS

LAAOSAC03 - AOS Acting

LAAOSAC03A - AOS Acting - Cert Alumni

LAAOSACT - Acting AOS

LAAOSACTB - Acting AOS

LAAOSCAM01 - AOS Acting for Camera

LAAOSCAM02 - AOS Acting for Camera
LAAOSCAM1B - Acting for Camera AOS
LAAOSCAM2A - Acting for Camera AOS
LAAOSCAM2B - AOS Acting for Camera to BFA
LAAOSDT - Dance Theatre AOS
LAAOSDT02 - Dance Theatre AOS
LAAOSDT02B - Dance Theatre AOS
LAAOSDT03 - AOS Dance
LAAOSDT03A - Dance Theatre AOS
LAAOSDT04 - AOS Dance
LAAOSDTB - Dance Theatre AOS
LAAOSMT - Musical Theatre AOS
LAAOSMT02 - Musical Theatre AOS
LAAOSMT02B - Associate of Occupational Studies - Musical Theatre
LAAOSMT03 - AOS Musical Theatre
LAAOSMT03A - AOS Musical Theatre - Cert Alumni
LAAOSMTB - Musical Theatre AOS
LAAPLUS - AMDA Plus
LABAC01 - Acting BFA
LABAC01A - Acting BFA
LABAC02 - Acting BFA
LABAC02A - Acting BFA
LABAC03 - Acting BFA

LABAC03A - Acting BFA

LABAC04 - BFA Acting

LABAC04A - BFA Acting - AOS/Cert Alumni

LABAC04C - Acting BFA

LABACR01 - BFA Acting (Online)

LABACR01A - BFA Acting (Online) - AOS/Cert Alumni

LABACR01C - Acting (Online) BFA

LABCAM01A - BFA Acting for Camera - AOS/Cert Alumni

LABCAM02A - BFA Film & Television Arts: On-Camera Acting - AOS/Cert Alumni

LABCAM02C - Film & Television Arts: On-Camera Acting BFA

LABCAMR01C - Acting (Online): On-Camera BFA

LABDT01 - Dance Theatre BFA

LABDT01A - Dance Theatre BFA

LABDT02 - Dance Theatre BFA

LABDT02A - Dance Theatre BFA

LABDT03 - Dance Theatre BFA

LABDT03A - Dance Theatre BFA

LABDT04 - BFA Dance Theatre

LABDT04A - BFA Dance Theatre - AOS/Cert Alumni

LABDT05 - BFA Dance

LABDT05A - BFA Dance - AOS/Cert Alumni

LABDT06 - BFA Dance

LABDT06A - BFA Dance - AOS/Cert Alumni

LABDT06C - Dance BFA

LABFACAM01 - BFA Acting for Camera

LABFACAM02 - BFA Film & Television Arts: On-Camera Acting

LABFLM01 - BFA Film & Television Arts: Filmmaking

LABMDR01C - Music Theatre (Online): Dance BFA

LABMT01 - Musical Theatre BFA

LABMT01A - Musical Theatre BFA

LABMT02 - Music Theatre BFA

LABMT02A - Music Theatre BFA

LABMT03 - Music Theatre BFA

LABMT03A - Music Theatre BFA

LABMT04 - Music Theatre BFA

LABMT04A - Music Theatre BFA

LABMT05 - BFA Music Theatre

LABMT05A - BFA Music Theatre - AOS/Cert Alumni

LABMT05C - Music Theatre BFA

LABMTDR01C - Music Theatre (Online): Dance BFA

LABMTR01 - BFA Music Theatre (Online)

LABMTR01A - BFA Music Theatre (Online) - Cert Alumni

LABMTR01C - Music Theatre (Online) BFA

LABPA01 - Performing Arts BFA

LABPAT01 - Performing Arts: Acting BFA

LABPAT01A - Performing Arts: Acting BFA

LABPAT02 - Performing Arts: Acting BFA

LABPAT02A - Performing Arts: Acting BFA

LABPAT03 - BFA Acting Performing Arts

LABPAT03A - BFA Acting Performing Arts - Cert Alumni

LABPATC01 - BFA Performing Arts: Acting & Content Creation

LABPATC01A - BFA Performing Arts: Acting & Content Creation - AOS/Cert Alumni

LABPD01 - Performing Arts: Dance Theatre BFA

LABPD01A - Performing Arts: Dance Theatre BFA

LABPD02 - Performing Arts: Dance Theatre BFA

LABPD02A - Performing Arts: Dance Theatre BFA

LABPD03 - BFA Dance Theatre Performing Arts

LABPD03A - BFA Dance Theatre Performing Arts - Cert Alumni

LABPDC01 - BFA Performing Arts: Dance & Content Creation

LABPDC01A - BFA Performing Arts: Dance & Content Creation - AOS/Cert Alumni

LABPDC02 - BFA Performing Arts: Dance & Content Creation

LABPDC02A - BFA Performing Arts: Dance & Content Creation - AOS/Cert Alumni

LABPM01 - Performing Arts: Music Theatre BFA

LABPM01A - Performing Arts: Music Theatre BFA

LABPM02 - Performing Arts: Music Theatre BFA

LABPM02A - Performing Arts: Music Theatre BFA

LABPM03 - BFA Music Theatre Performing Arts

LABPM03A - BFA Music Theatre Performing Arts - Cert Alumni
LABPMC01 - BFA Performing Arts: Music Theatre & Content Creation
LABPMC01A - BFA Performing Arts: Music Theatre & Content Creation - AOS/Cert Alumni
LABSCR01 - BFA Film & Television Arts: Screenwriting
LABVP01 - BFA Vocal Performance: Commercial Music
LABVPR01 - Vocal Performance Commercial Music BFA
LACDT01 - Dance Theatre Conservatory
LACIN01 - Integrated Conservatory
LACST01 - Studio Conservatory
LAGYAC15 - Gap Year - Acting Program
LAGYAC3 - Gap - Acting Program
LAGYAC8 - Gap - Acting Program
LAGYMT15 - Gap Year - Musical Theatre Program
LAGYMT3 - Gap - Musical Theatre Program
LAGYMT8 - Gap - Musical Theatre Program
LAH2AC01 - HS Conservatory - Acting - 2W
LAH2AC02 - HSSC - Acting for Stage
LAH2AC03 - HSSC - Acting for Film & TV
LAH2AC04 - HSSC - Acting for Stage & Screen
LAH2CC01 - HSSC - Performing Arts & Creative Content
LAH2DT01 - HS Conservatory - Dance Theater - 2W
LAH2DT02 - High School Summer Conservatory - Dance

LAH2DT03 - HSSC - Commercial Dance

LAH2DT04 - HSSC - Dance Theatre & Commercial Dance

LAH2SW01 - HSSC - Screenwriting

LAH2VM01 - HS Conservatory - Vocal Music - 2W

LAH2VM02 - HSSC - Musical Theatre

LAH2VM03 - HSSC - Pop Star: Recording Artist

LAH4AC01 - HS Conservatory - Acting - 4W

LAH4DT01 - HS Conservatory - Dance Theater - 4W

LAH4VM01 - HS Conservatory - Vocal Music - 4W

MATHR01 - Master of Arts in Theatre

MATHR02 - MA Theatre

MATHR03 - MA Performance Studies: Arts Education

MFAWRIT01 - Master of Fine Arts in Writing for Theatre and Media

MFAWRIT02 - Master of Fine Arts in Writing for Theatre and Media

MFAWRIT03 - MFA Screenwriting: Writing for Film & Television

NYAPAA01 - AC Performing Arts: Acting

NYAPAA01A - AC Performing Arts: Acting - AOS/Cert Alumni

NYAPAA01AF - Performing Arts: Acting AC

NYAPAC01 - AC Performing Arts: Acting for Camera

NYAPAC01A - AC Performing Arts: Acting for Camera - AOS/Cert Alumni

NYAPAC01AF - Performing Arts: Acting For Camera AC

NYAPAD01 - AC Performing Arts: Dance

NYAPAD01A - AC Performing Arts: Dance - AOS/Cert Alumni

NYAPAD01AF - Performing Arts Acting AC

NYAPAM01 - AC Performing Arts: Musical Theatre

NYAPAM01A - AC Performing Arts: Musical Theatre - AOS/Cert Alumni

NYAPAM01AF - Performing Arts: Musical Theatre AC

NYAPLUS - AMDA Plus

NYASCAC01 - HSASC - Acting for Stage & Screen

NYASCMT01 - HSASC - Musical Theatre

NYCCAM01 - Acting for Camera Conservatory

NYCCAM01B - Acting for Camera Conservatory

NYCCAM02 - Conservatory Acting for Camera

NYCCAM02B - Conservatory Acting for Camera to BFA

NYCCAM03 - Conservatory Acting for Camera

NYCCAM03B - Conservatory Acting for Camera to BFA

NYCDT01 - Dance Theatre Conservatory

NYCDT01B - Conservatory Dance Theatre to BFA

NYCDT02 - Dance Theatre Conservatory

NYCDT02B - Dance Theatre Conservatory

NYCDT03 - Conservatory Dance Theatre

NYCDT03B - Conservatory Dance Theatre to BFA

NYCDT04 - Conservatory Dance Theatre

NYCDT04B - Conservatory Dance Theatre to BFA

NYCIN01 - Integrated Conservatory
NYCIN01B - Integrated Conservatory
NYCIN02 - Conservatory Integrated
NYCIN02B - Conservatory Integrated to BFA
NYCIN03 - Conservatory Integrated
NYCIN03B - Conservatory Integrated to BFA
NYCIN04 - Conservatory Integrated
NYCIN04B - Conservatory Integrated to BFA
NYCST01 - Studio Conservatory
NYCST01B - Studio Conservatory
NYCST02 - Conservatory Studio
NYCST02B - Conservatory Studio to BFA
NYCST03 - Conservatory Studio
NYCST03B - Conservatory Studio to BFA
NYCST04 - Conservatory Studio
NYCST04B - Conservatory Studio to BFA
NYGYAC15 - Gap Year - Acting Program
NYGYAC3 - Gap - Acting Program
NYGYAC8 - Gap - Acting Program
NYGYMT15 - Gap Year - Musical Theatre Program
NYGYMT3 - Gap - Musical Theatre Program
NYGYMT8 - Gap - Musical Theatre Program
NYGYPA3 - Gap - Performing Arts - 3w

NYGYPA8 - Gap - Performing Arts - 8w
NYH2AC01 - HS Conservatory - Acting - 2W
NYH2AC02 - HSSC - Acting for Stage
NYH2AC03 - HSSC - Acting for Film & TV
NYH2AC04 - HSSC - Acting for Stage & Screen
NYH2CC01 - HSSC - Performing Arts & Creative Content
NYH2DT01 - HS Conservatory - Dance Theater - 2W
NYH2DT02 - HSSC - Dance Theatre
NYH2DT03 - HSSC - Commercial Dance
NYH2DT04 - HSSC - Dance Theatre & Commercial Dance
NYH2SW01 - HSSC - Screenwriting
NYH2VM01 - HS Conservatory - Vocal Music - 2W
NYH2VM02 - HSSC - Musical Theatre
NYH2VM03 - HSSC - Pop Star: Recording Artist
NYH4AC01 - HS Conservatory - Acting - 4W
NYH4DT01 - HS Conservatory - Dance Theater - 4W
NYH4VM01 - HS Conservatory - Vocal Music - 4W
NYHASAC01 - HSASC (Online) - Acting for Stage & Screen
NYHASMT01 - HSASC (Online) - Musical Theatre
NYHVAC01 - HSSC (Online) - Acting for Stage & Screen
NYHVDT01 - HSSC (Online) - Dance Theatre
NYHVMT01 - HSSC (Online) - Musical Theatre
NYHVMT02 - HSSC (Online) - Pop Star: Recording Artist

PUCACLI - HSPUC (Long Island) - Acting for Stage & Screen

PUCACLI3W - HSPUC (Long Island) - Acting for Stage & Screen

PUCMTLI - HSPUC (Long Island) - Musical Theatre

PUCMTLI3W - HSPUC (Long Island) - Musical Theatre

UND - Undecided

All Courses

0001 - Transcript Request

0002 - Check-In Session

0010 - Check-In Session

0020 - Check-In Session

0030 - Check-In Session

0250 - Individual Voice Lessons - 15 min

0500 - Individual Voice Lessons - 30 min

0750 - Individual Voice Lessons - 45 min

1000 - Individual Voice Lessons - 50 min

1001 - Admissions Tours

1022 - Acting: Techniques & Resources

1040 - Tap 1.1

1042 - Tap 1.2

1044 - Tap 1.3

1046 - Tap 1.4

1048 - Tap 1.5

1050 - Jazz 1.1

1052 - Jazz 1.2

1054 - Jazz 1.3

1056 - Jazz 1.4

1058 - Jazz 1.4

1060 - Ballet 1.1

1062 - Ballet 1.2

1064 - Ballet 1.3

1066 - Ballet 1.4

1068 - Ballet 1.5

1080 - Musicianship

1082 - Musicianship

1084 - Musicianship

1086 - Musicianship 1.3

1088 - Sight-Singing 1.4

1089 - Sight-Singing 1.5

1100 - Practicum 1

1100L - Practicum 1

1101 - Voice & Movement Warm-up 1: Foundation

1200 - Acting 1: Foundations

1260 - On-Camera Acting

1300 - Musical Theatre 1

1320 - Music Theatre Films

1340 - Sight-Singing 1.0

- 1341 - Sight-Singing 1.1**
- 1342 - Sight-Singing 1.2**
- 1343 - Sight-Singing 1.3**
- 1344 - Sight-Singing 1.4**
- 1345 - Sight-Singing 1.5**
- 1346 - Composition Elective**
- 1347 - Sight Singing Review**
- 1400 - Voice Production & Speech 1**
- 1401 - Dialects Elective**
- 1500 - Theatre Dance 1**
- 1501 - VPS Warmup**
- 1510 - Integ Prof Ethics & Dance 1**
- 1511 - Tap 1.1**
- 1511A - Tap 1.1a**
- 1511B - Tap 1.1b**
- 1512 - Tap 1.2**
- 1513 - Tap 1.3**
- 1514 - Tap 1.4**
- 1515 - Tap 1.5**
- 1521 - Jazz 1.1**
- 1521A - Jazz 1.1a**
- 1521B - Jazz 1.1b**
- 1522 - Jazz 1.2**

- 1523 - Jazz 1.3**
- 1524 - Jazz 1.4**
- 1525 - Jazz 1.5**
- 1531 - Ballet 1.1**
- 1531A - Ballet 1.1a**
- 1531B - Ballet 1.1b**
- 1532 - Ballet 1.2**
- 1533 - Ballet 1.3**
- 1534 - Ballet 1.4**
- 1535 - Ballet 1.5**
- 1536 - Dance Review 1: Foundation**
- 1560 - Dance Review**
- 1570 - Dance Workshop**
- 1600 - Individual Voice 1**
- 1610 - Individual Voice Rehearsal & Demo**
- 1701 - Acting: Techniques & Resources**
- 1900 - Placements**
- 2010 - Musical Theatre**
- 2014 - Movement For The Actor**
- 2020 - Acting 2**
- 2022 - Acting II**
- 2030 - Dance 2**
- 2040 - Tap 2.1**

2042 - Tap 2.2

2044 - Tap 2.3

2046 - Tap 2.4

2048 - Tap 2.5

2050 - Jazz 2.1

2051 - Jazz 2.1

2052 - Jazz 2.2

2054 - Jazz 2.3

2056 - Jazz 2.4

2058 - Jazz 2.4

2060 - Ballet 2.1

2062 - Ballet 2.2

2064 - Ballet 2.3

2066 - Ballet 2.4

2068 - Ballet 2.5

2070 - Voice And Speech

2080 - Musicianship

2082 - Musicianship 2

2084 - Sight Singing 2.2

2086 - Sight Singing 2.3

2088 - Sight Singing 2.4

2089 - Sight Singing 2.5

2090 - Individual Voice

2100 - Practicum 2

2101 - Voice & Movement Warm-up 2: Technique

2200 - Acting 2

2260 - On Camera Acting 2

2265 - Improvisation Integrated Elective

2300 - Musical Theatre 2

2320 - Musical Theatre Film Lab 2

2321 - Musical Theatre Film Lab 2a

2322 - Musical Theatre Film Lab 2b

2323 - Musical Theatre Film Lab 2c

2340 - Sight Singing 2.0

2341 - Sight Singing 2.1

2342 - Sight Singing 2.2

2343 - Sight Singing 2.3

2344 - Sight Singing 2.4

2345 - Sight-Singing 2.5

2400 - Voice Production & Speech 2

2500 - Theatre Dance 2

2510 - Integ Prof Ethics & Dance 2

2511 - Tap 2.1

2512 - Tap 2.2

2512A - Tap 2.2a

2512B - Tap 2.2b

2513 - Tap 2.3

2514 - Tap 2.4

2515 - Tap 2.5

2521 - Jazz 2.1

2522 - Jazz 2.2

2522A - Jazz 2.2a

2522B - Jazz 2.2b

2523 - Jazz 2.3

2524 - Jazz 2.4

2525 - Jazz 2.5

2531 - Ballet 2.1

2532 - Ballet 2.2

2532A - Ballet 2.2a

2532B - Ballet 2.2b

2533 - Ballet 2.3

2534 - Ballet 2.4

2535 - Ballet 2.5

2536 - Dance Review 2: Technique

2570 - Dance Workshop

2600 - Individual Voice 2

2610 - Individual Voice Rehearsal & Demo

2701 - Acting: Scene Study

2800 - Stage Combat Elective

2900 - Placements

3000 - Final Demonstration

3010 - Musical Theater Performance III

3014 - Musical Theatre Ens. Performance.

3020 - Acting 3

3022 - Acting III

3030 - Dance 3

3040 - Tap 3.1

3042 - Tap 3.2

3044 - Tap 3.3

3046 - Tap 3.4

3048 - Tap 3.5

3050 - Jazz 3.1

3052 - Jazz 3.2

3054 - Jazz 3.3

3056 - Jazz 3.4

3058 - Jazz 3.5

3060 - Ballet 3.1

3062 - Ballet 3.1

3064 - Ballet 3.3

3066 - Ballet 3.4

3068 - Ballet 3.5

3070 - Voice Production & Speech 3

3090 - Individual Voice 3

3100 - Practicum 3

3101 - Voice & Movement Warm-up 3: Practice

3200 - Acting 3

3201 - Selects: Acting

3260 - On Camera Acting 3

3261 - On Camera Acting

3300 - Musical Theatre 3

3300A3 - EXTRA ROOM

3300B3 - EXTRA ROOM

3300C3 - EXTRA ROOM

3300D3 - EXTRA ROOM

3301 - Selects: MTP

3320 - Musical Theatre Ensemble Performance

3340 - Musical Theatre Ens. Performance

3400 - Voice Production & Speech 3

3401 - Selects: VPS

3410 - VPS IPA Dialect

3411 - VPS 3b

3412 - VPS 3c

3500 - Theatre Dance 3

3501 - Theatre Dance 3.1

3502 - Theatre Dance 3.2

- 3503 - Theatre Dance 3.3**
- 3504 - Theatre Dance 3.4**
- 3511 - Tap 3.1**
- 3512 - Tap 3.2**
- 3513 - Tap 3.3**
- 3514 - Tap 3.4**
- 3515 - Tap 3.5**
- 3521 - Jazz 3.1**
- 3522 - Jazz 3.2**
- 3523 - Jazz 3.3**
- 3524 - Jazz 3.4**
- 3525 - Jazz 3.5**
- 3531 - Ballet 3.1**
- 3532 - Ballet 3.2**
- 3533 - Ballet 3.3**
- 3534 - Ballet 3.4**
- 3535 - Ballet 3.5**
- 3536 - Dance Review 3: Practice**
- 3570 - Dance Workshop**
- 3600 - Individual Voice 3**
- 3601 - Selects: Individual Voice**
- 3610 - Individual Voice Rehearsal & Demo**
- 3701 - Acting: Rehearsal & Performance**

3900 - Placements

4010 - Musical Theatre Performance

4012 - Cabaret Workshop

4020 - Drama Performance

4022 - Acting IV

4024 - Acting Workshops

4030 - Theatre Dance 4

4040 - Tap 4

4050 - Jazz / Ballet 4

4052 - Jazz 4

4054 - Ballet 4

4060 - Musical Theatre Audition

4062 - Dance Combinations

4064 - Cold Readings

4070 - Improvisation

4072 - Monologues

4074 - Acting for Camera

4080 - Cabaret Workshop

4082 - Stage Combat

4084 - Shakespeare Monologue Workshop

4086 - Audition Techniques

4088 - Acting Workshops

4090 - Individual Voice 4

4100 - Practicum 4

4101 - Career Preparation

4200 - Drama Performance Showcase

4201 - Acting IV: Adv.Scene

4240 - Advance Scene Study

4250 - Musical Showcase

4260 - Act Film/TV Workshop

4261 - Film Night

4262 - Audition Technique

4263 - Audition Techniques

4264 - Improvologue

4265 - Improvisation

4266 - Monologues

4300 - Musical Theatre Performance

4310 - Musical Theatre Audition

4315 - Musical Theatre Industry

4346 - Composition Elective

4400 - Advanced Voice Prod. & Speech

4500 - Dance IV: Theatre Dance

4510 - Tap 4

4511 - Dance IV: Tap

4521 - Dance IV: Jazz

4531 - Ballet 4

- 4540 - Jazz / Ballet 4**
- 4542 - Dance Combinations**
- 4544 - Dance Combo for Auditions**
- 4545 - Dance Style**
- 4546 - Dance Technique**
- 4600 - Individual Voice 4**
- 4700 - Career Preparation**
- 4701 - Career Preparations 2**
- 4710 - Audition Preparations**
- 4900 - Showcase Introductio**
- 5010 - Acting 1: Techniques**
- 5012 - Acting Projects 1**
- 5014 - Language & The Actor**
- 5016 - Stage Movement**
- 5020 - Acting 1: Scene**
- 5030 - Voice Production & Speech**
- 5040 - Theatre Movement 1**
- 5042 - Dance & Movement For The Actor 1**
- 5050 - Stage Combat**
- 5052 - Stage Combat 1.b**
- 5060 - Improvisation**
- 5070 - Alexander Tech 1.a**
- 5072 - Alexander Tech 1.b**

- 5080 - An Idea Of The Theatre I**
- 5082 - Masterpieces I**
- 5090 - Elective - Shakespeare 1**
- 5092 - Elective**
- 5094 - Elective - Singing Technique 1**
- 5100 - Practicum 1**
- 5101 - Morning Warm-ups**
- 5200 - Placements**
- 5250 - Acting 1: Scene**
- 5255 - Acting 1: Techniques**
- 5256 - Play Reading Class**
- 5257 - Living Masterpieces**
- 5260 - Film / TV Acting for Camera**
- 5265 - Improvisation 1**
- 5266 - Alexander Techniques**
- 5270 - Language & the Actor**
- 5272 - Play Reading**
- 5275 - Theatre History 1**
- 5280 - Survey of Film**
- 5290 - Actor's Choice Shakespeare 1**
- 5290A - Actor's Choice Shakespeare 1a**
- 5290B - Actor's Choice Shakespeare 1b**
- 5291A - Actor's Choice Shakespeare 1a**

- 5291B - Actor's Choice Shakespeare 1b**
- 5311 - Intermediate Musical Theatre**
- 5312 - Advanced Musical Theatre**
- 5400 - Voice Production & Speech 1**
- 5550 - Dance & Movement for the Actor 1**
- 5560 - Studio Prof Ethics & Dance 1**
- 5590 - Actor's Choice Jazz Elective 1**
- 5590A - Actor's Choice Jazz Dance 1a**
- 5590B - Actor's Choice Jazz Dance 1b**
- 5600 - Individual Voice**
- 5690 - Actor's Choice Singing Tech Elective 1**
- 5690A - Actor's Choice Singing Tech 1a**
- 5690B - Actor's Choice Singing Tech 1b**
- 5700 - Acting Projects 1**
- 5701 - Stage Movement 1**
- 5702 - Theatre Movement 1**
- 5703 - Stage Combat 1.2**
- 5704 - Alexander Technique 1**
- 5705 - Alexander Technique 1.2**
- 5706 - An Idea of the Theatre 1**
- 5800 - Stage Combat 1**
- 5900 - PLACEMENTS**
- 6010 - Acting 2: Techniques**

- 6012 - Acting Projects 2**
- 6014 - Language & The Actor**
- 6016 - Stage Movement 2**
- 6020 - Acting 2: Scene**
- 6030 - Voice Production & Speech 2**
- 6040 - Theatre Movement 2**
- 6042 - Dance & Movement For The Actor 2**
- 6050 - Stage Combat 2**
- 6052 - Stage Combat 2.2**
- 6054 - Acting For Camera 1**
- 6060 - Improvisation 2**
- 6070 - Alexander Technique 2**
- 6072 - Alexander Tech. li.a**
- 6074 - Alexander Tech. li.b**
- 6080 - Idea Of The Theatre 2**
- 6082 - Masterpieces II**
- 6090 - Shakespeare Elective 2**
- 6092 - Jazz Dance Elective**
- 6100 - Practicum 2**
- 6101 - Critical Analysis II**
- 6250 - Acting 2: Period Scene Study**
- 6255 - Acting 2: Techniques**
- 6257 - Living Masterpieces**

- 6260 - Acting for Camera 1**
- 6261 - Acting for Camera 2**
- 6265 - Improvisation 2**
- 6266 - Alexander Techniques**
- 6267 - Acting 2: Contemporary Scene Study**
- 6270 - Language & the Actor**
- 6275 - Theatre History 2**
- 6280 - Survey Of Films 2**
- 6290 - Shakespeare Elective 2**
- 6311 - Intermediate Musical Theatre**
- 6312 - Advanced Musical Theatre**
- 6400 - Voice Production & Speech 2**
- 6550 - Dance & Movement for the Actor 2**
- 6551 - Dance II: Theatre Dance**
- 6560 - Studio Prof Ethics & Dance 2**
- 6590 - Jazz Dance Elective II**
- 6690 - Singing Technique Elective II**
- 6701 - Acting Projects 2**
- 6702 - Stage Movement 2**
- 6703 - Theatre Movement 2**
- 6704 - Stage Combat 2.2**
- 6705 - Alexander Technique 2**
- 6706 - Alexander Technique 2.1**

- 6707 - Alexander Technique 2.2**
- 6708 - Idea of the Theatre 2**
- 6720 - Language And The Actor**
- 6800 - Stage Combat 2**
- 7010 - 1999**
- 7012 - Acting Projects / Rehearsal Lab 3**
- 7014 - Dialects**
- 7016 - Dramatic Movement**
- 7018 - Historical Dance Styles**
- 7020 - Heroic Acting**
- 7030 - Voice Production & Speech 3**
- 7032 - Voice Production & Speech 3b**
- 7040 - Dramatic Movement**
- 7042 - Dance & Movement For The Actor 3**
- 7050 - Acting For Camera 2**
- 7051 - Acting For Film & Television**
- 7052 - Stage Combat 3**
- 7054 - Stage Combat 3.b**
- 7060 - Improvisation 3**
- 7070 - Alex. Tech Elec III**
- 7090 - Stage Combat 3**
- 7092 - Elective - Jazz Dance 3**
- 7094 - Elective - Singing Techniques 3**

7100 - Practicum 3

7101 - Morning Warm-ups

7250 - Acting 3

7260 - Advanced Film and TV

7262 - TV Techniques

7265 - Improvisation 3

7266 - Alexander Techniques

7272 - Dialects

7273 - Visual Storytelling

7274 - Screenwriting Elective

7275 - Dialects

7280 - Heroic Acting

7288 - Survey of Film

7290 - Actor's Choice Shakespeare Elective

7291 - Actor's Choice Cold Reading Elective

7311 - Intermediate Musical Theatre

7312 - Advanced Musical Theatre

7400 - Voice Production & Speech 3

7410 - VPS IPA Dialect

7411 - VPS 3b

7412 - VPS 3c

7550 - Dance & Movement for the Actor 3

7590 - Actor's Choice Jazz Dance 3

7591 - Actor's Choice Choreography & Combos
7690 - Actor's Choice Singing Audition 3
7690A - Actor's Choice Singing Tech a
7690B - Actor's Choice Singing Elective b
7691 - Singing Techniques Elective 3x
7701 - Acting Projects / Rehearsal Lab 3
7702 - Dramatic Movement
7703 - Historical Dance Styles
7704 - VPS 3b
7705 - Theatre Movement 3
7706 - Acting for Film & Television
7707 - Stage Combat 3B
7708 - Alexander Technique 3
7800 - Stage Combat 3
7801 - Selects: Stage Combat
7890 - Stage Combat Elective 3
7891 - Actor's Choice Stage Combat
7892 - A/C Stage Combat b
8008 - Grad. Rehearsal & Performance
8010 - Film Final Project
8010A - Final Film Project
8010B - Final Film Project
8011 - Cold Readings

- 8014 - Acting Workshops**
- 8020 - Scene Workshop**
- 8024 - Approach to a Song**
- 8025 - Musical Theatre Audition**
- 8030 - Advanced Voice Production & Speech**
- 8032 - Dialects**
- 8040 - Dance 4**
- 8050 - Stage Combat**
- 8055 - Performance Workshop**
- 8060 - Improvisation 4**
- 8070 - Acting for Film & Television**
- 8080 - Monologues**
- 8082 - Shakespeare Monologues**
- 8090 - Cold Readings for Auditions**
- 8092 - Cold Readings / Monologues**
- 8094 - STUDIO ELECTIVE**
- 8100 - Practicum 4**
- 8101 - Career Preparation**
- 8200 - Drama Performance Showcase**
- 8201 - Acting IV: Rehearsal Projects**
- 8210 - Mus. Thtr. Audition**
- 8240 - Advanced Scene Study**
- 8250 - Late Night Rehearsal Workshop**

- 8260 - Audition for Film/TV**
- 8261 - Audition Techniques**
- 8262 - Cold Reading**
- 8263 - Audition & Industry**
- 8263A - Audition Techniques**
- 8263B - Audition Techniques**
- 8264 - Improvologues**
- 8265 - Improvisation**
- 8266 - Monologues**
- 8267 - Monologues for Audition**
- 8270 - Ensemble**
- 8272 - Dialects**
- 8280 - Career Preparation**
- 8290 - Commercials & Voice Overs**
- 8291 - Voice Over**
- 8291A - Voice Acting**
- 8291B - Voice Acting**
- 8292 - On-Camera**
- 8292A - On Camera**
- 8292B - On Camera**
- 8400 - Advanced Voice Production and Speech**
- 8450 - Advanced Voice Production & Speech**
- 8450A - Advanced Voice Production & Speech**

8450B - Advanced Voice Production & Speech

8500 - Industry Week

8550 - Audition Movement

8600 - Audition Movement

8700 - Resume Workshop

8800 - Stage Combat 4

8900 - Showcase Introductio

9000 - Industry Week

9010 - Director's Address

9020 - Introduction to Career Days

9030 - 4th Semester Meetings

9040 - Introduction to 4th Semester

9210 - Film Project

9212 - "Why Are They Stars"

9261 - Previews - Film & TV

9262 - Ten Of The Greatest Films Of All Times

9311 - Intermediate Musical Theatre

9312 - Advanced Musical Theatre

9526 - Intermediate Jazz

9527 - Advanced Jazz

9701 - Career Preparations 1

9702 - Resume Workshop 1

9703 - Resume Workshop 2

9704 - Headshot Panel/Fair

9705 - Second Semester Guest Presentation

9706 - Networking

9707 - Third Semester Guest Presentation

9708 - Guest Panel/Talkback

9710 - Audition Preparations

9900 - Pianist

9902 - Mus. Th. Accompanist

9904 - Tapings

999 - Voice Production and Speech

9999 - Classical Ensemble

AC000 - 1st Sem Acting Project Casting

AC100 - Acting I: Beginning Scene Study

AC100R - Acting I: Beginning Scene Study

AC102 - Acting I: Techniques

AC102R - Acting I: Techniques

AC103 - Iconic Theatre: 19th through Mid-20th Century

AC103R - Iconic Theatre: 19th through Mid-20th Century

AC104 - Theatre History Inception

AC105 - Cold Reading

AC106 - TBA

AC110 - Acting II: Contemporary Scene Study

AC110R - Acting II: Contemporary Scene Study

AC112 - Acting II: Period Scene Study

AC112R - Acting II: Period Scene Study

AC113 - Iconic Theatre: Ancient Greece to Romanticism

AC113R - Iconic Theatre: Ancient Greece to Romanticism

AC114 - Theatre History Emergence

AC116 - Acting Fundamentals

AC117 - Acting Fundamentals

AC117C - Acting Fundamentals

AC118C - Introduction to Voice Acting

AC119 - Introduction to Improvisation

AC120 - Acting 1: Foundations

AC120C - Acting 1: Foundations

AC121 - Acting 2: Scene Study

AC121C - Acting 2: Scene Study

AC122 - Improvisation I: Foundations

AC122C - Improv 1: Foundations

AC122R - Improvisation I: Foundations

AC123 - Improvisation II: Techniques

AC123C - Improv 2: Techniques

AC123R - Improvisation II: Techniques

AC124 - Acting: Play Reading

AC124C - Acting: Play Reading

AC125 - Acting Techniques

AC125C - Acting Techniques

AC126 - Classics: Page to Stage

AC126C - Classics: Page to Stage

AC127 - 1st Sem Acting Project

AC128 - Monologue Foundations

AC129 - TBA

AC130 - TBA

AC200 - Alexander Technique

AC200R - Alexander Technique

AC202 - Improvisation: Introduction to Long Form

AC202C - Improv: Introduction to Long Form

AC202R - Improvisation: Introduction to Long Form

AC204 - Advanced Improvisation: Sketch Comedy

AC205 - Adv Improv: Long and Short form

AC214 - Industry & Networking

AC215 - The Art of the Monologue

AC215R - Art of the Monologue

AC220 - Introduction to Shakespeare

AC220L - Introduction to Shakespeare Lab

AC220R - Introduction to Shakespeare

AC221 - Acting: Styles

AC221C - Acting: Styles

AC222 - Acting Styles

AC222R - Acting Styles

AC223 - Improvisation 3: Advanced Techniques

AC223C - Improv 3: Advanced Techniques

AC224 - Improvisation: Intro to Long Form

AC224C - Improv: Intro to Long Form

AC225 - Audition Techniques for Television and Stage

AC225C - Audition Techniques TV & Stage

AC225R - Audition Techniques for TV and Stage

AC226 - Wardrobe, Makeup and Hair

AC226R - Wardrobe, Makeup and Hair

AC227 - Acting III: Advanced Scene Study

AC227C - Acting 3: Advanced Scene Study

AC227R - Acting III: Advanced Scene Study

AC228 - One Acts

AC229 - TV Genre

AC230 - Acting: Shakespeare

AC231 - Headshots & Resumes

AC232 - Classic Repertoire

AC232R - Classic Repertoire

AC233D - AOS Industry Event - Digital

AC234 - Improvisation for the Camera

AC240 - Advanced Improvisation: Expanded Applications

AC242 - AOS Acting Capstone Performance

AC244 - AOS Acting Capstone Scenes

AC246 - Industry Workshop

AC247 - Industry Preparation

AC248 - Studio Program: Improvisation/Expanded Applications

AC250 - AOS Acting Mock Auditions

AC251 - AOS Acting Mock Audition

AC264 - Acting Senior Showcase

AC266 - Conservatory Acting Showcase

AC300 - Advanced Improvisation: Genres

AC301 - Advanced Improvisation: The Slam Experience

AC301C - Adv Improv The Slam Experience

**AC302 - Advanced Improvisation: Long Form Performance
Technique**

AC303 - Adv Improv

AC304 - Advanced Scene Study: 1960-2000

AC304R - Advanced Scene Study: 1960-2000

AC304RL - Advanced Scene Study: 1960-2000 Lab

AC305 - Absurdist and Nonlinear Theatre

AC305R - Absurdist and Nonlinear Theatre

AC306 - Introduction to Stage Direction and Design

AC306R - Introduction to Stage Direction & Design

AC310 - Industry Workshop

AC311 - Cold Reading

AC312 - Advanced Techniques: Physicality

AC312R - Advanced Techniques: Physicality

AC313 - Voice Acting

AC313R - Voice Acting

AC314 - Half-Hour Television Comedy

AC314R - Half-Hour TV Comedy

AC315 - Non-Linear Acting

AC316 - Theatre, Direction and Design

AC317 - Theatre, Direction and Design Lab

AC318 - Career Preparation

AC318R - Career Preparation

AC319 - Industry Workshop/Conservatory Programs

AC320 - Scene Study: Shakespeare

AC320R - Scene Study: Shakespeare

AC320RL - Scene Study: Shakespeare Lab

AC321 - Classic Repertoire

AC322 - Ensemble Acting

AC323 - Directing: The Actor Experience

AC324 - Exploring Contemporary Theatre & Film

AC325 - Directing: The Director's Experience

AC326 - Audition Monologues

AC327 - Comedic Styles: 20th and 21st Centuries

AC328 - Voice Acting

AC328C - Voice Acting

AC329 - Acting: Advanced Shakespeare

AC329C - Auditions & Drama Showcase: Integrated

AC330 - Auditions & Drama Showcase: Studio

AC331 - Career Preparation

AC333 - Acting Classics and Styles for Camera

AC335 - Monologues

AC336 - New Perspectives; Familiar Text

AC337 - Roles & Techniques

AC339 - Film and Television Genres

AC339R - Film/TV Genre

AC340 - Exploring Film Genres

AC400 - One Acts Performance

AC400R - One Acts Performance

AC401 - Acting Audition Portfolio

AC402 - Industry and Networking: Auditions and Media

AC403 - Advanced Techniques & Scene Applications

AC404 - TV Hosting

AC405 - Industry Event

AC405C - Industry Event

AC406 - Ind Res/Prod Practicum

AC407 - Integrated Program: Advanced Scene Study

AC408 - Advanced Scene Study

AC409 - Advanced Techniques and Scene Application

AC410 - Relevant Roles

AC410R - Relevant Roles

AC411 - Showcase Experience/Studio Prog

AC412 - Industry and Networking: Business Essentials

AC412R - Industry and Networking: Business Essentials

AC413 - Industry Event

AC414 - Industry Event

AC415 - Acting Senior Showcase

AC416 - Conservatory Showcase

AC417 - Directing for Stage

AC417R - Directing

AC418 - The Powerful Actor

AC419 - The Audition Paradigm for Actors

AC419R - The Audition Paradigm for the Actor

AC420 - Advanced Acting: Directing Theatre

AC421 - Carving a Digital Niche

AC421R - Carving a Digital Niche

AC422 - The Art of the Monologue

AC422R - The Art of the Monologue

AC424 - BFA Acting Senior Showcase

AC425 - BFA Acting Senior Showcase

AC426 - BFA Acting Senior Showcase

AC427 - BFA Acting Senior Showcase

AC428 - BFA Acting Senior Showcase

AC429 - BFA Acting Senior Showcase

AC430 - BFA Acting Capstone Production

AC430R - BFA Acting Capstone Portfolio

AC432 - Advanced Acting Producer

AC433 - BFA Industry Event - In Person

AC433D - BFA Industry Event - Digital

AC437 - BFA Play Production

AC438 - BFA Play Production

AC439 - BFA Play Production

AC440 - BFA Play Production

AC441 - BFA Play Production

AC442 - BFA Play Production

AC443 - BFA Play Production

AC444 - Acting Senior Project

ACA100 - First Semester Success

ACA100R - First Semester Success

ACC102 - Acting II: Contemporary Scene Study

ACC104 - Acting II: Contemporary Scene Study

ACC201 - Acting III: Scene Study: Style and Form

ACC202 - Advanced Scene Study 1960-2000

ACC301 - Acting IV: Scene Study: Advanced Styles

ACH100 - Introduction to Performing Arts History

ACH105 - Iconic Theatre Survey

ACH105R - Iconic Theatre Survey

ACH200 - World Theatre History: Origins to 1800

ACH202 - World Theatre in Performance Origins

ACH205 - Classic Repertoire

ACH205R - Classic Repertoire

ACH215 - World Theatre History: Origins to 1800

ACH220 - World Theatre in Performance Origins

ACH300 - World Theatre and Performance II - 1800 to Contemporary

ACH310 - Scene Study: Shakespeare

ACH310R - Scene Study: Shakespeare

ACH400 - Indigenous Theatre and Performance

ACH415 - Social Issues in Theatre

ACP100 - Introduction to Shakespeare

ACP105 - Acting II: Period Scene Study

ACP110 - Introduction to Shakespeare

ACP201 - Period Scene Study

ACP202 - Classical Acting

ACP203 - Acting IV: Advanced Scene Study

ACP215 - Classical Acting

ACP272 - Character Analysis and Development for the Stage

ACP300 - The Physical Actor II: Mask, Clowning and Commedia

ACP301 - Acting AC Performance

ACS300 - Advanced Scene Study: 1960 - 2000

ACS300R - Advanced Scene Study: 1960 - 2000

ACS305 - Absurdist and Nonlinear Theatre

ACS310 - Comedic Styles of the 20th and 21st Century

ACS310R - Comedic Styles of the 20th and 21st Century

ACS400 - One Acts Performance

ACS400R - One Acts Performance

ACS405 - Relevant Roles

ACS405R - Relevant Roles

ACT100 - Acting I: Foundations

ACT101 - Acting I: Technique

ACT101H - Story: Mediums & Genres Lab

ACT102 - Script Analysis

ACT103 - Acting II: Beginning Scene Study

ACT104 - Acting II: Contemporary Scene Study

ACT105 - Acting II: Period Scene Study

ACT106 - Acting II: Scene Study Foundations

ACT107 - Acting I: Foundations & Technique

ACT108 - Script Analysis

ACT110 - Introduction to Shakespeare

ACT110H - Acting I

ACT111 - Living Masterpieces of the Stage & Composition I

ACT111E - Living Masterpieces of the Stage & Composition I

ACT112 - Living Masterpieces of the Stage II

ACT112H - Alexander Technique

ACT112S - Living Masterpieces of the Stage and Oral Presentations II

ACT112XH - Discovering Breath

ACT113H - Stagecraft + Design Fundamentals

ACT114H - Movement and Viewpoints

ACT116H - Exploring Dramatic Text

ACT120 - Improvisation I: Technique

ACT120H - Classical Text & Shakespeare

ACT121 - Improvisation II: Structure and Style

ACT121H - Filmcraft: Directing, Editing, Cinematography + Production Design

ACT122H - Introduction to Improvisation

ACT124H - Stage Combat

ACT126H - Theatre History & Literature

ACT130 - Alexander Technique I

ACT130H - Intro to Scene Study

ACT131 - Alexander Technique II

ACT132H - Contact Improv

ACT134H - Discovering Speech

ACT140H - Script to Screen

ACT142H - Movement I: Alexander Technique

ACT145H - Acting I: Fundamentals

ACT152H - Stage Combat I: Unarmed + Single Sword

ACT155H - Introduction to Scene Study

ACT156H - Dance For Actors

ACT158H - Introduction to Improvisation

ACT159H - Story: Mediums + Genres Lab

ACT200 - Acting III: Scene Study

ACT201 - Acting III: Intermediate Scene Study

ACT202 - Acting III: Advanced Scene Study

ACT203 - Acting IV: Advanced Scene Study

ACT204 - Advanced Acting: Styles

ACT205 - Acting IV: Rehearsal Projects

ACT206 - Monologues for Auditions

ACT207 - Monologues for the Actor

ACT211H - Theatre History + Literature

ACT215 - Classical Acting

ACT217 - Monologues for the Actor

ACT220 - Improvisation I: Foundations

ACT220H - Filmcraft: Directing + Editing + Cinematography

ACT221 - Improvisation III: Advanced Technique

ACT221H - Race & Class & Gender & Sexuality in Performance

ACT222 - Improvologues

ACT222H - History of TV

ACT223 - Improvisation for the Camera

ACT230 - Audition Technique

ACT231 - Audition Monologues for the Dancer

ACT232 - Audition Monologues

ACT240H - Becoming the Character

ACT241H - Movement II: Dance for Actors

ACT242H - Viewpoints

ACT243H - Multicam Acting

ACT244H - Discovering Speech

ACT245H - Acting for Theatre

ACT246H - Multicam Directing

ACT247H - Speech Essentials

ACT248H - Improvising in Story

ACT249H - Movement II: Self Care

ACT250H - Hosting for Television

ACT251H - Scene Study: Comedy

ACT252 - Performance Workshop: Conception to Production

ACT252H - Stage Combat II: Broadsword + Rapier + Dagger

ACT253H - Theatre History + Literature Lab

ACT254H - Discovering Breath

ACT255H - Becoming the Character

ACT256H - Solo Performance

ACT257 - Performance Workshop: Conception to Production

ACT257H - Stand Up

ACT258H - Contemporary Playwrights

ACT259H - Comedic Improv + Sketch

ACT260H - Mastering Speech and Phonetics

ACT262H - Audition Technique I

ACT264H - Stage Combat 2: Broadsword + Rapier + Dagger

ACT270 - Drama Graduation Performance

ACT271 - Studio Graduation Performance

ACT272 - Advanced Improvisation for the Camera

ACT273 - Drama Graduation Performance

ACT330H - Great Acting Teachers + Their Methods

ACT336H - Exploring Dramatic Texts

ACT337H - Exploring Dramatic Texts

ACT340H - Directing for the Stage

ACT341H - Clowning + Masks

ACT342H - Movement III: Contact Improv

ACT343H - Citizen Artist

ACT344H - Mastering Speech + Phonetics

ACT345H - Camera Techniques

ACT346H - Movement IV: Tensegrity

**ACT347H - Movement III: Contact Improvisation + Stage
Movement**

ACT349H - Commercials + Voiceovers

ACT353H - Audition Techniques I

ACT354H - Creating Accents for Performance

ACT355H - Classical Texts + Shakespeare

ACT370H - Producing Your Own Work

ACT375H - Audition Essentials

ACT420H - Professional Practice I

ACT430H - Professional Practice II

ACT441H - Firearms Safety + Weapons Training

ACT442SSH - Firearms Safety + Weapons Training

ACT443H - Audition Techniques II

ACT445H - Advanced Camera Techniques

ACT453H - Audition Techniques III

ACT460H - The Actor's Reel

ACT461H - On-Camera Special Project: Page to Screen

ACT480H - Actors on Acting

ACT490H - Acting Industry Showcase

ACT491H - Acting Industry Showcase

ACT511H - Dramatic Text + Genre

ACT512H - Branding + Packaging for the Professional Actor

ACT513H - Camera Techniques

ACT514H - Using Breath + Voice

ACT515H - Improvisation

ACT520H - On-Camera Scene Study

ACT521H - Filmcraft + Producing Your Own Work

ACT522H - Audition Technique: Film + Television

ACT530H - Strategy + Promotion for the Professional Actor

ACT541H - Actor's Reel

ACT542H - Acting Studio 1

ACT543H - Acting Studio 2

ACT544H - Acting Studio 3

ACT545H - Story Lab

ACT546H - Professional Practice

ACT549H - Commercial + Voiceover Acting

ACT551H - Comedic Acting Techniques

ACT556H - Movement for the Actor

ACT559H - Story: Film + Television

ACT560H - Production Studio

ACT571H - The Collaboration Experience

ACTX0200 - Prep: Expl Cont Theatre

ACTX1250 - Scene Study 1

ACTX1255 - Techniques 1

ACTX1260 - Acting for the Camera 1

ACTX1265 - Improvisation 1

ACTX1270 - Play Reading 1

ACTX1400 - Voice Production Speech 1

ACTX1800 - Stage Combat 1

ACTX2250 - Acting Scene

ACTX2255 - Techniques

ACTX2260 - Acting for Camera

ACTX2265 - Improvisation

ACTX2400 - Voice Production and Speech 2

ACTX2800 - Stage Combat

ACTX5200 - Classical Repertoire

ACTX5201 - Advanced Film Acting 5

ACTX5210 - On Camera Acting Intensive 5

ACTX5220 - Theatre Immersion 5

ACTX5225 - TV Genre 5

ACTX5285 - Examining the Independent Film

ACTX5801 - Stage Combat: Swashbucklers

ACTX5901 - Technical Theatre: Dance Workshop

ACTX5902 - Technical Theatre:Production Dept

ACTX5903 - Assistant Stage Manager I

ACTX5904 - Assistant Stage Manager II

ACTX6200 - Classical Repertoire

ACTX6230 - Audition Monologues

ACTX6242 - Improv: Serial Story

ACTX6285 - Examining the Independent Film

ACTX6400 - Dialects

ACTX6690 - Musical Ensemble Singing for the Actor

ACTX6801 - Combat Skills for Stage & Camera

ACTX6802 - Advanced Stage Combat Skills

ACTX6803 - Stage Combat Advanced Studies

ACTX7200 - Exploring Contemporary Theatre & Film

ACTX7255 - Acting: Advanced Tech & Scene Appl

ACX100 - Acting Performance

ADM000 - AMDA Essentials

ADM001 - Dance Foundations Placeholder 1

ADM002 - Dance Foundations Placeholder 2

ADM003 - Dance Foundations Placeholder 3

ADM004 - Dance Foundations Placeholder 4

ADM008 - DANCE COMPANY DANCE PLACEMENT

ADM009 - HIP HOP DANCE PLACEMENT

AEX - Auxiliary Event

AFT100 - Acting Fundamentals

AFT100R - Acting Fundamentals

AFT101 - Acting I: Foundations & Technique

AFT102 - Script Analysis

AFT104 - Acting III: Intermediate Scene Study

AFT105 - Acting I

AFT105R - Acting I

AFT110 - Acting II

AFT110R - Acting II

AFT200 - Acting Styles

AFT200R - Acting Styles

AFT201 - Acting III: Intermediate Scene Study

AFT205 - Acting III

AFT205R - Acting III: Advanced Scene Study

AFT207 - Acting Scene Study

AFT210R - Applied Acting Techniques

AFT230 - Voice Acting

AFT230R - Voice Acting

AFT305 - Acting Panel

AHXX1 - Arts and Humanities Transfer

AHXX2 - Arts and Humanities Transfer

AMDACERT - AMDA Certificate

AMDATRANS - AMDA Transferred

AMV101 - Alexander Technique I

AMV102 - The Physical Actor I: Tools for Expression

AMV201 - Alexander Technique II

ANT200 - Introduction to Anthropology

APD105 - BFA Play Production

APD110 - BFA Play Production

APD115 - BFA Play Production

APD120 - BFA Play Production

APD125 - BFA Play Production

APD130 - BFA Play Production

APD140 - BFA Play Production

APD150 - BFA Play Reading

APD160 - BFA Play Reading

APD165 - BFA Play Reading

APD170 - BFA Play Reading

APD175 - BFA Play Reading

APD180 - BFA Play Reading

APD190 - BFA Play Reading

APD230 - Capstone Scenes for Stage and Screen

APD300 - Introduction to Stage Direction and Design

APD300R - Introduction to Stage Direction and Design

APD400 - Directing for Stage

APD400R - Directing for Stage

APD430 - BFA Acting Capstone Production

APD430R - BFA Acting Capstone Production

APR200 - Acting Audition Techniques

APR201 - Auditioning for the Actor

APR202 - Character Analysis and Development for the Stage

APR290 - Drama Graduation Performance

APR291 - Studio Graduation Performance

APR301 - Business of the Actor

APR390 - Acting Production

ARH201 - Performance Text: Structure & Style

ARH210 - Introduction to Playwriting and Librettos

- ARP101 - Introduction to Audio Recording Production**
- ARP102 - Audio Recording Production for Vocalists I**
- ARP201 - Audio Recording Production for Vocalists II**
- ARP401 - Advanced Commercial Music: Song Production**
- ARP430 - BFA Commercial Music Capstone**
- ARR102 - Commercial Music Vocal Performance I: Fundamentals**
- ARR103 - Commercial Music Vocal Performance II: Roots and Neo**
- ARR104 - Introduction to Contemporary Musical Theatre Performance**
- ARR201 - Commercial Music Vocal Performance III: Collaborative Repertoire**
- ARR203 - Music for Social Media I**
- ARR215 - The Session Singer**
- ARR301 - Image and Branding: Commercial Music**
- ARR302 - Commercial Music Video Production I: Pre-Production and On-Camera**
- ARR305 - Fundamentals of Commercial Music Performance**
- ARR305R - Commercial Music Fundamentals**
- ARR306 - Commercial Music Video Production II: Post-Production and On-Camera**
- ARR315 - Commercial Music Performance Technique**
- ARR402 - Art As Activism**
- ARR405 - Commercial Music: Industry and Networking: Music Business**

ARR406 - Music for Social Media II

ARR407 - Commercial Music: Senior Project

ARR410 - Music Theatre Project: Commercial Music Artist

ARR415 - Session Singing

ART101H - Story: Mediums and Genres Lab

ART140H - Art History: Art of the Western World

ART141H - Fundamentals of Drawing I

ART142H - Fundamentals of 2-D Design: Design Elements

ART143H - Fundamentals of Drawing II

ART144H - Graphic Design I

ART145H - Introduction to Illustration I

ART159H - Art Story Lab

ART204H - CSS Technology (Cascading Style Sheets)

ART225 - Art Appreciation

ART227 - Graphic Narrative

ART230H - Painting I

ART241H - Device/Technology Specific Design

ART242H - Fundamentals of 2-D Design: Color Theory

ART243H - Fundamentals of Design: 3-D

ART244H - Fundamentals of Painting

ART245H - Visual Imaging Tools

ART246H - Graphic Design II

ART247H - Scenic Design

ART249H - Intermediate Illustration I

ART250H - Introduction to Illustration II

ART251H - Fundamentals of Typography

ART252H - Production Design

ART306 - Visual Art and the Human Experience

ART320H - Sequential Art

ART330H - Painting II

ART331H - Figure Construction

ART332H - Perspective

ART340H - Web Programming I: Advanced Styling with CSS

ART341H - Motion Graphics I

ART342H - Dynamic Web Development (PHP/MySQL)

ART343H - Fundamentals of Life Drawing

ART344H - Brand Marketing

ART345H - Pre-Press Production

ART346H - Concept Art I: Storyboarding & Illustration

ART347H - Concept Art II: VFX & Virtual Modeling

ART348H - Production Design II

ART349H - Advanced Figure Drawing I

ART350H - Set Construction & Props

ART351H - Anatomy for Illustrators

ART352H - Editorial Illustration

ART353H - Evolution of Production Design

ART354H - Printmaking

ART384H - Advanced Production Design & Workflow

ART430H - Editorial Illustration

ART431H - Career Development for Illustrators III

ART440H - Motion Graphics II

ART441H - Advanced Content Management

ART442H - Advanced Web Project I

ART443H - Device Technology/Specific Programming

ART444H - Advanced Web Projects II

ART446H - Painting III

ART447H - Advanced Advertising

ART448H - Publication & Packaging

ART449H - Introduction to Flash

ART450H - Graphic Design & Clearances

ART451H - Advanced Figure Drawing II

ART452H - Physical Masks & Creatures

ART453H - Arts Entrepreneurship

ART454H - Intermediate Illustration II

ART455H - Illustration Concentration I

ART456H - Career Development for Illustrators I

ART457H - Illustration Major I

ART458H - Internship Experience

ART556H - Advertising Communications

BAL101 - Ballet Technique I

BAL102 - Ballet Technique II

BAL110 - Classical Ballet I

BAL140 - Ballet I

BAL142 - Ballet Technique I

BAL143 - Classical Ballet I

BAL146 - Ballet Technique II

BAL147 - Classical Ballet II

BAL148 - Leaps & Turns

BAL190H - Ballet I

BAL191H - Ballet II

BAL203 - Ballet Leaps and Turns

BAL210 - Classical Ballet II

BAL211 - Variations

BAL220 - Pas de Deux

BAL243 - Ballet Styles

BAL245 - Pas de Deux

BAL290H - Ballet III

BAL291H - Ballet IV

BAL300 - Ballet Styles

BAL390H - Ballet V

BAL391H - Ballet VI

BAL490H - Ballet VII

BAL491H - Ballet VIII

BLL101 - Barre, Strength, and Conditioning Foundations I

BLL102 - Barre, Strength, and Conditioning Foundations II

BLL103 - Classical Ballet Foundations I

BLL103R - Conditioning for the Performer I

BLL104 - Classical Ballet Foundations II

BLL104R - Conditioning for the Performer II

BLL121 - Ballet I

BLL122 - Ballet II

BLL141 - Pointe I

BLL142 - Pointe II

BLL201 - Barre, Strength, and Conditioning Foundations III

BLL202 - Barre, Strength, and Conditioning Foundations IV

BLL203 - Classical Ballet Foundations III

BLL204 - Classical Ballet Foundations IV

BLL221 - Ballet III

BLL222 - Ballet IV

BLL241 - Pointe III

BLL242 - Pointe IV

BLL301 - Barre, Strength, and Conditioning Foundations V

BLL302 - Barre, Strength, and Conditioning Foundations VI

BLL303 - Classical Ballet Foundations V

BLL304 - Classical Ballet Foundations VI

BLL401 - Barre, Strength, and Conditioning Foundations VII
BLL402 - Barre, Strength, and Conditioning Foundations VIII
BLL403 - Classical Ballet Foundations VII
BLL404 - Classical Ballet Foundations VIII
BUS010H - Computer Proficiency Lab
BUS100H - Comp Lab
BUS200H - Producing Your Own Work
BUS500H - Innovation & the Entrepreneur
CAA230 - Introduction to Auditioning for Film & TV
CAM100 - On Camera Acting I: Technique
CAM101 - On Camera Acting I: Technique
CAM102 - On Camera Acting II: Scene Study
CAM103 - On Camera Acting I: Technique
CAM104 - On Camera Acting II: Scene Study
CAM110E - Film & TV History I: Survey & Composition
CAM111S - Film & TV History II: Styles & Oral Presentations
CAM120 - Screenwriting I: Technique
CAM121 - Screenwriting II: Development & Presentation
CAM160 - Dance for the Camera I
CAM200 - Acting for Film and Television Workshop
CAM201 - On Camera Acting II: Scene Study
CAM202 - On Camera Acting III: Advanced Scene Study
CAM203 - On Camera Acting III: Genre & Styles

CAM210 - Film & TV History III: Ethics and Representation

CAM219 - Film & TV History III: Cultural Representation

CAM220 - Screenwriting III: Original Works

CAM230 - Introduction to Auditioning for Film & TV

CAM236 - Self-Tape: Technique

CAM237 - Self Tape

CAM238 - Auditioning for Film and Television

CAM240 - Introduction to Filmmaking & Production

CAM251 - Multimedia Performance

CAM252 - Narrative Reel for the Actor

CAM253 - Final Film Project

CAM259 - Multimedia Performance

CAM260 - Auditioning for the Camera (Dance for the Camera II:Reels)

CAM266 - Dance for the Camera II: Reels

CAM270 - Short Film Project: Original Works

CAM290 - Post Production Workshop

CAM301 - On Camera Acting: Crafting the Character Arc

CAP201 - Media For The Performer

CAP205 - Media for the Performer

CAR301 - Media For The Performer

CAU200 - Self Tape

CAU201 - Introduction to Auditioning for Film & TV

CAU202 - Voiceover, Audio, & Podcasts

CAU203 - On Camera Commercials

CAU204 - Advanced Audition for Film & TV: Sides

CAU230 - Introduction to Auditioning for Film & TV

CAU300 - Business of Film & Television

CCA301 - Writing for Performance

CCA302 - Writing Narratives for Performance II

CCA420 - Content Creation Project for Acting I

CCA421 - Content Creation Project Acting II

CCA430 - Content Creation Capstone Project

CCD301 - Choreography

CCD302 - Choreography II

CCD420 - Content Creation Project for Dance Theatre I

CCD421 - Content Creation Project for Dance Theatre II

CCD430 - Content Creation Capstone Project

CCM301 - Score/Songwriting

CCM302 - Score/Songwriting II

CCM420 - Content Creation Project for Musical Theatre I

CCM421 - Content Creation Project for Musical Theatre II

CCM430 - Content Creation Capstone Project

CCO101 - Idea Origination

CCO102 - Concept Development and Organization

CCO110 - Studio Techniques for Content Creation

CCO203 - Turning Ideas Into Art

CCO203R - Turning Ideas Into Art

CCO210 - Introduction to Contemporary Media Industry

CCO220 - Introduction to Narrative Storytelling

CCO220R - Introduction to Narrative Storytelling

CCO230 - Digital Tools for Creating Content

CCO230R - Digital Tools for Creating Content

CCO240 - Introduction to Content Marketing Strategies

CCO300 - Performance for Contemporary Social Media

CCO310 - Introduction to Visual Storytelling

CCO318 - Career Preparation: Branding and Self-Promotion

CCO319 - Career Preparation: Producing

CCO400 - Alternative Performance

CDN100H - Performance Lab

CDN101H - Story: Mediums & Genres Lab

CDN120H - Injury Prevention

CDN121H - Injury Prevention

CDN127H - Dance History: Iconic Choreographers & Lab

CDN130H - Dance History: Iconic Choreographers

CDN141H - Ballet I

CDN143H - Hip Hop I

CDN147H - Choreography I

CDN151H - Ballet II

CDN152H - Tap I

CDN153H - Dance History: Iconic Choreographers Lab
CDN154H - Contemporary I
CDN157H - Choreography II
CDN159H - 'Story: Mediums + Genres Lab
CDN230H - Music for Dancers
CDN241H - Ballet III
CDN242H - Tap II
CDN245H - Jazz Funk I
CDN247H - Choreography III
CDN249H - World Cultural Dance
CDN251H - Ballet IV
CDN253H - Street Styles I
CDN257H - Choreography IV
CDN258H - Modern
CDN259H - Ballroom I
CDN334H - Dance History
CDN341H - Ballet V
CDN342H - Tap III
CDN343H - Hip Hop II
CDN344H - Contemporary II
CDN351H - Ballet VI
CDN354H - Contemporary III
CDN355H - Jazz Funk II

CDN370H - Producing Your Own Work

CDN420H - Professional Practice I

CDN430H - Professional Practice II

CDN441H - Ballet VII

CDN443H - Street Styles II

CDN445H - Jazz Funk III

CDN448H - Aerial Skills

CDN449H - Tumbling

CDN451H - Ballet VIII

CDN453H - Hip Hop III

CDN454H - Contemporary IV

CDN458H - Jazz Dance

CDN459H - Partnering

CDN460H - Dance Cinematography

CDN470H - Choreography Showcase

CDN480H - Dance Audition Technique

CDN486H - Master Class w/Resident Choreographer I

CDN489H - Master Class w/Resident Choreographer II

CDN490H - Commercial Dance Industry Showcase

CDN491H - Commercial Dance Industry Showcase

CDN499H - Dance Audition Technique

CE103 - Finding Your Voice: AMDA Ink no longer offered as of FA16

CE201 - Cultural Diversity in the Arts

- CE202 - History of International Cinema**
- CE203 - Cultures of Fear & the Horror Film**
- CE204 - History of Independent Cinema**
- CE205 - History of Silent Film**
- CE206 - Great Directors: Hitchcock, Fellini, Ber**
- CE208 - A History of Science Fiction Cinema**
- CE209 - A History of Television**
- CE210 - Silent Film Era: Innovations**
- CE211 - Film & Society**
- CE212 - Music in World Cultures**
- CE213 - The Film Auteur**
- CE214 - History of the American Comedy**
- CE215 - LA Detective Films & Fiction**
- CE216 - Archetypal Psychology For Storyteller**
- CE217 - American Noir Films**
- CE218 - Film History:Classic Hollywood and the Studio System**
- CE219 - Women & Minorities in Film**
- CE220 - Mythology**
- CE221 - Vocal Philosophies**
- CE222 - World Music**
- CE223 - Cultural Expressions: The Surrealist Movement**
- CE224 - Classic American Literature**
- CE225 - Art Appreciation**

CE226 - Introduction to Philosophy

CE227 - Graphic Narrative

CE228 - Adaptation of Literary Fiction

CE229 - Visual Art and the Human Experience

CE301 - History of Asian Cinema

CE400 - Entrepreneurship in the Arts

CE400 P - Entrepreneurship in the Arts

CEEXX1 - Creative Expression Transfer

CEXX1 - Creative Exploration Transfer

CEXX2 - Creative Exploration Transfer

CEXX3 - Creative Exploration Transfer

CHM101H - Chemistry

CHM201 - Filming and Editing for Dancers

CHM202 - Choreography

CHM220 - Dance Senior Reels

CHM300 - Dance for Camera

CHM410 - Dance Senior Reels

CHM420 - Dance Senior Reels

CIS275 - Internet Literacy

CLH300 - Acting Classics and Styles for Camera

CLN1220 - Clowning Elective

CLN2220 - Clowning Elective

CLN3220 - Clowning Elective

CLP215 - Classical Acting

CM100 - On-Camera Acting I: Technique

CM100R - Acting for Camera I

CM102 - Acting I: Technique

CM104 - Screenwriting I: Technique

CM110 - On-Camera Acting II: Scene Study

CM110R - Acting for the Camera II

CM114 - Screenwriting II: Development

CM200 - On-Camera Acting III

CM200R - Acting for Camera III

CM202 - Screenwriting III: Original Works

CM210 - Characters: from Page to Screen

CM210R - Page to Screen: Building a Character

CM220 - Introduction to Filmmaking & Production

CM224 - Script Analysis for Film and Television

CM226 - Wardrobe, Make-up and Hair for Film and Television

CM230 - Introduction to Auditioning for Film and Television

CM242 - Reel for the Actor

CM244 - Film Project: Original Works

CM246 - AOS Acting for Camera Capstone Performance

CM251 - Introduction to Editing and Media

CM312R - Page to Screen Building a Character

CM314 - Screenwriting IV: Short Films

CM318 - Career Preparation: On Camera

CM330 - Mock Auditions for Film, Television and Stage

CM334 - Reality Television: Styles and Structures

CM342 - Acting for Television: Procedural Dramas

CM347 - Performance Technique for Interviewers, Hosts and Spokespeople

CM410 - Character and Continuity

CM412 - Creating Short Films

CM415 - Sample Performance Reels

CM417 - Acting for Comedy in Television and Film

CM420 - Industry and Networking: Business Essentials

CM430 - BFA Camera Capstone Production

CMB101 - Stage Combat I: Unarmed

CMB102 - Stage Combat II: Single Rapier

CMB103 - Stage Combat for Film

CMB201 - Stage Combat III: Advanced Period Styles

CMB202 - Stage Combat IV

CMP101 - Commercial Music Project I

CMP106 - Commercial Music Project II

CMP202 - Commercial Music Project Iii

CMP204 - Commercial Music Project IV

CMP305 - Commercial Music Company V

CMP307 - Commercial Music Company VI

CMP403 - Commercial Music Company VII

- CMP404 - Commercial Music Company VIII**
- COD101 - Commercial Jazz Foundations I**
- COD102 - Commercial Jazz Foundations II**
- COD103 - Hip Hop Foundations I**
- COD104 - Hip Hop Foundations II**
- COD141 - Ballroom I**
- COD142 - Ballroom II**
- COD143 - Bollywood I**
- COD144 - Bollywood II**
- COD145 - Haitian Dance I**
- COD146 - Haitian Dance II**
- COD147 - Heels I**
- COD148 - Heels II**
- COD151 - Hip-Hop I**
- COD152 - Hip-Hop II**
- COD153 - Latin Fusion I**
- COD154 - Latin Fusion II**
- COD155 - Latin Jazz I**
- COD156 - Latin Jazz II**
- COD157 - Street Jazz/Jazz Funk I**
- COD158 - Street Jazz/Jazz Funk II**
- COD161 - West Coast Swing I**
- COD162 - West Coast Swing II**

- COD163 - World Dance: Global Perspective I**
- COD164 - World Dance: Global Perspective II**
- COD201 - Commercial Jazz Foundations III**
- COD202 - Commercial Jazz Foundations IV**
- COD203 - Hip Hop Foundations III**
- COD204 - Hip Hop Foundations IV**
- COD208 - Essentials - Dance**
- COD241 - Ballroom III**
- COD242 - Ballroom IV**
- COD243 - Bollywood III**
- COD244 - Bollywood IV**
- COD245 - Haitian Dance III**
- COD246 - Haitian Dance IV**
- COD247 - Heels III**
- COD248 - Heels IV**
- COD251 - Hip-Hop III**
- COD252 - Hip-Hop IV**
- COD253 - Latin Fusion III**
- COD254 - Latin Fusion IV**
- COD255 - Latin Jazz III**
- COD256 - Latin Jazz IV**
- COD257 - Street Jazz/Jazz Funk III**
- COD258 - Street Jazz/Jazz Funk IV**

COD261 - West Coast Swing III

COD262 - West Coast Swing IV

COD263 - World Dance: Global Perspective III

COD264 - World Dance: Global Perspective IV

COD301 - Commercial Dance Essentials I

COD302 - Commercial Dance Essentials II

COD303 - Commercial Jazz Foundations

COD305 - Commercial Jazz Foundations

COD306 - Hip-Hop Foundations

COD307 - Hip-Hop Foundations

COD401 - Commercial Dance Essentials III

COD402 - Commercial Dance Essentials IV

COD403 - Commercial Jazz Foundations

COD405 - Commercial Jazz Foundations

COD406 - Hip-Hop Foundations VII

COD407 - Hip-Hop Foundations VIII

COM101 - Introduction to Oral Communication

COM101R - Introduction to Oral Communication

COM102 - Introduction to Communications

COM102R - Introduction to Communication

COM103 - Introduction to Intercultural Communications

COM110H - Interpersonal Communications

COM320H - Group Dynamics

COMXX1 - Communication Transfer/Oral Communication
COMXX2 - Communication Transfer/Written
CP401 - Industry Preparation:Acting
CP402 - Industry & Networking
CP403 - Industry Event
CP404 - Industry Reels
CP405 - Entrepreneurship Workshop
CP406 - Industry Workshop
CPF290 - Narrative Reel for the Actor
CPF291 - Multimedia Performance
CPF390 - Camera Production
CRD100 - Idea Origination
CRD105 - Introduction to Contemporary Media Industry
CRD110 - Concept Development and Organization
CRD115 - Studio Techniques for Content Creation
CRD200 - Introduction to Narrative Storytelling
CRD205 - Digital Tools for Creating Content
CRD210 - Introduction to Visual Storytelling
CRD215 - Introduction to Content Marketing Strategies
CRD302 - Turning Ideas into Art
CRD303 - Choreography
CRD310 - Writing for Performance
CRD315 - Content Creation Project I for Acting

CRD325 - Content Creation Project I for Dancers

CRD330 - Score and Songwriting

CRD335 - Content Creation Project I for Musical Theatre

CRD400 - Career Preparation: Branding, Producing and Self-Promotion

CRD405 - Content Creation Project II for Musical Theatre

CRD410 - Content Creation Project II for Acting

CRD415 - Career Preparation: Branding, Producing, and Self-Promotion

CRD425 - Content Creation Project II for Dancers

CRD430 - Content Creation Capstone Project

CRD433 - Original Content Creation for Musical Theatre

CRD433R - Original Content Creation for Musical Theatre

CRD435 - Original Content Creation for Dance

CRD440 - Content Creation Capstone Project

CRD450 - Content Creation Capstone Project

CRE100 - Literary Magazine

CRE120 - Artists' Lab Creative Projects

CRE200 - Literary Magazine

CRE202 - Slam Poetry

CRE203 - The Art of the Personal Essay

CRE206 - Great Directors: Alfred Hitchcock, Federico Fellini, Ingmar Bergman

CRE208 - History of Science Fiction Cinema

- CRE209 - A History of Television**
- CRE210 - Silent Film Era: Innovations**
- CRE212 - Introduction to Film and Culture**
- CRE214 - History of the American Comedy**
- CRE215 - LA Detective Films & Fiction**
- CRE218 - Film History: Classic Hollywood & the Studio System**
- CRE220 - Artists' Lab Creative Projects**
- CRE227 - Graphic Narrative**
- CRE300 - Literary Magazine**
- CRE301 - History of Asian Cinema**
- CRE302 - History of International Cinema**
- CRE303 - Cultures of Fear and the Horror Film**
- CRE304 - History of Independent Cinema**
- CRE305 - History of Silent Film**
- CRE307 - Playwriting and Screenwriting**
- CRE308 - Television Screenwriting**
- CRE309 - Television Writing and Screenwriting**
- CRE311 - Film and Society**
- CRE312 - Creative Writing**
- CRE313 - The Film Auteur**
- CRE314 - Cultural Expressions: The Surrealist Movement**
- CRE317 - American Noir Films**
- CRE318 - Gender in the Performing Arts**

CRE320 - Artists' Lab Creative Projects

CRE400 - Literary Magazine

CRE420 - Artists' Lab Creative Projects

CRS101 - Rhythmic Foundations - Contemporary Music

CRS102 - Piano Fundamentals

CRS105 - Introduction to Electric Bass

CRS107 - Introduction to Guitar

CRS115 - Electric Bass Fundamentals

CRS116 - Drum Pad Sequencing

CRS117 - Guitar Techniques I

CRS201 - Piano Techniques

CRS212 - Piano Intermediate

CRS215 - Electric Bass Techniques

CRS217 - Guitar Intermediate

CRS222 - Piano - Collaborative Techniques

CRS225 - Electric Bass: Collaborative Techniques

CRS227 - Guitar - Collaborative Techniques

CRS302 - TBD

CRS312 - Piano Intermediate Collaborative

CRS322 - Piano - Advanced Collaborative Techniques

CRS325 - Electric Bass - Advanced Collaborative Techniques

CRS327 - Guitar - Advanced Collaborative Techniques

CRT151 - Applied Logic and Critical Thinking

CRT151R - Applied Logic and Critical Thinking

CRT152 - Introduction to Philosophy

CRT152R - Introduction to Philosophy

CRT153 - Introduction to Ethics

CRT154 - Introduction to Global Religions and Beliefs

CRT155 - Critical Thinking for the Artist

CRT200 - Applied Logic and Critical Thinking

CRT206 - Introduction to Philosophy

CRT211H - Critical Thinking

CRT300 - Critical Thinking and Composition

CS201 - English Project

CS210 - Shakespeare

CS212 - Independent Study/English

CS214 - Independent Study/Theater Roots

CS216 - Independent Study/Creative Exploration

CS218 - Independent Study/Sci-Tech

CS1800 - Cafe Series

CS2800 - Cafe Series

CS3800 - Cafe Series

CS4800 - Cafe Series

CTM370H - Casting for Film + Television + Digital Media

CTM372H - Talent Management & Promotion

CTM374H - The Art of Negotiation

CTM380H - Casting for Theatre & Musical Theatre

CTM382H - Contracts + Unions + Intellectual Property

CTM384H - Industry Symposium: Casting Directors + Agents + Managers

CTXX1 - Critical Thinking Transfer

DA1500 - Theatre Rep.

DA1510 - Tap

DA1520 - Jazz

DA1530 - Ballet

DAH210 - Dance History and Application III

DAN100HH - Hip Hop Practicum

DAN109H - Choreography I

DAN112H - Musical Theatre Dance

DAN116H - Ballet I

DAN117H - Jazz I

DAN118H - Tap I

DAN119H - Hip Hop

DAN126H - Ballet II

DAN127H - Cultural Dance

DAN128H - Contemporary

DAN129H - Iconic Choreographers

DAN136H - Ballet III

DAN137H - Jazz Funk

DAN138H - Cultural Dance

DAN139H - Tap 2

DAN149H - Choreography II

DAN150H - Ballet Practicum

DAN151H - Contemporary Practicum

DAN155H - Tap Practicum

DAN157H - Jazz Funk Practicum

DAN159H - Hip Hop Practicum

DAN209H - Choreography III

DAN239H - Choreography IV

DAN246H - Ballet IV

DAN247H - Street Styles I

DAN248H - Modern/Horton I

DAN249H - Ballroom I

DAN256H - Ballet V: Creative Barre

DAN257H - Contemporary II

DAN258H - Tap III

DAN259H - Hip Hop II

DAN262H - Dance on Film

DAN266H - Ballet VI

DAN267H - Jazz Funk II

DAN269H - Contemporary III

DANCE BALLET - BALLET DANCE

DANCE JAZZ - JAZZ DANCE

DANCE TAP - TAP DANCE

DAP101 - Strength & Conditioning I

DAP102 - Strength & Conditioning II

DAP110 - Theatrical Gymnastics I

DAP160 - Strength & Conditioning

DAP161 - Theatrical Gymnastics I

DAP210 - Theatrical Gymnastics II

DAP301 - Dance AC Performance

DAT305 - Dance Theatre Panel

DAW101 - Fitness and Injury Prevention

DAW105 - Open Movement

DAW110 - Open Movement

DAW115 - Open Movement

DAW120 - Open Movement

DBS101 - Broadway Styles

DBS102 - Broadway Styles

DBS201 - Broadway Styles

DBS202 - Broadway Styles

DBS301 - Broadway Styles

DBS302 - Broadway Styles

DBS401 - Broadway Styles

DBS402 - Broadway Styles

DCB111 - Classical Ballet Foundations

DCB112 - Classical Ballet Foundations

DCB113 - Classical Ballet Foundations

DCB114 - Core Techniques: Classical Ballet Foundations

DCB115 - Core Techniques: Classical Ballet Foundations

DCB116 - Core Techniques: Classical Ballet Foundations

DCB117 - Core Techniques: Classical Ballet Foundations

DCB118 - Core Techniques: Classical Ballet Foundations

DCC111 - Contemporary Foundations

DCC112 - Contemporary Foundations

DCC113 - Contemporary Foundations

DCC114 - Core Techniques: Contemporary Foundations

DCC115 - Core Techniques: Contemporary Foundations

DCC116 - Core Techniques: Contemporary Foundations

DCC117 - Core Techniques: Contemporary Foundations

DCC118 - Core Techniques: Contemporary Foundations

DCD102 - Commercial Music Dance Trends

DCD201 - Dance and Movement for the Recording Artist I

DCD202 - Dance and Movement for the Recording Artist II

DCH111 - Hip Hop Foundations

DCH112 - Hip Hop Foundations

DCH113 - Hip Hop Foundations

DCH114 - Core Techniques: Hip Hop Foundations

DCH115 - Core Techniques: Hip Hop Foundations

DCH116 - Core Techniques: Hip Hop Foundations
DCH117 - Core Techniques: Hip Hop Foundations
DCH118 - Core Techniques: Hip Hop Foundations
DCJ111 - Classic Jazz Foundations
DCJ112 - Classic Jazz Foundations
DCJ113 - Classic Jazz Foundations
DCJ114 - Core Techniques: Classic Jazz Foundations
DCJ115 - Core Techniques: Classic Jazz Foundations
DCJ116 - Core Techniques: Classic Jazz Foundations
DCJ117 - Core Techniques: Classic Jazz Foundations
DCJ118 - Core Techniques: Classic Jazz Foundations
DCM102 - Latin Dance for Commercial Music
DCM103 - Latin Dance Styles in Commercial Music
DCM104 - Song and Dance for Commercial Music
DCM105 - Street Dance for Commercial Music
DCM106 - World Dance for Commercial Music
DCM107 - Hip-Hop Dance for Commercial Music
DCM111 - Modern Foundations
DCM112 - Modern Foundations
DCM113 - Modern Foundations
DCM114 - Core Techniques: Modern Foundations
DCM115 - Core Techniques: Modern Foundations
DCM116 - Core Techniques: Modern Foundations

DCM117 - Core Techniques: Modern Foundations

DCM118 - Core Techniques: Modern Foundations

DCM201 - Dance for the Camera I: Technique

DCM202 - Dance for the Camera II: Reels

DCO111 - Contemporary Ballet Foundations

DCO112 - Contemporary Ballet Foundations

DCO113 - Contemporary Ballet Foundations

DCO114 - Core Techniques: Contemporary Ballet Foundations

DCO115 - Core Techniques: Contemporary Ballet Foundations

DCO116 - Core Techniques: Contemporary Ballet Foundations

DCO117 - Core Techniques: Contemporary Ballet Foundations

DCO118 - Core Techniques: Contemporary Ballet Foundations

DCR111 - Barre, Strength, and Conditioning Foundations

DCS111 - Broadway Styles/Theatre Dance Foundations

DCS112 - Broadway Styles/Theatre Dance Foundations

DCS113 - Broadway Styles/Theatre Dance Foundations

DCS114 - Core Techniques: Broadway Styles/Theatre Dance

DCS115 - Core Techniques: Broadway Styles/Theatre Dance

DCS116 - Core Techniques: Broadway Styles/Theatre Dance

DCS117 - Core Techniques: Broadway Styles/Theatre Dance

DCS118 - Core Techniques: Broadway Styles/Theatre Dance

DCZ111 - Commercial Jazz Foundations

DCZ112 - Commercial Jazz Foundations

DCZ113 - Commercial Jazz Foundations
DCZ114 - Core Techniques: Commercial Jazz
DCZ115 - Core Techniques: Commercial Jazz
DCZ116 - Core Techniques: Commercial Jazz
DCZ117 - Core Techniques: Commercial Jazz
DCZ118 - Core Techniques: Commercial Jazz
DEC240 - Dimensions of Leisure
DEN120H - Fundamentals of Dental Assisting
DEN121H - Dental Sciences
DEN122H - Dental Emergencies
DEN123H - Dental Materials
DEN124H - Chairside Assisting
DEN125H - Dental Radiology
DEN126H - Dental Specialties
DEN127H - Dental Administration
DEN128H - Advanced Dental Assisting
DEN130H - Dental Internship
DFC160 - Dance for the Camera I: Technique
DHC101 - Dance in Pop Culture
DHS201 - Dance History and Application III
DHS210 - Broadway Dance Styles
DIR110H - Directing Foundation
DIR130H - Directing the Short Film

DIR140H - Directing: The Documentary
DIR240H - Directing: Experimental
DIR260H - Directing: Commercials & Music Videos
DLT100R - Introduction to Remote Production Technology
DLT110R - Remote Audio/Visual Production Essentials
DLT200R - Remote Audio/Visual Production 2
DLT205R - Digital Production for the Performing Artist
DLT210R - Remote Audio/Visual Production 3
DLT300R - Foundations of Remote Digital Production
DM FINAL DEM - Final Demos
DM GRAD - Graduation
DM MASTER - Master Teaching
DM OPEN - Welcome
DM PLACE - Placements
DM TRAVEL - Travel
DMM100 - Theatre Dance I
DMM100R - Theatre Dance I
DMM102R - Conditioning for the Performer I
DMM104R - Theatre Dance Foundations I
DMM105R - Theatre Dance Foundations II
DMM110 - Theatre Dance II
DMM110R - Theatre Dance II
DMM112R - Conditioning for the Performer II

DMM130 - Tap I for Music Theatre
DMM132 - Tap II for Music Theatre
DMM133 - Tap III for Music Theatre
DMM134 - Tap IV for Music Theatre
DMM140 - Jazz I for Music Theatre
DMM142 - Jazz II for Music Theatre
DMM143 - Jazz III for Music Theatre
DMM144 - Jazz IV for Music Theatre
DMM200 - Broadway Combos I for Musical Theatre
DMM200R - Broadway Combos I for Music Theatre
DMM210 - Broadway Combos II for Musical Theatre
DMM210R - Broadway Combos II for Music Theatre
DMM211 - Musical Theatre Dance Audition Technique
DMM300 - Song and Dance I for Musical Theatre
DMM300R - Song and Dance I for Musical Theatre
DMM310 - Song and Dance II for Musical Theatre
DMM310R - Song and Dance II for Musical Theatre
DMM400 - Musical Theatre Dance Audition Technique I
DMM400R - Musical Theatre Dance Audition Technique I
DMM410 - Musical Theatre Dance Audition Technique II
DMM410R - Musical Theatre Dance Audition Technique II
DN000 - Placement Dance General
DN001 - Yoga

DN002 - Zumba

DN003 - Yoga

DN004 - Zumba

DN008 - Physical Circuit

DN009 - Physical Circuit

DN010 - Physical Circuit

DN100 - Survey of Dance: World Cultures

DN100C - Survey of Dance: World Cultures

DN101 - Survey of Dance: Pop Cultures

DN101C - Survey of Dance: Pop Cultures

DN102 - Dance Theatre Project

DN102C - Dance Theatre Project

DN103 - Daily Warm Up

DN104 - Body Conditioning

DN105 - Body Warm Up

DN105C - Body Warm up

DN106 - Alexander Technique

DN106C - Alexander Technique

DN107 - Barre

DN107C - Barre

DN108 - Survey of Dance:Contemporary Culture

DN108C - Survey of Dance:Contemporary Culture

DN109 - Dance Theatre Project

DN110 - Nutrition and Fitness

DN110C - Nutrition & Fitness

DN111 - Core Tech: Ballet Fundamentals

DN111C - Core Tech: Endurance, Stamina, Cardio

DN112 - Core Tech: Jazz Fundamentals

DN112C - Core Tech: Flex, Stretch

DN113 - Core Tech: Modern Fundamentals

DN113C - Core Tech: Strength, Tone

DN114 - Core Tech: Turns and Jumps Fundamentals

DN114C - Core Tech: Alignment, Breath

DN115 - Dance Theatre Project

DN115B - Dance Theatre Project Part B

DN116 - Dance Theatre Project

DN116B - Dance Theatre Project Part B

DN117 - Core Tech: Contemporary Fundamentals

DN118 - Basics of Tumbling

DN119 - Partnering Dance

DN120 - Dance Theatre History

DN121 - Core Tech: Ballet Fundamentals

DN122 - Core Tech: Jazz Fundamentals

DN123 - Core Tech: Modern Fundamentals

DN124 - Core Tech: Turns and Jumps Fundamentals

DN127 - Core Tech: Contemporary Fundamentals

DN128 - Basics of Tumbling

DN129 - Partnering Dance

DN130 - Fitness and Injury Prevention

DN140 - Iconic Dance in Popular Culture

DN141 - Dance History

DN150 - Dance and Movement for the Performing Artist I

DN150C - Dance & Movement for the Actor 1

DN170 - Dance and Movement for the Performing Artist II

DN170C - Dance & Movement for the Actor 2

DN200 - Dance Theatre: Kinetic Storytelling I

DN201 - Exploration of Dance Styles I

DN202 - Exploration of Dance Styles II

DN203 - Contemporary Dance

DN203C - Contemporary Dance

DN204 - Dance Theatre Audition Techniques

DN204C - Hip Hop Dance

DN205 - Open Dance

DN206 - HipHop/Contemp

DN206C - HipHop/Contemp

DN207 - Haitian Dance

DN209 - Partnering Dance

DN209A - Dance Partnering

DN209C - Partnering Dance

DN210 - Ballroom Dance

DN211 - Core Tech: Ballet Fundamentals

DN211C - Core Tech: Endurance, Stamina, Cardio

DN212 - Core Tech: Jazz Fundamentals

DN212C - Core Tech: Flex, Stretch

DN213 - Core Tech: Modern Fundamentals

DN213C - Core Tech: Strength, Tone

DN214 - Core Tech: Turns and Jumps Fundamentals

DN214C - Core Tech: Alignment, Breath

DN215 - Dance Theatre Project

DN215B - Dance Theatre Project Part B

DN216 - Dance Theatre Project

DN216B - Dance Theatre Project Part B

DN217 - Core Tech: Contemporary Fundamentals

DN218 - Basics of Tumbling

DN219 - Partnering Dance

DN220 - Dance Company Conservatory

DN221 - Core Tech: Ballet Fundamentals

DN222 - Core Tech: Jazz Fundamentals

DN223 - Core Tech: Modern Fundamentals

DN224 - Core Tech: Turns and Jumps Fundamentals

DN227 - Core Tech: Contemporary Fundamentals

DN228 - Basics of Tumbling

DN229 - Partnering Dance

DN230 - Pointe

DN231 - Musical Theatre: Dance Audition Techniques

DN234 - Dance Industry Workshop

DN240 - AOS Dance Reels

DN241 - AOS Dance Capstone Performance

DN242 - Kinetic Storytelling for the Camera I

DN242L - Kinetic Storytelling for the Camera I Lab

DN270 - Character In Motion

DN270C - Character In Motion

DN300 - Dance Audition Tech & Combinations

DN300C - Theatre Dance

DN301 - Dance for the Camera

DN301C - Dance for the Camera

DN302 - Dance for the Camera II

DN303 - Dance Audition Techniques

DN304 - Kinetic Storytelling I

DN305 - Theatre Dance

DN306 - Dance Company

DN306B - Dance Company Part B

DN306C - Dance Company

DN307 - Dance Company

DN307B - Dance Company Part B

- DN308 - Dance Company**
- DN308B - Dance Company**
- DN309 - Dance Company**
- DN309B - Dance Company Part B**
- DN310 - Dance: Industry Workshop**
- DN311 - Core Tech: Ballet Fundamental**
- DN311C - Core Tech: Endurance, Stamina, Cardio**
- DN312 - Core Tech: Jazz Fundamentals**
- DN312C - Core Tech: Flex, Stretch**
- DN313 - Core Tech: Modern Fundamentals**
- DN313C - Core Tech: Strength, Tone**
- DN314 - Core Tech: Turns and Jumps Fundamentals**
- DN314C - Core Tech: Alignment, Breath**
- DN317 - Core Tech: Contemporary Fundamentals**
- DN318 - Basics of Tumbling**
- DN319 - Partnering Dance**
- DN321 - Core Tech: Ballet Fundamentals**
- DN322 - Core Tech: Jazz Fundamentals**
- DN323 - Core Tech: Modern Fundamentals**
- DN324 - Core Tech: Turns and Jumps Fundamentals**
- DN327 - Core Tech: Contemporary Fundamentals**
- DN328 - Basics of Tumbling**
- DN328C - Dance Production**

DN329 - Partnering Dance

DN331 - Musical Theatre: Dance Audition Techniques

DN342 - Dance Kinetic Storytelling for the Camera I

DN343 - Kinetic Storytelling for the Camera II

DN400 - Choreography for the Actor

DN400C - Choreography for the Actor

DN401 - Advanced Dance Audition Techniques I

DN401C - Advanced Dance Audition Techniques I

DN402 - Advanced Dance Audition Techniques II

DN403 - Dance Company Production

DN403C - Dance Company Concert

DN404 - Kinetic Storytelling II

DN405 - Choreography: Dancer's Experience

DN405C - Choreography: Dancer's Experience

DN406 - Dance Theatre: The Choreographer's Experience I

DN406C - Choreography: The Choreographer's Exp I

DN407 - Dance Theatre: The Choreographer's Experience II

DN407C - Choreography: The Choreographer's Exp II

DN408 - Dance Improvisation

DN410 - BFA Dance Senior Reels

DN411 - Core Tech: Ballet Fundamentals

DN411C - Core Tech: Endurance, Stamina, Cardio

DN412 - Core Tech: Jazz Fundamentals

- DN412C - Core Tech: Flex, Stretch**
- DN413 - Core Tech: Modern Fundamentals**
- DN413C - Core Tech: Strength, Tone**
- DN414 - Core Tech: Turns and Jumps Fundamentals**
- DN414C - Core Tech: Strength, Tone**
- DN415 - Dance Senior Showcase**
- DN417 - Core Tech: Contemporary Fundamentals**
- DN418 - Basics of Tumbling**
- DN419 - Partnering Dance**
- DN420 - Industry and Networking**
- DN421 - Core Tech: Ballet Fundamentals**
- DN422 - Core Tech: Jazz Fundamentals**
- DN423 - Core Tech: Modern Fundamentals**
- DN424 - Core Tech: Turns and Jumps**
- DN427 - Core Tech: Contemporary Fundamentals**
- DN428 - Basics of Tumbling**
- DN429 - Partnering Dance**
- DN430 - BFA Dance Capstone Production**
- DN443 - Dance Senior Presentation**
- DN443C - Dance Senior Presentation**
- DN444 - Dance Senior Presentation**
- DNA111 - West Coast Swing**
- DNA112 - West Coast Swing**

DNA113 - West Coast Swing

DNB000 - BALLET PLACEMENT

DNB101 - Ballet

DNB102 - Ballet

DNB111 - Ballet

DNB112 - Ballet

DNB113 - Ballet

DNB114 - Ballet

DNB115 - Ballet

DNB116 - Ballet

DNB117 - Ballet

DNB118 - Ballet

DNB119 - Ballet

DNB120 - Ballet

DNB121 - Ballet

DNB122 - Ballet

DNB151 - Ballet: Beginner

DNB151C - Ballet: Beginner

DNB152 - Ballet: Beginner/Advanced Beginner

DNB152C - Ballet: Advanced Beginner

DNB153 - Ballet: Advanced Beginner

DNB153C - Ballet: Intermediate

DNB154 - Ballet: Advanced Beginner/Intermediate

DNB154C - Ballet: Intermediate/Advanced

DNB155 - Ballet: Intermediate

DNB155C - Ballet: Advanced

DNB156 - Ballet: Intermediate/Advanced

DNB156C - Ballet: Advanced Beginner /Intermediate

DNB157 - Ballet: Advanced

DNB157C - Ballet: Beg/Adv Beginner

DNB201 - Ballet

DNB202 - Ballet

DNB301 - Ballet

DNB302 - Ballet

DNB401 - Ballet

DNB402 - Ballet

DNBC - Dance: Ballet

DNBC100 - Body Conditioning do not use

DNBC101 - Dance Theatre: Body Cond do not use

DNBRE100 - Barre Warm Up do not use

DNC000 - CORE TECH PLACEMENT

DNC001 - CORE TECH PLACEMENT- Ballet

DNC002 - CORE TECH PLACEMENT- Contemporary

DNC003 - CORE TECH PLACEMENT-Jazz

DNC004 - CORE TECH PLACEMENT-Modern

DNC100 - Dance and Movement for the Actor I

DNC101 - Dance I: Theatre Dance

DNC102 - Theatre Dance I

DNC103 - Dance II: Theatre Dance

DNC104 - Theatre Dance II

DNC105 - On Camera Movement

DNC106 - Dance and Movement for the Actor I

DNC107 - Dance and Movement for the Actor II

DNC108 - On Camera Movement

DNC110 - Dance History & Application I

DNC110E - Dance History, Application & Composition I

DNC111 - Contemporary Floorwork

DNC112 - Contemporary Floorwork

DNC112E - Dance History, Application & Composition I

DNC113 - Contemporary Floorwork

DNC114 - Contemporary Dance

DNC115 - Dance History & Application II

DNC115S - Dance History, Application & Oral Communication II

DNC116 - Dance II: Dance & Movement for the Actor II

DNC117S - Dance History, Application & Oral Presentations II

DNC120 - Dance I: Tap

DNC121 - Dance II: Tap

DNC122 - Tap I

DNC123 - Tap II

DNC130 - Dance I: Jazz

DNC131 - Dance II: Jazz

DNC132 - Classic Jazz

DNC133 - Contemporary/Lyrical

DNC134 - Hip-Hop & Heels

DNC140 - Dance I: Ballet

DNC141 - Dance II: Ballet

DNC142 - Ballet Technique I

DNC143 - Classical Ballet I

DNC144 - Variations I

DNC145 - Variations II

DNC146 - Ballet Technique II

DNC147 - Classical Ballet II

DNC148 - Pas de Deux I

DNC149 - Pas de Deux II

DNC150 - Modern Technique I

DNC151 - Modern Improvisation & Technique I

DNC152 - Modern Technique II

DNC153 - Modern Improvisation & Technique II

DNC160 - Strength & Conditioning

DNC161 - Theatrical Gymnastics

DNC200 - Dance and Movement for the Actor III

DNC201 - Contemporary Dance

- DNC202 - Contemporary Dance**
- DNC203 - Theatre Dance Repertory**
- DNC204 - Dance III: Theatre Dance**
- DNC205 - Audition Movement**
- DNC206 - Dance IV: Audition Skills**
- DNC207 - Dance IV: Audition Skills**
- DNC208 - Theatre Dance Repertory**
- DNC209 - Theatre Dance Repertory**
- DNC210 - Dance History & Application III**
- DNC211 - Dance and Movement for the Actor III**
- DNC213 - Dance History and Application III**
- DNC220 - Dance III: Tap**
- DNC221 - Dance IV: Tap**
- DNC222 - Tap III**
- DNC223 - Tap IV**
- DNC225 - Commercial Music Dance Trends**
- DNC227 - Dance III: Tap**
- DNC229 - Dance IV: Tap**
- DNC230 - Dance III: Jazz**
- DNC231 - Dance IV: Jazz**
- DNC232 - Commercial Dance Styles**
- DNC233 - Jazz Styles**
- DNC234 - Dance IV: Combinations**

- DNC237 - Dance III: Jazz**
- DNC239 - Dance IV: Jazz**
- DNC240 - Dance III: Ballet**
- DNC241 - Dance IV: Ballet**
- DNC242 - Ballet Technique**
- DNC243 - Classical Ballet III**
- DNC245 - Pas de Deux III**
- DNC246 - Ballet Technique**
- DNC247 - Dance III: Ballet**
- DNC248 - Ballet Leaps and Turns**
- DNC250 - Modern Technique III**
- DNC251 - Modern Improvisation & Technique III**
- DNC252 - Modern Technique IV**
- DNC253 - Choreography**
- DNC258 - Dance IV: Ballet**
- DNC260 - Theatrical Gymnastics II**
- DNC270 - Student Choreography Workshop**
- DNC271 - Dance Theatre Graduation Performance**
- DNC273 - Dance Theatre Graduation Performance**
- DNC278 - Student Choreography Workshop**
- DNC300 - Dance IV: Combinations for Auditions**
- DNC301 - Contemporary Dance**
- DNC302 - Contemporary Dance**

DNC401 - Contemporary Dance
DNC402 - Contemporary Dance
DND111 - Song and Dance
DND112 - Song and Dance
DND113 - Song and Dance
DND114 - Dance: Song and Dance
DNE111 - Contemporary Partnering
DNE112 - Contemporary Partnering
DNE113 - Contemporary Partnering
DNE114 - Contemporary Partnering
DNF111 - African Dance I
DNF112 - African Dance II
DNF113 - African Dance III
DNF114 - African: Dance
DNG111 - Heels
DNG112 - Heels
DNG113 - Heels
DNG114 - Heels- Dance
DNH000 - Hip Hop PLACEMENT
DNH101 - Hip Hop
DNH102 - Hip Hop
DNH111 - Hip-Hop
DNH112 - Hip-Hop

DNH113 - Hip-Hop

DNH114 - Hip Hop

DNH201 - Hip Hop Dance

DNH202 - Hip Hop Dance

DNH301 - Hip Hop Dance

DNH302 - Hip Hop Dance

DNH401 - Hip Hop Dance

DNH402 - Hip Hop Dance

DNI111 - Haitian Dance

DNI112 - Haitian Dance

DNI113 - Haitian Dance

DNI114 - Haitian Dance

DNJ000 - JAZZ PLACEMENT

DNJ101 - Jazz

DNJ102 - Jazz

DNJ111 - Jazz

DNJ111R - Jazz

DNJ112 - Jazz

DNJ113 - Jazz

DNJ114 - Jazz

DNJ115 - Jazz

DNJ116 - Jazz

DNJ117 - Jazz

DNJ118 - Jazz

DNJ119 - Jazz

DNJ120 - Jazz

DNJ121 - Jazz

DNJ122 - Jazz

DNJ151 - Jazz: Beginner

DNJ151C - Jazz: Beginner

DNJ152 - Jazz: Beginner/Advanced Beginner

DNJ152C - Jazz: Advanced Beginner

DNJ153 - Jazz: Advanced Beginner

DNJ153C - Jazz: Intermediate

DNJ154 - Jazz: Advanced Beginner/Intermediate

DNJ154C - Jazz: Intermediate/Advanced

DNJ155 - Jazz: Intermediate

DNJ155C - Jazz: Advanced

DNJ156 - Jazz: Intermediate/Advanced

DNJ156C - Jazz: Advanced Beginner Intermediate

DNJ157 - Jazz: Advanced

DNJ157C - Jazz: Beg/Adv Beg

DNJ201 - Jazz

DNJ202 - Jazz

DNJ301 - Jazz

DNJ302 - Jazz

DNJ401 - Jazz

DNJ402 - Jazz

DNJC - Dance: Jazz

DNK111 - Dance Improvisation

DNK112 - Dance Improvisation

DNK113 - Dance Improvisation

DNL - Ballroom Dance PLACEMENT

DNL111 - Latin Jazz

DNL112 - Latin Jazz

DNL113 - Latin Jazz

DNL114 - Latin Jazz

DNM000 - MODERN PLACEMENT

DNM101 - Modern Dance

DNM102 - Modern Dance

DNM111 - Modern

DNM112 - Modern

DNM113 - Modern

DNM114 - Modern

DNM151 - Modern:Beginner Dance

DNM151C - Modern: Beginner Dance

DNM153 - Modern: Dance

DNM153C - Modern:Intermediate Dance

DNM155 - Modern:Advanced Dance

DNM155C - Modern:Advanced

DNM201 - Modern Dance

DNM202 - Modern Dance

DNM301 - Modern Dance

DNM302 - Modern Dance

DNM401 - Modern Dance

DNM402 - Modern Dance

DNMC - Dance: Modern

DNN111 - Latin Fusion

DNN112 - Latin Fusion

DNN113 - Latin Fusion

DNN114 - Latin Fusion: Dance

DNO111 - Dance Theatre Company

DNO112 - Dance Theatre Company

DNO113 - Dance Theatre Company

DNO114 - Dance Theatre Company

DNO202 - Dance Company IV

DNO301 - Dance Company V

DNO302 - Dance Company VI

DNO401 - Dance Company VII

DNO402 - Dance Company VIII

DNOD100 - Open Dance do not use

DNP000 - DANCE THEATRE PROJECT PLACEMENT

DNP111 - Pointe

DNP112 - Pointe

DNP113 - Pointe

DNP114 - Pointe

DNQ111 - World Dance: Global Perspective

DNQ112 - World Dance: Global Perspective

DNQ113 - World Dance: Global Perspective

DNR111 - Ballroom

DNR112 - Ballroom

DNR113 - Ballroom

DNR114 - Ballroom

DNS111 - Broadway Styles

DNS112 - Broadway Styles

DNS113 - Broadway Styles

DNS114 - Broadway Styles

DNT000 - TAP PLACEMENT

DNT101 - Tap

DNT102 - Tap

DNT111 - Tap

DNT111R - Tap

DNT112 - Tap

DNT113 - Tap

DNT114 - Tap

DNT115 - Tap

DNT116 - Tap

DNT117 - Tap

DNT118 - Tap

DNT119 - Tap

DNT120 - Tap

DNT121 - Tap

DNT122 - Tap

DNT151 - Tap: Beginner

DNT151C - Tap: Beginner

DNT152 - Tap: Beginner/Advanced Beginner

DNT152C - Tap: Advanced Beginner

DNT153 - Tap: Advanced Beginner

DNT153C - Tap: Intermediate

DNT154 - Tap: Advanced Beginner/Intermediate

DNT154C - Tap: Intermediate/Advanced

DNT155 - Tap: Intermediate

DNT155C - Tap: Advanced

DNT156 - Tap: Intermediate/Advanced

DNT156C - Tap: Adv Beg/Interm

DNT157 - Tap: Advanced

DNT157C - Tap: Beg/Adv Beg

DNT201 - Tap

DNT202 - Tap

DNT301 - Tap

DNT302 - Tap

DNT401 - Tap

DNT402 - Tap

DNTC - Dance: Tap

DNTH100 - Dance Theatre Project do not use

DNU111 - Tumbling

DNU112 - Tumbling

DNU113 - Tumbling

DNU114 - Tumbling

DNV111 - Restorative Practices for Dancers

DNV112 - Restorative Practices for Dancers

DNV113 - Restorative Practices for Dancers

DNW100 - Dance Concert

DNW101 - Dance Concert

DNW102 - Dance Concert

DNW103 - Dance Concert

DNW105 - Dance Concert

DNW106 - Dance Concert

DNWPR100 - Dance Workshop Practicum

DNWU100 - Dance Warm Up do not use

DNX100 - Dance Performance

DNY000 - Contemporary Dance PLACEMENT

DNY111 - Bollywood

DNY112 - Bollywood

DNY113 - Bollywood

DNY114 - Dance Bollywood

DNZ111 - Street Jazz/Jazz Funk

DNZ112 - Street Jazz/Jazz Funk

DNZ113 - Street Jazz/Jazz Funk

DNZ114 - Dance Street Jazz/Jazz Funk

DOC382H - Directing and Producing Reality TV

DP303 - PA Audition Techniques

DP340 - Weight and Resistance: Contemporary Floorwork

DP351 - Weight and Resistance: Contemporary Partnering

DP352 - Weight and Resistance: Contemporary Partnering II

DP360 - Fitness & Movement Practitioner Studies

DP410 - Senior Performing Arts Reels

DP415 - The Art of Teaching

DP420 - PADT Industry and Networking

DP430 - BFA Performing Arts Senior Showcase

DPB111 - PADT Ballet

DPB112 - PADT Ballet

DPB113 - PADT Ballet

DPC111 - Contemporary Foundations

DPC112 - Contemporary Foundations

DPC113 - Contemporary Foundations

DPF290 - Dance Theatre Graduation Performance

DPF291 - Student Choreography Workshop

DPF390 - Dance Concert

DPH111 - Hip-Hop Foundations

DPH112 - Hip-Hop Foundations

DPH113 - Hip-Hop Foundations

DPJ111 - PADT Jazz

DPJ112 - PADT Jazz

DPJ113 - PADT Jazz

DPP101 - Performing Arts Project

DPP102 - Performing Arts Project

DPP201 - Performing Arts Project

DPP202 - Performing Arts Project

DPP301 - Dance Theatre Ensemble

DPP302 - Dance Theatre Ensemble

DPP401 - Dance Theatre Ensemble

DPR111 - Barre, Strength and Conditioning Foundations

DPR112 - Barre, Strength and Conditioning Foundations

DPR113 - Barre, Strength and Conditioning Foundations

DPS111 - Theatre Dance Foundations

DPS112 - Theatre Dance Foundations

DPS113 - Theatre Dance Foundations

DPT111 - PADT Tap

DPT112 - PADT Tap

DPT113 - PADT Tap

DPZ111 - Street Jazz Foundations

DPZ112 - Street Jazz Foundations

DPZ113 - Street Jazz Foundations

DSQ111 - World Dance: Global Perspective

DSQ112 - World Dance: Global Perspective

DSQ113 - World Dance: Global Perspective

DSU111 - Tumbling

DSU112 - Tumbling

DSU113 - Tumbling

DT154T - Core: Technique B&m Beginner

DT254M - Core: Tech.ii: B&m Advanced

DT254TF - Core: Tech.ii:b&m Advanced

DT318 - Career Preparation: Dance Theatre

DT1200 - Acting I: Foundations

DT1300 - Musical Theatre II

DT1400 - Voice Prod Speech

DT1500 - Theatre Dance 1

DT1510 - Dance I: Tap

DT1514 - Tap 1.4

DT1515 - Tap 1.5

DT1520 - Dance I: Jazz

DT1525 - Jazz 1.5

DT1530 - Theatrical Gymnastic

DT1531 - The Gymnastics Elec.

DT1540A - Core Tech.i Mf

DT1540B - CORE Tech. I T

DT1540C - Core Tech. I T

DT1540E - Core Tech. I W

DT1540G - Core Tech. I Th

DT1540MF - Core: Techniques I

DT1541 - CORE: Modern Technique

DT1542 - CORE: Modern Improv & Technique

DT1543 - CORE: Ballet Technique

DT1544 - CORE: Partnering

DT1545 - CORE: Variations

DT1546 - CORE: Ballet Women

DT1547 - CORE: Ballet Men

DT1550 - Dance History & App

DT1690 - Vocal Performance: Beginning Technique

DT2001 - Acting 2: Workshop

DT2100 - Acting II: Scene Study

DT2200 - Acting II: Scene Study

DT2300 - Musical Theatre I: Techniques

DT2500 - Theatre Dance 2

DT2510 - Dance II: Tap

DT2520 - Dance II: Jazz

DT2524 - Dance II: Jazz 2.4

DT2530 - Theatrical Gymnastics

DT2530A - Theatrical Gym Adv.

DT2530B - Theatrical Gym Beg.

DT2531 - The Gymnastics Elec.

DT2540 - Core Technique II: M&B

DT2540A - CORE Tech. II TH

DT2540B - Core Tech. II Mw

DT2540C - CORE Tech. II T

DT2540D - Core Tech. II Tf

DT2540F - Core Tech. II Th

DT2541 - CORE: Modern Technique

DT2542 - CORE: Modern Improvisation and Technique

DT2543 - CORE: Ballet Technique

DT2544 - CORE: Partnering

DT2545 - CORE: Variations

DT2546 - CORE: Ballet Women

DT2547 - CORE: Ballet Men

DT2550 - Dance History and Application II

DT2600 - Individual Voice I

DT3300 - Musical Theatre II

DT3400 - Voice Prod. Speech

DT3500 - Theatre Dance III

DT3502 - Theatre Dance 3.2

DT3503 - Theatre Dance 3.3

DT3504 - Theatre Dance 3.4

DT3510 - Dance III: Tap

DT3520 - Dance III: Jazz

DT3524 - Dance Iii: Jazz 3.4

DT3530 - Theatrical Gymnastics

DT3531 - The Gymnastics Elec.

DT3540 - Core Tech.III: M&B

DT3540LR - Core Tech. I&ii Th

DT3541 - CORE: Modern Technique

DT3541MF - Core II

DT3541TH - Core Techniques

DT3541W - Core Techniques

DT3541WCT - Core Technique

DT3542 - CORE: Modern Improvisation Techniques

DT3542T - Core II

DT3542TH - Core Techniques

DT3542W - Core Techniques

- DT3542WRG - Core Techniques**
- DT3543 - CORE: Ballet Techniques**
- DT3544 - CORE: Partnering**
- DT3545 - CORE: Variations**
- DT3546 - CORE: Ballet Women**
- DT3547 - CORE: Ballet Men**
- DT3550 - Dance History and Application III**
- DT3600 - Individual Voice II**
- DT4100 - Dance Thtre Showcase**
- DT4200 - Dance Repertory**
- DT4201 - Acting III: Skill and Technique**
- DT4262 - Cold Readings**
- DT4265 - Improvisation1:Foundations**
- DT4266 - Monologues for Auditions**
- DT4300 - Music Theory Foundations**
- DT4310 - Musical Theatre Preparation for Audition**
- DT4320 - Music Audition Preparation**
- DT4400 - Intermediate Voice Production & Speech**
- DT4510 - Dance IV: Tap**
- DT4520 - Dance IV: Jazz**
- DT4540 - CORE Technique IV:Advanced M&B**
- DT4541 - CORE: Modern Technique**
- DT4542 - CORE: Modern Improvisation**

DT4543 - CORE: Ballet Technique
DT4544 - Dance Combinations
DT4545 - CORE: Ballet Variations
DT4548 - CORE: Ballet Styles
DT4600 - Individual Voice III
DT4700 - Career Prep
DT4710 - Musical Theatre 16 Bar
DT9710 - Audition Preparations
DTP101 - Dance Project I
DTP102 - Dance Project II
DTP111 - Dance Theatre Project
DTP112 - Dance Theatre Project
DTP113 - Dance Theatre Project
DTP114 - Dance Theatre Project
DTP115 - Dance Theatre Project
DTP116 - Dance Theatre Project
DTP201 - Dance Project III
DTP202 - Dance Project IV
DTP215 - Dance Theatre Project
DTP216 - Dance Theatre Project
DW1540 - Dance Workshop: Tap
DW1541 - Dance Workshop: Jazz
DW1542 - Dance Workshop: Ballet/Lyrical

DW1543 - Dance Workshop: Theatre Dance

DW2540 - Dance Workshop: Tap

DW2541 - Dance Workshop: Ballet/Lyrical

DW2542 - Dance Workshop: Jazz

DW2543 - Dance Workshop: Theatre Dance

DW3540 - Dance Workshop: Tap

DW3541 - Dance Workshop: Ballet/Lyrical

DW3542 - Dance Workshop: Jazz

DW3543 - Dance Workshop: Theatre Dance

EC2200 - Acting: Scene Study

EDT372H - Editing: Capstone Project

ELC101H - Electrical Safety

ELC102H - Electrical Math

ELC103H - Electrical Principles and Practices

ELC121H - Introduction to Electrical Transformer Theory and Practice

ELC122H - Electrical Systems

ELC123H - Residential Electrical Installations

ELC124H - Circuit Breakers

ELC131H - Introduction to AC/DC Theory and Practice

ELC132H - Commercial & Industrial Electrical Installations

ELC133H - National Electrical Code Review

EN102 - English Composition Advanced

EN103 - Finding Your Voice: AMDA Ink no longer offered as of FA16

EN201 - Creative Writing

EN202 - Slam Poetry

EN203 - The Art of the Personal Essay

EN205 - TBA

EN224 - Classic American Literature

EN301 - Playwriting/Screenwriting

EN302 - TV Writing/Screenwriting

EN303 - TV Screenwriting

EN304 - Literary Magazine

EN201 P - Creative Writing do not use

EN301 P - Playwriting Screenwriting do not use

ENG101 - English Composition

ENG101H - General English

ENG101R - English Composition

ENG110H - English Composition

ENG201 - Academic Writing

ENG300 - Academic Research and Writing with/Lab

ENXX1 - English Transfer/Eng Comp

ENXX2 - English Transfer

ENXX3 - English Transfer

EPS110H - 'Media + Culture + Society

EPS120H - Innovation and the Entrepreneur

EPS120XH - Entrepreneurship

EPS121H - Innovation and the Entrepreneur

EPS159H - Story: Mediums and Genres Lab

EPS220H - Digital Entrepreneurship

EPS221H - Principles of Accounting

EPS222H - Information Systems + Technology

EPS231H - Marketing & Research Methods

EPS310H - 'Branding + Marketing

EPS320H - 'Global Entrepreneurship + Markets

EPS321H - 'Organizational Behavior + Leadership

EPS322H - Idea To Execution: The Business Plan

EPS323H - 'Angels & Venture Capital + Crowdfunding

EPS324H - 'Micro + Macro Economics

EPS325H - 'Managing Creativity + Innovation

EPS327H - 'Casting For Film & Television + Digital Media

EPS328H - 'Entertainment Agency + Management

EPS330H - 'Entertainment Contracts + Negotiations

EPS332H - Business & Entertainment Law

EPS333H - 'Entertainment of Marketing + Distribution

EPS351H - Intrapreneurship

EPS380H - Social Entrepreneurship & Ethics

EPS400H - Innovation and the Entrepreneur

EPS420H - Professional Practice I

EPS423H - Entrepreneurial Finance

EPS424H - 'Pitch Strategies for Film + TV + Digital Media

EPS428H - The Art of Negotiation

EPS429H - 'Casting for Theatre + Musical Theatre

EPS430H - Professional Practice II

EPS431H - 'Social Entrepreneurship + Ethics

EPS432H - 'Literary Acquisition + Development

EPS433H - 'Talent Management + Promotion

EPS435H - 'Contracts + Unions + Intellectual Property

EPS441H - Entrepreneurial Business Structures

EPS443H - Topics in Entrepreneurship I

EPS447H - Capstone Project I

EPS452H - Topics in Entrepreneurship II

EPS457H - Capstone Project II

EPS480H - Entrepreneur Expo

EPS484H - Industry Symposium: Casting Directors + Agents + Managers

EPS510H - Entertainment Business Law

EPS511H - Intellectual Property in Media

EPS512H - Digital Marketing & Social Media

EPS513H - Strategic Planning

EPS514H - 'Media Accounting + Budgeting & Scheduling

EPS520H - Production Contracts & Negotiation

EPS521H - Entrepreneurial Branding

EPS522H - Film Financing: Independent & Mainstream
EPS523H - Creative Content Acquisition & Distribution
EPS524H - Entertainment Project Management
EXT100H - Externships
FAC101 - Living Masterpieces & Composition
FAC101H - Faculty Orientation
FAC102 - Musical Theatre History, Styles & Composition
FAC103 - Dance History & Composition
FAC104 - Film & TV History I: Survey & Composition
FAC111 - Living Masterpieces II & Oral Communications
FAC112 - Musical Theatre History II & Oral Communications
FAC113 - Dance History II & Oral Communications
FAC114 - Film & TV History II: Styles & Oral Presentations
FAC120 - Living Masterpieces & Composition
FAC121 - Musical Theatre History & Composition
FAC122 - Dance History & Composition
FAC123 - Film & TV History & Composition
FAC127 - Film & TV History II & Oral Communications
FAC128 - Living Masterpieces II & Oral Communications
FAC129 - Dance History II & Oral Communications
FAC148 - Health and Wellness for the Performer
FAC200 - Introduction to Performance Psychology
FAC201 - Performance Text: Structure & Style

FAC202 - Personal Finance for the Performing Artist

FAC203 - Business and Finances of the Performer

FAC204 - Ethics in Performance

FAC211 - Performance Text Structure and Style

FAC256 - Health and Wellness for the Performer

FAC300 - Information Literacy for the Performing Artist

FAC313 - Information Digital Literacy for the Performing Artist

FAC327 - Applied Performance Psychology

FAD110H - Fundamentals of Drawing I

FAD120H - Fundamentals of Drawing II

FDC101H - Story: Mediums & Genres Lab

FDC110H - Introduction to Editing

FDC123H - Film Aesthetics

FDC124H - Screening Series (FA)

FDC125H - Screening Series (SP)

FDC126H - Screening Series

FDC127H - Screening Series

FDC128H - Screening Series

FDC129H - Screening Series

FDC130H - Screening Series

FDC131H - Screening Series

FDC150H - Intro to Producing Film

FDC152H - Screenwriting: The Short Film

FDC153H - Directing Actors

FDC159H - 'Story: Mediums + Genres Lab

FDC160H - Directing: Foundation

FDC170H - Cinematography I

FDC171H - Cinematography I Lab

FDC172H - Cinematography I

FDC230H - Studies in Film Genre

FDC241H - Screenwriting: Developing the Feature I

FDC243H - Editing

FDC252H - Screenwriting: Developing the Feature II

FDC261H - Writing for Advertising

FDC262H - Directing: The Short Film

FDC270H - Cinematography II

FDC271H - Cinematography Lab

FDC272H - Cinematography II

FDC273H - Directing: Documentary

FDC320H - 'Film History + Criticism

FDC321H - Topics in Screenwriting

FDC322H - Topics in Film Producing

FDC323H - Topics in Film Production

FDC324H - 'Topics in Post-Production

FDC325H - Branded Content

FDC326H - Script Analysis

FDC340H - Advanced Production

FDC341H - Advanced Screenwriting

FDC342H - Expanding Narrative

FDC343H - Independent Doc Production

FDC344H - The Indie Feature

FDC345H - Director's Workshop

FDC349H - Advanced Color Grading

FDC350H - Documentary Tradition

FDC351H - Screenwriting: Adaptation

FDC352H - Production Design

FDC353H - Capstone Development

FDC355H - Producing Digital Media

FDC356H - Digital Foundation 2D/3D

FDC358H - Writing for Television: Series Spec

FDC360H - Applied Cinematography: Feature Film / Episodic Television

FDC361H - Applied Cinematography: Documentary

FDC362H - Documentary: Socially Conscious Filmmaking

FDC363H - 'Directing: Commercials + Music Videos

FDC364H - Producing: Producer's Perspective

FDC365H - Directing: Experimental

FDC366H - Producing for VFX

FDC370H - Television Series Spec

FDC371H - 'Applied Cinematography: Non-Fiction

- FDC372H - 'Film Festivals + Distribution**
- FDC373H - Feature Film Case Study**
- FDC380H - Editing the Documentary**
- FDC381H - 'Documentary: Research & Ethics + Methodologies**
- FDC410H - Film Craft Foundation**
- FDC411H - Dramatic Storytelling**
- FDC412H - Cinematographer's Vision**
- FDC413H - Editor's Expression**
- FDC414H - Aesthetics of Cinema**
- FDC420H - Professional Practice I**
- FDC421H - Feature Screenwriting**
- FDC422H - Producer's Initiative**
- FDC423H - Directing: Capstone Project**
- FDC424H - Acting for Directors**
- FDC425H - American Cinema**
- FDC426H - Professional Practice**
- FDC430H - Professional Practice II**
- FDC440H - 'VFX + Motion Graphics**
- FDC441H - Advanced Production Design**
- FDC442H - Writing for Television: Original Pilot**
- FDC444H - Audio Post Production**
- FDC445H - Screenwriting: Character and Dialogue**
- FDC446H - Screenwriting: Capstone Project**

FDC447H - Advanced Sound Design

FDC449H - Producing for Television: Scripted

FDC450H - 'Advanced VFX + Motion Graphics

FDC451H - Screenwriting: Revision

FDC458H - Producing for Television: Unscripted

FDC461H - 'Applied Editing: Feature Films + Episodic Television

FDC463H - Cinematography: Capstone Project

FDC465H - Advanced Post Production

FDC466H - Advanced Editing: Avid

FDC470H - Capstone Production

FDC471H - Documentary: Capstone Project

FDC474H - Producing: Capstone Project

FDC475H - Capstone Production

FDC480H - Filmmakers on Filmmaking

FDC490H - Film & Digital Content Industry Showcase

FDC491H - 'Film + Digital Content Industry Showcase

FDC510H - Film Craft Foundation

FDC512H - Cinematographer's Vision

FDC513H - Editor's Expression

FDC514H - Aesthetics of Cinema

FDC522H - Producer's Initiative

FDC523H - Story Lab

FDC524H - Directing Actors

FDC540H - Professional Practice

FIM100 - Introduction to Filmmaking and Production

FIM110 - Editing and Media

FIM400 - Creating Short Films

FIM400R - Creating Short Films

FIM415 - Editing: Sound and Picture

FIN101 - Personal Finance

FL103 - Movie Editing for the Performing Artist

FL119 - Acting for the Camera: Art of the Close Up

FL120 - Acting for the Camera I

FL120C - Acting for the Camera 1

FL120R - Acting for the Camera I

FL121 - Acting for the Camera II

FL121C - Acting for the Camera 2

FL121R - Acting for Camera II

FL123 - Acting for the Camera: Character and Continuity

FL125 - On-Camera Foundations and Techniques

FL150 - TV History Survey

FL151 - Film Styles II

FL180 - Film Studies: History of the Entertainment Business

FL180C - Film Survey1: History of Entertain Bus

FL180R - Film Survey for the Actor I: History of the Entertainment Business

FL181 - Film Studies: Milestones of Film

FL182 - Film Studies: Silent Film Era

FL183 - Film Studies: Four Star Films

FL183C - Film:Four Star Films

FL184 - Film Studies: True Stories in Film

FL185 - Film Studies: Great Stars and Epic Movies

FL186 - Film Studies: Comedy Classics

FL187 - Film Studies: Science Fiction, Fantasy, Horror Films

FL188 - Film Studies: Television Then and Now

FL189 - Film Studies: Award Honorees

FL202 - Acting for the Camera III

FL202C - Acting for the Camera 3

FL202R - Acting for Camera III

FL203 - Film: Stage to Screen

FL230 - Advanced Film Projects

FL240 - Reel Projects

FL251 - Streaming, the New Golden Era of Film and Television

FL260 - Acting for the Camera: Shoot for the Edit

FL260R - Acting for the Camera: Shoot for the Edit

FL280 - Film Studies: Great Performances

FL280C - Film Survey2: Great Performances

FL300 - Film Projects

FL301 - Advanced Film Projects

FL302 - Short Film Script Development/ last offered SUM19

FL310 - Advanced Audition for Camera

FL310L - Advanced Audition for Camera Lab

FL380 - Film Studies: The Art of the Motion Picture

FL380C - Film Survey 3: The Art of the Motion Picture

FL380R - Film Studies: Art of the Motion Picture

FL402 - Short Film/ last offered SUM19

FL403 - Film: TV Hosting

FL405 - Reel Writing

FL407 - On Camera: Character in Film

FL415 - The Reel Actor

FL415R - The Reel Actor

FL415RL - The Reel Actor Lab

FL417 - Media for the Actor

FL417R - Media for the Actor

FL418 - Media for the Music Theatre Performer

FL418R - Media for the Musical Theatre Performer

FL419 - New Media

FL420 - Pocket Media

FL421 - Advanced Audition for Camera

FL421C - Advanced Audition for Camera

FL423C - tba

FL442 - Film Project: Love & Death

FL497 - Feature Film Project

FL498 - Feature Film Project

FL499 - Feature Film Project

FLM110H - Cinematic Narrative

FLM120H - Cinematography I

FLM122H - Acting for Filmmakers

FLM132H - Editing

FLM240H - Cinematography 2

FLM242H - Cinematography 2 Lab

FLM244H - Studies in Film Genre

FLM260H - Production Design

FLM376H - Branded Storytelling

FLM7261 - Film Series

FMP200 - Introduction to Filmmaking & Production

FMP201 - Filmmaking & Production I

FMP301 - Directing for Film

FOC111D - Dance History, Application & Oral Presentations II

FOC111M - Musical Theatre History, Styles & Oral Presentations II

FOW110M - Musical Theatre History, Styles & Composition I

FS050 - Freshman Success

FS100 - First-Semester Seminar

FS100R - First-Semester Seminars

FTH201 - Film & TV History III: Cultural Representation

FTH210 - Film & TV History III: Cultural Representation

FTS100 - Screening: Film Aesthetics

FTS181 - Film Studies: Milestones of Film

FTS182 - Film Studies: Silent Film Era

FTS183 - Film Studies: Four Star Films

FTS184 - Film Studies: True Stories in Film

FTS185 - Film Studies: Great Stars & Epic Movies

FTS186 - Film Studies: Comedy Classics

FTS187 - Film Studies: Science Fiction, Fantasy and Horror Films

FTS188 - Film Studies: Television then and now

FTS189 - Film Studies: Award Honorees

FTS200 - Screening: American Cinema

FTS202 - Screening: World Cinema

FTS204 - Screening: The Auteur

FTS206 - Screening: Film Art

FTS300 - Film Criticism and Performance

FYV120 - Introduction to Filmmaking

FYV121 - Stand-Up Comedy

FYV121R - Stand-Up Comedy

FYV122 - Poetry + Spoken Word

FYV122R - Poetry + Spoken Word

FYV123 - Original Monologues

FYV123R - Original Monologues

FYV124 - Sketch Comedy

FYV125 - Creative Writing
FYV126 - Audio Expressions
FYV127 - Physical Theatre
FYV128 - The Creative Spark
FYV129 - Filmmaking and Editing
FYV130 - Creating Through Improvisation
FYV131 - Songwriting & Music Production
FYV132 - Introduction to Creative Producing
FYV133 - Movement Generation
FYV134 - The Art of Collaboration
FYV135 - Developing a One Person Show
FYV135R - Developing a One Person Show
FYV136 - Creating Your Vision
FYV137 - The Independent Recording Artist
FYV138 - The Magic of Movement
FYV139 - The Power of The Close Up
FYV139R - The Power of the Close-Up
FYV140 - 10-Minute Playwriting
FYV140R - 10-Minute Playwriting
FYV141 - Introduction to Music Scoring
FYV142 - Site Specific Performance Practice
FYV143 - Movement & Text
FYV144 - Great Masters: Inspire to Create

FYV145 - Making Cover Songs Your Own

FYV146 - The Art of Voice Over

FYV147 - TV Writers Room

FYV148 - Devised Theatre

FYV149 - The Happening

FYV150 - Rest as Creative Practice

FYV151 - Introduction to Documentary Filmmaking

FYV152 - The Socially Responsible Artist

FYV153 - Planning a Theatrical Season

FYV154 - Storytelling as Performance

GCETH - Classical European Theatre in Context

GCIRE - Culture, Inequality, Race/Ethn Perf Arts

GCIRE P - Culture, Inequality, Race/Ethnicity

GDW500 - Film and Television Genre Analysis

GEA1 - Kinetic Anatomy for Actors

GEA2 - Exercise Anatomy for Actors: do not use

GEC1 - English Composition 101

GED100H - ReEx

GED101H - Story: Mediums & Genres

GED102H - American Cinema

GED110H - English Comp

GED111H - Writing Process

GED120H - American Cinema

GED130H - Oral Communications

GED132H - Mythology

GED159H - 'Story: Mediums + Genres

GED180H - Creative Practice

GED201H - Anthropology

GED202H - Sustainability and the Environment

GED203H - Psychology

GED204H - Introduction to Statistical Analysis

GED205H - Philosophy

GED206H - Oral Communication

GED207H - Physics

GED211H - 'Theatre History + Literature

GED214H - Art History: Art of the Western World I

GED215H - History of Graphic Design

GED240H - Sociology

GED260H - Physics

GED262H - Sustainability and The Environment

GED370H - Psychology

GED400H - Mythology: The Hero's Journey

GENED1 - English Composition

GENED2 - Speech and Communications

GENED3 - Applied Logic & Critical Thinking

GEPA - Entrepreneurship in Performing Arts

GEW102 - English Writing 102

GGR1 - Greco Roman Theatre in Context

GGR1 P - Greco Roman Theatre in Context

GHW1 - History of Wes Civ: do not use

GLTH - Greenlight Test

GMCTH - Modern Contemporary Theatre in Context

GPWC - Great Playwrights: Ibsen,Strindb,Ch

GPWSW - PlayWriting ScreenWriting

GPWSW P - PlayWriting ScreenWriting PS

GRW1 - Roots of the Western World

GRW1 P - Roots of the Western World

GSA - Surrealism in the Arts

GSA P - Surrrealism in the Arts

GSOC101 - Sociology

GWTH - World Theatre in Context

HEA100 - Health and Wellness

HIS120H - Theatre History & Literature

HIS240H - History of Broadway & Popular Song

HIS252H - Dance History

HSLA0001 - Acting Techniques for Stage

HSLA0002 - Scene Study

HSLA0003 - Ballet

HSLA0004 - Tap

HSLA0005 - Vocal Techniques

HSLA0006 - Musical Theatre Audition Techniques

HSLA0007 - Stage Combat for the Performing Arts

HSLA0008 - Audition Techniques for Film and Television

HSLA0009 - Improvisation

HSLA0010 - Ensemble Singing

HSLA0011 - Stand-Up Comedy

HSLA0012 - Slam Poetry

HSLA0013 - Songwriting

HSLA0014 - Yoga/Body Conditioning

HSLA0015 - Voice & Speech

HSLA0016 - On Camera Acting Techniques

HSLA0017 - On Camera Scene Study

HSLA0018 - TV and Film Genre

HSLA0019 - Jazz

HSLA0020 - Broadway Audition Combinations

HSLA0021 - Commercial Jazz

HSLA0022 - Hip Hop

HSLA0023 - Tumbling

HSLA0024 - Commercial Dance

HSLA0025 - Musical Theatre

HSLA0026 - Contemporary Vocal Styles

HSLA0027 - Breaking Into Music Business

HSLA0028 - Rehearsal

HSLA0029 - Dance Theatre

HSLA0030 - Monologues

HSLA0031 - Monologue and Song Audition Coaching

HSLA0032 - Solo Dance Preparation

HSLA0033 - Dance & Movement

HSNY0001 - Acting Techniques for Stage

HSNY0002 - Scene Study

HSNY0003 - Ballet

HSNY0004 - Tap

HSNY0005 - Vocal Techniques

HSNY0006 - Musical Theater Workshop

HSNY0007 - Stage Combat for the Performing Artist

HSNY0008 - Audition Techniques for Film and Television

HSNY0009 - Improvisation

HSNY0010 - Ensemble Singing

HSNY0011 - Stand-Up Comedy

HSNY0012 - Slam Poetry

HSNY0013 - Songwriting

HSNY0014 - Yoga / Body Contouring

HSNY0015 - Voice & Speech

HSNY0016 - On Camera Acting Techniques

HSNY0017 - On Camera Scene Study

HSNY0018 - TV and Film Genre

HSNY0019 - Jazz

HSNY0020 - Broadway Audition Combos

HSNY0021 - Commercial Jazz

HSNY0022 - Hip Hop

HSNY0023 - Tumbling

HSNY0024 - Commercial Dance

HSNY0025 - Musical Theatre

HSNY0026 - Contemporary Vocal Styles

HSNY0027 - Breaking Into Music Business

HSNY0028 - Rehearsal

HSNY0029 - Dance Theatre

HSNY0030 - Monologues

HST302 - History of World Civilizations: The Ancient World

HST312 - History of World Civilizations: The Middle Period

HTC430 - Capstone Performance, History and Criticism Project

HTC501 - Theories of Theatre

HTC502 - A History of Performing Arts Education

HUM100 - Dance Theatre History

HUM110 - Exploring World Literature

HUM112 - TBA

HUM118 - TBA

HUM125 - Art Appreciation

HUM127 - Music Appreciation

HUM134 - TBA

HUM200 - Great Playwrights: Eugene O'Neill, Tennessee Williams, August Wilson

HUM201 - History of Hollywood Musicals

HUM202 - Slam Poetry

HUM203 - The Art of the Personal Essay

HUM204 - Masterpieces of Tragedy

HUM205 - Masterpieces of Greek & Roman Drama

HUM206 - Great Directors: Alfred Hitchcock, Federico Fellini, Ingmar Bergman

HUM207 - Masterpieces of the Great American Songbook

HUM208 - Masterpieces of Musical Theatre: The Golden Age

HUM209 - Masterpieces of Comedy

HUM210 - Great Playwrights: Bertolt Brecht

HUM211 - Surrealism in the Arts

HUM212 - Music in World Cultures

HUM213 - Adaptations: Short Fiction & Drama

HUM214 - History of the American Comedy

HUM215 - LA Detective Films & Fiction

HUM216 - Great Composers: Rodgers & Hammerstein

HUM217 - Great Composers: Sondheim

HUM218 - Classic Hollywood and the Studio System

HUM219 - History of the Contemporary American Musical

HUM220 - Dramatic Analysis

HUM221 - American Theatre in the 21st Century

HUM222 - 19th Century American Drama, Comedy and Melodrama

HUM223 - Fundamental Plays of the Modern

HUM225 - Multicultural Women Playwrights

HUM227 - Graphic Narrative

HUM228 - Adaptation of Literary Fiction

HUM231 - Introduction to Modern Fiction

HUM232 - History of Western Civilization I

HUM233 - Literary Adaptations

HUM234 - Creative Writing: Elements of Craft

HUM234R - Creative Writing: Elements of Craft

HUM235 - Introduction to Poetry

HUM236 - Exploring World Literature

HUM237 - Visual Art and the Human Experience

HUM237R - Visual Art and the Human Experience

HUM238 - Classic American Literature

HUM239 - Critical Moments in History

HUM239R - Critical Moments in History

HUM300 - Archetypal Psychology

HUM301 - Classical European Theatre in Context

HUM302 - Mythology

HUM303 - Culture, Inequality, Race/Ethnicity in the Performing Arts

HUM304 - World Music

HUM305 - Greco Roman Theatre in Context

HUM306 - Visual Art and the Human Experience

HUM307 - Playwriting and Screenwriting

HUM308 - tba

HUM309 - Television Writing and Screenwriting

HUM310 - Classic American Literature

HUM311 - Modern Contemporary Theatre in Context

HUM312 - Creative Writing

HUM313 - The Film Auteur

HUM314 - Cultural Expressions: The Surrealist Movement

HUM315 - Great Playwrights: Henrik Ibsen, August Strindberg, Anton Chekov

HUM316 - A Decade of Pulitzer Playwrights

HUM317 - American Noir Films

HUM318 - Gender in the Performing Arts

HUM319 - Theatre History American Evolution

HUM320 - World Theatre

HUM321 - Great Playwrights of the Modern Theatre 1945-1975

HUM322 - Great Playwrights: Caryl Churchill

HUM323 - World Theatre: LGBT Playwrights

HUM324 - Theories of Theatre

HUM325 - Romanticism in Music & Literature

HUM326 - African/Latin American Theatre

HUM327 - Symbolism/Expressionism

HUM328 - Early Avant-Garde Theatre

HUM329 - Theatre of Comedy

HUM330 - Great Playwrights: Samuel Beckett, Eugene Ionesco, Jean Genet

HUM331 - History of Comedy on the Stage

HUM332 - Politics and Plays of the 1960's and 1970's

HUM333 - Great Playwrights: Hellman, Miller, Inge: Masters of American Realism

HUM334 - Restoration and 18th Century Comedy

HUM335 - Influential Directors in Contemporary Theatre

HUM336 - History of Western Civilization II: The Middle Period

HUM337 - Eight Great Women in the Humanities

HUM338 - Religions of the World

HUM339 - Storycraft for Marginalized Identities

HUM339R - Storycraft for Marginalized Identities

HUM340 - Survey of British Literature I

HUM341 - Survey of British Literature II

HUM342 - Latin American Writers and the Nobel Prize

HUM343 - African American Literature

HUM344 - African American Poetry

HUM344R - African American Poetry

HUM345 - Asian American Literature and Culture
HUM351 - Gender and Race in the Performing Arts
HUM351R - Gender and Race in the Performing Arts
HUM352 - Creative Writing
HUM352R - Creative Writing
HUM353 - Politics and Plays of the 60s and 70s
HUM353R - Politics and Plays of the 60's and 70's
HUM354 - Archetypal Psychology
HUM355 - History of Science Fiction Cinema
HUM356 - Cultures of Fear and the Horror Film
HUM357 - Film and Society
HUM358 - Women Writers of Theatre and Literature
HUM359 - Jewish American Literature
HUX 500H - UX Design
HUX510H - Design Foundations I
HUX520H - Organizations, Business, and Design Thinking
HUX530H - UX Design Tools
HUX540H - User Research
HUX550H - Interaction Design and Usability Testing
HUX640H - UX Coding Tools
HUX650H - Human Computer Interaction and Cognitive Psychology Research
HUX660H - Project and Process Management
HUX670H - Mobile App Development

HUX680H - Prototyping

HUX690H - UX Design Capstone

IDL301 - Google Workspace

IDL302 - Information Literacy: Academic Writing

IDL302R - Information Literacy: Academic Writing

IDL303 - Information Literacy: Multimedia Academic Writing

IDL303R - Information Literacy: Multimedia Academic Writing

IDL304 - Information Literacy: Dramaturgy

IDL304R - Information Literacy: Dramaturgy

IDLXX1 - Information Literacy Transfer

IDP201 - Career Preparation II

IDP231 - Self Tape Workshop

IDP232 - Advanced Audition for Film & TV: Sides

IDP233 - Audition for Film & TV: Cold Readings

IDP234 - On Camera Commercials

IDP235 - Voiceover

IDP236 - Audiobooks & Podcasts

IDS100H - Independent Study

IDS200H - Independent Study

IDS400H - Independent Study

IMP100 - Improvisation I: Foundations

IMP100R - Improvisation I Foundations

IMP110 - Improvisation II:Techniques

IMP110R - Improvisation II Techniques

IMP120 - Improvisation: Beginning Technique

IMP121 - Improvisation II: Structure & Style

IMP200 - Improvisation for the Camera

IMP203 - Improvisation for the Camera

IMP221 - Improvisation III: Advanced Technique

IMP223 - Improvisation for the Camera

IMP272 - Advanced Improvisation for the Camera

IMP300 - Introduction to Long Form Improvisation

IMP301 - Improvisation: Genres

IMP302 - Improvisation Slam Experience

IMP303 - Improvisation Long Form Performance

IMP1210 - Comedy Elective

IMP2210 - Comedy Elective

IMP3210 - Comedy Elective

INDVC - Individual Voice

INT101 - Intimacy in Performance: Consent and Practice

INT122H - Professional Seminar and Internship

INT145H - Internship II

INV100 - Vocal Performance: Beginning Technique

INV101 - Individual Voice I

INV102 - Individual Voice II

INV103 - Individual Voice II

INV110 - Vocal Performance: Beginning Technique

INV201 - Individual Voice III

INV202 - Individual Voice IV

INV290 - Individual Voice IV

INV300 - Individual Voice V

INV301 - Individual Voice VI

INV302 - Individual Voice VI

IPA200 - Career Preparation

IPA200R - Career Preparation

IPA210 - Industry Preparation

IPA410 - Industry and Networking: Business Essentials

IPA410R - Industry and Networking: Business Essentials

IPA415 - Audition Paradigm for the Actor

IPA415R - The Audition Paradigm for the Actor

IPA433 - Industry Event

IPC200 - Career Preparation On-Camera

IPC200R - Introduction to Auditioning for Film and Television

IPC205 - Introduction to Auditioning for Film and TV

IPC210 - Mock Auditions

IPC405 - Industry and Networking: Business Essentials

IPC410 - Mock Auditions for Film and Television

IPD200 - Career Preparation for Dancers

IPD210 - Dance Audition Techniques

IPD220 - Dance Industry and Networking

IPD300 - Make-Up, Hair and Fashion for Dancers

IPD400 - Theatrical Dance Industry Overview

IPD401 - Commercial Dance Industry Overview

IPD402 - Contemporary Dance Industry Overview

IPD410 - Dance Audition Techniques

IPD420 - Dance Industry and Networking

IPM200 - Career Preparation: Musical Theatre

IPM200R - Career Preparation: Musical Theatre

IPM205 - Musical Theatre Audition Preparation

IPM205R - Musical Theatre Audition Preparation

IPM210 - Industry Workshop: Musical Theatre

IPM215 - Musical Theatre Music Media

IPM310 - Media for the Musical Theatre Performer

IPM400 - Industry and Networking: Music Media

IPM400R - Industry and Networking: Music Media

IPM401R - Vocal Coaching

IPM402R - Vocal Coaching

IPM410 - Industry and Networking: Business Essentials: Musical Theatre

IPM410R - Industry and Networking: Business Essentials Musical Theatre

IPV100 - Improvisation I: Introduction

IPV102 - Improvisation II: Structure & Style

IPV201 - Improvisation III: Advanced Styles

IPV203 - Improvisation for the Camera

IV - Individual Voice do not use

IV100 - Individual Voice

IV100C - Individual Voice

IV101 - Individual Voice I

IV101R - Individual Voice: Foundations

IV102 - Individual Voice II

IV102R - Individual Voice: Technique

IV111 - Individual Voice

IV112 - Individual Voice

IV113 - Individual Voice

IV114 - Individual Voice

IV115 - Individual Voice

IV116 - Individual Voice

IV117 - Individual Voice

IV118 - Individual Voice

IV119 - Individual Voice

IV120 - Individual Voice

IV121 - Individual Voice

IV122 - Individual Voice

IV200 - Individual Voice Technique

IV200C - Individual Voice

IV201 - Individual Voice III

IV201R - Individual Voice

IV202 - Individual Voice IV

IV202R - Individual Voice

IV300C - Individual Voice

IV301 - Individual Voice V

IV301R - Individual Voice

IV302 - Individual Voice VI

IV302R - Individual Voice

IV303 - Individual Voice:Vocal Technique 5th

IV305 - Individual Voice:Vocal Technique 6th

IV307 - Individual Voice

IV400C - Individual Voice

IV401 - Individual Voice VII

IV401R - Individual Voice

IV402 - Individual Voice VIII

IV402R - Individual Voice

IV1601 - Opera Workshop

IV1602 - AMDA Chorale

IV2601 - Opera Workshop

IV2602 - AMDA Chorale

IV3601 - Opera Workshop

IV3602 - AMDA Chorale

IV4601 - Opera Workshop

IV4602 - AMDA Chorale

IVC - Individual Voice do not use

IVC015 - Individual Voice Lessons 015

IVC025 - Individual Voice Lesson 025

IVC030 - Individual Voice Lessons 030

IVC040 - Individual Voice Lessons 040

IVC045 - Individual Voice Lessons - 45 min

IVC050 - Individual Voice Lessons 050

IVC060 - Individual Voice Lessons

IVC100 - Vocal Performance: Beginning Technique

IVC101 - Individual Voice I

IVC102 - Individual Voice I

IVC103 - Individual Voice II

IVC110 - Individual Voice I

IVC201 - Individual Voice III

IVC202 - Individual Voice III

IVC203 - Individual Voice IV

JAZ100 - Jazz I for Musical Theatre

JAZ101 - Classic Jazz

JAZ102 - Jazz II for Musical Theatre

JAZ110 - Hip Hop

JAZ120 - Contemporary/Lyrical

JAZ130 - Dance: Jazz I

JAZ132 - Classic Jazz

JAZ133 - Contemporary/Lyrical Jazz

JAZ134 - Hip-Hop & Heels

JAZ190H - Jazz I

JAZ200 - Hip Hop/Heels

JAZ204 - Precision Jazz

JAZ220 - Commercial Dance Styles

JAZ290H - Jazz II

JAZ300 - Precision Jazz

JAZ300 - Precision Jazz

JAZ390H - Jazz III

JAZ490H - Jazz IV

JTD101 - Broadway Styles/Theatre Dance Foundations I

JTD102 - Broadway Styles/Theatre Dance Foundations II

JTD103 - Classic Jazz Foundations I

JTD104 - Classic Jazz Foundations II

JTD121 - Jazz I

JTD122 - Jazz II

JTD141 - Broadway Styles I

JTD142 - Broadway Styles II

JTD143 - Song and Dance I

JTD144 - Song and Dance II

JTD145 - Tap I

JTD146 - Tap II

JTD147 - Tumbling I

JTD148 - Tumbling II

JTD201 - Broadway Styles/Theatre Dance Foundations III

JTD202 - Broadway Styles/Theatre Dance Foundations IV

JTD203 - Classic Jazz Foundations III

JTD204 - Classic Jazz Foundations IV

JTD208 - Essentials - Dance

JTD221 - Jazz III

JTD222 - Jazz IV

JTD241 - Broadway Styles III

JTD242 - Broadway Styles IV

JTD243 - Song and Dance III

JTD244 - Song and Dance IV

JTD245 - Tap III

JTD246 - Tap IV

JTD247 - Tumbling III

JTD248 - Tumbling IV

JTD301 - Theatrical Dance Essentials I

JTD302 - Theatrical Dance Essentials II

JTD303 - Broadway Styles/Theatre Dance Foundations V

JTD305 - Broadway Styles/Theatre Dance Foundations VI

JTD306 - Classic Jazz Foundations V

JTD307 - Classic Jazz Foundations VI

JTD401 - Theatrical Dance Essentials III

JTD402 - Theatrical Dance Essentials IV

JTD403 - Broadway Styles/Theatre Dance Foundations VII

JTD405 - Broadway Styles/Theatre Dance Foundations VIII

JTD406 - Classic Jazz Foundations VII

JTD407 - Classic Jazz Foundations VIII

KIN200 - Lifetime Fitness

LAB050H - 'Stagecraft + Design Fundamentals I

LAB051H - 'Stage Craft + Design Fundamentals II

LAB080H - Performance Lab

LAB100H - Collaboration Lab: Integrated Production Workshop

LAB150H - Collab Lab II

LAB160H - Collaboration Lab I: Integrated Production Workshop

LAB190H - Collaboration Fundamentals

LAB191H - Studio Fundamentals

LAB192H - Collaboration Lab

LAB200H - 'CollabLab 3: Program-Driven Collaborations

LAB250H - Collaboration Lab: Web Series Development

LAB270H - Collaboration Lab II: Branding Digital Platforms

LAB290H - Studio Team

LAB291H - Collaboration Lab II: Performer

LAB300H - Collaboration Lab: Industry Showcase

LAB361H - 'Collaboration Lab: Program-Driven Collaborations

LAB362H - 'Collaboration Lab: Program-Driven Collaborations

LAB363H - 'Collaboration Lab: Program-Driven Collaborations

LAB364H - 'Collaboration Lab: Program-Driven Collaborations

LAB365H - Collaboration Lab: Program Driven Collaborations

LAB390H - Creative Lab

LAB391H - Producer Lab

LAB402H - Collab Lab I: Branding Digital Platforms

LAB471H - Collaboration Lab: Industry Portfolio

LAB472H - Collaboration Lab: Industry Portfolio

LAB473H - Collaboration Lab: Industry Portfolio

LAB474H - Collaboration Lab: Industry Portfolio

LAB475H - Collaboration Lab: Industry Portfolio

LAB490H - Production Studio

LAB500H - Collaboration Lab 1: Entrepreneur Expo

LAB550H - Collab Lab 1

LAB551H - Collab Lab 2

LAB552H - Collab Lab 3

LAB553H - Collab Lab 4

LAB560H - Production Studio

LAW250H - Business and Entertainment Law

LSB252 - Introduction to Performance Psychology

LSD101 - Personal, Social and Intellectual Development

MAC100H - Principles of Health Care Studies

MAC101H - Principles of Medical Terminology and Pathology Studies

MAC102H - A&P and Clinical Procedures of the Musculoskeletal and Immune Systems

MAC103H - Administrative Skills and A&P and Clinical Procedures of the Nervous System

MAC104H - Pharmacology, A&P & Clinical Procedures of the Integumentary & Digestive

MAC105H - Medical Specialties, A&P, Procedures of the Cardiovascular, UA, & Reproduct

MAC106H - Phlebotomy, A&P & Clinical Procedures of the Endocrine & Respiratory

MAC107H - Medical Assisting Internship I

MAC108H - Medical Assisting Internship II

MAC109H - Medical Assisting Certification Review

MAT151 - Math: Problem Solving

MAT151R - Math: Problem Solving

MAT152 - Applied Statistics

MAT153 - Personal Finance

MAT200 - Math: Problem Solving

MAT202 - Applied Statistics

MAT203 - Math: Contemporary Mathematics

MAT204 - Math: Algebra for College Students

MAT205 - Statistics

MATXX1 - Math/Quantitative Reasoning Transfer

MBU370H - 'Musica Law + Contracts & Negotiation

MBU372H - Musician Management

MBU374H - Music Publishing & Distribution

MBU380H - Music Aesthetics

MBU382H - Music Supervision

MBU384H - Producing Tours & Live Events

MED103H - Medical Terminology

MED153H - Anatomy and Physiology I

MED154H - Anatomy and Physiology II

MED166H - Medical Law and Ethics

MED186H - Allied Health Office Administration

MED188H - Medical Office Procedures/Emergencies

MED227H - Electronic Medical Records and Reimbursement

MED250H - Exam Room Procedures

MED255H - Pathophysiology

MED266H - Pharmacology

MED288H - Medical Office Administration

MED292H - Laboratory Procedures

MED294H - Cardiac Monitoring Procedures

MED295H - Medical Law and Ethics/Exam Review Prep

MFT100 - Musical Theatre I: Techniques

MFT100R - Musical Theatre I: Techniques

MFT110 - Musical Theatre II: Styles

MFT110R - Musical Theatre II: Styles

MFT200 - Musical Theatre III: Scenes

MFT200R - Musical Theatre III: Scenes

MFT210 - Ensemble Singing

MFT215 - Musical Theatre: Auditions

MIM102 - Vocal Improvisation

MIM201 - Vocal Jam Sessions

MIM301 - Commercial Music Jam Sessions I

MIM303 - Commercial Music Jam Sessions II

MIM401 - Commercial Music Jam Sessions III

MKT240H - Digital Marketing and Social Media

MKT380H - Marketing for Actors

MMT104H - Anatomy Physiology & Kinesiology

MMT105H - Fundamentals of Massage Therapy Theory & Practice

MMT106H - Anatomy, Physiology, & Kinesiology I

MMT107H - Anatomy, Physiology, & Kinesiology II

MMT124H - Pathology

MMT134H - Medical Massage

MMT235H - Massage Therapy Clinic I

MMT236H - Massage Therapy Clinic II & Licensure Review

MMT245H - Business, Law & Ethics of Massage Therapy

MMT281H - Adjunct Modalities in Massage Therapy
MMT282H - Adjunct Modalities in Massage Therapy
MOC101 - Contemporary Foundations I
MOC102 - Contemporary Foundations II
MOC103 - Modern Foundations I
MOC104 - Modern Foundations II
MOC105 - Contemporary Ballet Foundations I
MOC106 - Contemporary Ballet Foundations II
MOC121 - Modern I
MOC122 - Modern II
MOC123 - Contemporary I
MOC124 - Contemporary II
MOC141 - Contemporary Floorwork I
MOC142 - Contemporary Floorwork II
MOC143 - Contemporary Partnering I
MOC144 - Contemporary Partnering II
MOC145 - Dance Improvisation I
MOC146 - Dance Improvisation II
MOC201 - Contemporary Foundations III
MOC202 - Contemporary Foundations IV
MOC203 - Modern Foundations III
MOC204 - Modern Foundations IV
MOC205 - Contemporary Ballet Foundations III

MOC206 - Contemporary Ballet Foundations IV

MOC208 - Essentials - Dance

MOC221 - Modern III

MOC222 - Modern IV

MOC223 - Contemporary III

MOC224 - Contemporary IV

MOC241 - Contemporary Floorwork III

MOC242 - Contemporary Floorwork IV

MOC243 - Contemporary Partnering III

MOC244 - Contemporary Partnering IV

MOC245 - Dance Improvisation III

MOC246 - Dance Improvisation IV

MOC301 - Contemporary Dance Essentials I

MOC302 - Contemporary Dance Essentials II

MOC303 - Contemporary Foundations IV

MOC305 - Contemporary Foundations IV

MOC306 - Modern Foundations IV

MOC307 - Modern Foundations IV

MOC308 - Contemporary Ballet Foundations IV

MOC309 - Contemporary Ballet Foundations IV

MOC401 - Contemporary Dance Essentials III

MOC402 - Contemporary Dance Essentials IV

MOC403 - Contemporary Foundations IV

MOC405 - Contemporary Foundations IV
MOC406 - Modern Foundations IV
MOC407 - Modern Foundations IV
MOC408 - Contemporary Ballet Foundations IV
MOC409 - Contemporary Ballet Foundations IV
MOD101 - Modern Technique I
MOD102 - Modern Technique II
MOD110 - Modern Improvisation I
MOD135 - Modern Dance Workshop
MOD151 - Modern Improvisation & Technique I
MOD153 - Modern Improvisation & Technique II
MOD201 - Modern Technique III
MOD210 - Modern Dance Improvisation & Composition
MOD250 - Postmodern Dance
MOD273 - Modern Dance III
MOD300 - Post Modern
MOD320 - Contemporary Partnering
MOD320 - Contemporary Partnering
MPP105 - BFA Musical Theatre Production
MPP110 - BFA Musical Theatre Production
MPP115 - BFA Musical Theatre Production
MPP120 - BFA Musical Theatre Production
MPP125 - BFA Musical Theatre Production

MPP130 - BFA Musical Theatre Production
MPP140 - BFA Musical Theatre Production
MPP150 - BFA Musical Theatre Reading
MPP160 - BFA Musical Theatre Reading
MPP165 - BFA Musical Theatre Reading
MPP170 - BFA Musical Theatre Reading
MPP175 - BFA Musical Theatre Reading
MPP180 - BFA Musical Theatre Reading
MPP190 - BFA Musical Theatre Reading
MPP230 - AOS Musical Theatre Capstone Performance
MPP430 - BFA Musical Theatre Capstone Production
MPP430R - BFA Musical Theatre Capstone Portfolio
MS185 - Advanced Sight Singing II
MSC101 - Musicianship I
MSC102 - Musicianship: Harmony
MSC103 - Musicianship II
MSC200 - Music Literacy
MT000 - Sightsinging PLACEMENT
MT122 - Introduction to Singing Techniques
MT125 - Musical Theatre: Fundamentals
MT125C - Musical Theatre Fundamentals
MT130 - Musical Theatre I: Techniques
MT130C - Musical Theatre 1: Techniques

MT130L - Musical Theatre I:Techniques - Accompanist Music Lab
MT130R - Musical Theatre I: Technique
MT131 - Musical Theatre Techniques on Film
MT131C - Musical Theatre Techniques on Film
MT132 - Musicianship 1.1
MT132C - Musicianship 1.1
MT133 - Musical Theatre History: Styles on Film
MT133C - Musical Theatre History: Styles on Film
MT134 - Musical Theatre II: Styles
MT134C - Musical Theatre 2: Styles
MT134L - Musical Theatre II: Styles - Accompanist Music Lab
MT134R - Musical Theatre II: Styles
MT135 - Musicianship 1.2
MT135C - Musicianship 1.2
MT136 - Musicianship 1.3
MT136C - Musicianship 1.3
MT137 - Musicianship 1.4
MT137C - Musicianship 1.4
MT138 - Musicianship 1.5
MT138C - Musicianship 1.5
MT139 - Advanced Music Theory
MT139C - Advanced Music Theory
MT141 - Iconic Music Theatre History

MT141C - Iconic Musical Theater

MT141R - Iconic Music Theatre History

MT143 - TBD

MT143C - TBD

MT202 - tba

MT205 - tba

MT213 - Musical Theatre Intensive: Song and Dance

MT215 - Musical Theatre Intensive: Mainstream Music

MT217 - Musical Theatre Intensive: Classical Classics

MT219 - Musical Theatre Intensive: Pop Jazz

MT221 - Musical Theatre Intensive: Musical Theatre

MT222 - Singing Techniques I

MT231C - Mt3: Mus & Character

MT232 - Singing Techniques II

MT232C - Singing Technique

MT233 - Musical Theatre III: Scenes

MT233C - Musical Theatre 3: Scenes

MT233L - Musical Theatre III: Scenes - Accompanist Music Lab

MT233R - Musical Theatre III: Scenes

MT234C - Musical Theatre 3 Ensemble

MT235 - Musicianship 2.1

MT235C - Musicianship 2.1

MT236 - Musicianship 2.2

MT236C - Musicianship 2.2

MT237 - Musicianship 2.3

MT237C - Musicianship 2.3

MT238 - Musicianship 2.4

MT238C - Musicianship 2.4

MT239 - Advanced Musicianship:Sight Singing

MT239C - Advanced Musicianship:Sight Singing

MT240 - Musical Theatre: Audition Preparation

**MT240L - Musical Theatre: Audition Preparation - Accompanist
Music Lab**

MT240R - Musical Theatre Audition Preparation

MT241 - Audition Techniques

MT242 - Singing Techniques Intermediate I

MT244 - Musical Theatre: Auditions

MT245 - Musical Theatre: Music Media

MT249 - Musical Theatre Audition Preparation

MT252 - Singing Techniques Intermediate II

MT262 - Applied Singing Techniques

MT264 - AOS Musical Theatre Capstone Performance

**MT264L - Musical Theatre Production Showcase - Accompanist
Music Lab**

MT272 - Applied Singing Techniques

MT282 - Applied Singing Techniques

MT300 - Sightsinging

MT301 - Advanced Sight Singing

MT307 - Musical Theatre Auditions: Mastering the Callback

**MT307L - Musical Theatre Auditions: Mastering the Callback
Accompanist Music Lab**

MT307R - Musical Theatre Auditions: Mastering the Callback

**MT307RL - Musical Theatre Auditions: Mastering the Callback
Lab**

MT309 - Commercial Music: Fundamentals of Performance

**MT309L - Commercial Music: Fundamentals of Performance
Accompanist Music Lab**

MT309R - Commercial Music Fundamentals

MT317 - Musical Theatre: Scene Analysis for Musicians

MT318 - Career Preparation: Music Theatre

**MT319 - Musical Theatre: Score Analysis and Anatomy for the
Singer**

**MT327 - Musical Theatre Styles: Creating A New Musical
Character and Accompanist Mu**

**MT327L - Musical Theatre Styles: Creating A New Musical
Character and Accompanist Mu**

**MT327R - Musical Theatre Styles: Creating a New Musical
Character**

**MT327RL - Musical Theatre Styles: Creating a New Musical
Character Lab**

MT328 - Musical Theatre Auditions & Showcase: Integrated

**MT329 - Commercial Music: Performance Techniques and
Accompanist Music Lab**

MT329L - Commercial Music: Performance Techniques and Accompanist Music Lab

MT334 - Ensemble Combinations Mus Th

MT334C - Ensemble Combinations Mus Th

MT335 - Musical Theatre Cabaret

MT335C - Musical Th Cabaret

MT336 - Musical Theatre: Critical Analysis of Harmonics

MT337 - Music Styles for the Individual Artist: Singing

MT338 - Ensemble Singing for the Actor

MT338C - Ensemble Singing for the Actor

MT339 - Music Styles for the Individual Artist: Character

MT401 - Audition Portfolio: Mus Th

MT402 - Dance Combinations: MT

MT404 - Industry and Networking: Music Business Essentials and Accompanist Music La

MT404L - Industry and Networking: Music Business Essentials and Accompanist Music La

MT404R - Industry and Networking: Music Business Essentials

MT405 - tba

MT406 - Industry and Networking: Music Media

MT406R - Industry and Networking: Music Media

MT406RL - Industry and Networking: Music Media Lab

MT407 - Musical Theatre Auditions [Duets, Trios, Solos, Ensemble]

MT410 - Commercial Music Repertoire: Collaborative Songwriting

MT411 - Showcase Experience

MT412 - Musical Theatre Auditions: Essential Repertoire

MT412R - Musical Theatre Auditions: Essential Repertoire

MT413 - Musical Theatre Auditions: Mock Panel

MT413R - Musical Theatre Auditions: Mock Panel

MT414 - Musical Theatre Auditions: Specialty Categories

MT414R - Musical Theatre Auditions: Specialty Categories

MT415 - Musical Theatre Senior Showcase

MT416 - Commercial Music: Session Singing

MT416R - Commercial Music Repertoire: Session Singing

MT417 - Musical Theatre Company: Repertory Roles and Accompanist Music Lab

MT417L - Musical Theatre Company: Repertory Roles and Accompanist Music Lab

MT417R - Musical Theatre Company: Repertory Roles

MT418 - Commercial Music: Home Studio Production for Vocalists

MT419 - Commercial Music Project and Accompanist Music Lab

MT419L - Commercial Music Project and Accompanist Music Lab

MT422R - Musical Theatre Styles: Sondheim

MT424 - BFA Musical Theatre Senior Showcase

MT425 - BFA Musical Theatre Senior Showcase

MT426 - BFA Musical Theatre Senior Showcase

MT427 - BFA Musical Theatre Senior Showcase
MT428 - BFA Musical Theatre Senior Showcase
MT429 - BFA Musical Theatre Senior Showcase
MT430 - BFA Music Theatre Capstone Production
MT430R - BFA Music Theatre Capstone Portfolio
MT433 - Musical Theatre: Roles and Readings
MT437 - BFA Musical Theatre Production
MT438 - BFA Musical Theatre Production
MT439 - BFA Musical Theatre Production
MT440 - BFA Musical Theatre Production
MT441 - BFA Musical Theatre Production
MT442 - BFA Musical Theatre Production
MT443 - BFA Musical Theatre Production
MT444 - Musical Theatre Senior Project
MT4320 - PopRock Elective
MT407-1 - Musical Theatre: Solos
MT407-2 - Musical Theatre: Ensemble
MT407-3 - Musical Theatre: Duets & Trios
MT407-4 - Musical Theatre: Vocal Harmonies
MTA200 - Musical Theatre Auditions for the Dancer
MTA210 - Musical Theatre Audition Book Creation I
MTA220 - Musical Theatre Audition Technique
MTA305 - Musical Theatre Audition Book Creation II

MTB111 - Ballet I for Music Theatre

MTB112 - Ballet II for Music Theatre

MTB113 - Ballet III for Music Theatre

MTD150 - Dance and Movement for the MT Performer I

MTD150R - Dance and Movement for the Performing Artist I

MTD170 - Dance and Movement for the MT Performer II

MTD170R - Dance and Movement for the Performing Artist II

MTD250R - Theatre Dance for the Musical Theatre Performer I

MTD270R - Theatre Dance for the Musical Theatre Performer II

MTD350R - Song & Dance for Musical Theatre

MTD351R - Musical Theatre Dance Audition Techniques

MTG210 - Musical Theatre: Auditions

MTG300 - Mastering the Musical Callback

MTG300R - Musical Theatre Auditions: Mastering the Callback

MTG310 - Creating a New Musical Theatre Character

MTG310R - Creating a New Musical Character

MTG400 - Musical Theatre Company Repertoire Roles

MTG400R - Musical Theatre Company: Repertory Roles

MTG410 - Mock Panel

MTG410R - Musical Theatre Auditions: Mock Panel

MTH101H - Story: Mediums & Genres Lab

MTH103 - Musical Theatre II: Performance Styles

MTH110H - Performance Lab

MTH112H - Vocal Techniques and Private Voice

MTH115H - Musical Theatre

MTH116H - Music Theory + Keyboard

MTH120H - 'Music Theory + Keyboard Skills

MTH122H - Vocal Styles & Private Voice

MTH124H - Musical Theory & Keyboard Skills

MTH125H - Musical Theatre: Song Interpretation

MTH126H - Private Voice/Theory

MTH127H - 'History of Broadway + Popular Song

MTH130H - Musical Theatre Performance I

MTH132H - Private Voice Lesson

MTH135H - Musical Theatre Performance II

MTH141H - Ballet I

MTH143H - Hip Hop I

MTH144H - 'Vocal Techniques + Private Voice Lab

MTH146H - 'Vocal Techniques + Private Voice

MTH149H - Musical Theatre Dance

MTH151H - Ballet II

MTH152H - Tap I

MTH153H - Journey of the Song

MTH154H - Private Voice I

MTH156H - 'Vocal Styles + Private Voice

MTH158H - Contemporary I

MTH159H - Musical Theatre Story Lab

MTH220H - 'Music Theory + Keyboard Skills

MTH230H - Musical Theatre Performance III

MTH235H - Musical Theatre Performance IV

MTH240H - Standard Broadway Performance

MTH241H - Ballet III

MTH242H - Tap II

MTH244H - Private Voice II

MTH245H - Guitar Skills

MTH246H - Jazz Funk

MTH249H - Musical Theatre Dance II

MTH250H - Songwriting

MTH251H - Ballet IV

MTH252H - Private Voice III

MTH253H - Standard Broadway Performance Lab

MTH254H - 'Vocal Styles + Private Voice Lab

MTH259H - Ballroom

MTH330H - 'New Musical Theatre + Cabaret

MTH335H - Rock + Pop + Other Genres

MTH341H - Ballet V

MTH343H - Contemporary Broadway Performance Lab

MTH344H - Private Voice III

MTH349H - Musical Theatre Dance III

MTH351H - Ballet VI

MTH353H - Rock Musicals Performance Lab

MTH354H - Private Voice IV

MTH366H - Commercial Dance: Partnering

MTH370H - Producing Your Own Work

MTH420H - Professional Practice I

MTH430H - Professional Practice II

MTH441H - Ballet VII

MTH444H - Private Voice V

MTH454H - Private Voice VI

MTH466H - Movie Musical Project

MTH480H - Musical Theatre Industry Showcase

MTH491H - Musical Theatre Industry Showcase

MTJ111 - Jazz I for Music Theatre

MTJ112 - Jazz II for Music Theatre

MTJ113 - Jazz III for Music Theatre

MTP100 - Musical Theatre: Beginning Technique

MTP101 - Musical Theatre I: Technique

MTP102 - Musical Theatre II: Styles

MTP103 - Musical Theatre II: Performance Styles

MTP110 - Musical Theatre History & Styles I

MTP110E - Musical Theatre History, Styles & Composition I

MTP111 - Musical Theatre History & Styles II

MTP111S - Musical Theatre History, Styles & Oral Presentations II

MTP112 - Musical Theatre: Inception & Styles

MTP200 - Musical Theatre Auditions for the Dancer

MTP201 - Musical Theatre III: Scene & Song Study, Solos & Ensembles

MTP202 - Musical Callback Preparation

MTP203 - Musical Theatre IV: Auditioning

MTP205 - Musical Theatre III: Ensemble

MTP211 - Musical Theatre Auditions for the Dancer

MTP270 - Musical Theatre Graduation Performance

MTP275 - Musical Theatre Graduation Performance

MTP290 - Musical Theatre Graduation Performance

MTP300 - Musical Theatre AC Performance

MTP301 - Musical Theatre AC Performance

MTT101 - Musical Theatre I: Foundations & Technique

MTT103 - Musical Theatre I: Foundations & Technique

MTT111 - Tap I for Music Theatre

MTT112 - Tap II for Music Theatre

MTT113 - Tap III for Music Theatre

MTT204 - Musical Theatre III: Advanced Solo

MTT205 - Musical Theatre III: Scene Study

MTT300 - Musical Structure and Arc of the Character

MTT301 - Introduction to Pop Style and Recording

MTX100 - Musical Theatre Performance

MTX1201 - Acting 1

MTX1211 - On Camera 1

MTX1301 - Musical Theatre Performance

MTX1310 - Performance Choir 1

MTX1320 - Musical Theatre Films

MTX1341 - Musicianship 1.1

MTX1342 - Musicianship 1.2

MTX1343 - Musicianship 1.3

MTX1400 - Voice Production and Speech

MTX1531 - Ballet 1.1

MTX1532 - Ballet 1.2

MTX1541 - Professional Ethics & Dance 1

MTX1600 - Individual Voice 1

MTX2201 - Acting

MTX2275 - Musical Theatre History

MTX2301 - Musical Theatre Performance

MTX2341 - Musicianship 2.1

MTX2342 - Musicianship 2.1

MTX2343 - Musicianship 2.3

MTX2400 - Voice Production and Speech

MTX2521 - Jazz 2.1

MTX2522 - Jazz 2.2

MTX2523 - Jazz 2.3

MTX2541 - Professional Ethics & Dance 2

MTX2600 - Individual Voice

MTX5225 - TV Genre

MTX5230 - On Camera 5

MTX5240 - Improvisation 5

MTX5241 - Improv: Sketch & Song Project

MTX5301 - Advanced Musical Revue Performance

MTX5302 - Musical Theatre Combos

MTX5303 - Cabaret/Broadway Perf

MTX5501 - Dance Captain

MTX5502 - Dance Workshop

MTX5600 - Individual Voice

MTX6230 - Audition Monologues

MTX6242 - Improv: Serial Story

MTX6285 - Examining the Independent Film

MTX6301 - Cabaret/Broadway Performance

MTX6400 - Dialects

MTX6500 - Dance Styles & Forms II

MTX6502 - Dance Workshop

MTX6600 - Individual Voice

MTX6801 - Beginner Stage Combat Skills

MTX7255 - Acting:Advanced Tech & Scene Appl

MTX7301 - Audition Portfolio

MTXINV - Individual Voice

MU131 - Jazz Harmonies

MU141 - Piano Fundamentals

MU141C - Piano Fundamentals

MU141R - Piano Fundamentals

MU142C - Intro to Sight Singing

MU143 - Piano Techniques

MU143C - Piano Technique

MU143R - Piano Techniques

MU144 - Sight Singing Fundamentals

MU144C - Sight Singing Fundamentals

MU144R - Sightsinging Fundamentals

MU145 - Songwriting: Piano Based

MU145C - Introduction to Sight Singing

MU146C - Applied Sight Singing

MU148 - Sightsinging Techniques

MU148R - Sight Singing Techniques

MU150 - Introduction to Guitar

MU151 - Guitar Fundamentals

MU153 - Guitar Techniques I

MU155 - Guitar Techniques II

MU157 - African Drumming

MU161 - Traditional Choral Music

MU165 - Guitar-Based Songwriting

MU170 - Advanced Piano I

MU175 - Advanced Piano II

MU180 - Advanced Sight Singing I

MU200 - Piano Improvisation Techniques

MU200R - Piano Improvisation Techniques

MU211 - Chorus: Chorus

MU213 - Chorus: Traditional Chorus

MU215 - Chorus: Choir

MU217 - Chorus: Mass Choir

MU219 - Chorus: Choral Studies

MU221 - Chorus: Iconic Choral Arrangers

MU223 - Chorus: Iconic Choral Works

MU225 - Chorus: Choral Repertoire

MU227 - Chorus: Chorale

MU229 - Chorus: Mass Chorale

MU231 - Small Vocal Ensemble: Barbershop, Doo-Wop, Motown

MU233 - Small Vocal Ensemble: Madrigals and Contemporary Vocal Bands

MU235 - Small Vocal Ensemble: Historical and Contemporary Repertoire Styles

MU235R - Small Vocal Ensemble: Historical and Contemporary Repertoire

- MU237 - Large Vocal Ensemble: Broadway Music**
- MU237R - Large Vocal Ensemble: Broadway Music**
- MU239 - Large Vocal Ensemble: Advanced Jazz Harmonies**
- MU241 - Piano Intermediate**
- MU243 - Large Vocal Ensemble: Opera, Operetta, Legit Musicals**
- MU245 - Intermediate Collaborative Piano**
- MU248 - Sightsinging**
- MU260 - Songwriting: Virtual Instrument & Beat machine**
- MU268 - SightSinging Intermediate**
- MU281 - TBA**
- MU300 - Sightsinging Advanced**
- MU302 - Music Elective**
- MU400 - Small Vocal Ensemble: Contemporary A Cappella**
- MU400R - Advanced Sightsinging-Cold Read Music Auditions**
- MU402 - Collaborative Accompanist Music Lab**
- MU404 - Sight Singing: Cold Read Music Auditions**
- MU404R - Sight Singing: Cold Read Music Auditions**
- MUS100 - Piano and Musicianship I**
- MUS100R - Piano and Musicianship I**
- MUS101 - Musicianship I**
- MUS102 - Musicianship II**
- MUS103 - Musicianship I**
- MUS104 - Commercial Music Appreciation**

MUS105 - Musicianship II

MUS106 - Commercial Music Project II

MUS107 - Musicianship I

MUS110 - Piano and Musicianship II

MUS110R - Piano and Musicianship II

MUS127 - Music Appreciation

MUS134 - History of the American Musical

MUS200 - Music Literacy

MUS280 - Creating Vocal Arrangements and Band Charts

MUS290 - Song Arrangements: Fusion Styles

MUS304 - World Music

MUS315 - Advanced Music Notation

MV231 - Performance Styles

MV233 - Movement Styles

MV235 - Vocal Coaching/Linguistics

MV261 - Illustrated Song

MV291 - Applied Performance Opportunities

MVE243 - Large Vocal Ensemble: Opera, Operetta, Legit Musicals

MVS201 - Introduction to Vocal Fitness

NA000H - Narrative Arts

NYE2021 - NY Experience: Conception, Production & Performance

OCA100 - On Camera Acting I: Technique

OCA102 - On Camera Acting II: Scene Study

OCA105 - Acting for Camera I

OCA105R - Acting for Camera I

OCA110 - On Camera Acting I

OCA120 - On-Camera Acting II

OCA200 - On Camera Acting: Crafting the Character Arc

OCA202 - On Camera Acting III: Genre and Styles

OCA203 - On Camera Acting III: Genre & Styles

OCA205 - Acting for Camera II

OCA205R - Acting for Camera II

OCA210 - On-Camera Acting III

OCA215 - Shoot for the Edit

OCA236 - Self Tape

OCA300 - Characters: from Page to Screen

OCA300R - Characters: from Page to Screen

OCA305 - Acting for Camera Panel

OCA310 - Character and Continuity

**OCA400 - Acting for Comedy in Television and Film or
Procedurals**

**OCA400R - Acting for Comedy in Television and Film or
Procedurals**

OCA402 - Acting for Television: Procedural Dramas

OCA405 - Acting for Television: Procedural Dramas

OCA405R - Acting for Television: Procedural Dramas

OCP300 - Media for the Actor

OCP303 - Acting for Camera AC Performance

OCP400 - The Reel Actor

OCP400R - The Reel Actor

ONCAMERA - On Camera

PAX102 - Performing Arts

PAX106 - Performing Arts

PBXX1 - Physical and Biological Sciences Transfer

PBXX1L - Physical and Biological Sciences Lab Transfer

PCIRE - Culture, Inequality, Race do not use

PCX100 - Performing Arts and Content Creation

PD TEST - PD TEST

PDN240H - Concept Art I: Storyboarding & Illustration

PED501 - Pedagogy and Curriculum Planning I

PED511 - Pedagogy and Curriculum Planning II

PED512 - Equity, Diversity, and Inclusion in Performing Arts

PEM1010 - Empowerment Elective

PEM2010 - Empowerment Elective

PEM3010 - Empowerment Elective

PES400 - Career Planning

PFD101 - Professional Development: Business of the Performer

PFD101C - Professional Development: Business & Ethics of the Performer

PFD190 - Industry DT1

PFD191 - Industry DT2

PFD192 - Industry MT

PFD193 - Industry ACT

PFD201 - Career Preparation I

PGR1 - Greco Roman do not use

PHY135 - Gymnastics Dance Workshop

PI100 - Technical Project: Associate Stage Manager

PI101 - Technical Project: Associate Stage Manager

PI102 - Technical Project: Associate Stage Manager

PI103 - Finding Your Voice: AMDA INK

PI104 - Finding Your Voice: AMDA INK

PI105 - The Artist's Daily Practice

PI106 - Artistic Proj: Finding Your Voice

PI107 - Production Tech I

PI108 - Finding Your Voice: AMDA INK

PI109 - Technical Project:Teching

PI110 - Technical Project: Wardrobe

PI111 - Technical Project:Teching

PI112 - Technical Project: Wardrobe

PI113 - Production Tech

PI114 - Technical Project: Wardrobe

PI116 - Technical Project: Wardrobe

PI117 - Production Tech II

PI118 - Technical Project: Wardrobe

- PI121 - Technical Project: Assistant Stage Manager**
- PI122 - Technical Project: Assistant Stage Manager**
- PI200 - Experiential Learning Workshop**
- PI200R - Experiential Learning Workshop**
- PI201 - Artistic Project:Theatre Viewing**
- PI202 - Artistic Proj:Dance Viewing**
- PI202C - Artistic Proj:Dance Viewing**
- PI203 - Artistic Project:Theatre Viewing**
- PI203C - Artistic Proj:Theatre Viewing**
- PI204 - Artistic Proj:Finding Your Voice**
- PI205 - Artistic Proj: Dramaturg**
- PI206 - Artistic Proj:Songwriting Workshop**
- PI207 - Artistic Proj:Songwriting Workshop**
- PI208 - Artistic Proj:Contemporary Vocals**
- PI210 - Artistic Proj: BFA Acting**
- PI212 - Independent Study/Performance Immersion**
- PI213 - Vocal Technique Intensives**
- PI214 - Independent Study/Performance Immersion**
- PI215 - Artistic Proj: BFA Musical**
- PI216 - Independent Study/Performance Immersion**
- PI217 - Vocal Technique Intensives**
- PI218 - Independent Study/Performance Immersion**
- PI219 - Vocal Technique Intensives:**

- PI220 - Independent Study/Performance Immersion**
- PI221 - Vocal Technique Intensives**
- PI222 - Independent Study/Performance Immersion**
- PI223 - Finding Your Voice: Poetry + Spoken Word**
- PI224 - Independent Study/Performance Immersion**
- PI225 - Finding Your Voice: Sketch Comedy**
- PI226 - Independent Study/Performance Immersion**
- PI227 - Finding Your Voice: Audio Expressions**
- PI228 - Introduction to Filmmaking**
- PI229 - Finding Your Voice: The Creative Spark**
- PI230 - Finding Your Voice: 10-Min Screenplays**
- PI231 - Stand-Up Comedy**
- PI232 - 10-Minute Screenplays**
- PI233 - Poetry + Spoken Word**
- PI234 - Original Monologues**
- PI235 - Sketch Comedy**
- PI236 - Creative Writing**
- PI237 - Audio Expressions**
- PI238 - Physical Theatre**
- PI239 - The Creative Spark**
- PI240 - Digital Tools for the Performing Artist**
- PI241 - Finding Your Voice: Film and Edit Lab**
- PI242 - Digital Tools for the Performing Artist - AOS**

PI243 - Filmmaking and Editing

PI244 - Original Content Creation - BFA

PI244R - Original Content Creation

PI245 - Finding Your Voice: Songwriting & Music Production

PI246 - Improv Workshop

PI247 - Songwriting & Music Production

PI248 - Introduction to Creative Producing

PI249 - Finding Your Voice: We Wear the Mask

PI250 - Movement Generation

PI251 - We Wear the Mask

PI252 - The Art of Collaboration

PI253 - Developing a One Person Show

PI254 - Creating Your Vision

PI255 - The Independent Recording Artist

PI256 - The Magic of Movement

PI257 - The Power of the Close-Up

PI258 - 10-Minute Playwriting

PI259 - Improv: The Harold

PI260 - Screenwriting for the Actor

PI261 - Introduction to Music Scoring

PI262 - Site Specific Performance Practice

PI263 - Movement & Text

PI264 - Great Masters: Inspire to Create

- PI265 - Making Cover Songs Your Own**
- PI266 - The Art of Voice Over**
- PI267 - TV Writer's Room**
- PI268 - Devised Theatre**
- PI269 - The Happening**
- PI270 - Rest as a Creative Practice**
- PI271 - Introduction to Documentary Filmmaking**
- PI272 - The Socially Responsible Artist**
- PI273 - Planning a Theatrical Season**
- PI274 - Storytelling as Performance**
- PI301 - Artistic Project:**
- PI302 - Entrepreneurship in the Arts**
- PI303 - Artistic Project:**
- PI303C - Artistic Project**
- PI305 - Artistic Project:**
- PI307 - Artistic Project: Black Box**
- PI308 - Artistic Project: Black Box**
- PI309 - Artistic Project:**
- PI311 - Artistic Project:**
- PI330 - Artistic Proj: Black Box Cast**
- PI490 - Life Experience Credit**
- PI499 - Experiential Performance Credit**
- PL1510 - Dance I: Tap**

PL1511 - Tap 1

PL1520 - Dance I: Jazz

PL1521 - Jazz 1

PL1531 - Ballet 1

PL1541 - CORE: Modern Technique

PL1542 - CORE: Modern Improvisation & Technique

PL1543 - CORE: Ballet Technique

PL1544 - CORE: Partnering

PL1545 - CORE: Variations

PL1546 - CORE: Classical Ballet

PL2510 - Dance II: Tap

PL2511 - Tap 2

PL2520 - Dance II: Jazz

PL2521 - Jazz 2

PL2530 - Theatrical Gymnastics I

PL2531 - Ballet 2

PL2541 - CORE: Modern Technique

PL2542 - CORE: Modern Improvisation & Technique

PL2543 - CORE: Ballet Technique

PL2544 - CORE: Partnering

PL2545 - CORE: Variations

PL2546 - CORE: Classical Ballet

PL3500 - Theatre Dance 3

PL3510 - Dance III: Tap

PL3511 - Tap 3

PL3520 - Dance III: Jazz

PL3521 - Jazz 3

PL3530 - Theatrical Gymnastics II

PL3531 - Ballet 3

PL3541 - CORE: Modern Technique

PL3542 - CORE: Modern Improvisation & Technique

PL3543 - CORE: Ballet Technique

PL3544 - CORE: Partnering

PL3546 - CORE: Classical Ballet

POL109H - Political Science

POL305 - American History I

POL307 - Introduction to Political Science

POL315 - American History II

PPC100R - Introduction to Remote Production Technology

PPC110R - Remote Audio & Visual Production Essentials

PPC210 - Reel for the Actor

PPC211 - Acting Scene for Musical Theatre Performer Reel

PPC220 - Film Projects

PPC300 - Camera Reels

PPC300R - Camera Reels

PPC305 - Camera: Three-Two-One!

PPC310R - Digital Production for the Performing Artist

PPC410 - Acting Scene for Musical Theatre Performer Reel

PPC415 - On-Camera Reels

PPC430 - BFA On-Camera Capstone Production

PPD101 - Dance Project I

PPD102 - Dance Project II

PPD105 - BFA Dance Production

PPD110 - BFA Dance Production

PPD115 - BFA Dance Production

PPD120 - BFA Dance Production

PPD125 - BFA Dance Production

PPD130 - BFA Dance Production

PPD140 - BFA Dance Production

PPD201 - Dance Project III

PPD202 - Dance Project IV

PPD230 - Dance Capstone Production

PPD321 - Commercial Dance Performance I

PPD322 - Commercial Dance Performance II

PPD323 - Theatrical Dance Performance I

PPD325 - Theatrical Dance Performance II

PPD327 - Contemporary Dance Performance I

PPD329 - Contemporary Dance Performance II

PPD421 - Commercial Dance Performance III

PPD423 - Theatrical Dance Performance III

PPD425 - Contemporary Dance Performance III

PPD430 - Dance Capstone Production

PPM210 - Reel for the Actor

PR100 - Practicum 5

PR100C - Practicum 1: D & M

PR101C - Practicum: DTh Project

PR102C - Practicum: DTh Project

PR103C - Practicum: DTh Project

PR104C - Practicum: DTh Project

PR200C - Practicum 2 Integrated D&M

PR201C - Practicum 2 Studio D&M

PR300 - Practicum 3 Styles BFA

PR300C - Practicum 3 Th Dance Integrated

PR301C - Practicum 3 Styles Studio

PR400C - Practicum 4

PR401C - Practicum 4

PRD120H - Introduction to Producing

PRD240H - Producing Low Budget Films

PRD260H - Producer's Perspective

PRD262H - Producing Digital Media

PSA - Surrealism in the Arts Perf do not use

PSY203 - Introduction to Psychology

PSY205 - tba

PSY325 - Mind, Psychology and Culture

PT2547 - CORE: Partnering

PT3547 - CORE: Partnering

PT4547 - CORE: Partnering

ProfessionH - Professional Practice I

QUR201 - Personal Finance for the Performing Artist

RES501 - Advanced Academic Writing I

RES502 - Dramaturgy and Research Methods

RES504 - Equity, Diversity, and Inclusion in Performing Arts

RES505 - Performance Studies Thesis Seminar

RES511 - Advanced Academic Writing II

SBXX1 - Social and Behavioral Sciences Transfer

SBXX2 - Social and Behavioral Sciences Transfer

SC100 - Stage Combat I: Unarmed

SC100C - Stage Combat 1: Unarmed

SC180 - Stage Combat II

SC180C - Stage Combat 2: Single Sword

SC230 - Unarmed Combat for Camera

SC240 - Stage Combat: Battles

SC280 - Stage Combat III: Broadsword

SC280C - Stage Combat 3: Sword/Rapier/Dagger

SC285 - Advanced Stage Combat Battles

SC318 - Advanced Stage Combat: Combat for the Camera

SC320 - Advanced Stage Combat: Sword and Shield, Smallsword

SC377 - Advanced Stage Combat: Skills Proficiency Test Unarmed

SC379 - Advanced Stage Combat: Skills Proficiency Test Rapier and Dagger

SC379C - Advanced Stage Combat Fighting for Film

SC380 - Advanced Stage Combat: Battles

SC381 - Advanced Stage Combat: Skills Proficiency Test

SC381C - Advanced Stage Combat SPT

SC382 - Advanced Stage Combat: Environmental

SC383 - Advanced Stage Combat: Marshall Arts

SC384 - Advanced Stage Combat: Fight Choreography and Direction

SC385 - Advanced Stage Combat Battles

SC386 - Advanced Stage Combat: Styles

SC387 - Advanced Stage Combat: Weaponry

SC5701 - Stage Combat Elective

SC6701 - Stage Combat Elective

SC7701 - Stage Combat Elective

SC8701 - Stage Combat Elective

SCB101 - Stage Combat I: Unarmed

SCB102 - Stage Combat II: Single Rapier

SCB103 - Stage Combat for Film

SCB112 - Stage Combat II: Single Rapier

SCB201 - Stage Combat III: Advanced Period Style

SCB202 - Stage Combat IV: Audition Techniques

SCB221 - Stage Combat III: Advanced Period Styles

SCI151 - Health and Wellness

SCI151R - Health and Wellness

SCI152 - Anatomy and Physiology

SCI152R - Anatomy and Physiology

SCI153 - Kinesiology

SCI154 - Concepts of Biology

SCI154R - Concepts of Biology

SCI155 - Astronomy Foundations

SCI200 - Essential Computer Skills

SCI201 - Kinetic Anatomy for the Actor

SCI202 - Speech Science

SCI203 - Body Wellness for the Dancer

SCI204 - Business Project: Marketing I

SCI205 - Technical Project: Wardrobe I

SCI206 - Technical Project: Assistant Stage Manager I

SCI207 - Business Project: Marketing II

SCI208 - Technical Project: Wardrobe II

SCI209 - Technical Project: Assistant Stage Manager II

SCI210 - Independent Study: Sondheim Research

SCI211 - Technical Theatre

SCI212 - Stage Craft I

SCI213 - Scenic Design

SCI214 - Health and Wellness

SCI214L - Health and Wellness Lab

SCI215 - Applied Anatomy for Active Lifestyles

SCI216 - Vocal & Respiratory Anatomy

SCI217 - Kinesiology

SCI217L - Kinesiology LAB

SCI218 - Human Anatomy

SCI219 - Biology Concepts

SCI220 - Geology and Planet Earth

SCI221 - The Environment and Humanity

SCI222 - Astronomy Foundations

SCI223 - Introduction to Earth Science

SCI229 - TBA

SCI300 - Anatomy and Physiology

SCI300L - Anatomy and Physiology Lab

SCI201 P - Kinetic Anatomy do not use

SCIXX1 - Science and Technology Transfer

SCR100 - Screenwriting: Foundations

SCR120 - Screenwriting I: Foundation & Technique

SCR130 - Screenwriting I: Foundation & Technique

SCR200 - Screenwriting: Original Works

SCR205 - Script Analysis for Film and Television

SCR221 - Screenwriting IV: Works for Production

SCR240 - Introduction to Filmmaking & Production

SCR292 - Short Film Project: Original Works

SCR300 - Directing for Film

SCR301 - Screenwriting IV: Works for Production

SCR305 - Screenwriting the Short Film

SCW101 - Screenwriting I: Foundation & Technique

SCW102 - Screenwriting II: Development

SCW110H - Screenwriting I: The Short Film

SCW122H - Screenwriting: Feature Development

SCW130H - Screenwriting II: The Feature

SCW201 - Screenwriting III: Original Works

SCW250H - Advanced Screenwriting

SCW260H - Screenwriting: Capstone Development

SCW262H - Adaptation

SCW292 - Short Film Project: Original Works

SCW301 - Screenwriting IV: Works for Production

SCW370H - Writing for Television: Series Spec

SFS130H - Professional Seminar

SFS131H - Professional Seminar

SFS141H - Strategies for Success

SHKSPR - Shakespeare Workshop

SLMPTRY - Slam Poetry

SOC201 - Cultural Diversity

SOC202 - History of Western Civilization: The Ancient Period

SOC203 - Introduction to Psychology

SOC205 - American History I

SOC206 - Money, Work and Social Life: The Economy

SOC207 - Introduction to Performance Psychology

SOC225 - Multicultural Women Playwrights

SOC226 - Introduction to Philosophy

SOC239 - TBA

SOC251 - American Political Institutions

SOC251R - American Political Institutions

SOC252 - Introduction to Performance Psychology

SOC252R - Introduction to Performance Psychology

SOC253 - The Sociological Perspective

SOC253R - The Sociological Perspective

SOC254 - Introduction to Anthropology

SOC255 - Introduction to Psychology

SOC300 - Archetypal Psychology

SOC301 - Mass Communication and Societal Impacts

SOC302 - History of Western Civilization: The Middle Period

SOC303 - Culture, Inequality, Race/Ethnicity in the Performing Arts

SOC304 - Introduction to Sociology

SOC305 - American History II

SOC307 - American Government

SOC308 - Women Writers of Theatre and Literature

SOC310 - Collaboration and Group Dynamics

SOC311 - Film and Society

SOC312 - Cultural Geography

SOC313 - Nonviolent Communication - Peace, Justice and Equality

SOC316 - Social Problems

SOC318 - Gender in the Performing Arts

SOC319 - Women & Minorities in Film

SOC320 - World Theatre

SOC323 - World Theatre: LGBT Playwrights

SOC326 - African/Latin American Theatre

SOC327 - Applied Performance Psychology

SOC327R - Applied Performance Psychology

SOC328 - Comparative Political Ideologies

SOC328R - Comparative Political Ideologies

SOC329 - Social Issues in American Society

SOC329R - Social Issues in American Society

SOC332 - Politics and Plays of the 1960s and 1970s

SOC333 - Sociology of Art

SOC334 - Sociology of Popular Culture

SOC334R - Sociology of Popular Culture

SOC335 - Cultural Anthropology

SOC400 - Race, Gender and Ethnicity in Today's World

SON101 - Iconic Commercial Music Songwriters

**SON201 - Commercial Music Repertoire: Collaboration
Songwriting**

**SON202 - Songwriting: Virtual Instrument and Beat Machine
Based**

SON215 - Intermediate Songwriting: Commercial Music

SON314 - Commercial Music Repertoire: Lyric Development

SON315 - Advanced Songwriting: Commercial Music

SON410 - Collaborative Songwriting

SOS200 - Introduction to Performance Psychology

SOS300 - Applied Performance Psychology

SPA101 - Voice Production and Speech I

SPA102 - Voice Production and Speech II

SPA130 - Alexander Technique I

SPA131 - Alexander Technique II

SPA201 - Voice Production and Speech III

SPA321 - Alexander Technique III

SPA322 - Laban and Movement Technique

SPA323 - Laban & Movement Techniques

SPC205 - Introduction to Oral Communication

SPT370H - Sports Marketing

SPT372H - Sports Media

SPT374H - Athlete Management & Team Operations

SPT380H - Sports Law & Contracts

SPT382H - Producing Sports Events

SPT384H - Sports Sponsorship & Licensing

SS1301 - Composition Elective

SS2301 - Composition Elective

SS3301 - Composition Elective

SS4301 - Composition Elective

SSC001 - Scene Study - Foundations

SSC002 - Scene Study - Intermediate

SSC003 - Scene Study - Advanced

SSC004 - Self-Tape

SSS100 - Quest for Success/AMDA Transitions

STC100 - Stage Combat I

STC101 - Stage Combat I

STC102 - Stage Combat II: Rapier & Dagger

STC110 - Stage Combat II

STC240 - Combat for Camera

STC340 - Advanced Stage Combat: Broadsword

**STC341 - Advanced Stage Combat: Skills Proficiency Test -
Unarmed**

**STC342 - Advanced Stage Combat: Skills Proficiency Test - Rapier
& Dagger**

STC343 - Advanced Stage Combat: Fight Choreography and Direction

STC344 - Advanced Stage Combat: Combat Styles

STC345 - Advanced Stage Combat: Weaponry

SWX100 - Screenwriting

TAP101 - Tap I

TAP102 - Tap II

TAP121 - Dance: Tap I

TAP132 - Dance: Tap II

TAP142 - Dance: Tap III

TAP201 - Tap III

TAP202 - Tap IV

TAP220 - Rhythm Tap

TAP300 - Rhythm Tap

TBA - TBA

TBA - TBA

TBD - Characters: from Page to Screen

TDM101 - Dance I: Theatre Dance

TDM104 - Dance II: Theatre Dance

TDM204 - Dance III- Theatre Dance

TDM220 - Dance IV: Combinations for Auditions

TEST - test

TESTH - Test Course (with no credits)

THD133 - Theatre Dance Reperatory

THD203 - Dance III: Theatre Dance

THE550 - Seminar in Theories of Drama and Theatre

THE560 - Seminar in Critical Race Theory

THE570 - Seminar in Queer and Gender Theory in Film and Television

THH101C - Theatre History 1 do not use

THH102C - Theatre History 2 do not use

THP100 - Theatre Practicum - Theatre Viewing

THR100 - Introduction to Performing Arts History

THR100L - Introduction to Performing Arts History Lab

THR105 - Acting I: Foundations and Techniques

THR107 - Introduction to Musical Theatre Technique

THR109 - Introduction to Improvisation

THR110 - Acting II: Scene Study

THR111 - Introduction to Movement

THR112 - The Speaking Voice: Vocal Production and Performance

THR134 - History of the American Musical

THR134L - History of the American Musical Lab

THR210 - History of the Theatre I

THR220 - Principles of Dramatic Analysis

**THR230 - Introduction to Design, Technology and Production w/
Lab**

THR235 - Analyzing the Classics

THR240 - Introduction to Playwriting

THR300 - Advanced Scene Study

THR301 - Film Acting Techniques

THR305 - Essentials of Stage Management

THR306 - World Dramatic Literatures

THR307 - American Drama in the 21st Century

THR309 - Early Avant-Garde Theatre

THR310 - History of the Theatre II

THR311 - Introductory Musical Theatre

THR312 - Improvisation

THR313 - Great Playwrights: Masters of Realism

THR315 - Non-Linear Acting

THR319 - Great Playwrights: Ibsen, Strindberg, Chekhov

THR320 - Shakespeare: Literature and Performance

THR321 - Classic Acting Repertoire

THR322 - Introduction to Dance and Movement for the Performer

THR323 - Contemporary Black Theatre: 1960 to Present

THR325 - Directing: From the Perspective of the Actor and the Director

THR327 - Writing: Experiments with Characters and Form

THR330 - Directing for the Theatre

THR334 - Restoration and 18th Century Comedy

THR335 - Monologues

THR410 - Classic Repertoire

THR411 - Theories of Theatre

THR412 - Improvisation: The SLAM Experience

THR413 - Dialects for the Stage and Screen

THR417 - Applied Theatrical Design

THR425 - Directing: Artistic Collaborations

THR427 - Adaptation and the Theatre

THR428 - Screenplay Adaptation

THR430 - Performance and Social Change

THR442 - Creative Drama for Young Audiences

THR445 - Artists' Lab Physical Performance Studio

THR450 - BA Capstone Project in Theatre/Exhibition

THR510 - Seminar in Theories of Drama and Theatre

THR520 - Seminar in Theatre History

THR521 - Graduate Seminar: Film and Television Genre Analysis

THR530 - Seminar in Theatre History II

THR540 - History of Musical Theatre

THR541 - Seminar in Cross-Cultural Theatre Studies

THR550 - Seminar in Research Methods

THR551 - Advanced Motion Picture Scene and Script Analysis

THR560 - Seminar in Critical Race Theory in Film and Television

THR562 - Seminar in Queer and Gender Theory

THR570 - Academic Writing in Theatre Studies: Development, Revisions, and Critique

THR580 - Academic Writing in Theatre Studies: Articles, Conferences, and Publication

THR599 - Thesis Advisement

THR600 - Thesis Seminar

TR - Transfer Credit

TR102 - History of Hollywood Musical

TR103 - Masterpieces of Comedy

TR104 - Masterpieces of Tragedy

TR105 - Masterpieces of Greek & Roman Drama

TR106 - Masterpieces of Musical Th: Golden Age

TR107 - Masterpieces of Great American Songbook

TR108 - Theatre History: Inception

TR108C - Theatre History: Inception

TR109 - Theatre History: Emergence

TR109C - Theatre History:Emergence

TR110 - Theatre History:American Evolution

TR120 - Dance Theatre History

TR201 - GreatPlaywrights:O'Neill/Williams/Wilson

TR202 - Great Playwrights: Brecht

TR203 - The "Fosse Style": A Dancer's History

TR204 - Adaptations: Short Fiction & Drama

TR205 - Great Playwrights of th Modern Theatre-1945-75

TR206 - Great Play:Ibsen, Strindberg, Chekov

TR207 - Great Playwrights: Churchill

- TR208 - Great Composers: Rodgers & Hammerstein**
- TR209 - Great Composers: Sondheim**
- TR210 - World Th:LGBT Playwrights**
- TR211 - History of the American Musical**
- TR212 - A Decade of Pulitzer Playwrights**
- TR213 - Theories of Theatre**
- TR214 - Romanticism in Music & Literature**
- TR215 - Hist Contemporary American Musical**
- TR216 - African /Latin American Theatre**
- TR217 - Symbolism/Expressionism**
- TR218 - Dramatic Analysis**
- TR219 - Early Avant-Garde Theatre**
- TR220 - American Theatre in the 21st Century**
- TR221 - Theory of Comedy**
- TR222 - Great Playwrights: Beckett, Ionesco, Genet**
- TR223 - History of Comedy on the Stage**
- TR224 - Politics and Plays of the 1960's & 1970's**
- TR225 - Great Playwrights: Hellman, Miller, Inge: Masters of American Realism**
- TR226 - Restoration and 18th Century Comedy**
- TR227 - 19th Century American Drama, Comedy and Melodrama**
- TR228 - Music Appreciation**
- TR229 - Fundamental plays of the Modern**
- TR230 - Historical Vocal Styles and Pedagogies**

TR231 - World Theatre

TR232 - Influential Directors in Contemporary Theatre

TR301 - Multicultural Women Playwrights

TR102 P - History of Hollywood Musicals

TR201 P - Great Playwrights: O'Neill, Wil, Wilson

TR301 P - Multicultural Women Playwrights

TRXX1 - Theatre Roots Transfer

TRXX2 - Theatre Roots Transfer

TRXX3 - Theatre Roots Transfer

TUI1617H - Tuition

TUI1618H - 'Tuition Charge - Part Time

TVPROMO - TV Promo

VOC100 - Vocal Performance: Beginning Technique

VOE100 - Small Ensemble: Historical and Contemporary Repertoire

VOE180 - Small Vocal Ensemble: Motown, Doo-Wop

VOE200 - Large Vocal Ensemble: Gospel Choir

VOE202 - Large Vocal Ensemble: Jazz Harmonies

VOE203R - Small Vocal Ensemble: Historical and Contemporary Repertoire

VOE205 - Large Vocal Ensemble: Broadway Music

VOE205R - Large Vocal Ensemble: Broadway Music

VOH101 - Wellness for Singers

VOH101R - Wellness for Singers

VOH102 - Vocal Fitness and Injury Prevention

VOH103 - Vocal Fitness and Injury Prevention I

VOH200R - Vocal Wellness for the Performer

VOH203 - Vocal Fitness and Injury Prevention II

VOH401 - Vocal Fitness and Injury Prevention III

VOI100 - Voice Production & Speech I

VOI101 - Voice Production and Speech I for the Actor

VOI102 - Voice Production & Speech II

VOI103 - Voice Production and Speech II for the Actor

VOI201 - Voice Production and Speech III

VOI202 - Voice Production and Speech III for the Actor

VOI203 - Accents and Dialects On Camera

VOI204 - Voice Production and Speech IV

VOS100 - Individual Voice I : Foundations

VOS100R - Individual Voice I: Foundations

VOS101 - Individual Voice I: Contemporary Singing Foundations

VOS103 - Individual Voice II: Contemporary Singing Techniques

VOS110 - Individual Voice II: Technique

VOS110R - Individual Voice II: Technique

VOS115 - Comparative Vocal Pedagogies: Contemporary and Classical Singing Techniques

VOS200 - Individual Voice III: Techniques

VOS200R - Individual Voice III: Techniques

VOS203 - Individual Voice III Contemporary Singing Techniques

VOS204 - Individual Voice IV: Contemporary Singing Techniques
VOS210 - Individual Voice IV: Techniques
VOS210R - Individual Voice IV: Techniques
VOS300 - Individual Voice V: Techniques
VOS300R - Individual Voice V: Techniques
VOS301 - Individual Voice V Contemporary Singing Techniques
VOS302 - Vocal Coaching V: Commercial Music
VOS303 - Individual Voice VI: Contemporary Singing Techniques
VOS304 - Vocal Coaching VI: Commercial Music
VOS310 - Individual Voice VI: Techniques
VOS310R - Individual Voice VI: Techniques
VOS400 - Individual Voice VII: Techniques
VOS400R - Individual Voice VII: Techniques
VOS401 - Individual Voice: Contemporary Singing Techniques
VOS402 - Vocal Coaching VII: Commercial Music
VOS403 - Individual Voice VIII: Contemporary Singing Techniques
VOS404 - Vocal Coaching VIII: Commercial Music
VOS410 - Individual Voice VIII: Techniques
VOS410R - Individual Voice VIII: Techniques
VP140 - Voice Production and Speech I: Foundations
VP140C - VPS 1: Foundations
VP140R - Voice Production and Speech I: Foundations
VP141 - Voice Production and Speech II: Techniques

VP141C - VPS 2: Techniques

VP141R - Voice Production and Speech II: Techniques

VP241 - VPS 3: Adv Techniques

VP241C - VPS 3: Adv Techniques

VP242 - VPS 3:International Phonetic Alphabet

VP242C - VPS 3:International Phonetic Alphabet

VP243 - Voice Production and Speech III: Advanced Techniques

VP243C - VPS 3: Advanced Techniques

VP243R - Voice Production and Speech III: Advanced Techniques

VP300 - Voice Production and Speech: IPA/Introduction to Dialects

VP300C - VPS:IPA/Intro to Dialects

VP300R - Voice Production and Speech: IPA/Introduction to Dialects

VP302 - VPS: Standard American Speech Intensive

VP342C - Voice Production & Speech

VP400 - Voice Production and Speech: Dialects: French/Spanish

VP401 - VPS: Command, Presence & Clarity

VP402 - Voice Production and Speech: Dialects: German/Irish

VP404 - Voice Production and Speech: Dialects: Scottish/Russian

VP405 - Dialects: Directed Studies

VP406 - Voice Production and Speech: Dialects: French/Irish

VP408 - Voice Production and Speech: Dialects: Russian/Italian

VP410 - Voice Production and Speech: Dialects: German/South African

VPS SHW COMP - VPS Showcase Component

VPS100 - Introduction to Voice Production and Speech

VPS101 - Voice Production and Speech I

VPS102 - Voice Production and Speech II

VPS105 - Voice Production and Speech I: Foundations

VPS105R - Voice Production and Speech I: Foundations

VPS110 - Voice Production and Speech II: Techniques

VPS110R - Voice Production and Speech II: Techniques

VPS200 - Voice Production and Speech Application

VPS201 - Voice Production and Speech III

VPS202 - Voice Production and Speech IV

VPS203 - Accents and Dialects On Camera

VPS205 - Voice Production and Speech III

VPS205R - Voice Production and Speech III

VPS300 - Voice Production and Speech: IPA Dialect Foundations

VPS302 - Voice Production and Speech: IPA Dialect Foundations

VPS400 - Voice Production and Speech: Dialects and Accents: Europe

VPS402 - Voice Production and Speech: Dialects and Accents - The Americas

VPS404 - Voice Production and Speech: Dialects and Accents - Oceania

VPS406 - Voice Production and Speech: Dialects and Accents: Europe

VPS1401 - VPS Elective

VPS1402 - VPS Review

VPS2401 - Dialects

VPS3401 - Dialects

VPS4401 - Dialects

VPX100 - Vocal Performance

VS100 - Vocal Performance Fundamentals I

VS101 - Introduction to Vocal Fitness

VS101R - Introduction to Vocal Fitness

VS102 - Vocal Performance Fundamentals II

VS111 - Vocal Coaching

VS112 - Vocal Coaching

VS113 - Vocal Coaching

VS115 - Vocah Coaching

VS116 - Vocal Coaching

VS200 - Essential Vocal Anatomy and Physiology for the Professional Singer

VS202 - Comparative Vocal Pedagogies: Contemporary and Classical Singing Techniques

VS204 - Vocal Fitness and Injury Prevention

VS220 - Intermediate Vocal Fitness

VS220R - Intermediate Vocal Fitness

VS230 - Vocal Coaching

VS231 - Applied Vocal Pedagogies: Historical & Contemporary

VS232 - Restorative Techniques for Singers

VS232R - Restorative Techniques for Singers

VS233 - Vocal Science

VS235 - Applied English

VS237 - Vocal Coaching

VS239 - Vocal Coaching

VS241 - Vocal Coaching

VS301 - Vocal Coaching V

VS301R - Vocal Coaching

VS302 - Vocal Coaching VI

VS302R - Vocal Coaching

VS303 - Vocal Coaching 5th

VS305 - Vocal Coaching 6th

VS310 - Vocal Wellness for the Performer

VS310R - Vocal Wellness for the Performer

VS401 - Vocal Coaching VII

VS401R - Vocal Coaching

VS402 - Vocal Coaching VIII

VS402R - Vocal Coaching

VS404 - Advanced Vocal Fitness and Injury Prevention

VS404R - Advanced Vocal Fitness and Conditioning

VST101 - Iconic Commercial Music Vocalists

WTM509 - Advanced Dramatic Writing I: Story Analysis and Ideation

WTM510 - Theatre and Media Writing: Collaboration

WTM511 - Advanced Dramatic Writing II: Practicum in Screenwriting

WTM512 - Advanced Dramatic Writing III: Practicum in Screenwriting

WTM513 - Advanced Dramatic Writing IV: Practicum in Screenwriting

WTM514 - Advanced Dramatic Writing V: Thesis Preparation and Ideation

WTM515 - Writing Workshop/Lab V

WTM516 - Short Films, One Acts, and Webisodes

WTM517 - Advanced Dramatic Writing VI: Thesis Preparation and Ideation

WTM520 - Theatre and Media Writing: Research and Application

WTM521 - Advanced Dramatic Writing I: Story Analysis and Ideation

WTM530 - Theatre and Media Writing: Dramaturgy

WTM531 - Advanced Hour-Long Drama Series Pilot

WTM540 - Theatre and Media Writing: Readings, Analysis and Adaptation

WTM550 - Theatre and Media Writing: Contemporary and Future Media

WTM552 - Advanced Half-Hour Comedy Series Pilot

WTM553 - Film and Theatre Pedagogy

WTM561 - The Business of Writing for Theatre and Media

WTM562 - Advanced Seminar in Screenplay Adaptation

WTM571 - Advanced Design, Technology and Production

WTM572 - Thesis Graduate Project I

WTM573 - Playwriting

WTM574 - Thesis Graduate Project II

WTM575 - Final Thesis Graduate Project

WTM580 - Media Practicum: Business of Writing for Movies, Television, and Theatre

WTM581 - Professional Internship I

WTM582 - Professional Internship II

WTM583 - Professional Internship III

XAA100L - Acting Performance

XAA100N - Acting Performance

XAC100L - Acting Performance

XAC100N - Acting Performance

XDA100L - Dance Performance

XDA100N - Dance Performance

XDN100L - Dance Performance

XDN100N - Dance Performance

XMA100L - Musical Theatre Performance

XMA100N - Musical Theatre Performance

XMT100L - Musical Theatre Performance

XMT100N - Musical Theatre Performance

XVA100L - Vocal Performance

XVA100N - Vocal Performance

XVP100L - Vocal Performance

XVP100N - Vocal Performance

tbd 2 - TBD