

THE NEW YORK  
CONSERVATORY FOR  
DRAMATIC ARTS

# Course Catalog

2024 -- 2025

## BOARD OF DIRECTORS

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Published revision 4/17/2025

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# Quick Guide to Conservatory Contacts

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

## Catalog Changes

The New York Conservatory for Dramatic Arts may modify, change, delete, or add any policy as deemed necessary by the administration. Notification of changes is given via [Conservatory email](#). Students are responsible for accessing their [Conservatory email](#) to monitor any such changes. For information regarding changes, please contact the Registrar's Office, 39 West 19th Street, New York, NY 10011, (212) 812-4070, [registrar@nycda.edu](mailto:registrar@nycda.edu).

## Conservatory Overview

### Mission and Values

The mission of the New York Conservatory for Dramatic Arts is to provide practical, relevant, and rigorous training to aspiring actors. We practice a personalized approach to training which places acting and storytelling at the core, offering immersive performance programs designed to give students the most current tools and techniques needed for successful careers.

### Facilities

The New York Conservatory for Dramatic Arts' administrative offices and classrooms are located at 39 West 19th Street between 5<sup>th</sup> and 6<sup>th</sup> Avenues in New York's historic Flatiron District. Our facilities are comprised of three floors, each at 10,000 square feet, and house 15 studios/classrooms, 4 private voice rooms, a voice-over recording booth, a dedicated library, and administrative space.

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

### On-Camera Studio/Classrooms

NYCDA's four on-camera studios, located on the third and fourth floors, are equipped with digital video recording capabilities. Each room is set with two video cameras capable of studio performances via OBS (Open Broadcaster Software), which create .mp4 video files. These portable digital files allow student to save and review their work. The studios provide facilities for courses which familiarize students with the process of being on a live set and how to act in front of a camera. Each studio includes:

- Two HD Video Cameras
- Boundary and Shotgun Microphones
- Computer with OBS (Open Broadcaster Software)



- Multiple Camera Digital Switcher
- 4K Smart TV
- Television/Film and Theater Lighting
- Basic Scenic Elements (Door unit etc.)
- Basic Set Elements (Furniture, props)

### Theater/Screening Studios

NYCDA's spacious performance studios on the second floor offer professional theater lighting and a built-in audio-visual rack equipped with a DVD player connected to a ceiling-mounted digital projector. Each studio includes a computer CPU connected to the projector. Each studio includes a Rockville 192 lightboard which allows theater lights to be pre-set in a number of lighting configurations. Each room provides an excellent backdrop for courses in various acting techniques, scene study, rehearsal and performance. A retractable screen and wall mounted speakers allow the studio to transition quickly from a theater to a screening or meeting space for larger, short-term courses in audition technique and the business of being an actor. Each studio provides teaching faculty and student actors with the following:

- Rockville 192 Lightboard
- A/V Rack and Amplifier
- Wall-mounted Speakers
- Aux cables and dongles/adaptors for playing music with a digital device
- DVD Player
- Digital Overhead Projector
- Computer
- Retractable 120" Screen
- Theater Lighting
- Basic Scenic Elements (Door unit etc.)
- Basic Set Elements (Furniture, props)

### Multipurpose Classrooms

NYCDA has four classrooms in different configurations located throughout the third floor where a variety of exciting classes take place. Classrooms include computers, iPads and wall-mounted monitors. Keyboard packages can be easily delivered to these classrooms as needed. In one studio student voice-over work can be digitally recorded and mixed. These recordings can be saved as digital files and easily transferred to each student's personal drive or device. Students are then able to review their work at their convenience. These classrooms also support instruction in improvisation, sketch and stand-up comedy and in the foundation courses of film genres and history and musical theatre history studies.

### Dance and Movement Studios

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

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

## Dance Studios

- Sprung Floors
- Mirrors
- Ballet Barres

## Voice Rooms and Studios

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

- Digital or Upright Piano
- White Board or Music Staff White Board
- Standing mirror for posture check
- Table and chairs

## Voiceover Studios

NYCDA has two voiceover studios, each containing a full sound booth, equipped with the following:

- iMac with Audacity and Reaper digital audio workstation
- Monitor
- Microphones
- Scarlett 2i2 interface

## Additional Movable/Free-Standing Equipment

- iPads
- Television Monitors
- CPU's with keyboard and mouse
- Omnidirectional microphones
- Camera Tripod
- Speakers

## Library

The NYCDA library contains a collection of 3120 print volumes including music, and 398 digital media offerings of film and documentaries specific to the NYCDA curriculum, plus 1631 digital film, television, theater and commercial scripts. The library also houses an additional 97 digital scores and 155 digital librettos, plus many individual songs. This diverse selection of research material for the aspiring actor includes material devoted specifically to the unique disciplines of film, television, theater, Musical Theatre, as well as information in the broad general areas of knowledge students need to acquire as they pursue their professional careers and their lives. A librarian and student workers are on hand daily to support students in their research.

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

- Worktable and Chairs
- Small informal Reading Area
- 4 Computers

## Student Lounge

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

- Tables and chairs
- 2 Large Vending Machines
- 2 Microwaves
- 1 Campus Canteen offering beverage, healthy snacks and sandwiches (fourth floor)

The third and fourth floors also contain changing/dressing rooms for students.

The New York Conservatory for Dramatic Arts' brightly-colored hallways provide a dynamic learning environment in which to begin building an acting career. Students come and go in an atmosphere that vibrates with possibilities. In any part of the school, our community can access the WIFI network that connects students, staff and administrators online.

## Hours of Operation

Monday – Friday:

|                  |  |
|------------------|--|
| Admission Office | 9:00 am – 6:00 pm                                |
| Business Office  | 9:30 am – 5:00 pm                                |
| Financial Aid    | 9:00 am – 5:00 pm                                |
| IT               | 9:00 am – 5:00 pm                                |
| Operations       | 9:00 am -- 4:00 pm                               |
| Reception Desk   | 9:00 am – 5:00 pm                                |
| Registrar        | 9:00 am – 5:00 pm                                |
| Student Services | 9:00 am – 5:00 pm                                |
| Library          | 3:00 pm – 6:00 pm (Tuesday)                      |
|                  | 10:30 am – 4:30 pm/5:30 pm – 6:30 pm (Wednesday) |
|                  | 5:30 pm – 6:30 pm (Thursday)                     |
|                  | 9:00 am – 5:00 pm (Friday)                       |

Saturday: 2nd Floor Reception 9:00 am – 2:00 pm

Sunday: CLOSED

## Notice of Availability: Campus Safety and Security Report

The New York Conservatory of Dramatic Arts' ("NYCDA") most recent Annual Safety and Security Report ("Report") is available on the school's website under Student Resources at

<https://www.nycda.edu/student-resources/> or at <https://www.nycda.edu/wp-content/uploads/2023/09/NYCDA-Annual-Safety-and-Security-Report-Fire-Safety-Report-2023.pdf>

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

## Reporting of Criminal Acts

NYCDA strives to provide a safe and secure campus for all students and staff members. The Campus Security Act (Public Law 101-542) requires post-secondary institutions to disclose the number of instances in which specific types of crimes have occurred in any building or on any property owned or

controlled by this institution that is used for activities related to the educational purpose of the institution and/or in any building or property owned or controlled by student organizations recognized by this institution. All students and staff members are encouraged to report any and all suspicious campus activity immediately upon witnessing the occurrence. All students should report any knowledge of criminal acts or suspicious behavior to Kim Sosa, Director of Services at 646-216-2872 or [studentservices@nycda.edu](mailto:studentservices@nycda.edu).

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

## **Illegal Drugs and Alcohol**

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

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

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

## **Federal Financial Aid Penalties for Drug Violations**

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

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

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

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

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

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

## Retention and Graduation Rates

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

### Graduation Rate:

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

The percentage of Full-Time, First-Time Students who began their studies in the fall and graduated within 150% of "Normal Time" to completion for the program:

|   |            |
|---|------------|
| <b>Began Fall 2019 (Graduated by Spring 2022)</b> | <b>84%</b> |
| <b>Began Fall 2020 (Graduated by Spring 2023)</b> | <b>65%</b> |

### Retention Rate:

Retention rates measure the percentage of first-time students who return to the institution to continue their studies the following fall.

|                               |            |
|-------------------------------|------------|
| <b>Fall 2021 to Fall 2022</b> | <b>74%</b> |
| <b>Fall 2022 to Fall 2023</b> | <b>70%</b> |

For further statistical breakdowns see [Retention and Graduation Rates](#) on NYCDA's main website under Student Resources or contact the Registrar's Office at [registrar@nycda.edu](mailto:registrar@nycda.edu).

## Student Resources

### Academic Advisement

Students have Faculty Advisors who meet with small groups of students three times throughout the semester to provide updates on school procedures and policies, opportunities for group discussions about Academics and Campus Life, and to provide a time for students to complete Course Evaluations. Faculty Advisors also have set weekly office hours for students who wish to discuss academic matters

one-on-one. Regarding advisement on curriculum requirements, the New York Conservatory for Dramatic Arts uses a program-based curriculum. As such, all students must complete all required courses to receive an Associate in Occupational Studies (AOS) degree. The Registrar registers students for their program-required courses before the start of a term. In their second year, students the Film and Television Performance Program will choose two out of the following three courses: THE278 Web Video for Actors, STC101 Stage Combat, and THE246 Phonetics and Dialect Mapping. Students will enroll in these courses before the start of their second year. Students enrolled in the Film and Television Performance Program also have the opportunity to register for an [elective](#).

## Textbooks

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

## Business Office

Location: Second Floor  
Phone: 212-812-4060  
Email: [payments@nycda.edu](mailto:payments@nycda.edu)

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

## Financial Aid Office

Location: Second Floor  
Phone: 212-812-4090  
Email: [financialaid@nycda.edu](mailto:financialaid@nycda.edu)

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

## Library

Location: Third Floor, Room 308  
Phone: 212-812-4025  
Email: [library@nycda.edu](mailto:library@nycda.edu)

The New York Conservatory for Dramatic Arts Library contains print, online, and DVD materials including all recommended and required books for all courses, periodicals and texts supporting the curriculum, a selection of general works in the humanities, and reference resources. The library is equipped with worktable and chairs, four computers and a small informal reading area. A librarian and student workers are available to instruct and assist students in the use of library resources.

## Operations

Location: Fourth floor

Phone: 212-645-0030  
Email: [coursescheduling@nycda.edu](mailto:coursescheduling@nycda.edu)

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

### Registrar's Office

Location: Second Floor  
Phone: 212-812-4070  
Email: [registrar@nycda.edu](mailto:registrar@nycda.edu)

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

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

### Student Services

Location: Second Floor  
Phone: 646-216-2872  
Email: [studentservices@nycda.edu](mailto:studentservices@nycda.edu)

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

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

### Campus Café

Campus Café Student Portal is the online system used by students to access their Academic Calendar, class schedule, NYCDA student email, see grades, pay tuition online, etc. Students are trained at



Orientation on how to use Campus Café Student Portal, which can be accessed from any Internet supported computer, phone, or tablet by visiting <http://students.nycda.edu>.

## Measles/Mumps/Rubella and Meningitis

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

New York State requires that NYCDA prohibit all students who are not in full compliance from attending classes. New York State residents have 30 days after the first day of class to submit proof of immunity to MMR to the Registrar's office. Out of state and international students have 45 days after the first day of class to submit proof of immunity to MMR to the Registrar's office. For more information regarding MMR regulations for the state of New York, visit [http://www.health.ny.gov/prevention/immunization/handbook/section\\_1\\_requirements.htm](http://www.health.ny.gov/prevention/immunization/handbook/section_1_requirements.htm).

## COVID-19 Vaccination Policy

Proof of COVID-19 vaccination is not required, however COVID-19 vaccinations are strongly recommended. The Conservatory encourages students, faculty and staff to assess their personal COVID-19 health risk and take appropriate measures.

## Disability Accommodation and Grievance Policy

**Statement of Non-Discrimination and Accommodation:** NYCDA does not discriminate on the basis of disability. Individuals with disabilities are entitled to a reasonable accommodation to ensure that they have full and equal access to the educational resources of NYCDA, consistent with Section 504 of the Rehabilitation Act of 1973 (29 U.S.C. § 794) ("Section 504") and the Americans with Disabilities Act (42 U.S.C. § 12182) ("ADA"), their related statutes and regulations, and corresponding state and local laws. Section 504 prohibits discrimination on the basis of disability in any program or activity receiving federal financial assistance. The ADA prohibits a place of public accommodation from discriminating on the basis of disability. The applicable law and regulations may be examined in the office of the ADA Compliance Coordinator, or his/her trained designee who has been designated to coordinate the efforts of the school to comply with Section 504 and ADA.

ADA Compliance Coordinator: Kim Sosa, 646-216-2872 or [studentservices@nycda.edu](mailto:studentservices@nycda.edu)

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



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

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

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

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

If the student or applicant is denied the requested accommodation, he/she may file a grievance using the Grievance Process below or he/she may file a complaint with the U.S. Department of Education's Office for Civil Rights (OCR) or a similar state entity. NYCDA will make appropriate arrangements to ensure that disabled persons are provided other accommodations, if needed, to participate in this grievance process. The ADA Compliance Coordinator will be responsible for such arrangements.

**Grievance Policy Relating to Complaints of Disability Discrimination:** NYCDA has adopted an internal grievance procedure providing for prompt and equitable resolution of complaints alleging any action

prohibited by Section 504 and/or the ADA. Any person who believes she/he has been subjected to discrimination on the basis of disability, including disagreements regarding requested accommodations, may file a grievance with Sara Buffamanti, Artistic Director, sbuffamanti@nycda.edu. Grievances must be in writing, contain the name and address of the person filing it, state the problem or action alleged to be discriminatory, and the remedy or relief sought.

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

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

## Placement Services

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

## Academic Policies and Procedures

Academic policies assist in creating a productive learning environment. Academic policies have been crafted to accomplish two objectives:

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

# Academic Calendar

## FALL TERM 2024

|                                 |  |
|---------------------------------|--|
| September 12, 2024              | Orientation (Second Years Online)  |
| September 13, 2024              | All Students Move In   |
| September 14, 2024              | Orientation (1 <sup>st</sup> year students only)   |
| September 16, 2024              | Start of fall term (classes begin)   |
| September 23, 2024              | Last day to drop from the program with no tuition liability and academic record for Fall 2024 Term           |
| September 24, 2024              | First day for WD (withdrawal) grade in all classes   |
| October 1, 2024                 | Last day to add new students to the Fall 2024 Term   |
| October 1, 2024                 | Last day for Dance Section Changes (Musical Theatre Students only)   |
| October 28 – November 2, 2024   | Midterms   |
| November 4, 2024                | Last day to officially withdraw with a grade of WD (withdrawal)  |
| November 4, 2024                | <b>CLASSES WILL BE IN SESSION – FOLLOWING TUESDAY’S CLASS SCHEDULE</b>                                       |
| November 5, 2024                | Election Day (no classes in session)   |
| November 6, 2024                | First day to officially withdraw with WP/WF grades: WD (withdrawal pass) WF (withdrawal failure)             |
| November 11, 2024               | <b>CLASSES WILL BE IN SESSION – FOLLOWING THURSDAY’S CLASS SCHEDULE</b>                                      |
| November 18, 2024               | <b>CLASSES WILL BE IN SESSION – FOLLOWING FRIDAY’S CLASS SCHEDULE</b>  |
| November 27 – December 1, 2024  | Thanksgiving holiday (no classes)  |
| December 2, 2024                | Classes Resume   |
| December 7, 2024                | Last day to officially withdraw with WP/WF grades. Final grades earned will be posted on academic transcript |
| December 9, 2024                | <b>CLASSES WILL BE IN SESSION – FOLLOWING SATURDAY’S CLASS SCHEDULE</b>                                      |
| December 16 – December 20, 2024 | All Final Performances and Scenes Week   |
| December 20, 2024               | Last day of the Fall 2024 Term   |

## SPRING TERM 2025

|                          |   |
|--------------------------|---|
| January 17, 2025         | New Spring Start Students Move In starting at 10am  |
| January 18, 2025         | Returning Students Move In starting at 11am   |
| TBD                      | Orientation Day for 1 <sup>st</sup> Year Spring Starts  |
| January 21, 2025         | Start of Spring 2025 Term   |
| January 28, 2025         | Last day to drop from program with no tuition liability and academic record for Spring 2025 Term  |
| January 29, 2025         | First day for WD Grade in all classes   |
| February 4, 2025         | Last day to add new students to the Spring 2025 Term  |
| February 4, 2025         | Last day for Dance Section Changes (Musical Theatre students only)  |
| February 17, 2025        | Presidents’ Day holiday (no classes)  |
| March 10, 2025           | 2 <sup>nd</sup> Year Elective Classes Start   |
| March 24 – 29, 2025      | Midterms  |
| March 31, 2025           | Last day to officially withdraw with WD grade (withdrawal)  |
| April 1, 2026            | First day to officially withdraw with WP/WF grades: WP (withdrawal pass) WF (withdrawal failure)  |
| March 31 – April 6, 2025 | Spring break (no classes)   |
| April 7, 2025            | Classes resume  |
| May 2, 2025              | Last day to officially withdraw with WP/WF Grades. Final grade earned will be posted on Academic Transcript                                   |
| May 5 – 10, 2025         | Final Exams for all Acting, Voice and Speech and MT Dance Classes for 1 <sup>st</sup> Year Students, and All 2 <sup>nd</sup> Year MT Students |
| May 12 – 16, 2025        | Final Exams for all Other Classes for 1 <sup>st</sup> and 2 <sup>nd</sup> Year Students   |
| May 16, 2025             | Last day of the Spring 2025 Term  |

## SUMMER TERM 2025

|                              |   |
|------------------------------|---|
| <b>May 27, 2025</b>          | First Day of the Summer 2025 Term   |
| <b>June 3, 2025</b>          | Last day to drop from the program with no tuition liability and academic record for Summer 2025 Term    |
| <b>June 4, 2025</b>          | First day for WD grade in all classes   |
| <b>June 9, 2025</b>          | June Summer Intensive Program Starts  |
| <b>June 19, 2025</b>         | Juneteenth holiday (no classes)   |
| <b>July 3, 2025</b>          | June Summer Intensive Program Ends  |
| <b>July 4, 2025</b>          | Independence Day holiday (no classes)   |
| <b>July 7 – 11, 2025</b>     | Midterms  |
| <b>July 14, 2025</b>         | Last day to officially withdraw with grade of WD (withdrawal)   |
| <b>July 14, 2025</b>         | July Summer Intensive Program Starts  |
| <b>July 15, 2025</b>         | First day to officially withdraw with WP/WF grades: WP (withdrawal pass) WF (withdrawal failure)        |
| <b>August 8, 2025</b>        | July Summer Intensive Program Ends  |
| <b>August 15, 2025</b>       | Last day to officially withdraw with WP or WF. Final Grade earned will be posted on Academic Transcript |
| <b>August 18 – 22, 2025</b>  | Final Exams for all Acting, Voice and Speech and MT Dance Classes 1 <sup>st</sup> Year Students         |
| <b>August 25 -- 29, 2025</b> | Final Exams for all Other Classes 1 <sup>st</sup> and 2 <sup>nd</sup> Year Students                     |
| <b>August 29, 2025</b>       | Last day of Summer 2025 Term  |

Fall 2025 starts on September 17, 2025

## Grading System

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

| Letter Grade                       | Grade Points                      | Numerical Point System (min %) | Quality Range  |
|------------------------------------|-----------------------------------|--------------------------------|--|
| <b>A</b><br><b>A-</b>              | 3.8-4.0<br>3.6-3.7                | 95-100<br>87-94                | Clear evidence that the stated objectives and requirements were exceeded by the student.   |
| <b>B+</b><br><b>B</b><br><b>B-</b> | 3.3-3.5<br>3.0-3.2<br>2.7-2.9     | 83-86<br>80-82<br>77-79        | Evidence that stated course objectives and requirements were met by the student in an above-average performance.   |
| <b>C+</b><br><b>C</b>              | 2.5-2.6<br>2.0-2.4                | 75-76<br>70-74                 | Evidence that stated course objectives and requirements were met by the student.   |
| <b>D+</b><br><b>D</b>              | 1.6-1.9<br>1.0-1.5<br>1.33<br>1.0 | 66-69<br>64-65<br>63<br>60     | Stated course objectives and requirements were not satisfactorily met by the student. (Students earning grades of D+ or D at NYCDA are placed on academic probation but may continue their studies if the course is a prerequisite for another class.) |
| <b>F</b>                           | 0.00                              | 59 and lower                   | Stated course objectives and requirements were not met by the student.   |

|            |     |  |  |
|------------|-----|--|--|
| <b>P</b>   | 0   |  | Stated course objectives and requirements were met by the student.   |
| <b>INC</b> |     |  | Incomplete. This designation is issued because of documented disabling illness or catastrophic personal circumstances which prevent the student from completing course work. |
| <b>W</b>   | 0.0 |  | Withdrawal issued after the add/drop period and before midpoint of a term  |
| <b>WP</b>  | 0.0 |  | Passing at time of withdrawal.   |
| <b>WF</b>  | 0.0 |  | Failing at time of withdrawal  |

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

### Credit Definition

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

### Requirements for Entry into the Programs

- **Film and Television Performance Program/Theatre Performance Program:**

1. Acting Audition
2. Online Application with a non-refundable application fee of \$50.00
3. One written essay of 400-500 words
4. One Letter of Recommendation
5. Proof of High School Graduation
6. English Language Proficiency
7. Resume (optional)

- **Musical Theatre Performance Program:**

1. Acting and Singing Audition
2. Online Application with a non-refundable application fee of \$50.00
3. One written essay of 400-500 words
4. One Letter of Recommendation
5. Proof of High School Graduation
6. English Language Proficiency
7. Resume (optional)

- **Media Production for the Actor Program:**

1. Acting Audition
2. Video
3. Online Application with a non-refundable application fee of \$50.00
4. One written essay of 400-500 words
5. One Letter of Recommendation
6. Proof of High School Graduation
7. English Language Proficiency

8. Resume (optional)
9. Headshot (optional)

### **Audition (Acting)**

Applicants prepare one 1-minute monologue. Monologues should be Contemporary (1950s-present) and may be comedic or dramatic. Monologues should be from a published play, screenplay, television script, or web series. Monologues should be from a musical for entry into the Musical Theatre Performance Program. We recommend reading the entire play or script to fully understand the character you are portraying. **Applicants must bring a headshot or photo to the audition.**

### **Audition (Singing)**

Applicants prepare one song, 32-bars in length. May be from a traditional or contemporary musical. Applicants must bring their own sheet music, properly marked and in the appropriate key. An accompanist may be provided unless the applicant requests a virtual audition. In this case, if an accompanist is unavailable, it is highly recommended the applicant have a backing track.

### **Video**

Using your one-minute audition monologue, create a supplemental video that you feel represents who you are as an actor and filmmaker. There are no limits to what “type” of video you create, as long as you feel it showcases the best part of you as an actor and as a creator of content. Your short video should show an aptitude for storytelling and video creation. The video should not be more than 90 seconds. Your video must be submitted before your audition date. Video needs to be uploaded onto a streaming platform such as YouTube or Vimeo and submitted to [admissions@nycda.edu](mailto:admissions@nycda.edu).

### **Essay**

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

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

### **Recommendation Letter**

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

### **Transcripts**

Every application must be accompanied by the following:

- an official or, at least, an unofficial academic transcript of the applicant’s high school/secondary education.

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

Please know, all students who apply for the two-year AOS degree programs must show official proof of a high school degree/diploma or the equivalent by the last day of the add/drop period of that Program’s starting term. Official final high school transcripts are sent directly from the student’s high school to NYCDA. See **Proof of High School Graduation** below for more information.

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

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

### **Proof of High School Graduation**

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

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

- 1. Student has a High School Diploma**

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

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

- 2. Student completed the substantial equivalent of a four-year high school course**

Superintendent of schools or comparable chief school administrator certification: Certified in writing that the program of study is substantially equivalent to a four-year high school program. NYCDA will maintain this certified statement in the student's file to demonstrate compliance with the preliminary education requirement for earning a college degree.

- 3. Student has a High School Equivalency Diploma**

High School Equivalency through the completion of one of the following: General Educational Development (GED) diploma, Test Assessing Secondary Completion (TASC) exam or HiSet exam results.

- 4. Student has College Transcript with at least 24 semester hours**

Completed 24-semester hours or equivalent of the following coursework:



6 semester hours or equivalent in English Language Arts  
3 semester hours or equivalent in Mathematics  
3 semester hours or equivalent in Natural Sciences  
3 semester hours or equivalent in Social Sciences  
3 semester hours or equivalent in Humanities  
6 semester hours or equivalent in the registered degree program

**5. Student has previously earned Post-Secondary Degree**

Granted a degree from a regionally accredited degree-granting college or university.

**6. Student has passed approved examinations**

Passed 5 New York Regent examinations or approved alternative assessment for these examinations:

English, Science, Mathematics, U.S. History and Government, Global History and Geography

**GED Diploma and Score Requirements**

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

**Language Proficiency**

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

1. Scores from the TOEFL or its equivalent (IELTS, Cambridge, etc.) Minimum TOEFL scores required of any one test:
  - iBT (internet-based): Reading – 15, Listening – 22, Speaking – 26, Writing – 17
  - PBT (paper-based): Reading – 50, Listening - 56, Structure – 55, TSE Speaking score - 45
  - CBT (computer-based): Reading – 17, Listening – 22, Structure - 22, TSE Speaking score – 45
2. Transcript with cumulative GPA 3.0 or above showing the applicant studied one academic year at a secondary or post-secondary institution where all course work was taught in English.
3. Audition Interview. In place of the two requirements above, an International Admissions Advisor may authorize proof of English proficiency based on the audition interview with the Applicant.

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

**Resume (optional)**

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

**Transfer of Credit Policy**

**Transferring Credits to NYCDA from other schools**

NYCDA has a program-based curriculum and may accept transfer credits from accredited institutions equivalent to 33 credit hours of our Film and Television Performance, Musical Theatre Performance



Program and Media Production for the Actor Programs' Platform Year curricula. These transfer students may apply to transfer into the Film and Television Year, the Musical Theatre Performance Year or the Media Production Year respectively. All admission requirements must be met and delivered directly to the Admissions Office, including official high school transcript(s) for transfer of credits. Any course work in progress must be reflected in an official transcript before final admission.

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

NYCDA recognizes that not all learning takes place inside classrooms and that a significant amount of education can occur through performance work onstage or in film and television. The Academic Committee may consider awarding life experience credits up to the equivalent credit requirements for the Platform Year of the Film and Television Performance, Musical Theatre Performance and Media Production for the Actor Programs. Those transfer applicants must submit an extensive portfolio describing their acting work (e.g., projects with names of directors and producers), their roles and responsibilities on set and/or stage, learning outcomes, and any nominations, awards, or acclamations they may have received. Portfolios are expected to have detailed and objective documentation to support the applicant's claim to learning and knowledge.

NYCDA may also accept credit by examination. Credit by Examination (CBE) allows a student to receive college credit for prior learning by demonstrating mastery of course outcomes – skills and knowledge – by taking NYCDA course-specific examinations or approved examinations from other institutions offering college level work as defined by the New York State Education Department. Credit is granted for demonstrated proficiency of course-specific requirements by the student through successful completion of the examination.

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

### **Transferring NYCDA credits to other schools**

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

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

Film and Television Performance Program graduates wishing to pursue a bachelor's degree can leverage our articulation agreements with two additional institutions. The Theater Program at Adelphi University in Garden City, New York admits our Film and Television Performance Program graduates into their B.F.A in Theatre Arts: Acting Program as juniors. Saint Peter's University in Jersey City, New Jersey accepts 60 NYCDA Film and Television Performance Program credits towards a B.A. in Communication and Media Culture OR a B.A. in Fine Arts.

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

## **Student Union**

NYCDA does not provide a student union.

## **Requirements for Residence**

NYCDA does not have requirements for residence.

## **Food Services**

NYCDA does not provide institution-operated food services.

## **Accreditation, Authorization and Approval**

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

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

NYCDA's program of education is approved by the State of New York Division of Veterans' Affairs for the training of veterans and other eligible persons in accordance with the provisions of Section 3675, Title 38, U.S. Code.

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

## **NYCDA Degrees**

NYCDA awards the following:

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

Registered HEGIS Code: 5610.00

Minimum credits required for graduation: 62 Credits (for students beginning 2023)

63 Credits (for students beginning 2024)

Maximum credits possible: 69 Credits (for students beginning 2023)

71 Credits (for students beginning 2024)

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

### **Associate in Occupational Studies (AOS) in Musical Theatre Performance**

Registered HEGIS Code: 5610.00

Minimum credits required for graduation: 69 Credits

Maximum credits possible: 71 Credits

### **Associate in Occupational Studies (AOS) in Media Production for the Actor**

Registered HEGIS Code: 5610.00

Minimum credits required for graduation: 63 Credits (for students beginning in 2023)

61 Credits (for students beginning in 2024)

|                           |   |
|---------------------------|---|
| Maximum credits possible: | 69 Credits (for students beginning in 2023) |
|                           | 67 Credits (for students beginning in 2024) |

## **Associate in Occupational Studies (AOS) in Theatre Performance**

Registered HEGIS Code: 5610.00

Minimum credits required for graduation: 65 Credits

Maximum credits possible: 68 Credits

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

## **Academic Honesty**

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

Violations of this policy include:

- Plagiarism: Using someone else's work and calling it your own or failing to cite a source.
- Fabrication or Deception: The falsification of information. This includes citing invented sources in course papers. It also includes falsifying reasons for missed work or rehearsals.
- Cheating: Giving to or obtaining inappropriate assistance from other students during or for quizzes, exams, and/or assignments. This includes having someone else write your papers or reports.

## **Grade Appeal**

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

## **Academic Petition**

Students who wish to appeal an NYCDA determination or are requesting a deviation from the academic regulations should contact the Registrar's Office for an *Academic Petition Form*. Please be advised that all academic petition decisions from the Academic Committee are final. The *Academic Petition Form* may be requested from the Registrar's Office at registrar@nycda.edu.

## **Good Academic Standing**

To remain eligible for State student financial assistance, a student must remain in Good Academic Standing. Two elements make up Good Academic Standing: making Satisfactory Academic Progress toward a degree, and pursuing a program of study. Satisfactory Academic Progress (see [Satisfactory Academic Progress policy](#)) is a measure of the student's *achievement*, of earning credits towards a degree with a specified grade point average. Pursuit of a program is a measure of the student's *effort* towards completing a program.

Program pursuit is defined as completing—getting a grade in—a percentage of the minimum full-time course load in each term an award is received. The percentage, as specified in regulations, begins at 50 percent of the minimum full-time course load in each term of the first year an award is received, to 75 percent in each term of the second year an award is received.

Pursuit is an effort or completion requirement rather than an achievement requirement, so courses in which a student receives either passing or failing grades can be used to satisfy the pursuit requirement. Thus, grades of A through F and any other grade that indicates the student completed the course and all necessary assignments are acceptable to meet the pursuit requirement. W grades or any grade which indicates the student failed to complete the course or assignments cannot be used to satisfy the pursuit requirement. Incomplete (I) grades can be used to meet the pursuit requirement providing college policy requires the grade to be resolved to a passing or failing grade no later than the end of the subsequent term.

To be in Good Academic Standing, students must maintain a cumulative end-of-year GPA of 2.00 (does not include GPA from the 4-week Summer Programs or GPA from a previous college), and must not have any outstanding grades of F or Incompletes in any class. Students with a GPA of 2.0 or higher are automatically accepted into their second year. Students with a GPA between below 2.0 who have a path to achieving a 2.0 in their second year may be allowed to continue into their second year on Academic Probation.

NYCDA requires that students be in Good Academic Standing to qualify for the following:

- Federal Work Study and Student Worker positions
- Registration for electives

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

Students who fail to meet the requirements of Good Academic Standing are contacted by the Registrar and may be placed on Academic Probation.

Good Academic Standing is not to be confused with Satisfactory Academic Progress (see [Satisfactory Academic Progress policy](#)).

## Prerequisites

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

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

- A minimum 2.50 GPA for the Fall term of the Film and Television Year
- A minimum 2.50 GPA for the Spring mid-term of the Film and Television Year
- No final grades of F or Incomplete, including the Spring term of the Film and Television Year

All Electives require a GPA of 2.50 for participation. Certain electives may require higher GPA's in specific courses as well. See specific Electives for course requirements.

## Failure to Pass a Course

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

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

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

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

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

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

## Electives

Students with a GPA of 2.50 are offered the opportunity to take an elective during their second year of study; certain electives may require a higher GPA in specific prerequisite courses. See Elective list for specific requirements. A student can add or drop an elective without academic penalty by filling out an *Add or Drop Form* and submitting it to the Registrar's Office **before** the second class meeting of the class they are enrolled in and/or, if adding/switching, the class they are enrolling in. Once notified, the Registrar adds (if space is available) or drops the course. If dropped, the course does not appear on the student's academic transcript. After the second class meeting, the student will incur academic penalty on their academic transcript.

## Internships

Students may complete 25+ internship hours over the course of their second year. Final grades are administered at the end of spring term for [THE241 Professional Internship](#). While NYCDA may be able to guide students towards internship possibilities on occasion, the school *cannot* guarantee you

internship hours. Internship opportunities must be approved by Student Services to ensure they adequately provide experience in the field of acting. *Professional Intern Evaluations* and *Student Internship Reports* must be completed in order for you to earn credit for your internship hours. These forms can be obtained from the [Office of Student Services](#). See the course description for [THE241 Professional Internship](#) in this Catalog to learn how you can earn more than 1 credit for this course.

### Make-up Classes

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

## Cancellation, Withdrawal and Refund

### Cancellation

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

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

### Withdrawal

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

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

### Refund Policy

NYCDA's refund policy applies when a student has withdrawn (officially or unofficially). For the purposes of determining a refund, a student is deemed to have withdrawn when any of the following occurs: the student officially withdraws by submitting a notice of withdrawal; the student fails to attend classes for a period of 14 days; NYCDA dismisses the student for non-compliance with its rules and policies; or the student fails to return from an approved leave of absence.

All refunds are based on the student's last day of attendance. The \$50.00 Application Fee and \$400.00 Tuition Deposit are non-refundable. Any refund will be made within forty-five (45) days of withdrawal.

| Withdrawal Occurred:             | Tuition Refund Amount:               | Liability Incurred (tuition and fees owed): |
|----------------------------------|--------------------------------------|---|
| 1 <sup>st</sup> Week of Semester | Full refund of tuition for that term | 0%  |
| 2 <sup>nd</sup> Week of Semester | 75% refund of tuition for that term  | 25%   |
| 3 <sup>rd</sup> Week of Semester | 50% refund of tuition for that term  | 50%   |
| 4 <sup>th</sup> Week of Semester | 25% refund of tuition for that term  | 75%   |

|  |           |      |
|--|-----------|------|
| After 4 <sup>th</sup> Week of Semester | No refund | 100% |
|--|-----------|------|

No refund will occur for withdrawal after the fourth week of the semester.

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

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

## Tuition + Fees

AOS Film and Television Performance, Musical Theatre Performance, Media Production for the Actor and Theatre Performance Programs  
As of Fall 2024/Spring 2025/Summer 2025

| AOS Film & Television, Musical Theatre Performance, Media Production for the Actor and Theatre Performance Programs | First Year      | Second Year Estimated | Program Total Estimated |
|---|-----------------|-----------------------|-------------------------|
| Application Fee (non-refundable)  | \$50            |                       | \$50                    |
| Tuition Deposit (non-refundable)  | \$400           |                       | \$400                   |
| Student Fee Per Year  | \$500           | \$500                 | \$1,000                 |
| Tuition Per Year  | \$36,450        | \$36,850              | \$73,300                |
| <b>Total Tuition &amp; Fees</b>   | <b>\$37,900</b> | <b>\$37,850</b>       | <b>\$75,750</b>         |

\*This fee applies to students who start the second year of their Program in 2025

- In addition to the basic tuition, students are asked to purchase certain scripts and textbooks required by individual instructors. Students are required to provide their own USB drives and computers for use as home-study resources.
- Please note that tuition and fees do not include housing and living expenses.

Students attending college in New York City are encouraged to obtain personal health insurance coverage. NYCDA does not provide health insurance coverage for our U.S. Domestic Students. Below are options for Health Insurance Coverage Providers.

### U.S. DOMESTIC STUDENTS

If you do not already have Health Insurance Coverage:

- N.Y. State of Health covers preventive care such as routine doctor visits and screenings at no additional cost. <https://nystateofhealth.ny.gov/>



- Or, visit the [HealthCare Insider Website](https://healthcareinsider.com/new-york-student-health-insurance-35544) to learn more about New York Student Health Insurance Options and Healthcare Coverage and Plans. <https://healthcareinsider.com/new-york-student-health-insurance-35544>

## INTERNATIONAL STUDENTS

Please contact your Admissions Representative for information about your healthcare coverage options. International Students' Health Insurance Policy costs are estimated at \$2,000.

Estimated Annual Financial Requirements for students entering the AOS Film and Television Performance, Musical Theatre Performance, Media Production for the Actor and Theatre Performance Programs

For the Academic Year Beginning Fall 2024/Spring 2025

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

|                                    |                 |                                    |                 |
|------------------------------------|-----------------|------------------------------------|-----------------|
| <b>Tuition &amp; Fees</b>          | <b>\$37,900</b> | <b>Tuition &amp; Fees</b>          | <b>\$37,900</b> |
| <b>Housing*</b>                    | \$17,200        |                                    |                 |
| <b>Meals</b>                       | \$5,000         | <b>Meals</b>                       | \$5,000         |
| <b>Books &amp; Supplies</b>        | \$300           | <b>Books &amp; Supplies</b>        | \$300           |
| <b>Transportation**</b>            | \$1,320         | <b>Transportation**</b>            | \$1,320         |
| <b>Health Insurance (optional)</b> | \$2,000         | <b>Health Insurance (optional)</b> | \$2,000         |
| <b>Loan Fees***</b>                | \$1,241         | <b>Loan Fees</b>                   | \$1,241         |
| <b>Total</b>                       | <b>\$64,961</b> | <b>Total</b>                       | <b>\$47,761</b> |

\* Assumes a triple room

\*\* Estimated cost of transportation is the cost of nine standard-fare 30-day unlimited ride MetroCards.

\*\*\* Estimated loan fees associated with the PLUS Loan

+ The two year AOS Media Production for the Actor Program requires:

A mobile device to record/create work and a hard drive/cloud space to store and share work in progress.

## Schedule of Other Fees:

|   |           |
|---|-----------|
| Per Transcript Fee                            | \$ 15.00  |
| Per Transcript Fee with FedEx/United States   | \$ 50.00  |
| Per Transcript Fee with FedEx/International   | \$ 100.00 |
| Diploma replacement, student picks up         | \$ 50.00  |
| Diploma replacement with Domestic Mail (USPS) | \$ 50.00  |
| Diploma replacement with FedEx/United States  | \$ 100.00 |
| Diploma replacement with FedEx/International  | \$ 106.00 |
| Return Check Fee                              | \$ 50.00  |
| Wire Transfer Fee                             | \$ 50.00  |



|          |          |
|----------|----------|
| Late Fee | \$ 50.00 |
|----------|----------|

## Payment of Tuition and Fees

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

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

## Return of Title IV Funds ("R2T4")

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

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

### Withdrawal Before 60%

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

### Withdrawal After 60%

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

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

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

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

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

## **Additional Withdrawal Policies**

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

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

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

## Graduation

### Graduation Application

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

### Program Completion

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

\*The only courses not required for graduation with an AOS degree: Electives, THE264 Research, Rehearsal, Performance (a.k.a. Final Reel) and THE241 Professional Internship.

## Student Professional Responsibilities

### Professional Guidelines

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

Professional guidelines checklist:

- Smoking and vaping shall not be permitted, and no person shall smoke or vape in all NYCDA facilities.
- The use or sale of alcoholic beverages or drugs are prohibited on NYCDA premises. See [Illegal Drugs and Alcohol](#) policy for more
- Food, beverages, and/or chewing gum may not be brought into the studios.
- Students may not enter into private study with any faculty member.
- Students are expected to conduct themselves professionally.
- Auditing of classes or rehearsals by family or friends is prohibited. Also see [Auditing](#).
- Studios and hallways must be treated with respect. NYCDA corridors on floors 2, 3 and 4 are designated *The Quiet Zone*.
- Students are responsible for damage or defacement of studios or studio property. Please be aware of your surroundings and treat the studios with respect. The bursar will generate bills for repairs which must be settled before the end of each semester.
- Hallways must be kept clear for foot traffic (no lying down or creating obstructions).
- Rehearsal rooms must be booked with Operations at the front desk.
- Noise must be kept to a minimum in all common areas (remember: classes are in session).

- Garbage and recycling must be disposed of in proper receptacles.
- Operations must be notified of any issues relating to the conditions of the restrooms or studios.
- Students must check their [Conservatory email](#) accounts daily and respond to messages promptly.
- No pets are allowed on NYCDA's premises with the exception of service animals and emotional support animals approved by NYCDA as an [accommodation](#).

## Attendance

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

## Absence

- There are no excused absences.
- If a student will be absent, they must communicate with Student Services and their individual Instructors via Conservatory email.
- Students are responsible for contacting Instructors for missed assignments.
- After 2 absences, a student will be required to meet with Student Services and will be given an Academic Attendance Warning.
- If the student continues to incur absences after being put on Academic Attendance Warning, they will be required to meet with the Registrar to formulate a plan of action.
- If the student continues to incur absences, their Programmatic Head may make the determination of dismissal.
- If health or life circumstances require a student to be absent from classes for multiple days in succession, an Emergency Leave Form should be filled out with Student Services. Absences incurred during an Emergency Leave will be reviewed by the Academic Committee on a case-by-case basis.
- Any student who misses 14 consecutive calendar days without an Emergency Leave Form on file may be dismissed from their program. Students may fill out a reinstatement application with the Registrar to apply for permission to return to the program.

Attendance comprises 25% of the Participation component of the student's overall grade. The overall breakdown of grading for each course is listed in the course syllabus, which will be provided to students by the Instructor.

## Lateness

Students are expected to attend every class session of each course in which they are enrolled and to be on time. A lateness is counted as an absence.

- Classes begin on time.
- For the first 10 minutes after class has started, a yellow sign will be on the door stating:  
*Class has started. You are late and will be marked absent. Please wait at the door until your faculty member gives you permission to enter.*

Students who are permitted to enter will be marked absent. This absence will be factored into 25% of the Participation component of the student's grade. Instructors will determine whether the student may work in class that day or simply observe.

- After the first 10 minutes of class, a red sign will be on the door stating:

*Class has started. **You may not enter** and will be marked absent. Please contact your faculty member directly for missed assignments or preparation for the next class.*

## Disciplinary Measures

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

## Dismissal

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

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

Dismissed students are not allowed access to the NYCDA campus.

## Dress Code

Students should dress appropriately for class and for the work to be done. Individual courses may have specific requirements. Students must also wear appropriate dance clothes required for movement and dance classes. Faculty will outline class dress codes at the beginning of class. While bare feet are appropriate in some classrooms, for safety concerns shoes must be worn in hallways and all administrative areas.

## Employment

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

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

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

## Outside Engagements

To maintain students' focus on training during the academic year, Platform Year students are not permitted to accept outside dramatic arts engagements either on amateur or professional stages or in filmed or taped media without special permission of the Academic Committee. As a reminder, all absences are unexcused and missing classes may adversely affect students' grades and/or continuation in their Programs. Students in the second semester of their second year of study are encouraged to begin auditioning while maintaining their course schedules. International students on F-1 visas may obtain work authorization while enrolled in the United States through CPT (Curricular Practical

Training) as per the conditions of their F-1 student status. For more on eligibility requirements, please refer to NYCDA's [Curricular Practical Training](#) policy.

## **Good Neighbor Policy**

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

## **Recording Devices**

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

## **Social Media Use Policy**

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

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

In connection with the use of social media, the conduct listed below is prohibited:

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



- Posting images or comments which are vulgar or obscene, or would otherwise violate any applicable law.
- Recording, posting, distribution, and/or public exhibition of classroom work is strictly forbidden.

For any questions regarding this policy, contact Sara Buffamanti, Artistic Director, at sbuffamanti@nycda.edu.

## Copyright Policy

NYCDA has a zero-tolerance policy for copyright violations, and requires all students, employees and agents to abide this policy. Copyright exists in any original work that exists or is fixed in any tangible medium of expression. Images displayable on computer screens, computer software, music, books, magazines, scientific and other journals, photographs and articles, are some of the things subject to copyright. A copyright notice is not required. Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement.

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

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

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

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

## Physical and Emotional Demands of the Program

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

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

- Dance and physical training requiring vigorous movements of all parts of the body for two to three hours at a time.
- Vocal training requiring breath control, vigorous and varied use of voice and body for two to three hours at a time.
- Mobility to twist, bend, stoop, and get down on the floor.
- Ability to speak clearly.
- Emotional availability to strong content in scenes and exercises, including experiencing strong emotions, both positive and negative, use of strong language including cursing and profanity, conflict and confrontation of their characters with other characters within scenes and exercises, playing characters with different sexual orientation, gender identity, religious beliefs and ethnicity than their own.
- Ability to accept feedback and criticism.
- Physical availability to requirements of scenes and exercises, including close physical contact with other students.
- Some scenes may require students to be in a bed together, kiss, and/or behave towards each other in a sexual, intimate or violent manner. Intimacy training will be provided for such scenes.
- Students must be able to watch as well as perform such scenes and exercises.

## International Students

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

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

International students can obtain their own health insurance; NYCDA does not offer health insurance coverage. Please contact your Admissions Representative for information about your healthcare coverage options. International Students' Health Insurance Policy costs are estimated at \$2,000.

See Medical Insurance for more details.

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



# Conservatory Policies and Procedures

## Auditing

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

## FERPA Notification

### What is FERPA?

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

### Who does FERPA protect?

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

### What rights do students have under FERPA?

1. The right to inspect and review education records. A student has the right to inspect and review his or her education records within 45 days of the day the Registrar's Office receives a written request for access. A student should submit to the Registrar's Office a written request that identifies the record(s) the student wishes to inspect. The student is notified of the time and place where the records may be inspected. NYCDA is not required to provide a student access to inspect or review financial information submitted by parents, confidential letters and statements of recommendation to which a student waived his or her right to inspect and review, education records containing information about more than one student (NYCDA permits access to that part of the record that pertains only to the inquiring student), and those records excluded from the FERPA definition of education records.
2. The right to request an amendment of education records. If a student believes his or her education records contain information that is inaccurate, misleading, or otherwise in violation of his/her privacy rights under FERPA, the student can request NYCDA amend a record by clearly identifying the part of the record the student wants changed and specifying why it should be changed. All requests to amend a record should be submitted in writing to the Registrar's Office, who forwards the request to the responsible Conservatory official. If NYCDA decides not to amend the record as requested, NYCDA notifies the student in writing of the decision and the student's right to a hearing with the Academic Committee regarding the amendment request. Additional information regarding the hearing procedures is provided to the student when notified of the right to a hearing. If the Academic Committee decides not to amend the record, the student may have a statement placed in his or her record that comments on the accuracy of the information and/or setting forth any basis for inaccuracy.
3. The right to have some control over the disclosure of information from education records. With certain exceptions as listed below, NYCDA cannot share a student's education records without the written consent of the student, specifying the records to be released, the purpose of the disclosure, and the party or class of parties to whom disclosure may be made. To permit the release of information, a student must fill out the form titled, *Consent for Release of Records*. A

student can also share his/her Campus Café account (grades, GPA, etc.) with a parent/guardian/friend by filling out a Request for Shared Access form. Both forms are available from the Registrar's Office. The student should submit the completed form to the Registrar's Office.

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

### **What is an Education Record?**

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

### **What is not an Education Record?**

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

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

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

### **What is Directory Information?**

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

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

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

### **Who is a Conservatory official?**

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

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

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

The student has an unpaid financial obligation to NYCDA.

The student has an unresolved disciplinary action.

### **Does FERPA apply to deceased students?**

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

### **What constitutes possible federal and state data collection and use?**

As of January 3, 2012, the U.S. Department of Education's FERPA regulations expand the circumstances under which your education records and personally identifiable information (PII) contained in such records—including your Social Security Number, grades, or other private information—may be accessed without your consent. First, the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state and local education authorities ("Federal and State Authorities") may allow access to your records and PII without your consent to any third party designated by a Federal or State Authority to evaluate a federal- or state-supported education program. The evaluation may relate to any program that is "principally engaged in the provision of education," such as early childhood education and job training, as well as any program that is administered by an education

agency or institution. Second, Federal and State Authorities may allow access to your education records and PII without your consent to researchers performing certain types of studies, in certain cases even when we object to or do not request such research. Federal and State Authorities must obtain certain use-restriction and data security promises from the entities that they authorize to receive your PII, but the Authorities need not maintain direct control over such entities. In addition, in connection with Statewide Longitudinal Data Systems, State Authorities may collect, compile, permanently retain, and share without your consent PII from your education records, and they may track your participation in education and other programs by linking such PII to other personal information about you that they obtain from other Federal or State data sources, including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

### **Who can answer more questions about FERPA?**

Contact the Registrar's Office ([registrar@nycda.edu](mailto:registrar@nycda.edu)) for any additional questions about FERPA.

### **Financial Aid**

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

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

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

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

### **Applications**

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

## Application Deadlines

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

- A completed, filed FAFSA
- NYCDA's receipt of an *Institutional Student Information Record (ISIR)* from the Department of Education in response to a FAFSA filing
- Any and all backup documents requested by the Financial Aid Office for verification
- If applicable, fully completed and signed loan applications

## Entrance and Exit Interview

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

## Financial Aid Portal

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

## Disbursement and Credit Balance Refund Schedules

| 2023-24 Award Year                            | Fall 2024    | Spring 2025 | Summer 2025 |
|---|--------------|-------------|-------------|
| Semester Begins                               | September 16 | January 21  | May 27      |
| Alternative Loans Disbursed                   | September 9  | January 13  | May 20      |
| Federal Grants and Federal Loans Disbursed    | September 9  | January 13  | May 20      |
| New York State Tuition Assistance Grant (TAP) | October 30   | March 4     | July 8      |
| Refunds via Paper Check Processing Starts     | September 23 | January 28  | June 03     |

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

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

A Title IV authorization form allows NYCDA to apply a student's excess Title IV funds to institutional charges, such as tuition, deposits, and housing. The student must authorize the application of these funds to non-institutional charges. If the student does not complete or grant NYCDA permission to handle this, the student may be required to pay for these charges out of pocket and then receive a refund the following semester.

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

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

### **Satisfactory Academic Progress**

Students are required to make satisfactory academic progress in order to continue in a program and/or receive financial aid. All students are evaluated at the end of each term to determine satisfactory academic progress. (Satisfactory Academic Progress should not be confused with [NYCDA's policy on good academic standing](#)).

Students who fail to maintain a 2.0 GPA are considered not to have achieved satisfactory academic progress and are placed on academic probation for one term. Students may remain in a program and continue to receive financial aid while on academic probation. Notification of probation is made in person and in writing. If a student fails to maintain a 2.0 GPA or higher after this term of probation, the result may be termination of financial aid and/or dismissal from the program.

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

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

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

including academic performance, attendance, life changes, and account balance. All appeal decisions from Academic Committee are final.

### **Satisfactory Academic Progress for VA Education Benefit Recipients**

The standards of academic progress (SAP) published in this catalog for federal financial aid recipients are also applied to students receiving VA education benefits. These standards include GPA requirements, pace of completion, and maximum timeframe limits. VA students must meet these requirements to maintain their institutional eligibility.

### **Academic Probation**

Students who earn below a 2.0 GPA for a singular term are considered not to have achieved satisfactory academic progress and are placed on Academic Probation for the following term. While on Academic Probation, the student is considered to be making academic progress and will remain eligible to receive federal financial aid. If the student meets or exceeds the SAP standards during the Academic Probation term, the student will be considered to be in SAP compliance. If not, the student will be dismissed from NYCDA.

### **New York State Tuition Assistance Programs (NYS TAP)**

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

### **Eligibility Requirements:**

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

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



| STUDENT STATUS           | REQUIREMENTS FOR INDEPENDENT STATUS   |
|--------------------------|---|
| Married                  | The applicant must be married on or before December 31st of the calendar year prior to the beginning of the academic year for which application is made.  |
| 35 years of age or older | The applicant has reached the age of 35 on or before June 30th prior to the academic year for which application is made.  |
| 22 years of age or older | The applicant is an undergraduate student who has reached the age of 22 on or before June 30th prior to academic year for which application is made AND who meets the basic conditions.   |
| Under the age of 22      | The applicant is an undergraduate student who is not 22 years of age on or before July 1st of the academic year for which application is made AND who satisfies both the basic conditions and one of the special conditions.  |
| Military Service         | The applicant was enlisted in full time active military service, was honorably discharged from such service, and has not and will not be claimed as a dependent by either parent for purposes of either federal or state income tax. Applicant must provide a copy of their DD214 showing an honorable discharge. |

**The basic conditions are:**

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

**Special Conditions**

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

- **Condition:** You are a ward of the court (not including status as an inmate).
  - Documentation: Copy of a court order making you a ward of the court or appointing a guardian other than your parents.
- **Condition:** You are receiving public assistance under your own budget and not as a dependent of your parents.
  - Documentation: Budget statement or other documentation from a social service official showing receipt of public assistance other than food stamps or unemployment insurance. **NOTE: Housing Assistance/Budget Letter must be in student's name.**
- **Condition:** There has been an involuntary dissolution of your family resulting in relinquishment of your parents' responsibility and control.
  - Documentation: A sworn and signed statement from a person other than yourself or your parents (such as a member of the clergy, a social worker, a legal aid representative, or an official at the facility or institution which has accepted responsibility for your control or care) relating to your family circumstances. The statement must include the specific reasons for relinquishment of parental responsibility and control (such as abandonment by the parents, mental and/or physical abuse by the parents, or parents being neither citizens nor residents of the United States), your relationship to the



person making the statement, and how that person has direct knowledge of your family circumstances.

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

### TAP Income Limits

| Student Type   | NYS Taxable Income Limit |
|--|--------------------------|
| Dependent undergraduate students or Independent students who are married and have tax dependents, or Independent students who are unmarried and have tax dependents, or students who qualified as an orphan, foster child or ward of the court at any time since the age of 13 | \$80,000                 |
| Independent undergraduate students who are married and have no other tax dependents  | \$40,000                 |
| Single independent undergraduate students with no tax dependents   | \$10,000                 |

### TAP Academic Performance Chart

| Programs: Associate Program                                       |     |     |     |     |     |     |
|---|-----|-----|-----|-----|-----|-----|
| Calendar: Semester 2010-11 and thereafter (non-remedial students) |     |     |     |     |     |     |
| Before Being Certified for This Payment                           | 1st | 2nd | 3rd | 4th | 5th | 6th |
| A Student Must Have Accrued at Least This Many Credits            | 0   | 6   | 15  | 27  | 39  | 51  |
| With at Least This Grade Point Average                            | 0   | 1.3 | 1.5 | 1.8 | 2.0 | 2.0 |

### TAP Ineligibility

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

- Repeating a course that cannot be used toward full-time enrollment for TAP eligibility
- Failed to complete the required amount of credits on your last TAP supported semester
- Have not earned the required amount of credits for the specific TAP payment granted
- Do not have the Grade Point Average (GPA) required for this payment

### Repeated Courses

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

## **TAP Appeal Process**

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

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

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

## **Yellow Ribbon Program**

To be eligible to receive Yellow Ribbon benefits, you must be enrolled in an approved NYCDA Program, be a veteran or designated transferee (dependent or spouse) of a veteran who is entitled to the maximum benefit rate (based on service requirements) under the Post-9/11 GI Bill™. The Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program) is a provision of the Post-9/11 Veterans Educational Assistance Act of 2008. It is designed to help pay for up to 100% of a student's out-of-pocket tuition and education expenses that exceed the Post-9/11 GI Bill™ tuition benefit. NYCDA offers up to 50 awards of up to \$16,000 per student.

## **Grievance Procedure**

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

## **Non-Discrimination and Anti-Harassment**

NYCDA is committed to maintaining a work and learning environment that is free from discrimination and harassment for all NYCDA employees and students. Accordingly, NYCDA does not authorize and will not tolerate any form of discrimination or harassment based on an individual's race, religion, creed, color, national origin, ancestry, sex (including pregnancy, childbirth, or related medical conditions), military or veteran status, physical or mental disability, medical condition, marital status, age, sexual orientation, gender, gender identity or expression, genetic information or any other basis protected by federal, state or local law. Unlawful harassment or discrimination may include racial epithets, slurs and derogatory remarks, stereotypes, jokes, posters or cartoons based on race, national origin, age, disability, marital status or other legally protected categories.

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 website: <https://www.va.gov/education/about-gi-bill-benefits/>

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

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

### **Title IX Coordinator**

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

#### **Title IX Coordinator**

Kim Sosa, Director of Student Services  
39 West 19<sup>th</sup> Street, 2<sup>nd</sup> floor  
New York, NY 10011  
O: (646)216-2872  
C: (631)532-7620  
[ksosa@nycda.edu](mailto:ksosa@nycda.edu)

#### **Deputy Title IX Coordinator**

Lisa Valdez, Student Accounts Specialist  
39 West 19<sup>th</sup> Street, 2<sup>nd</sup> floor  
New York, NY 10011  
O: (646)216-2867  
C: (646)301-4518  
[Lvaldez@nycda.edu](mailto:Lvaldez@nycda.edu)

### **Health Emergencies**

Students experiencing a health crisis while enrolled at The New York Conservatory for Dramatic Arts should notify the front desk immediately. In emergency situations where a student is unconscious or unresponsive, NYCDA calls 911 and the student's listed emergency contact(s). If a student is conscious and responsive, NYCDA asks the student to make the determination to contact 911 and his/her listed emergency contact(s). In accordance with our [FERPA](#) (Family Educational Rights and Privacy Act) policy, NYCDA provides information to appropriate parties in connection with a health or safety emergency, if knowledge of the information is necessary to protect the health or safety of the student or other individuals.

### **Lost or Stolen Items**

The New York Conservatory for Dramatic Arts does not supply students with lockers. Therefore, it is recommended that students refrain from bringing valuable items to NYCDA. NYCDA is not responsible

for lost or stolen items; however, students can check with the reception desk on the 2<sup>nd</sup> floor for their missing item(s).

## Health Insurance

Students attending college in New York City are encouraged to obtain personal health insurance coverage. NYCDA does not provide health insurance coverage for our U.S. Domestic Students. Below are options for Health Insurance Coverage Providers.

### U.S. DOMESTIC STUDENTS

If you do not already have Health Insurance Coverage:

- N.Y. State of Health covers preventive care such as routine doctor visits and screenings at no additional cost. <https://nystateofhealth.ny.gov/>
- Or, visit the HealthCare Insider Website to learn more about New York Student Health Insurance Options and Healthcare Coverage and Plans. <https://healthcareinsider.com/new-york-student-health-insurance-35544>

### INTERNATIONAL STUDENTS

Please contact your Admissions Representative for information about your healthcare coverage options. International Students' Health Insurance Policy costs are estimated at \$2,000.

## Name Change Policy

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

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

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

## Title IX Policy and Sexual Violence Prevention and Response Policy

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

## Rescheduled Classes

Classes cancelled due to emergencies and holidays are rescheduled as space permits. The New York Conservatory for Dramatic Arts makes every attempt to notify students of any last-minute cancellations via Conservatory email. The instructor informs the class of the make-up schedule, and students are expected to attend. Some make-up days are built into the schedule. Students are advised not to make travel plans for days prior to the last day of term per the [Academic Calendar](#).

## Scholarships

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

| Awards for 1 <sup>st</sup> Year Students   | Awards for 2 <sup>nd</sup> Year Students  |
|--|---|
| Academic Scholarship<br>Talent Scholarship<br>NYCDA Grant<br>Event Scholarship<br>Joan See Scholarship<br>Summer Participation Grant*<br>NYCDA Housing Scholarship | Academic Scholarship<br>Talent Scholarship<br>Director's Scholarship<br>Event Scholarship<br>Joan See Scholarship |

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

## Student Account Holds

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

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

When a student is placed on a hold by any office listed above, Reception notifies the student. The student is directed to report immediately to the appropriate office(s) to resolve the reasons for the hold. Doing so allows the hold to be removed by the respective office(s), in which case the student can then resume attending class. NYCDA can also prevent a withdrawn student from re-entering.

## Leave of Absence

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

## Emergency Leave

Should a personal or family issue arise that would cause a student to miss classes for a period of time (maximum of 14 days upon approval), an emergency leave request should be made to the Director of Education. This emergency leave request allows students to miss classes for a pre-determined time without being administratively withdrawn. Absences will be recorded with notes reflecting the student's provided documentation. Students are expected to submit documentation before the end of the term in which they took emergency leave or the absences will be recorded as unexcused. Students are expected to show course mastery at the end of term. An emergency leave is not to exceed 14 days. Should a situation arise, that would cause students to miss more than 14 days, they should contact Student Services to discuss other options. The first day of emergency leave begins the day after the student last attended class. If the student does not return to school at the end of 14 days, they may be administratively withdrawn.

## Student Portal and Conservatory Email

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

## Veterans

Students applying for Veterans' educational benefits must contact the School Certifying Official (SCO) in the Financial Aid Office ([financialaid@nycda.edu](mailto:financialaid@nycda.edu)) so that proper enrollment certification procedures are followed. In compliance with VA regulations, this institution will inquire about each veteran or veteran benefit-eligible student's prior education and training, including military training, prior college coursework, and vocational education. Official transcripts will be requested and evaluated. Appropriate credit will be granted and the VA and student notified accordingly. In compliance with the Veterans Benefits and Transition Act of 2018, NYCDA certifies that beneficiaries of Ch. 31 (Vocational Rehabilitation), Ch. 33 (Post 9/11 GI Bill®), and Ch. 35 (DEA) are permitted to attend classes up to 90 days following the SCO's certification of tuition and fees while awaiting disbursed funds from the Department of Veterans Affairs (VA) as long as those students have submitted a Certificate of Eligibility (CoE) for entitlement to educational assistance (under Ch. 31, 33 or 35) from the VA to the School Certifying Official (SCO). NYCDA does not impose any late fees, denial of access to classes or other NYCDA facility, or require the covered student borrow additional funds as penalty for not meeting his or her financial obligations to NYCDA due to delayed disbursement of funds from the VA.

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

## Weapons Policy

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

Exceptions to this policy are as follows:

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

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

## Program and Course Listings

### Film and Television Performance Program

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

**60 Weeks/4 Semesters/14 (Fall) 16 (Spring) Weeks per Semester – Full Time**

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

#### Platform Year

| Fall or Spring Term            | Term Credits      | Instruction Hours/Term |
|--------------------------------|-------------------|------------------------|
| IL100 Information Literacy     | 0 Credit          | 2 Hours                |
| THE122 Voice and Speech I      | 3 Credits         | 60 Hours               |
| THE123 Improvisation           | 2 Credits         | 45 Hours               |
| THE125 Film Genres and History | 3 Credits         | 45 Hours               |
| THE127 Meisner Technique I     | 3 Credits         | 75 Hours               |
| THE129 Movement for Actors I   | 3 Credits         | 60 Hours               |
| THE141 Actors Lab I            | 3 Credits         | 75 Hours               |
| <b>Term Total</b>              | <b>17 Credits</b> | <b>362 Hours</b>       |

| Spring or Summer Term                          | Term Credits      | Instruction Hours/Term |
|--|-------------------|------------------------|
| THE126 Introduction to the Camera for Actors I | 2 Credits         | 48 Hours               |
| THE132 Voice and Speech II                     | 3 Credits         | 64 Hours               |
| THE137 Meisner Technique II                    | 3 Credits         | 80 Hours               |
| THE139 Movement for Actors II                  | 3 Credits         | 64 Hours               |
| THE142 Actors Lab II                           | 3 Credits         | 80 Hours               |
| <b>Term Total</b>                              | <b>14 Credits</b> | <b>336 Hours</b>       |
| <b>Platform Year Total</b>                     | <b>31 Credits</b> | <b>698 Hours</b>       |



## Film and Television Year

| Fall Term                                       | Term Credits         | Instruction Hours/Term |
|---|----------------------|------------------------|
| THE245 Actors Lab III                           | 2 Credits            | 45 Hours               |
| THE259 Scene Study for Film & Television I      | 5 Credits            | 90 Hours               |
| THE255 Process for the Camera I                 | 2 Credits            | 45 Hours               |
| AUD101 Audition Technique and Career Prep I     | 3 Credits            | 70 Hours               |
| THE273 Physical and Vocal Dynamics <sup>4</sup> | 2 Credits            | 45 Hours               |
| Elective Course (optional) <sup>3</sup>         | 1 Credit             | 24 Hours               |
| <b>Term Total</b>                               | <b>14-15 Credits</b> | <b>295 Hours</b>       |

| Spring Term  | Term Credits           | Instruction Hours/Term |
|--|------------------------|------------------------|
| THE241 Professional Internship <sup>1</sup>              | 1-3 Credits            | 25 Hours+              |
| THE246 Phonetics and Dialect Mapping <sup>5</sup>        | 3 Credits              | 45 Hours               |
| THE253 Actors Comedy Workshop                            | 2 Credits              | 45 Hours               |
| STC101 Stage Combat <sup>5</sup>                         | 3 Credits              | 45 Hours               |
| THE264 Research, Rehearsal, and Performance <sup>2</sup> | 3 Credits              | 45 Hours               |
| THE272 Scene Study for Film & Television II              | 5 Credits              | 90 Hours               |
| AUD102 Audition Technique and Career Prep II             | 3 Credits              | 70 Hours               |
| THE277 Acting in Commercials and Voice-Over              | 2 Credits              | 45 Hours               |
| THE278 Web Video for Actors <sup>5</sup>                 | 3 Credits              | 45 Hours               |
| Elective Course (optional) <sup>3</sup>                  | 2 Credits              | 45 Hours               |
| <b>Term Total</b>  | <b>18 – 25 Credits</b> | <b>430 Hrs.</b>        |
| <b>Film and Television Year Total</b>                    | <b>32 – 40 Credits</b> | <b>725 Hours</b>       |

|  |                      |   |
|--|----------------------|---|
| <b>Film and Television Performance Program Total</b> | <b>63-71 Credits</b> | <b>1423 Hours</b>   |
| <b>Minimum credits required for graduation:</b>      | 63 Credits           | (Note: 62 credits are required for students starting in 2023) |
| <b>Maximum credits possible:</b>                     | 71 Credits           |   |

<sup>1</sup> NOTE: Successful completion of THE241 is not a requirement for graduation. Student may participate in an unlimited number of internship hours. Student needs to complete at least 25 hours to earn 1 credit.

<sup>2</sup> NOTE: Due to entry requirements, not all students are eligible to participate in THE264. Therefore, the credits awarded for this course are not a requirement for graduation.

<sup>3</sup> NOTE: Listed electives may or may not be offered in any given year. Students receive a list of scheduled electives before or at the beginning of the semester in which they are offered.

<sup>4</sup> NOTE: Some students will take this course in the Fall term and some will take it in the Spring term

<sup>5</sup> NOTE: Students are required to take two of the following three courses:

THE246 Phonetics and Dialect Mapping

STC101 Stage Combat

THE278 Web Video for Actors

## Musical Theatre Performance Program

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

**60 Weeks/4 Semesters/14 (Fall) 16 (Spring) Weeks per Semester – Full Time**

The Musical Theatre Performance Program is a two-year Associate in Occupational Studies degree program designed to build the skills necessary for Musical Theatre performers, and the business knowledge required of a working professional. Rigorous courses in acting, voice and dance are taught to give students the complete education they need to be able to work in the industry. In the first year (Platform Year), students are immersed in courses that focus on building each of the skills required of a Musical Theatre performer. In the second year (Performance Year), students perfect their acting, singing, dance, audition skills, and business knowledge, as well as on-camera performance. Students participate in performance opportunities both in class and out every semester. A performance in a New York theater venue will be presented to the public and industry professionals at the end of the Performance Year. The goal of the Musical Theatre Performance Program is to create working Musical Theatre performers who are consummate professionals in the industry.

### Platform Year

| Fall or Spring Term                            | Term Credits        | Instruction Hours/Term |
|--|---------------------|------------------------|
| IL100 Information Literacy                     | 0 Credit            | 2 Hours                |
| THE161 Meisner Technique I                     | 2 Credits           | 60 Hours               |
| THE163 Studio Performance I                    | 2 Credits           | 60 Hours               |
| THE164 Voice and Speech I                      | 3 Credits           | 60 Hours               |
| THE165 Private Voice I                         | .5 Credits          | 10 Hours               |
| THE166 Ballet I                                | 1 Credit            | 22 Hours               |
| THE167 Music Theory I                          | 1 Credit            | 22 Hours               |
| THE169 History and Styles of Musical Theater I | 2 Credits           | 45 Hours               |
| THE171 Tap I                                   | 1 Credit            | 22 Hours               |
| THE172 Actors Lab I                            | 2 Credits           | 60 Hours               |
| THE187 Jazz I                                  | 1 Credit            | 22 Hours               |
| THE188 Movement                                | 1 Credit            | 30 Hours               |
| <b>Term Total</b>                              | <b>16.5 Credits</b> | <b>415 Hours</b>       |

| Spring or Summer Term                           | Term Credits        | Instruction Hours/Term |
|---|---------------------|------------------------|
| THE173 Introduction to the Camera for Actors    | 1 Credit            | 32 Hours               |
| THE174 Meisner Technique II                     | 2 Credits           | 64 Hours               |
| THE175 History and Styles of Musical Theater II | 2 Credits           | 48 Hours               |
| THE176 Actors Lab II                            | 2 Credits           | 64 Hours               |
| THE183 Studio Performance II                    | 2 Credit            | 64 Hours               |
| THE184 Voice and Speech II                      | 3 Credits           | 64 Hours               |
| THE185 Private Voice II                         | .5 Credit           | 10 Hours               |
| THE186 Ballet II                                | 1 Credit            | 24 Hours               |
| THE190 Music Theory II                          | 1 Credit            | 24 Hours               |
| THE193 Tap II                                   | 1 Credit            | 24 Hours               |
| THE194 Jazz II                                  | 1 Credit            | 24 Hours               |
| <b>Term Total</b>                               | <b>16.5 Credits</b> | <b>442 Hours</b>       |
| <b>First Year Total</b>                         | <b>33 Credits</b>   | <b>857 Hours</b>       |

**Performance Year**

| Fall Term                                   | Term Credits             | Instruction Hours/Term |
|---|--------------------------|------------------------|
| THE241 Professional Internship <sup>1</sup> | 1-3 Credits              | 25 Hours+              |
| THE201 Actors Lab III: Script Analysis      | 2 Credits                | 52 Hours               |
| THE202 Musical Theater Scene Study I        | 4 Credits                | 78 Hours               |
| THE205 Private Voice III                    | 0.5 Credits              | 10 Hours               |
| THE206 Dialects                             | 2 Credits                | 52 Hours               |
| THE207 Jazz III                             | 1 Credit                 | 20 Hours               |
| THE208 Tap III                              | 1 Credit                 | 20 Hours               |
| THE209 Ballet III                           | 1 Credit                 | 20 Hours               |
| THE210 New Works Project                    | 3 Credit                 | 69 Hours               |
| THE211 Theater Dance & Hip Hop              | 1 Credit                 | 26 Hours               |
| THE212 Vocal Styles                         | 2 Credits                | 52 Hours               |
| AUD101 Audition Technique and Career Prep I | 3 Credits                | 65 Hours               |
| <b>Term Total</b>                           | <b>20.5-23.5 Credits</b> | <b>486 Hours</b>       |

| Spring Term                                  | Term Credits         | Instruction Hours/Term |
|--|----------------------|------------------------|
| THE285 Actors Lab IV                         | 2 Credits            | 60 Hours               |
| THE286 Musical Theater Scene Study II        | 4 Credits            | 90 Hours               |
| THE287 Acting in Commercials and Voice-Over  | 1 Credit             | 30 Hours               |
| THE288 Private Voice IV                      | 0.5 Credit           | 10 Hours               |
| THE289 Tap IV                                | 1 Credit             | 21 Hours               |
| THE290 Hip-Hop                               | 1 Credit             | 21 Hours               |
| THE291 Ballet IV                             | 1 Credit             | 21 Hours               |
| THE293 Audition Technique and Career Prep II | 3 Credit             | 75 Hours               |
| THE294 Masterclasses                         | 1 Credit             | 28 Hours               |
| THE295 Final Showcase: The Found Project     | 3 Credits            | 73 Hours               |
| THE296 Jazz IV                               | 1 Credit             | 21 Hours               |
| <b>Term Total</b>                            | <b>18.5 Credits</b>  | <b>450 Hours</b>       |
| <b>Performance Year Total</b>                | <b>39-42 Credits</b> | <b>825 Hours</b>       |

|  |                      |                   |
|--|----------------------|-------------------|
| <b>Musical Theatre Performance Program Total</b> | <b>69-72 Credits</b> | <b>1676 Hours</b> |
|  |                      |                   |
| <b>Credits required for graduation:</b>          | <b>69 Credits</b>    |                   |

<sup>1</sup>NOTE: Successful completion of THE241 is not a requirement for graduation. Student may participate in an unlimited number of internship hours. Student needs to complete at least 25 hours to earn 1 credit.

## Media Production for the Actor Program

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

**60 Weeks/4 Semesters/14 (Fall) 16 (Spring) Weeks per Semester – Full Time**

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

Please note: The following equipment is required for this program:

A mobile device to record/create work and a hard drive/cloud space to store and share work in progress.

### Platform Year

| Fall or Spring Term            | Term Credits      | Instruction Hours/Term |
|--------------------------------|-------------------|------------------------|
| IL100 Information Literacy     | 0 Credit          | 2 Hours                |
| THE122 Voice and Speech I      | 3 Credits         | 60 Hours               |
| THE123 Improvisation           | 2 Credits         | 45 Hours               |
| THE125 Film Genres and History | 3 Credits         | 45 Hours               |
| THE127 Meisner Technique I     | 3 Credits         | 75 Hours               |
| THE129 Movement for Actors I   | 3 Credits         | 60 Hours               |
| THE141 Actors Lab I            | 3 Credits         | 75 Hours               |
| <b>Term Total</b>              | <b>17 Credits</b> | <b>362 Hours</b>       |

| Spring or Summer Term                          | Term Credits      | Instruction Hours/Term |
|--|-------------------|------------------------|
| THE126 Introduction to the Camera for Actors I | 2 Credits         | 48 Hours               |
| THE132 Voice and Speech II                     | 3 Credits         | 64 Hours               |
| THE137 Meisner Technique II                    | 3 Credits         | 80 Hours               |
| THE139 Movement for Actors II                  | 3 Credits         | 64 Hours               |
| THE142 Actors Lab II                           | 3 Credits         | 80 Hours               |
| <b>Term Total</b>                              | <b>14 Credits</b> | <b>336 Hours</b>       |
| <b>Platform Year Total</b>                     | <b>31 Credits</b> | <b>695 Hours</b>       |

**Media Production Year**

| Fall Term                                   | Term Credits         | Instruction Hours/Term |
|---|----------------------|------------------------|
| THE241 Professional Internship <sup>1</sup> | 1-3 Credits          | 25 Hours+              |
| THE500 Camera Performance I                 | 3 Credits            | 90 Hours               |
| THE501 Media Literacy                       | 3 Credits            | 27 Hours               |
| THE502 Production Lab                       | 1 Credit             | 30 Hours               |
| THE503 Writing for the Actor                | 3 Credits            | 45 Hours               |
| THE504 Social Media I                       | 1 Credit             | 15 Hours               |
| THE505 Content Creation                     | 4 Credits            | 30 Hours               |
| Elective Course (optional) <sup>2</sup>     | 1 Credit             | 24 Hours               |
| <b>Term Total</b>                           | <b>15-19 Credits</b> | <b>237 Hours</b>       |

| Spring Term                             | Term Credits         | Instruction Hours/Term |
|---|----------------------|------------------------|
| THE506 Camera Performance II            | 3 Credits            | 90 Hours               |
| THE507 Media Business                   | 3 Credits            | 45 Hours               |
| THE508 Social Media II                  | 1 Credit             | 15 Hours               |
| THE509 Series Creation                  | 8 Credit             | 45 Hours               |
| Elective Course (optional) <sup>2</sup> | 2 Credits            | 45 Hours               |
| <b>Term Total</b>                       | <b>15-17 Credits</b> | <b>195 Hrs.</b>        |
| <b>Media Production Year Total</b>      | <b>30-36 Credits</b> | <b>432 Hours</b>       |

|   |                      |   |
|---|----------------------|---|
| <b>Media Production for the Actor Program Total</b> | <b>61-67 Credits</b> | <b>1109 Hours</b>                                       |
|   |                      |   |
| <b>Credits required for graduation:</b>             | <b>61 Credits</b>    | <i>(Note: 63 credits for students starting in 2023)</i> |

*\*Note: This program requires the following:*

**NECESSARY EQUIPMENT**

*A mobile device to record/create work and a hard drive/cloud space to store and share work in progress.*

<sup>1</sup> *Note: Successful completion of THE241 is not a requirement for graduation. Student may participate in an unlimited number of internship hours. Student needs to complete at least 25 hours to earn 1 credit.*

<sup>2</sup> *Note: Listed electives may or may not be offered in any given year. Students receive a list of scheduled electives before or at the beginning of the semester in which they are offered.*

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

## Theatre Performance Program

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

**60 Weeks/4 Semesters/14 (Fall) 16 (Spring) Weeks per Semester – Full Time**

The Theatre Performance Program is a two-year Associate in Occupational Studies program designed to guide the student in the acquisition of sound acting skills and the development of those skills into effective performances for the theatre. This Program prepares the student for the demands of both the performance and business realities of an acting career. In the first year, students will build a solid foundation through classes in acting, voice, movement and improvisation. The second year expands these skills to advanced acting styles, as well as the study of theatre history and literary analysis. In this second year, students will bring all their skills together in a variety of performance opportunities, including both devised work and traditional plays. Throughout their training, starting in their first term, students learn the business realities of a theatrical career. The goal of the Theatre Performance Program is to develop actors with a honed stage craft who are ready to undertake a professional career.

### Platform Year

| Fall or Spring Term          | Term Credits      | Instruction Hours/Term |
|------------------------------|-------------------|------------------------|
| IL100 Information Literacy   | 0 Credit          | 2 Hours                |
| THE122 Voice and Speech I    | 3 Credits         | 60 Hours               |
| THE123 Improvisation         | 2 Credits         | 45 Hours               |
| THE127 Meisner Technique I   | 4 Credits         | 90 Hours               |
| THE129 Movement for Actors I | 3 Credits         | 60 Hours               |
| THE141 Actors Lab I          | 3 Credits         | 60 Hours               |
| THE168 Business Seminar      | 1 Credit          | 30 Hours               |
| <b>Term Total</b>            | <b>16 Credits</b> | <b>347 Hours</b>       |

| Spring or Summer Term            | Term Credits      | Instruction Hours/Term |
|----------------------------------|-------------------|------------------------|
| THE132 Voice and Speech II       | 3 Credits         | 60 Hours               |
| THE137 Meisner Technique II      | 4 Credits         | 90 Hours               |
| THE139 Movement for Actors II    | 3 Credits         | 60 Hours               |
| THE142 Actors Lab II             | 3 Credits         | 60 Hours               |
| THE189 Stage Combat <sup>1</sup> | .5 Credit         | 16 Hours               |
| THE191 Stage Makeup <sup>2</sup> | .5 Credit         | 14 Hours               |
| <b>Term Total</b>                | <b>14 Credits</b> | <b>300 Hours</b>       |
| <b>Platform Year Total</b>       | <b>30 Credits</b> | <b>647 Hours</b>       |

**Performance Year**

| Fall Term  | Term Credits         | Instruction Hours/Term |
|--|----------------------|------------------------|
| THE241 Professional Internship <sup>4</sup>        | 1-3 Credits          | 25 Hours+              |
| THE320 Acting I                                    | 6 Credits            | 135 Hours              |
| THE321 Voice and Speech III                        | 3 Credits            | 60 Hours               |
| THE322 Movement for Actors III                     | 3 Credits            | 60 Hours               |
| THE323 Theater History/Literary Analysis I         | 2 Credits            | 45 Hours               |
| THE324 Monologues and Cold Reading                 | 1 Credit             | 30 Hours               |
| THE325 Preparation for the Profession <sup>3</sup> | 2 Credits            | 48 Hours               |
| Elective Course (optional) <sup>5</sup>            | 1 Credit             | 24 Hours               |
| <b>Term Total</b>                                  | <b>17-21 Credits</b> | <b>378 Hours</b>       |

| Spring Term                                 | Term Credits         | Instruction Hours/Term |
|---|----------------------|------------------------|
| THE326 Acting II                            | 6 Credits            | 135 Hours              |
| THE327 Acting III: Advanced Acting Styles   | 2 Credits            | 60 Hours               |
| THE328 Voice and Speech IV                  | 3 Credits            | 60 Hours               |
| THE329 Movement for Actors IV               | 3 Credits            | 60 Hours               |
| THE330 One Act Project                      | 2 Credits            | 45 Hours               |
| THE331 Theater History/Literary Analysis II | 2 Credits            | 45 Hours               |
| Elective Course (optional) <sup>4</sup>     | 1 Credit             | 24 Hours               |
| <b>Term Total</b>                           | <b>18-19 Credits</b> | <b>345 Hours</b>       |
| <b>Performance Year Total</b>               | <b>35-39 Credits</b> | <b>661 Hours</b>       |

|  |                      |                   |
|--|----------------------|-------------------|
| <b>Theatre Performance Program Total</b> | <b>65-69 Credits</b> | <b>1308 Hours</b> |
|  |                      |                   |
| <b>Credits required for graduation:</b>  | <b>65 Credits</b>    |                   |

<sup>1</sup>NOTE: The course meets for 8 weeks in the term

<sup>2</sup>NOTE: The course meets for 7 weeks in the term

<sup>3</sup>NOTE: The course meets for 12 weeks in the term

<sup>4</sup>NOTE: Successful completion of THE241 is not a requirement for graduation. Student may participate in an unlimited number of internship hours. Student needs to complete at least 25 hours to earn 1 credit.

<sup>5</sup>NOTE: Listed electives may or may not be offered in any given year. Students receive a list of scheduled electives before or at the beginning of the semester in which they are offered. Students may only take one elective in their second year.

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

## Film and Television Performance Program Course Listing

### Platform Year Courses

#### IL100 Information Literacy

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

Non-credit course

Pre-requisites: None

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

#### THE122 Voice and Speech I

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

3.0 Credits

Prerequisites: None

#### THE123 Improvisation

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

2.0 Credits

Prerequisites: None

#### THE125 Film Genres and History

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

3.0 Credits



**Prerequisites: None**

### **THE126 Introduction to the Camera for Actors I**

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

**2.0 Credits**

**Prerequisites: None**

### **THE127 Meisner Technique I**

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

**4.0 Credits**

**Prerequisites: None.**

### **THE129 Movement for Actors I**

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

**3.0 Credits**

**Prerequisites: None**

### **THE132 Voice and Speech II**

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

**3.0 Credits**

**Prerequisites: THE122**

### **THE137 Meisner Technique II**

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

**4.0 Credits**

**Prerequisites: THE127**

### **THE139 Movement for Actors II**

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

**3.0 Credits**

**Prerequisites: THE129**

### **THE141 Actors Lab I**

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

**3.0 Credits**

**Prerequisites: None**

### **THE142 Actors Lab II**

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

**3.0 Credits**

**Prerequisites: THE141**

## Film and Television Year Courses

### THE245 Actors Lab III

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

2.0 Credits

Prerequisites: Successful completion of the Film and Television Performance Program's Platform Year or equivalent; THE141 and THE142

### THE246 Phonetics and Dialect Mapping

As a continuation of Vocal and Speech II, this course provides students with an exploration and discovery of their own dialect. Students analyze and embody the International Phonetic Alphabet through Sound and Movement using Phonetic Pillows. By examining their unique speaking patterns, students inhabit their individual identity and develop dialects based on their lineage through Familiar Donor Accent Projects

3.0 Credits

Prerequisites: Successful completion of Film and Television Performance Program's Platform Year or equivalent.

### THE253 Actors Comedy Workshop

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

3.0 Credits

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

### THE255 Process for the Camera I

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

2.0 Credits

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

### THE259 Scene Study for Film & Television I

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

**5.0 Credits**

**Prerequisites:** Successful completion of the Film and Television Performance Program's Platform Year or equivalent

### **THE264 Research, Rehearsal, and Performance**

Students are taken through the experience of being an actor in a film or television: auditioning, casting, costume calls, and rehearsals with their director. This all culminates in shooting their work on set with a full film crew of seasoned professionals. Eligibility to participate: be in good academic standing; achieve a minimum 2.50 GPA for the Fall term of the Film and Television Year; have no final grades of F or Incomplete, including Spring term of the Film and Television Year. As the entire process demands the highest degree of professionalism - excessive absences, disrespectful or inconsiderate behavior, as well as poor academic performance in the Spring semester may be cause for dismissal from this course.

**3.0 Credits**

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

### **AUD101 Audition Technique and Career Prep I**

This course breaks down the audition process while simultaneously focusing on the business by putting students in front of professionals currently working in the industry. The course will break down the industry standards of the audition process through mock auditions, self-tapes, callbacks and cold readings. Students partake in a series of seminars with industry professionals, including casting directors, agents, managers, producers, directors, photographers, actors' union representatives, etc. Students will develop a resume, gain an understanding of how actors' unions work, meet with a photographer to learn about headshots and learn the proper way to correspond with agents and casting directors.

**3.0 Credits**

**Prerequisites:** Successful completion of the Film and Television Performance Program's Platform Year or equivalent

### **THE272 Scene Study for Film & Television II**

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

### **5.0 Credits**

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

### **THE273 Physical and Vocal Dynamics**

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

### **2.0 Credits**

**Prerequisites:** Successful completion of the Film and Television Performance Program's Platform Year or equivalent

### **AUD102 Audition Technique and Career Prep II**

The course continues to break down industry standards of the audition process while simultaneously focusing on the business by putting students in front of professionals currently working in the industry. In addition to mock auditions where students perform a monologue for industry professionals, students continue to build a resume, learn how to obtain a headshot, and are introduced to other self-promotional and portfolio tools like website building, and audition portals such as Actors Access, Backstage and Playbill.com. Students partake in a series of seminars with industry professionals including casting directors, agents, managers, producers, directors, photographers, actors' union representatives, etc. Seminars provide knowledge of structures and practices of performing arts organizations, representation, management, unions, contracts, casting, professional ethics, tax structures and more. Through this process, students are able to put their training into practice while simultaneously networking with industry members.

### **3.0 Credits**

**Prerequisites:** Successful completion of the Film and Television Performance Program's Platform Year or equivalent; AUD101

### **THE277 Acting in Commercials and Voice-Over**

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

### **2.0 Credits**

**Prerequisites:** Successful completion of the Film and Television Performance Program's Platform Year or equivalent

## **THE278 Web Video for Actors**

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

### **3.0 Credit**

**Prerequisites: Successful completion of the Film and Television Performance Program's Platform Year or equivalent**

## Musical Theatre Performance Program Course Listing

### Platform Year Courses

#### **IL100 Information Literacy**

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

Non-credit course

Prerequisites: None

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

#### **THE161 Meisner Technique I**

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

2.0 Credits

Prerequisites: None

#### **THE163 Studio Performance I**

Students study vocal anatomy, and how to use proper breath support to sing correctly, as well as maintaining good vocal health. Specific exercises are used to explore and expand range. Students will begin to build their repertoire books with assigned songs in both Golden Age and Contemporary musical theatre styles. Each song is researched, and the background of the musical theatre piece is presented to the class to provide context. Students apply the vocal techniques to actual repertoire, and during the course of the semester will learn to approach a song as story through detailed analysis of lyrics, using both personalization and imagination. In-class discussions will encourage constructive feedback from peers, as well as discussion of the musical theatre industry as a whole. A mid-term performance will be presented to faculty and staff. End of semester performance is open to the public.

2.0 Credits

Prerequisites: None

#### **THE164 Voice and Speech I**

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

to immediately apply vocal techniques to the acting of text, while receiving guidance and feedback from the instructor.

3.0 Credits

Prerequisites: None

### **THE165 Private Voice I**

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

0.5 Credits

Prerequisites: None

### **THE166 Ballet I**

This course covers ballet terminology and basic technique. Barre, center and across the floor work are introduced. All levels from beginner to advanced are given individual care, attention, corrections, and support from the faculty to ensure progress. Students are placed in class sections based on level of experience.

1.0 Credit

Prerequisites: None

### **THE167 Music Theory I**

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

1.0 Credit

Prerequisites: None

### **THE169 History and Styles of Musical Theatre I**

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

2.0 Credits

Prerequisites: None

### **THE171 Tap I**

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



## **1.0 Credit**

**Prerequisites:** None

### **THE172 Actors Lab I**

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

**2.0 Credits**

**Prerequisite:** None

### **THE173 Introduction to the Camera for Actors**

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

**2.0 Credits**

**Prerequisites:** None

### **THE174 Meisner Technique II**

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

**2.0 Credits**

**Prerequisites:** THE161

### **THE175 History & Styles of Musical Theatre II**

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

**2.0 Credits**

**Prerequisites:** THE169

### **THE176 Actors Lab II**

Actors Lab II challenges the student to use his or her analytical skills to build characters in organic and truthful ways. This is a natural progression from previous Actors Lab work.

Students will take the work they have been doing in Actors Lab I and Meisner class and apply it to the given circumstances of a play. Students will read and present scenes from contemporary American playwrights.

2.0 Credits

Prerequisites: THE172

### **THE183 Studio Performance II**

Students continue to build on the techniques learned in Studio Performance I, with a continuing emphasis on vocal technique, breathing and vocal health using assigned solo songs. Repertoire building is expanded to include non-musical theatre styles of singing (jazz, country, R&B, pop). Students are paired for duets and/or scene/songs with their classmates. Research will include presentations using videotaped performances of working theatre artists to dissect and explain how the techniques learned in class are used by professionals. Lyrics are explored in more depth, and song as story is applied in more detail. Students are guided in beginning the process of selecting their own material. In class discussion will include constructive feedback from other students, and further exploration of the musical theatre profession, including auditions and self-taping techniques. A mid-term performance will be presented to faculty and staff. End of semester performance is open to the public.

2.0 Credits

Prerequisites: THE163

### **THE184 Voice and Speech II**

The course is designed to continue building on the vocal skills gained during Voice and Speech I in the previous semester. The course uses Shakespearean plays to introduce students to more heightened text for an experience of a more energized and expressive voice. Students are introduced to advanced concepts of vocal performance, including cadence, breath for thought, and word emphasis. The course also uses a variety of contemporary texts from film and television to delineate and explore the vocal requirements for a variety of genres. Students are given the opportunity to create their own performance script based on a Shakespearean character and are introduced to a rehearsal process to increase vocal variety and freedom of expression.

3.0 Credits

Prerequisites: THE164

### **THE185 Private Voice II**

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

0.5 Credits

Prerequisites: THE165

### **THE186 Ballet II**

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

1.0 Credit

Prerequisites: THE166

### **THE187 Jazz I**

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

1.0 Credit

Prerequisites: None

### **THE188 Movement**

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

1.0 Credit

Prerequisites: None

### **THE190 Music Theory II**

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

1.0 Credit

Prerequisites: THE167

### **THE193 Tap II**

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

1.0 Credit

Prerequisites: THE171

### **THE194 Jazz II**

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

## **1.0 Credit**

**Prerequisites: THE187**

## **Performance Year Courses**

### **AUD101 Audition Technique & Career Prep I**

This course breaks down the audition process while simultaneously focusing on the business of musical theatre by putting students in front of professionals currently working in the industry. The course will break down the industry standards of the audition process through mock auditions, self-tapes, dance calls, callbacks and cold readings, while also building a repertoire of songs and monologues. Students partake in a series of seminars with industry professionals, including casting directors, agents, managers, producers, directors, photographers, actors' union representatives, etc. Students will develop a resume, gain an understanding of how actors' unions work, meet with a photographer for their headshots and learn the proper way to correspond with agents and casting directors.

**3.0 Credits**

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

### **AUD102 Audition Technique & Career Prep II**

The course continues to break down industry standards of the audition process while simultaneously focusing on the business of musical theatre by putting students in front of professionals currently working in the industry. In addition to mock auditions where students perform two contrasting songs for industry professionals, students continue to build a resume, learn how to obtain a headshot, and are introduced to other self-promotional and portfolio tools like website building, and audition portals such as Actors Access, Backstage and Playbill.com. Students partake in a series of seminars with industry professionals including casting directors, agents, managers, producers, directors, photographers, actors' union representatives, etc. Seminars provide knowledge of structures and practices of performing arts organizations, representation, management, unions, contracts, casting, professional ethics, tax structures and more. Through this process, students are able to put their training into practice while simultaneously networking with industry members.

**3.0 Credits**

**Prerequisite: Successful completion of the Musical Theatre Program's Platform Year or the equivalent, AUD101**

### **THE201 Actors Lab III: Script Analysis**

This course explores the primary elements of text analysis, enabling the actor to dissect and deconstruct a play and focus on breaking scenes into beats, finding actions, and applying research to the work. With a focus on contemporary works, text is studied, rehearsed, and performed throughout the semester.

**2.0 Credits**

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

## **THE202 Musical Theatre Scene Study I**

This course builds on the acting (technical and scene study), vocal and movement work from the first year. Through the rehearsal process, we will explore how the script as well as the musical and physical texts come together to create a musical theatre performance. Understanding the historical context (when it takes place, when it was written) and stylistic context of the piece will be a focus in the work. We will learn from and establish the rehearsal process leading up to performance. The instructor will choose up to 3 musicals for the semester – 2 or more scenes from each musical will be assigned and rehearsed. Each scene will be double or triple cast allowing students to learn from each other's work on the same scene. An ensemble piece will be taught from each musical.

**3.0 Credits**

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

## **THE205 Private Voice III**

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

**0.5 Credits**

**Prerequisites:** Successful completion of the Musical Theatre Program's Platform Year or equivalent: THE185

## **THE206 Dialects**

Students The objective of this class is to provide the student with the ability to utilize a variety of dialects that are useful for an actor as well as to understand the process of researching all accents first-hand. Dialects covered may include but are not limited to: Standard British (RP), Cockney and Estuary English, American Southern & Deep South, Irish, Jamaican & West Indies, and General New York. Finally, students will work in small groups to research and learn another dialect or accent of their choosing perform it as part of their final.

**2.0 Credits**

**Prerequisites:** Successful completion of the Musical Theatre's Platform Year or the equivalent: THE184

## **THE207 Jazz III**

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

**1.0 Credits**

**Prerequisites:** Successful completion of the Musical Theatre Program's Platform Year or equivalent: THE187

## **THE208 Tap III**

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

**1.0 Credit**

**Prerequisites:** Successful completion of the Musical Theatre Program's Platform Year or equivalent: THE193

### **THE209 Ballet III**

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

**1.0 Credit**

**Prerequisite:** THE186

### **THE210 New Works Project**

In collaboration with New York Theatre Barn, Musical Theatre students workshop and perform material from original culture-shifting musicals currently in development in the industry. Focusing on the philosophy that musicals are about us and that musicals are healing, the project offers a glimpse inside the blueprint of original musicals being developed in real time by living playwrights. In some cases, students will meet and work with the writers. In the past, students' work on these pieces have helped shape future productions of the work. For the first 14 weeks of the semester, students will rehearse their musical excerpt during class. The final week of the semester, students will tech, rehearse and perform their fully produced presentation in an NYC theatre. Performances are open to the public.

**3.0 Credits**

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

### **THE211 Theater Dance**

Students will explore partnering and using your body in different ways of storytelling. Original choreography and existing combinations will be taught to prepare the student for a dance call.

**1.0 Credits**

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

### **THE212 Vocal Styles**

This course continues to address vocal technique that supports vocal health and progress. Students will explore non-musical theater styles of singing (jazz, pop, R&B, rock, etc.) through listening exercises and song assignments. Students will be assigned up to three songs, including ensemble pieces, during the course of the semester and continue to approach the song through analysis, research, and rehearsal as they would a monologue. Song assignments will encourage students to look outside their comfort zone and explore more diverse roles in order to expand the range of their vocal technique. In-class performances will encourage constructive criticism from peers. End of semester performance will be open to the public.

#### **2.0 Credits**

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

#### **THE285 Actors Lab IV: Heightened Language and Comedy Styles**

This course focuses on heightened language and style. With an emphasis on Shakespeare, Comedy of Manners, and Contemporary Comedy, students will learn and rehearse scenes working with appropriate costumes, props and set pieces

#### **2.0 Credits**

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

#### **THE286 Musical Theatre Scene Study II**

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

#### **2.0 Credits**

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

#### **THE287 Commercials and Voice Over**

The Curriculum is divided into two sections; Voice Over in the first 7 weeks and Commercials in the later 7 weeks. The Voice Over portion of Commercials is designed to give the student a professional overview of the work available in the voice over field and the tools to pursue that work. The Commercial on-camera portion will introduce the concepts of "acting in commercials" as opposed to "commercial acting"; real space communication; and communicating thoughts vs. speaking words

#### **1.0 Credit**

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

### **THE288 Private Voice IV**

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

**0.5 Credits**

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

### **THE289 Tap IV**

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

**1.0 Credit**

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

### **THE290 Hip-Hop**

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

**1.0 Credit**

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

### **THE291 Ballet IV**

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

**1.0 Credits**

**Prerequisites:** Successful completion of the Musical Theatre Program's Platform Year or equivalent: THE209

### **THE294 Masterclasses**

Guest teachers from the Musical Theatre world will conduct workshops and masterclasses throughout the semester. Master Classes may include Stage Make-up, Song Performance and/or audition techniques with Broadway performers, Casting Directors, and/or Talent Agents. Guest teachers may also include Off-Broadway performers, directors and choreographers.

**1.0 Credit**



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

### **THE295 Final Showcase: The Found Project**

Conceived and directed by composer/lyricist/musical director Christopher McGovern (*Disney Worldwide, Lizzie Borden, Cagney* – Drama Desk and Outer Critics Award nominations), musical theatre students spin their own personal artistic journeys into a monologue that's paired with solo and ensemble songs and Broadway level choreography, resulting in a professional showcase performance. Inspired by such landmark musicals as *A Chorus Line* and *Runaways*, The Found Project uniquely addresses the need for today's actors to create and develop their own projects tailored to their unique talents and authentic experiences. In week 15, rehearsals move to an Off Broadway theatre, where a final week of tech, photo shoots and run-throughs lead to a fully produced final performance open to the public. Celebrating each student's journey as an artist, The Found Project is an industry showcase experience that is different from most other conservatories.

**3.0 Credits**

**Prerequisites:** Successful completion of the Musical Theatre Program's Platform Year or equivalent, THE210.

### **THE296 Jazz IV**

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

**1.0 Credit**

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

## Media Production for the Actor Program Course Listing

### Platform Year Courses

#### IL100 Information Literacy

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

Non-credit course

Pre-requisites: None

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

#### THE122 Voice and Speech I

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

3.0 Credits

Prerequisites: None

#### THE123 Improvisation

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

2.0 Credits

Prerequisites: None

#### THE125 Film Genres and History

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

3.0 Credits

Prerequisites: None

## **THE126 Introduction to the Camera for Actors I**

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

**2.0 Credits**

**Prerequisites:** None

## **THE127 Meisner Technique I**

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

**4.0 Credits**

**Prerequisites:** None.

## **THE129 Movement for Actors I**

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

**3.0 Credits**

**Prerequisites:** None

## **THE132 Voice and Speech II**

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

**3.0 Credits**

**Prerequisites:** THE122

### **THE137 Meisner Technique II**

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

**4.0 Credits**

**Prerequisites:** THE127

### **THE139 Movement for Actors II**

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

**3.0 Credits**

**Prerequisites:** THE129

### **THE141 Actors Lab I**

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

**3.0 Credits**

**Prerequisites:** None

### **THE142 Actors Lab II**

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

**3.0 Credits**

**Prerequisites:** THE141

## Media Production Year Courses

### THE500 Camera Performance I

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

**3.0 Credits**

**Prerequisites:** Successful completion of the Media Production for the Actor Program's Platform Year or equivalent

### THE501 Media Literacy

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

**3.0 Credits**

**Prerequisites:** Successful completion of the Media Production for the Actor Program's Platform Year or equivalent

### THE502 Production Lab

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

**1.0 Credit**

**Prerequisites:** Successful completion of the Media Production for the Actor Program's Platform Year or equivalent

### THE503 Writing for the Actor

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

**3.0 Credits**

**Prerequisites:** Successful completion of the Media Production for the Actor Program's Platform Year or equivalent

## **THE504 Social Media I**

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

**1.0 Credit**

**Prerequisites:** Successful completion of the Media Production for the Actor Program's Platform Year or equivalent

## **THE505 Content Creation**

This course will cover every element of creation, from idea inception to final post-production and distribution. Students will work with the instructor in groups of 2-3 to produce 3-5 web series with at least 3 episodes each. Work generated in this class (alongside 2<sup>nd</sup> semester's Series Creation) will be the primary feed for projects shared as part of the Media Production's final showing: The Maker's Project.

**4.0 Credits**

**Prerequisites:** Successful completion of the Media Production for the Actor Program's Platform Year or equivalent

## **THE506 Camera Performance II**

In this on-camera acting class, student actors have the opportunity to work in specific artistic and set environments that they will deal with professionally; for example: the speed of shooting a webisode, the director who blocks immediately, the director who improvises, nailing a scene in one take and staying fresh for thirty takes. The actor learns how to maintain a performance and accommodate to the specific needs of a production.

**3.0 Credits**

**Prerequisites:** Successful completion of the Media Production for the Actor Program's Platform Year or equivalent, THE100

## **THE507 Media Business**

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

**3.0 Credits**

**Prerequisites:** Successful completion of the Media Production for the Actor Program's Platform Year

## **THE508 Social Media II**

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

### **1.0 Credit**

**Prerequisites:** Successful completion of the Media Production for the Actor Program's Platform Year or equivalent, THE104

## **THE509 Series Creation**

This course will bring together everything students have learned and orient them towards the production and distribution of a significant media project. Using skills acquired in this program, students will develop, pitch, collaborate, write, produce and shoot their own work. By mid-late-semester, projects will be completed and posted. Students will work with faculty and peers to promote their work through media. Work generated in this class will be the primary feed for projects shared as part of the Media Production for the Actor Program's final showing: The Maker's Project.

### **8.0 Credits**

**Prerequisites:** Successful completion of the Media Production for the Actor Program's Platform Year or equivalent

## Theatre Performance Program Course Listing

### Platform Year Courses

#### IL100 Information Literacy

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

Non-credit course

Pre-requisites: None

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

#### THE122 Voice and Speech I

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

3.0 Credits

Prerequisites: None

#### THE123 Improvisation

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

2.0 Credits

Prerequisites: None

#### THE127 Meisner Technique I

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

4.0 Credits

Prerequisites: None.



## **THE129 Movement for Actors I**

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

**3.0 Credits**

**Prerequisites:** None

## **THE132 Voice and Speech II**

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

**3.0 Credits**

**Prerequisites:** THE122

## **THE168 Business Seminar**

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

**1.0 Credit**

**Prerequisites:** None

## **THE137 Meisner Technique II**

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

**4.0 Credits**

**Prerequisites:** THE127

## **THE139 Movement for Actors II**

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

**3.0 Credits**

**Prerequisites:** THE129

## **THE141 Actors Lab I**

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

**3.0 Credits**

**Prerequisites:** None

## **THE142 Actors Lab II**

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

**3.0 Credits**

**Prerequisites:** THE141

## **THE189 Stage Combat**

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

**.5 Credits**

**Prerequisites:** None

## **THE191 Stage Makeup**

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

**.5 Credits**

**Prerequisites:** None

## Performance Year Courses

### THE320 Acting I

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

6.0 Credits

Prerequisites: Successful completion of Theatre Performance Program's Platform Year or equivalent.

### THE321 Voice and Speech III

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

3.0 Credits

Prerequisites: Successful completion of Theatre Performance Program's Platform Year or equivalent, THE132

### THE322 Movement for Actors III

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

3.0 Credits

Prerequisites: Successful completion of Theatre Performance Program's Platform Year or equivalent, THE139

### THE323 Theater History/Literary Analysis I

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

2.0 Credits

Prerequisites: Successful completion of Theatre Performance Program's Platform Year or equivalent.

### **THE324 Monologues & Cold Reading**

This course is divided into two parts: first, actors learn how to approach the monologue audition, including how to select appropriate and effective pieces. They develop two monologues—one dramatic and one comedic—appropriate for successful auditioning. Overused and poorly-suited monologues for auditions are identified, and the student ends the course with monologues that are unique to their talents and type. Second, actors refine their acting audition skills through exploring a variety of materials commonly used at auditions, specifically sides. Work on this kind of material is designed to aid students when auditioning for plays, agency offices, theatre seasons, summer stock auditions, One-On-One, Actor's Connection, etc. Actors are empowered to make smart, strong, informed acting choices in an audition, callback or industry meeting.

**1.0 Credit**

**Prerequisites:** Successful completion of the Theatre Performance Program's Platform Year or equivalent

### **THE325 Preparation for the Profession**

A challenging, insightful and fast-paced course which bridges students from the academic world to the entertainment industry: how to live in New York, how to deal with the stresses of the industry, and most importantly, how to remain grateful for every moment. Each week a new topic is researched, presented on, and discussed. Outside research and reading required. Guest artists are brought in to present to the group, often in the form of a Q&A.

**2.0 Credits**

**Prerequisites:** Successful completion of the Theatre Performance Program's Platform Year or equivalent

### **THE326 Acting II**

Increase comprehension of scene structure and acting requirements as established by the text. Gain an understanding of the shifting acting requirements for scripts from the beginning of Greek/Roman theatre through to modern drama of the 19<sup>th</sup> century. Increase awareness of a character's intentions, motivations, and activities to fulfill the demands of the script, and of how to specifically achieve these in a scene. Increase focus and comfort on stage. Develop the ability to imaginatively create a character and relate to partners.

**6.0 Credits**

**Prerequisites:** Successful completion of Theatre Performance Program's Platform Year or equivalent, THE320

### **THE327 Acting III: Advanced Acting Styles**

In the first few sessions, a Character Workshop helps the actor create characters who are large, eccentric and truthful. The actor then continues working on verbal and physical storytelling, group collaboration, and spontaneous behavior in given circumstances through workshops in Mask and Commedia work, and Vocal and Physical Improvisation.

**2.0 Credits**

**Prerequisites:** Successful completion of Theatre Performance Program's Platform Year or equivalent, THE326

### **THE328 Voice and Speech IV**

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

**3.0 Credits**

**Prerequisites:** Successful completion of Theatre Performance Program's Platform Year or equivalent, THE321

### **THE329 Movement for Actors IV**

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

**3.0 Credits**

**Prerequisites:** Successful completion of Theatre Performance Program's Platform Year or equivalent, THE322

### **THE330 One Act Project**

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

**2.0 Credits**

**Prerequisites:** Successful completion of Theatre Performance Program's Platform Year or equivalent.

### **THE331 Theater History/Literary Analysis II**

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

**2.0 Credits**

**Prerequisites:** Successful completion of Theatre Performance Program's Platform Year or equivalent, THE323

## Elective Course Listing

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

### THE241 Professional Internship (ELECTIVE)

Interact with industry leaders, enhance networking possibilities and garner real-life experience as a complement to in-studio training. Possible placements include working in the offices of casting directors, agents, producers and advertising agencies, or with theater companies, production companies or event planners. Prepare reports reflecting on how the coursework relates to the internship experience.

0-49 hours of approved and verified internships earn 1 credit, 50-74 hours earn 2 credits, and over 75 hours earn 3 credits.

1.0 – 3.0 Credits

Prerequisites: Successful completion of Platform Year or equivalent

### CPP101 Collaborative Theatre I (ELECTIVE)

Collaboration I is an 8-week elective course designed to introduce students to the processes of collaborative and devised theatre-making. Students will explore the process of creating theatre in a collaborative manner, where script and staging are generated by a group of collaborating theatre artists. Traditional hierarchical structures are toppled and the question, "What does the play need?" guides all decision making.

1.0 Credit

Prerequisites: Successful completion of Platform Year or equivalent; GPA of 2.50

### CPP102 Collaborative Theatre II (ELECTIVE)

Collaborative Theatre II is a 15-week elective course designed to build upon the skills acquired in Collaboration I. The student ensemble will create a theatrical piece, original or adapted, with the artists working as a collective. Students will engage with one another as independent thinkers and artists with equal stakes in the process and product. They will experience and understand all the major roles that are required to create theatre. Because devised theatre is often used as a tool for "shining light into dark places," participants must demonstrate the ability to create theatre in context, with an understanding of both current and historical events. This course is designed to provide greater relevance to our students in their career options and further our efforts to modernize our curriculum to meet professional standards.

2.0 Credits

Prerequisites: CPP101; GPA of 2.50

## Academic Administration

The Academic Committee of the Conservatory is comprised of our Artistic Director, Director of Education, Programmatic Heads, Academic Affairs Liaison and Full-Time Faculty Members. The Academic Committee provides artistic leadership, major decision-making authority on academic policies such as lateness and grading policies, and serves to monitor compliance with both internal and external standards. The members of the Academic Committee evaluate all major summative student projects, including Final Scenes, Final Reel, Jury, the Makers' Project and Musical Theatre productions, to determine student success in NYCDA's curricula. The Academic Committee is responsible for the quality of student achievement.

### Sara Buffamanti

**Artistic Director**

Sara Buffamanti is thrilled to return to NYCDA as our Artistic Director. Sara previously served NYCDA as the Associate Director of Education and Full-Time Faculty Member from 2009-2019. Sara received her MFA in Acting from Columbia University and her BFA in Acting from the University of California at Santa Barbara. She also participated in three years extensive training to earn her Designated Linklater Teacher Certification as a culminating degree in vocal pedagogy practice. From 2019-2022 Sara was a Full-Time Faculty member at the LaGuardia High School for Music & Art and the Performing Arts. Additionally, her post-secondary teaching credits include the MFA Acting Program at Columbia University's SOA, St. Francis College and Barnard College.

Sara's professional practice includes vocal and movement coaching at Barnard College, Springfield Shakespeare Festival, Tokyo University and Queens Theater. Additionally, she serves as a consultant for the Yale School of Drama and other educational and theatrical institutions with a desire to integrate inclusive practices into their existing training programs and infrastructures. Sara also is the Head of Education and Applied Practice for The Apothetae a theatre company dedicated to illuminating the disabled experience.

As an artist and performer, Sara was a long-time company member of Performance Lab 115. Sara's work has been seen at the Metropolitan Opera, New York Theater Workshop, The Public, BAM, PS 122, HERE Arts Center, Dixon Place, the Bushwick Starr, Target Margin, the Incubator Arts Project, Noor Theater and Queens Theater. She has performed internationally in Europe, Japan, Korea and throughout Southeast Asia.

### Naima Warden

**Director of Education**

Naima Warden is a passionate director, dramaturg, acting coach, and theatre arts educator. For the past 20 years, she has used directing and coaching to cultivate pieces centering around youth advocacy and storytelling. Working with theaters such as Signature, St. Ann's Warehouse, The Almeida, and The Young Vic, she has partnered with youth ensembles in the UK, South Africa, and NYC in Arts' activism and education. Naima's latest production, "Emilia", by Morgan Lloyd Malcolm has begun a passion project of globally connecting young artists in learning about culture and visibility. She has coached and directed students between the ages of 11-22 for stage, film, and television. Her residency at the Looking Glass Theatre was a home for her to teach and directed various workshops and developed new works such as 'East of the Sun, West of the Moon'. Naima mentors emerging theater teachers from N.Y.U. Steinhardt and Adelphi University, as well as facilitates for the NYCDOE Citywide Theatre

Professional Developments. Her deep commitment to New York City, as a community, is contributed by her volunteerism in Bridge Development and public service. She still resides in Brooklyn, NY with her family and artistic community.

### Lisa Hildebrand

Administrative Director of Programs

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

## Profiles of Our Faculty

### Sara Antkowiak

Sara Antkowiak holds a BA in Theatre and Dance from the University of New Hampshire. Sara recently starred in the World Premiere of the two-hander *Your Name Means Dream* at the Contemporary American Theatre Festival as Stacy, the role written for her by José Rivera (Oscar-nominated writer of "The Motorcycle Diaries"). Broadway World and DC Theater Arts review highlights: "Intensely psychological star vehicle ... delivers a performance as Stacy that is as stunning as it is unforgettable ... breathtakingly acted, flawless execution... one of the most stunning displays of chaotic virtuosity I've ever seen ... marvelous physical acting journey... gives a master class on what a dynamic and emotionally intimate scene-partner relationship means to a play's success." Sara developed the play at CATF, Sundance, New York Theatre Workshop, Rattlestick, and Goodman (opposite 2-time Tony nominee Amy Morton). She plays 'the girl in the music video,' dancing in legendary Steve Conte's solo hit "Flying"; and is a producer and sole performer in both multi award-winning films "The Civet" (by Jose Rivera) and "Reverie: a Dream" (dance film). Other recent projects: Signature Theatre with Theatre For One; McCarter Theatre and Paula Vogel's *Bard At The Gate*; Red Bull Theater; the lead in Rivera's *Lovesong (Imperfect)*; The Actors Studio with Chazz Palminteri; HBO's "The Undoing"; and producer/lead actor in the award-winning short "The Fall of a Sparrow". At The Metropolitan Opera -- where she performed as a classical dancer in multiple world premieres-- she worked with directors Bart Sher, Mary Zimmerman, and Robert LePage. She worked with Steven Schwartz as the aerial soloist in Goodspeed's tour of *Pippin* and danced at Lincoln Center in both *Peter And The Wolf* and *Cinderella*. She recently directed and starred in an exciting new dance film. Sara is an accomplished choreographer for film and theatre and has been a dance educator for students from all over the world, including masterclasses/workshops/choreographing at Duke University, HB Studios, Boston Conservatory, UNH, and Phillips Exeter Academy.

### Shirine Babb

Shirine Babb holds a BFA in Musical Theatre from SUNY Fredonia, a MA from East 15 Acting Conservatory in the UK and an MFA from the Old Globe/ USD PTAP in San Diego. Shirine is an award-winning classical actress who has been working as an actor for more than 20 years. As a native New Yorker, she began honing her skills at the Black Spectrum Theatre and City Kids. She has been fortunate to learn from some great mentors, such as Maggie Flannigan, Terry Schreiber, Bob Krakower and Tina Packer. Her Television credits include national commercials, Extrapolations (Apple+), Iron Fist (Netflix), Blue Bloods (CBS), and Madam Secretary (CBS). Shirine has performed on both Broadway and Off-Broadway as well as Regional Theatre. She can currently be seen in *A Beautiful Noise: The Neil Diamond Musical* on Broadway. Other Broadway shows include: *The Piano Lesson* opposite Samuel Jackson, the original cast of *Harry Potter and the Cursed Child*, and Lincoln Center's production of



Macbeth starring Ethan Hawke. Her most recent Off-Broadway show was King Lear opposite Patrick Paige.

### Joe Barros

Joe Barros holds a BFA in Musical Theatre from The Hartt School at the University of Hartford. Joe Barros (he/him) is an award-winning queer director, choreographer and writer, and is a pioneer of the development of original musicals globally. Barros' transportive storytelling style aims to explode the box of conventions and amplifies stories of collectively underrepresented communities. Broadway/Off-Broadway: *Gigi* with Vanessa Hudgens and Victoria Clark (associate director), *Cagney* (associate director), *Hard Times* (became the Broadway musical *Paradise Square*, New York Innovative Theatre Award nominee for Best Choreography), *Bastard Jones* (NY Times Critics Pick), *The Evolution of Mann*. Nat'l Tours/Regional/Int'l: *Mad Hatter* (Phoenix's Herberger Theater Center), *A Charlie Brown Christmas* (bicoastal national tours), *Beaches* (Chicago's Drury Lane), *Aida* (Singapore), *Breathe* with Matt Doyle and Max Clayton (cast album), *Charlotte's Web* (TheatreWorksUSA), plus Goodspeed, DC's Signature Theatre, Broadway in Chicago, The Phoenix Theatre Company (Keynote Speaker, 2022 Festival of New American Theatre), Bucks County Playhouse, Kaixinmahua (Shanghai). Choreography for Film: *The Girl Who Left Home* (with Paolo Montalban), *Petunia* (with Michael Urie, Thora Birch, Christine Lahti), *Mangus* (with Jennifer Coolidge). Barros has been the Artistic Director of New York Theatre Barn for 17 seasons, and co-wrote the musicals *Winner* with Nico Juber (workshop in London's West End last year) and *Yasuke: The Black Samurai* with Bálint Varga, Jöel René Scoville and Azusa Fujikura (directed by JoAnn M. Hunter). As an educator, Barros has worked with Michigan State University, The Hartt School (University of Hartford), Southeastern Summer Theatre Institute, LASALLE College of the Arts (Singapore), Broadway For All, Inside Broadway, Five Towns College, CAP 21/Molloy College, Music Academy International (Italy) and The Wright Way. [www.joebarrs.com](http://www.joebarrs.com)

### Rob Baumgartner, Jr.

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

### Charissa Bertels

Charissa Bertels earned her Bachelor of Music from Kansas State University and her MFA in Theatre Pedagogy from the University of Idaho. Charissa is a Broadway actress and champion of new musicals. She has performed on Broadway and at Madison Square Garden in *A Christmas Story* and toured the country in the first national tour of *If/Then*, starring Idina Menzel, La Chanze, and Anthony Rapp. As a member of the singing ensemble for New York City Center Encores' productions of *Gentlemen Prefer Blondes* and *Lady Be Good*, her work can be heard on the subsequent cast recordings, featuring Megan Hilty and the legendary Tommy Tune. Charissa received rave reviews for starring in her original one-woman musical, *My 80-Year-Old Boyfriend*, at Merrimack Repertory Theatre (IRNE award for Best Solo Performance), Arizona Theatre Company, and the Human Race Theatre Company (Best Leading Actress

in a Musical). In addition to her own writing and producing projects, she teaches classes and workshops at various universities and is a proud member of Actors' Equity and SAG-AFTRA.

[www.charissa.nyc](http://www.charissa.nyc)

### Eve Bianco

After double majoring in Acting and Dance at Ohio University, Eve transferred to The Juilliard School's Drama Division where she graduated as a member of Group 23. She has performed in New York and across the United States in plays including *The Merry Wives of Windsor*, *The Immigrant*, *All In The Timing*, *A MidSummer Night's Dream*, *The Dybbuk*, *Bedroom Farce* and *The Marriage of Bette and Boo* and worked with such notable directors as Daniel Fish, Michael Mayer, Marcia Milgrom Dodge, Jenn Thompson, Josie Abady and Michael Kahn. Eve has appeared in and voiced numerous national commercials for products from fertility health to telephone companies and has narrated over 60 recorded books. In addition, Eve works as a private acting and dialect coach.

### Lane Binkley

Lane Binkley received her Bachelor of Science in Literature from the Hunter College/CUNY. She also studied with Lee Strasberg, Wynn Handman and Michael Howard. Lane has worked extensively on television, notably as a co-star in *Roots* and as a guest star on *Law and Order*, *Archie Bunker's Place*, *One Day at a Time* and *Family*, to name just a few. She appeared opposite Mickey Rourke in the ABC movie *City in Fear* and starred in three network pilots. She co-starred in the PBS film *Bernice Bobs Her Hair* (with Shelley Duvall). Onstage credits include *Yanks 3- Detroit 0* *Top of the Seventh*, directed by Alan Arkin. She starred with Sada Thompson on tour in *The Vinegar Tree*. As a member of the improv group *Raw Material*, she performed for three years in and around Los Angeles. She has appeared in numerous on-camera and radio commercials and is an Emmy winner for her work as an associate producer for *Theater Talk*, a nationally syndicated show on PBS.

### Kevin Breznahan

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

### Thea Brooks

Thea Brooks received her BFA in Musical Theater from Carnegie Mellon University and her MFA in Film Directing from Brooklyn College. Thea is a writer/performer and filmmaker living in Brooklyn, NY. Her first four films have been selected at a combined 25 festivals, including *Heartland* (2x), *RiverRun* (2x), *Sunscreen* (2x), *Brooklyn*, and *Portland Film Festivals*. Her films have been finalists at *ARFF Paris*, *Dumbo*, *Miami*, *Rhode Island*, and *Austin Film Festivals*, and won awards at *Albany* and *Short.Sweet. Film Festivals*. Her film *Coney Island August* streamed with Comcast to over 30,000 homes in 2021. As an actor, Thea has starred in two national tours, numerous national commercials, guest starred on "True Blood", done music videos for Deorro, YSL fashion, and Shaggy, is a character in "Red Dead Redemption", and was in the award-winning Sundance short "Laps" by Charlotte Wells (Aftersun).

### David Brouillard

David Brouillard holds a BFA in Musical Theatre from Wright State University. He is a native New Englander, fortified his reputation in New York City as the Artistic Director of the famed *Zipper Factory Theater*. David turned a rather monotonous Off-Broadway rental house into a thriving cultural Mecca

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

### Katya Campbell

Katya Campbell holds an MFA from Rutgers University, where she studied with William Esper. Katya has taught Meisner technique and Audition technique at NYCDA for more than five years, and before that at Pace, Rutgers, Barnard and for the Oxbridge Program and James Franco's Studio 4. She was a founding member of Colt Coeur theatre company, has originated many roles in new plays Off Broadway and was most recently seen on Broadway in *The Sign* in Sidney Brustein's *Window*. Other theatre credits include BAM, Cherry Lane, Rattlestick, Barrington Stage, Roundabout, MTC. TV/Film credits include *SETTLE*, *AYA*, *GIRL ON THE FRIDGE*, *ARCHAEOLOGY OF A WOMAN*, *LAW AND ORDER*, *BLINDSPOT*. [www.katyacampbell.co](http://www.katyacampbell.co)

### Dawn Cantwell

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

### Zoe Chen

Zoe Chen holds a BA in Theater and English from Pomona College and an MFA in Acting with a Citizen Artist Concentration from the American Conservatory Theater. Zoe Chen (she/her/hers) is a multi-disciplinary actor, writer, educator, and activist dedicated to pursuing social justice through theater. Zoe is a Designated Linklater Voice Teacher who has been researching gender-affirming voice for transgender performers for the last 4 years. As an actor and writer, Zoe strives to tell stories about the wide and expansive experiences of transgender people of color.

### Ka-Ling Cheung

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

include *Bull*, *Law & Order: SVU*, *Blue Bloods*, *Limitless*, *Elementary*, and *Crashing*. She is the proud recipient of the 2018 Lloyd Richards Teaching Fellowship through the National Alliance of Acting Teachers.

### Daniel Cohen

Daniel Cohen holds a BA in Acting from San Francisco State University and an MFA in Directing from the University of Washington. Dan has decades of experience in Suzuki and Viewpoints movement techniques under the training of SITI Company and P3/East and served a two-year internship with The Wooster Group. He previously taught at Cal State, Long Beach, NYU Tisch School of the Arts, the University of Washington and Marymount Manhattan College. His work as a theatre director and actor has been seen around the country, including at the Blue Heron Arts Center, Pearl Theatre Company, HERE Arts Center, The Theatorium, the Performing Garage, The Marsh in San Francisco, X Rep in LA, Barrington Stage Company in the Berkshires and Seattle's Intiman Theatre where he was assistant director for Jon Jory's production of *Heartbreak House*. Other assistant directing work includes *King Lear* (Anteaus Theatre, Bart DeLorenzo – dir). For NYCDA he recently co-directed *8 Pieces*, an original theatre piece created in partnership with playwright and Oscar-nominated screenwriter, Jose Rivera. Other world premieres as director include *Catullus Live*, *Juliet*, *Teresa*, and *Back to One*. Additional directing credits: *The Tempest*, *In the Blood*, *Durang Durang*, *Language of Angels*, and *Freud's Last Session* among others. For years, Dan was a member of NYC's Cannon Company under the direction of Richard Kimmel (co-founder The Box, NYC/London), performing in their innovative productions of *Witch's Macbeth*, *Three Sisters* and *Puss*. Other NYC acting credits include Oberon in *A Midsummer Night's Dream* with Tony Award winner, Dan Fogler. Dan also served as Assistant to the Artistic Director, Julianne Boyd, at Barrington Stage Company, where he worked on all aspects of production, including the Musical Theatre Lab for new musicals curated by Tony Award winning writer and composer, William Finn.

### Christian Coulson

Christian holds a degree in English from Clare College, Cambridge University. Christian's work on stage includes: 'Richard II' (Pennsylvania Shakespeare), *Constellations* (The Old Globe), *The Changeling* (Red Bull), *Travesties* (McCarter), *Everything You Touch* (Rattlestick), *Ghosts* (The Gate, London), *Journey's End* (West End); on TV: *The Equalizer*, *High Fidelity*, *Blue Bloods*, *Nashville*, *Mozart in the Jungle*, *Nurse Jackie*, *the Good Wife*, *Charles II*, *Little Britain*. Recent audiobooks include: *Dark Rises*, *The Stars We Share*, *The Gentleman's Guide to Vice and Virtue*. Movies include: *Bite Me*, *Love is Strange*, *Harry Potter and the Chamber of Secrets*, *The Hours*. Directing includes: numerous shows with Cole Escola; Off Broadway: *Dying City* (associate director), *the Effect* (assistant director), *Man From Nebraska* (assistant director). He is based in NYC.

### Jeremiah Craft

Jeremiah holds a BFA in Drama from The New School. Musically inclined from a young age, and a devout fanboy, Jeremiah Richard Craft introduced himself to millions alongside Kid Cudi & Keanu Reeves in *Bill & Ted: Face The Music*. Back in the rhythm of music related projects – he's busy reviving 90's pop band "Girls5eva" as rap superstar Lil Stinker on the Emmy nominated Peacock series of the same name. Although best known for playing Luke Cage's tech savvy sidekick, DW., His mother (Sally-Ann Roberts of WWL-TV fame) helped foster a love of all the arts early on at Anthony Bean Community Theater. Craft spent years on stage with icons of his hometown in New Orleans, including Grammy winner Irma Thomas, who helped him hone his voice. Soon after, Jeremiah flew to New York City on a unique merit-based scholarship to The New School. While In college, Jeremiah became a pupil of Michael "Wolf" Diaz, who's crew of incredible dancers are said to have once given Omarion a run for his money. Jeremiah is passionate about every facet of comic fandom, which make trendy, anime

inspired singles like “Nani,” feel like icing on the cake. With the lofty goal of one day becoming the “Hokage of Hollywood”, it’s hard not to stay on the edge of your seat for what happens next.

## Joe DeGise II

Joe DeGise attended Hofstra University. Joe has performed comedy and improv for over 25 years. He was a main stage player and director of New York City's longest-running comedy review, *Chicago City Limits*. He’s been featured at both the Aspen and Toyota Comedy Festivals and has written for, directed, and starred in the sketch comedy groups Bitter Harmless People and Rent This Space. His film and television appearances include “Hacks” (with Jim Gaffigan), “Law & Order,” “Blue Bloods,” “The Blacklist,” and dozens of commercials. As a dramatic actor, he played the lead role of an adult survivor of childhood sexual abuse in the acclaimed play, *Lemon Meringue*. Joe has also performed on film and stage for countless industrial clients including Intel, AT&T, Toyota, and American Express.

## Dustin Flores

Dustin Flores graduated from the American Musical and Dramatic Academy. Dustin grew up as a performer and attended the American Musical and Dramatic Academy in NY. He served as the agency director for The Mine Talent Agency for ten years, overseeing their offices in NY and LA, before joining the team at the Daniel Hoff Agency in 2021. As one of the most sought-after agents, his clients book competitively in television, film and theatre, and over the years he has had multiple clients nominated for Tony Awards, including a win for best-featured Actress. @dustinflores

## Gabriel Frye-Behar

Gabriel Frye-Behar earned his BFA in Film and TV Production and History from NYU/Tisch and an MFA in Creative Writing from the New School. Gabriel is a Cuban-American, Brooklyn-based filmmaker, writer and photographer. Gabriel has worked in both narrative and commercial film/tv/video production in a broad range of roles, including director, director of photography, editor and screenwriter. He has also had the opportunity to serve as the DP for two indie feature films. He has created short films that have played at film festivals around the country, and directed web content that has gained substantial online viewership. Gabriel has worked as a photographer across many settings. His commercial photography has appeared in major publications. He also has extensive experience with headshot and portrait photography. Gabriel is also excited to begin a new chapter of his writing journey as the co-author of a forthcoming picture book, *Pepita Meets Bebita*, which will be published simultaneously in English and Spanish by Knopf/Penguin Random House. Gabriel is a passionate teacher, and currently a faculty instructor at Stonestreet Studios, NYU/Tisch Drama’s advanced conservatory for screen acting.

## Jordan Gelber

Jordan holds BA’s in Drama and in Communication from Stanford University and an MFA in Acting from NYU Tisch School for the Arts. Jordan’s credits include Broadway: *Mr. Saturday Night*, *Sunday in the Park with George*, Buddy in *Elf the Musical*, *All My Sons*, *Avenue Q* (original cast, special Outer Critics Circle Award). Off-Broadway: John Guare’s *Nantucket Sleigh Ride* (LCT), Mike Leigh’s *2000 Years*; *Avenue Q*; *The Joke*; *Birth and After Birth*. TV: recurring on *Elementary*, *Mr. Robot*, *Mindhunter*, *Insatiable*, *Boardwalk Empire*, *Nurse Jackie*, *The Good Wife*, *Rescue Me*, *Ugly Betty*, first three *Law & Order* series (recurring on *SVU*), *The Sopranos*, *100 Centre Street*. Film: upcoming *The Kitchen*, *Bleed For This*, *Dark Horse*, . . . *Pelham 1 2 3*, *Before The Devil Knows You're Dead*, *Everyday People* (IFP/Gotham Award nominee for Breakthrough Acting), *Riding in Cars With Boys*, *Changing Lanes*. BA, Stanford University; MFA, NYU Tisch Graduate Acting (2000 Laura Pels Award). [www.JordanGelber.com](http://www.JordanGelber.com). Mr. Gelber has also served as private coach to many successful actors, and as Adjunct Professor of Acting at New York Conservatory for Dramatic Arts and NYU’s CAP 21 Studio,



specializing in monologue preparation and audition technique as applied to work ranging from Shakespeare to Sondheim, from stage to screen, and from college to life as a working actor.

### Samantha Gilmore

Samantha Gilmore holds a B.A. in Music from Trinity College and an M.Div from Princeton Theological Seminary, where she is currently a PhD candidate whose research focuses on vulnerability as an essential dynamic for performance that may be fostered through embodied voice training in the classroom. She is a Designated Linklater Voice Teacher who trained at the Linklater Center for Voice and Language, Shakespeare & Company, the Alexander Technique Center for Performance & Development, the Feldenkrais Institute, HB Studio, in addition to more than 60 hours working in private sessions with Director of Teacher Training Andrea Haring, observing senior DLTs teach group classes, and completing two audition-only three-week intensive teacher training workshops with Kristin Linklater in Orkney, Scotland. In addition to teaching at NYCDA, she has served as an adjunct professor at The General Theological Seminary in New York, NY and a graduate instructor at Princeton Theological Seminary in Princeton, NJ.

### Maury Ginsberg

Maury Ginsberg holds a BA in Theater and Dance from Bard College. Maury has been teaching acting for over 25 years. He has been a core faculty member at The New York Conservatory for Dramatic Arts for the last 15 years teaching in the Film and Television program. Professionally, he has been seen on both stage and screen for over 30 years. Recent film and television work includes recurring roles on the series *Saint X*, *The Last Days of Ptolemy Grey* ( w/ Samuel Jackson), *Manifest*, *Marvel's Jessica Jones*, and *American Horror Stories* to name a few. Other television work includes *What We Do in the Shadows*, *Scenes from a Marriage*, *New Amsterdam*, *Blue Bloods*, *Elementary*, *Madam Secretary*, *House of Cards*, *Damages*, *The Good Wife* and iconic classics such as *Friends* and *Star Trek-Voyager*, among others. Film work includes *The Week Of* with Adam Sandler and Chris Rock, *5 Flights Up* with Morgan Freeman and Diane Keaton, *Rocket Science* (Sundance winner), *Lansky* with Richard Dreyfuss, *The Girl in the Park* with Sigourney Weaver, *The Ring* with Naomi Watts, *Big Miracle* with Drew Barrymore, and *According to Greta* with Hilary Duff and Ellen Burstyn. Maury has appeared Off-Broadway and regionally. Other venues have included the Cherry Lane Theatre, The Geffen Playhouse, The Old Globe Theatre, South Coast Rep, Great Lakes Theater, Arizona Theatre Company, Philadelphia Theatre Company, Geva Theatre Center, Cincinnati Playhouse, Pittsburgh Public Theater, Pasadena Playhouse and many others. He enjoyed a number of seasons at the Williamstown Theatre Festival as well as a 30-year working relationship with the late Olympia Dukakis. Memorable shows with Mrs. Dukakis included productions of Chekov, Brecht, Shakespeare at Williamstown and across the country regionally.

### Jay R. Goldenberg

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

## Shawn Gough

Shawn Gough earned his BA in Music Performance and Music Theatre at Arizona State University. He is currently the Music Director and Conductor of the world premiere of *Little Dancer* directed and choreographed by Susan Stroman, written by Lynn Ahrens and Stephen Flaherty and Roundabout Theatre's forthcoming 2025 Broadway premiere of *Pirates of Penzance* starring David Hyde Pierce and Ramin Karimloo. He made his Actor's Equity debut as an onstage performer in *Violet* starring Sutton Foster and Joshua Henry. On Broadway, he conducted and maintained the entire runs of *Big Fish* starring Norbert Leo Butz and Kate Baldwin plus *Nice Work If You Can Get It*, starring Matthew Broderick, Kelli O'Hara, Jessie Mueller, Judy Kaye & Michael McGrath. He served as Resident Music Director and Conductor of the 10 time Tony Award winning musical *Billy Elliot* composed by Elton John for its entire Broadway run at the Imperial Theatre. He is a New York City based music director, conductor, arranger, instructor and pianist hailing from Charleston, IL who has worked with many other Broadway productions including *Aladdin*, *Annie Get Your Gun*, *Chicago*, *The Coast of Utopia*, *The Color Purple*, *Dirty Rotten Scoundrels*, *The Drowsy Chaperone*, *Evita*, *The Frogs*, *Harmony*, *Into the Woods*, *Jesus Christ Superstar*, *Kiss Me Kate*, *Les Miserables*, *The Light in the Piazza*, *The Lion King*, *Mary Poppins*, *The Music Man*, *Sunday in the Park With George* and *Something Rotten*. Off-Broadway: Lincoln Center Theatre's *A Man of No Importance*, tick...tick...BOOM! at Jane St. Theatre, *Little Fish* at Second Stage Theatre, *Carmen Jones* at Classic Stage Company starring Anika Noni Rose, in addition to serving as Music Supervisor for the acclaimed Off-Broadway productions of *Shockheaded Peter*, *Pirates!* and *Happy Days*, with music composed by Academy Award Winner Paul Williams. He served as a contributing Music Director for NBC's *The Sound Of Music Live* working directly with Carrie Underwood and also The Kennedy Center Honors in Washington D.C. He has been a guest conductor with the New York Pops at Carnegie Hall, the London Symphony, the Portland Symphony, Principal Conductor for the Radio City Christmas Spectacular starring the Rockettes, and Music Supervisor for numerous all-star benefit concerts for Broadway Cares/Equity Fights AIDS raising over \$7 million dollars for charities. Artists include: Maya Angelou, Mayor Michael Bloomberg, Carol Channing, Mayor Rudy Giuliani, Marvin Hamlisch, Jerry Herman, Whitney Houston, Henry Krieger, Susan Lucci, Liza Minnelli, Kelli O'Hara, Regis Philbin, Barbra Streisand and Stevie Wonder, among others. He conducted the National Symphony for the 54th Presidential Inauguration in Washington, D.C. and has performed live on PBS, CNN, MSNBC, All My Children, The Today Show, Good Morning America, The View, Late Night with David Letterman, Live with Regis & Kelly, and the BBC and Channel 4 in London. Shawn maintains a private voice studio and has instructed and coached performers at The New School, The Tepper Semester, many Broadway and Off Broadway companies, including voice-over and on-camera productions throughout the tri-state area.

## Ian Gould

Ian Gould earned his BFA from New York University's Tisch School of the Arts and his MFA from the Shakespeare Theatre Company Academy at George Washington University. Ian is an actor and director who has toured across the U.S. and Europe and appeared off-Broadway and at regional theaters nationwide. Off-Broadway credits include seasons with The Acting Company, Peccadillo Theater Company, and New York Classical Theatre, where he is an Artistic Associate. Regional credits include appearances at the Guthrie Theater, Shakespeare Theatre of New Jersey, Baltimore Centerstage, Shakespeare on the Sound, Lake Tahoe Shakespeare Festival, Luna Stage, Theatre Konstanz, TAK Liechtenstein, and many seasons in rep with Great Lakes Theater and the Idaho Shakespeare Festival. Directing credits include *The Comedy of Errors* for Gallery Players, *Undocumented* at Teatro LATEA and *The Winter's Tale* at the Stella Adler Studio of Acting.

### Chris Griggs

Chris Griggs holds a BA in Theatre from Union University and has studied at Second City, Upright Citizens Brigade and The People's Improv Theatre. Chris was a regular host for TV Land's "Prime Movies" and has made appearances on NBC's "Blacklist", Bravo, IFC, E Television, Hulu, Netflix, Starz and The Discovery Channel. He also was selected to represent New York on the TV show "World Cup Comedy" produced by Kelsey Grammar. Chris has been featured in the films "The Co-Exist Comedy tour," "Twenty Million People" "The Best Man" and "Generation Iron 2". He's also a regular standup around New York. Chris has taught improvisation at The People's Improv Theatre for over 13 years and is a founding member of the Pit's longest running improv team The Baldwins.

### Keila Halili

Keila Halili holds a BA in Dance and Education from Chapman University. Keila is a professional dancer based in New York City. She is a Southern California native and has performed for Knott's Berry Farm, the Disneyland Resort, Disney California Adventure, and Disney Cruise Line. She also was a company member of the North American Broadway Tour of Miss Saigon. Most recently, Keila can be seen alongside Andrea Rogers in Openfit workouts, American Horror Story, and The Marvelous Mrs. Maisel. She is a lifelong mover and learner and is excited to share her passion here with us.

### Rory Hammond

Rory Hammond earned his MFA at Rose Bruford College of Music and Drama in London. Rory earned her MFA and Linklater Designation in London, at the Rose Bruford College of Music and Drama. During her London studies, in addition to her concentration on the Linklater Method, she was immersed in the work of Augusto Boal and Theatre of the Oppressed, as well as Trish Arnold's Pure Movement, and the Michael Chekhov technique. Throughout these studies there was an emphasis on devising, working to create one's own performance pieces through the art of theatrical storytelling. In addition to her studies at Rose Bruford, Rory has also been focused these past few years on directing and teaching Shakespeare to kids from ages 7-18. Directing Credits: *Twelfth Night*, *Much Ado About Nothing*, and *Macbeth*, all for the Fall Festival of Shakespeare at Shakespeare & Company in Lenox, MA. New York acting credits include: *Pericles*, directed by Edward Berkeley, produced by Animus Theatre Company at SoHo Rep; *Measure for Measure*, also directed by Edward Berkeley, at Circle in the Square Theatre School; *Bachelorette*, directed by Lesley Headland, produced by Animus Theatre Company at Circle in the Square; John Patrick Shanley's *Where's My Money*, produced by Animus Theatre Company at the Cherry Lane Theatre; Shakespeare & Company credits include: *Measure for Measure*, Duke Vincentio, directed by Alice Reagan; *Love's Labour's Lost*, Princess of France, directed by Kelly Galvin; *Christmas at Pemberley*, directed by Ariel Bock; *Ugly Lies the Bone* and *Taming of the Shrew*, both directed by Daniela Varone; *King John*, *Richard III*, *The Merry Wives of Windsor*, *Much Ado About Nothing*, *The Merchant of Venice*, all directed by Tina Packer. The Wharton Salon at the Mount: *Autres Temp*, *Xingu*, and *Summer*, all directed by Catherine Taylor Williams. TV credits include: Dr. Pepper commercials circa 1998. Rory received much of her early training at Shakespeare & Company, starting with Young Company and ending as a member of the Summer Performing Institute (SPI). Rory is a founding member of Animus Theatre Company in New York City. [www.animustheatre.org](http://www.animustheatre.org)



### Kristin Hoesl

Kristin Hoesl holds an MS in Information and Library Science from the University at Buffalo, and a BFA in Musical Theatre from Syracuse University. She also holds a high school diploma from the BOCES Cultural Arts Center (now the Long Island High School for the Arts) with a concentration in Musical Theatre. Outside of her current role as a librarian, she has taught Pilates in NYC since 2006—a career that was inspired by her many years of dance study. She also spent over a decade as a mentor to aspiring Pilates teachers and has co-owned her own studio since 2018. She earned her MILS in 2023 with the intent of returning to the world of the arts. After obtaining her degree, she spent time doing preservation work in the theatre archive of The Players Club, one of the oldest cultural institutions in NYC. Now at NYCDA, she is uniquely qualified to serve the students by combining her knowledge of theatre and the arts with her experience as a teacher and an information professional.

### Cadden Jones

Cadden Jones holds a BFA in Drama from NYU's Tisch School for the Arts' CAP21 Musical Theatre Program. Cadden has worked professionally in the field for the past 20 years, crossing all mediums including Film, Television, Theatre, Musical Theatre, Commercials and Voice over. Her most recent television appearances include *Billions*, *FBI: Most Wanted*, *Katy Keene* and *The Marvelous Mrs. Maisel*. Cadden has also appeared in hundreds of Commercials, Industrials, Internet and Radio Ads, and can be heard on the *Wolverine Podcast Series* as the voice of Mastermold.

### Rachel Kaufman

Rachel Kaufman holds a BA in Music and Slavic Linguistics from the University of Chicago. Rachel is a multi-instrumentalist Brooklyn native who has music directed and/or played for well over 300 musicals and cabaret shows world-wide. She has been thrilled to be part of NYCDA wonderful faculty since 2018. Theater credits include Off-Broadway: *Oliver!* (with Brian Stokes Mitchell), *Goldstein* (with Julie Benko), *A Taste of Things to Come* (Lorin Latarro, dir.); Tours: *Rent*, *Phantom of the Opera*, *Ain't Misbehavin'*, *Smokey Joe's Café*; Regional: *Tom Jones* (North Shore), *Hallelujah, Baby!* (Arthur Laurents, dir.) Rachel can also be seen playing for auditions, improv comedy groups, at churches, synagogues, piano bars, and restaurants. She has worked with such Broadway greats as Donna McKechnie, Baayork Lee, Hinton Battle and Pat Birch, just to name a few.

### Hannah Kominar Zin

Hannah Kominar Zin holds a BFA from Fordham University. Hannah has performed with the Metropolitan Opera at Lincoln Center (*Guillaume Tell*, *Rusalka*, *Parsifal*, *Don Giovanni*, *Macbeth*), the Washington National Opera at the Kennedy Center (*La Traviata*, *Samson et Delilah*, *Carmen*, *Elektra*), and The Lyric Opera of Chicago (*Florencia en el Amazonas*). Most recently she had the pleasure of traveling to Italy to perform in Francesca Zambello's *West Side Story* at Teatro Lirico di Cagliari and to Austria to dance in the 2023 Linzer Klangwolke festival. She received her early training at the Pittsburgh Ballet Theatre School as well as many summer programs across the country. She received a full scholarship to attend the Alvin Ailey/Fordham University BFA program, from which she graduated *summa cum laude* with a double major in Dance and Art History. She has taught across the US and abroad as a faculty member at many dance studios, a guest teacher at universities and intensives, and works as an adjudicator and administrator for American Dance Awards. Hannah is also a fully certified Pilates instructor and loves to bring aspects of her Pilates and functional anatomy training into the dance studio. @hakozi

### Vincent Lane

Vincent Lane earned his BA in Theatre and Performance at The State University of New York at Purchase College. Vincent is an unarmed and sabre instructor under Jared Kirby and has been performing in stage and screen combat for over a decade. Vincent has studied several different styles of martial arts for over two decades and earned a first-degree black belt by the age of fourteen in several eastern martial arts (shaolin kempo, brazilian jiu jitsu, muay thai, kobudo, and iaido.) Recent acting credits include Number 4-Brigands Inc, Edmund-New York Renaissance Faire, Max-The Hunted NYCSS, Lead Thug-Laila. Recent Fight Directing credits include Uncle Vanya-Staten Island Shakespearean Theater, She Kills Monsters-Staten Island Shakespearean Theater, Richard II-Hudson Classical Theatre Company, Hamlet-Staten Island Shakespearean Theatre, Romeo and Juliet-Staten Island Shakespearean Theatre, Sense and Sensibility-Hudson Warehouse, Richard III-Staten Island Shakespearean Theater, and The Man In The Iron Mask-Hudson Warehouse.

### James LaRosa

James LaRosa is a graduate of NYU's Tisch School of the Arts. James is an award-winning actor, singer, and voice-over artist with television credits including Law & Order, Saturday Night Live!, Fugitive Chronicles, and What Would You Do? On stage, James has performed in NY and throughout the country in such iconic roles as Leo Bloom in *The Producers*, Mark Cohen in *RENT*, and Cosmo Brown in *Singin' In The Rain*. He has voiced characters for Nickelodeon, Rockstar Games, TRW, and Broadway Licensing. James has taught for NYCDA, NYFA, CAP21, and provided vocal coaching for The Vineyard Theatre and The Barter Theater.

### Neal Lerner

Neal Lerner holds an MFA in Acting from the Yale School of Drama and a BA in Theatre from SUNY Binghamton. Numerous television appearances include the soon to be released season of Ryan Murphy's series Feud, as well as episodes of FBI, Orange is the New Black, all the Law and Orders and a recurring role on Amazon's comedy series Red Oaks. Films includes the soon to be released American Fiction starring Jeffrey Wright, Our Idiot Brother starring Paul Rudd and Batman Returns among many others. Off Broadway includes plays at The Public Theatre, Manhattan Theatre Club, The Roundabout Theatre and the New York Shakespeare Festival in the Park. Neal has had several plays produced regionally and here in NYC. His original tv comedy series Mann Overboard is in development. es at Yale Rep, Mark Taper Forum, Actors Theater of Louisville and George Street Playhouse.

### Jason Liebman

Jason Liebman earned his Masters from NYU in Media, did graduate work at Concordia University back home in Montreal, received his Bachelors degree (Honors) in Kinesiology from the University of Western Ontario and a DEC in Health Sciences from Marianopolis College. Jason Liebman has worked on stage with the *Ensemble Studio Theatre*, *Atlantic*, *Ars Nova*, *Women's Project*, *The Lark*, *Cherry Lane*, *O'Neill*, *The Brick and Vampire Cowboys*. His TV credits include *Law & Order*, *Law & Order SVU*, *Plot Against America*, *Gossip Girl*, *Bull*, *FBI*, *Shades of Blue*, *Blacklist*, *Lincoln Rhyme*, *Madam Secretary* and others. He has done sketches on *Jimmy Kimmel*, *The Daily Show*, *Mostly 4 Millennials*, *Conan* and *Letterman*. Films include *Zoo*, *Bi-Parenting*, *Arranged*, *Motion Sickness*, *Iris* and more.

### Becky London

Becky London earned her MFA in Acting from Yale School of Drama and her BA, magna cum laude, in English language and literature from Yale University. Television credits include Blue Bloods, all three Law & Orders, Third Watch, Quantum Leap, Guiding Light and All My Children. Films include United 93, Changing Lanes, El Camino, Never Forever and A Very Serious Person. Becky has worked on Broadway in Marlene and at Lincoln Center in Ubu. Off-Broadway credits include Isn't It Romantic, Othello, Last of

the Red Hot Lovers and Jewtopia. Regional work includes the Old Globe, Yale Repertory Theater, Trinity Rep, Cincinnati Playhouse, Provincetown Playhouse, Capital Rep, Portland Stage, Caldwell Playhouse and many others. Becky was a founding member of UNYYC, the Unofficial New York Yale Cabaret. In the company's award-winning first season, she directed *Separating the Men from the Bulls* by Neal Lerner and Michael Heintzman, and in the second season she adapted and starred in *Wendy's Words*, a tribute to the late Wendy Wasserstein.

### Donnie Mather

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

### Christopher McGovern

Christopher McGovern holds a Bachelor of Music from Temple University in Voice/ Composition Concentration, where he was magna cum laude. Christopher is an award-winning composer, lyricist and Musical Director. His writing credits include music, lyrics and arrangements for the hit Off Broadway musical *Cagney*, a Drama Desk, Off Broadway Alliance and Outer Critics Circle Award nominee and Astaire Award winner. The pre-Broadway workshop was choreographed by Emmy winner and Tony nominee Joshua Bergasse. Other writing credits include *Backwards In High Heels* (directed by Tony nominee Scott Schwartz), *Lizzie Borden* (starring Tony nominees Christiane Noll and Alison Fraser), *Dr. Radio*, *Visit To Roswell*, *The Ugly Duck* (Theatreworks/USA) and five musicals for children written for Stages Of Imagination. He has produced albums and contributed songs for Tony nominated Broadway stars Susan Egan (*Winter Tracks*, *Live and Coffee House*), Alison Fraser (*Men In My Life*) and the late Rebecca Luker (*Leaving Home*). His compositions for Disney Worldwide Entertainment include the original debut castle projection show "Let The Memories Begin", "Once Upon A Time" (US and Tokyo) and the theme song for Tokyo/Disney Sea's "Crystal Wishes Journey" and he arranged *Festival Of The Lion King* for the debut show at Hong Kong Disneyland. As the resident Music Director for Broadway Belts starring Tony winner Julie Halston, he has conducted for such Broadway stars as Kate Baldwin, Julie Benko, Stephanie Mills, Mario Cantone, Ann Harada, Arielle Jacobs, Jason Gotay, Sierra Boggess, Casey Likes, Liz Callaway and Mary Testa among others and several Tony Award winners including Beth Leavel, Randy Graff, Cady Huffman, Santino Fontana, Annaleigh Ashford and Lillias White as well as Oscar winner Ariana DeBose. He also accompanied Tony winner Heather Headley in concert for the christening of the Disney Fantasy. He was the Music Director and pianist for the revivals of *Dear World* starring Tony and Emmy winner Tyne Daly, and Tony nominee Erika Henningsen as well as *Two By Two* starring Tony and Emmy winners Jason Alexander and Tovah Feldshuh directed by the late Martin Charnin, lyricist of *Annie*. He is the long-time pianist and arranger for Tony nominee Susan Egan, the original Belle in *Beauty & The Beast* on Broadway and

the voices of Megara in the Disney film *Hercules* and Rose Quartz in *Steven Universe*. He has given master classes in musical theatre, audition technique and voice all over the world, and appeared in national commercials.

Cynthia Murray-Davis earned a BA from Hunter College/Sara Lawrence College, and a BA in GST from Southern New Hampshire University. Cynthia is a choreographer, director, dance educator, and performing artist based in NYC, where she teaches Ballet, Tap, Jazz, and Theatre Dance for a variety of institutions in New York City. Originally from Los Angeles, Cynthia began her training with The Joffrey Ballet, while furthering her skills within other dance disciplines with such teachers as Joe Tremaine, Pat Rico, and Dean Barlow, to name a few. Cynthia teaches various dance forms to students of all ages, most recently as a master teacher for the BOOM Master Class series. She has performed in a variety of touring companies and shows across the globe, including productions of *Cabaret*, *42nd Street*, and *West Side Story*. In addition to being both a performer and a teacher, she has directed and choreographed for various companies here in NYC, regionally, and Europe, including TOSOS (The Flea Theatre), Ivoryton Playhouse (Ivoryton, CN). and BC&E Entertainment GmbH (Hanover, Germany).

### Ruth Nerken

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

### Matthew J. Nichols

Matthew J. Nichols holds an MFA in Acting from Brandeis University, and graduated magna cum laude from Rollins College with a BA in Theatre. He is a member of Actors' Equity Association and has acted in regional theater and in film. Matthew also co-founded and served as Artistic Director for Zootopia Theatre Company for several years, where he produced, directed and acted in plays that were reviewed in *The New York Times* and received multiple New York Innovative Theatre Award nominations. Matthew has acted, directed and produced for Chelsea Repertory Company.

### Mollie O'Mara

Mollie holds a BFA in drama from The Catholic University of America, and studied extensively in Meisner with Fred Kareman. She is currently working towards a MS in Theatre Education at The City University of New York. Mollie is a longtime NYC actress, director, teacher and coach. She appeared on ABC's *All My Children* for over 17 years and held lead roles in many independent films, TV, commercials and voice-overs. Mollie was a founding member for over twenty years with the critically acclaimed Cucaracha Theatre, where she acted in over 35 world premier plays with many different ensembles and directors. She curated and coordinated a reading series *More Plays on Mondays* and was a continuing player in the weekly *The Cucaracha Soap*. Off-Broadway her most notable productions were *Crowbar* by Mac Wellman at The Old Victory Theatre (NY Outer Critics Circle Award and OBIE Award), *Rodents and Radios* (Best New Plays of the Year by The NY Times) and *Homo Sapien Shuffle* at The Public Theatre under Joanne Akalaitis. As a director her work has been seen at The Vineyard, Classic Stage, HERE, Cucaracha Theatre, The Schoolhouse Theatre, Westbeth, Urban Stages, and many more.

### Janice Orlandi

Janice Orlandi holds a BFA in Design from Parsons School of Design. Janice's work includes Movement Specialist, Psychophysical Techniques, Character Transformation, Williamson Technique and Period Styles, Period Dance and Physical Dramaturgy, Michael Chekhov Specialist; Movement Consultant for;

RED VELVET , Victorian Period Style Department & Melodrama Acting Styles, Lantern Theater Company Philadelphia PA, Movement Director & Period Style Choreographer for: THE OTHER MOZART London St James Theatre, Here Arts Festival NYC, Cherry Lane Theatre Solo Festival, Berkshire Fringe Festival. Directing credits include; MOZART & SALIERI and THE BRUTE at The Westside Theatre, EVENING WITH STEPHEN CRANE, Manhattan Rep Best Solo Show Award, Crane House Museum, Asbury Park, BETTE DAVIS AIN'T FOR SISSIES (Five Stars at Edinburgh Fringe Festival), St. James Theatre Studio London UK, Theater Row, Laurie Beechman, 59E59 Theater in NYC, Director Solo Show: GARBO DREAMS at Red Room NYC. Movement Director THE CONTRAST, Mirror Repertory Company, St Clements NYC, AN IDEAL HUSBAND and TARTUFFE Sonnet Repertory NYC, Director: UNCLE VANYA Expanded Arts Theatre NYC, THE THREE SISTERS New Vaudeville Theater NYC. Edwardian Period Style Salon at The Players, Artistic Director Actors Movement Studio Conservatory, Certified Teacher and Designated Teacher Trainer, Williamson Technique and Williamson Period Styles Specialist including; Regency, Victorian, Edwardian, Elizabethan and Restoration, classical and 1920-1950's. Certified Teacher Michael Chekhov Technique, trained with founder Mary Overlie, in Six Viewpoints, Anne Bogart, Tina Landau and SITl Company, in Viewpoints & Suzuki. Extensive training in Rasaboxes, with Richard Schechner at NYU Performance Studies, Summer intensive. Trained in Alba Emoting and Laban Fundamentals. Adjunct Professor Atlantic Theater Company NYU TISCH School of the Arts, Advanced Movement HB Studio NYC, Master Teacher Rose Buford College Summer Program UK, Faculty at New York Conservatory for Dramatic Arts, HB Studios NYC, Meisner Studio Taipai, Tom Todoroff Conservatory NYC, Former Assistant Professor of BFA Movement at University of the Arts Philadelphia, PA, Mason Gross School of the Arts; Rutgers State University; Williamstown Theatre Festival; BAM Summer Programs, taught movement Internationally at, De Lindenberg Centre in Netherlands; State Theatre School in Odense, Denmark; Ophelia Theatre School in Copenhagen and NYSSA New York State Summer School of the Arts... Featured Artistic Director of AMS Actors Movement Studio NYC; in *Backstage* and *American Theater Magazine* on the current "Trends in Movement Training" in theater education, *Soul of The American Actor* "Grand Ball in The Belle Epoch."

### Joe Osheroff

Joe holds a BA in Theatre from Bates College and an MFA in Acting from the University of California, Irvine. Joe is a multi-disciplinary performing artist who specializes in acting, teaching, devising, and mask making. As a performer, Joe has appeared in the National Tour of *War Horse*, as well as in Off-Broadway productions at The Public Theater and with The Acting Company. Regionally, Joe has performed at The Repertory Theater of St. Louis, The Weston Playhouse, Mettawee River Theater Company, Roust Theater, The Utah Shakespeare Festival, among others. Television: *Law and Order*, *Blue Bloods*, *East New York*, *The Blacklist*, and *Quantico*, as well as numerous national commercials and voiceovers. Aside from his work here at NYCDA, Joe has also served on the faculty of New York University's Tisch School of the Arts, The University of Iowa, Marymount Manhattan College, The New York Film Academy, TVI Studios, and Stagedoor Manor. Joe is the recipient of three New York Innovative Theatre awards for his work as a devised theatrical mask artist (Direction, Choreography, and Design) and was awarded the Grant Wood Fellowship for the Performing Arts in 2017.

### Deena Parrilla

Deena is a Dancer, Teacher, Choreographer, and Actress who holds a BFA in Dance from Long Island University. She has been professionally teaching, choreographing, and performing nationally for 15+ years. Most recently featured as a Dancer in *Sweater* (TriBeCa Film Festival), as well as a background dancer for indie music artists, and Dance Cardio Fitness talent for Elite Fitness Studios streamed On Demand and across social media platforms. Deena has also studied, performed, and presented work at various theaters including, The Ailey Citigroup Theater, Symphony Space, Tilles Center for the



Performing Arts, Boulton Center, Salvation Army Centennial Memorial Theater, PMT Dance Studio's Performance Space, and Anna-Maria Kellen Concert Hall.

### Steve Perlmutter

Steve Perlmutter holds a BS in Speech from Northwestern University and studied extensively with Fred Kareman and Larry Moss. Steve was born in New York City, raised in Northern New Jersey, and graduated from the prestigious theater department at Northwestern University. As an actor Steve has performed at regional theaters throughout the country, including Philadelphia's famed Walnut Street Theatre. He has also appeared in numerous radio and television commercials for products such as, Nestea, Jell-O, Volvo, Norwest Bank, Bell South, Tony Roma's Restaurant, and Staples. In addition to NYCDA, Steve teaches at Rutgers University as well as his own private classes.

### Sean Quinn

Sean Quinn earned his BA from the University of New Hampshire. Sean has been a performer in New York City for many years. He served as assistant choreographer and swing for the world premiere of Cheek to Cheek: Irving Berlin in Hollywood at the York theatre Off Broadway. He also tap danced alongside Tony winners Beth Leavel and Michael McGrath in Sugar Babies: Back on Broadway choreographed by Tony nominee Denis Jones. He served as Dance Captain and swing for many years in the touring company of Irving Berlin's White Christmas directed and choreographed by four-time Tony nominee, Randy Skinner. The show afforded him the opportunity to work with greats like Tony winner Karen Ziemba, Lorna Luft, John Conrad Schuck and Pamela Myers. He toured internationally in the ensemble of Cinderella starring Tony Award winner Lea Salonga and nationally with Dirty Rotten Scoundrels and Joseph...Dreamcoat. Sean served as Assistant choreographer again to Randy Skinner in the premiere of the musical Perfect Picture starring Tony award winner Liliya White. Regionally, he has performed at Papermill Playhouse, North Shore Music Theatre, Stages St Louis and many others.

### Alan Rackham

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

### Brett Radke

Brett Radke earned his BA in Theatre from Oakland University and his MFA in Acting from Columbia University (recipient of the Bob Hope Fellowship). Brett Radke (he/him/his) is an actor and educator based in New York City who has performed Off-Broadway, regionally, and internationally. Brett is a Designated Linklater Teacher and a Certified Teacher in The Michael Chekhov Technique through The Great Lakes Michael Chekhov Consortium. In addition to NYCDA, Brett is on faculty at Fordham University, Marymount Manhattan College, The City College of New York, and Long Island University-Brooklyn/The New Group. He holds an M.F.A. in Acting from Columbia University, where he was the, and a B.A. in Theatre from Oakland University. Additionally, Brett apprenticed with Jeff Daniels' acclaimed Purple Rose Theatre Company in Chelsea, Michigan.

### Barnaby Reiter

Barnaby Reiter earned his BFA in Music Theatre from the University of Melbourne. Barnaby is a working Actor and Singer with over 15 years of experience in vocal health, technique, and anatomy. Performance credits: *Jersey Boys*, US National Tour; *Grease*, *Hairspray*, Australian National Tour; *The*

*Wizard of Oz*, Geva Theatre Center; just to name a few. Barnaby is a highly sought after voice teacher worldwide. Specializing in professionals and aspiring professionals. He offers a unique, tailored approach to each student. Drawing from extensive music training and expertise in anatomy, vocal health, extrinsic vocal unloading, Alexander Technique, and acting through song, Barnaby has refined a teaching style that caters to individual needs. With a deep understanding of psychology, neuroscience and neurology-based approaches, he establishes effective connections with students, unlocking their full potential and guiding them towards their goals. Most importantly, Barnaby equips his students with the tools and knowledge to continue their progress and results outside of the studio. Barnaby's students can be found in major musicals, film, TV, recording work, and sought after for consulting projects. As a member of Andrew Byrnes' inaugural "The Singing Athlete" Teacher Training certification, Barnaby takes great pride in this esteemed recognition. Learn more about Barnaby on stage and off at [www.barnabyreiter.com](http://www.barnabyreiter.com)

### Ashley Robinson

Ashley Robinson earned his BFA in Acting from the University of North Carolina School of the Arts. Ashley is an actor, writer, and teacher. Acting credits: THEATRE: FLOYD COLLINS (Floyd—West End, London), A CLOCKWORK ORANGE (Minister/ Old Woman/Mum—New World Stages), CASA VALENTINA (Gloria—West End, London Premiere), Truman Capote's A CHRISTMAS MEMORY (Capote - New York Premiere/ 2015 Outer Critics Award Nom), LITTLE ROCK (Mike Wallace – Sheen Center Off Broadway), Steve Martin's BRIGHT STAR (Norquist - World Premiere at The Old Globe), MERRILY WE ROLL ALONG (Tyler - Menier Chocolate Factory and West End). Originated the role of Jett Rink in the World Premiere of GIANT (Helen Hayes Award nomination, Best Actor), as well as Tybalt in THE LAST GOODBYE (the Jeff Buckley/ Romeo and Juliet musical) at Williamstown Theatre Festival. Other theatre includes SHAKESPEARE'S R&J (Juliet/Benvolio – Theaterworks Hartford), TAKE ME ALONG (Richard – Irish Repertory Theatre, NYC), MEET ME IN ST. LOUIS (Lon – Irish Rep, NYC), WICKED (Original Chicago Cast-Fiero u/s), A CHILD'S CHRISTMAS IN WALES (Dylan Thomas - Irish Rep, NYC), HAIR (Claude – Prince Music Theatre), Stud's Terkel's THE GOOD WAR (World Premiere, Maltz Jupiter), THE BEST LITTLE WHOREHOUSE IN TEXAS (Roundabout, dir. Joe Mantello), Concerts: HOW TO SUCCEED... (Bud Frump-Royal Festival Hall), ADAM GUETTEL with Maria Friedman (West End), SWEENEY TODD (ENO and NY Philharmonic Lincoln Center). FILM/TV: Stan and Ollie (BBC Films, Sony), Merrily We Roll Along, Hate (with Marcia Gay Harden), Fallen Souls, The Accident. Writing Credits: Penned the play adaptation of Annie Proulx's BROKEBACK MOUNTAIN, had its World Premiere on the West End in London in May 2023 starring Mike Faist and Lucas Hedges. Proulx says of the adaptation: "Brokeback Mountain has been recreated in several different forms, each with its own distinctive moods and impact. Ashley's script is fresh and deeply moving, opening sight lines not visible in the original nor successive treatments." Ashley has collaborated on several projects with two-time Tony nominee composer Jason Carr, including their original Southern Gothic musical LOCKHART, which just received an industry reading in London. He is also collaborating with Joseph Thalken (HAROLD AND MAUDE) and Tony nominee Ellen Fitzhugh (GRIND, MYTHS AND HYMNS) on an original musical, FALL OF '94, which is being developed at Alabama Shakespeare Festival. He is currently working on a musical adaptation of COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN. Ashley has taught acting, acting through song, voice and speech, workshopped his writing, and directed at conservatories in the US and the UK, including University of North Carolina School of the Arts, Mountview Academy in London, AMTA (both NY and London), SC Governor's School for the Arts and Humanities, Coastal Carolina University Acting Conservatory, among others.

### Darius Anthony Robinson

Darius-Anthony Robinson studied at Southern Methodist University, focused on Dance Education and English, with a minor study in Vocal Performance. He is a 25+ year veteran of the stage and screen and

an award-winning Singer/Dancer/Actor/ Choreographer who has traveled the world not just performing but educating in dance and the Performing Arts. Robinson has been featured as a vocalist as well as dancer at Feinstein's 54 Below, Highline Ballroom, Radio City Music Hall, Rockwood (NYC/LA) and was last seen in the Broadway-bound musical, *The Preacher's Wife* (with music and lyrics by Titus Burgess) as well as a Resident Company Member of New York City's famed Drunk Musicals. National tours have included *Hairspray* and *In The Heights*; Off-Broadway: The 25th Anniversary production of *RENT* and *Re-Designing Women*. Theatrical Credits (selected): NYMF; Dallas Theatre Center; Uptown Players; Casa Mañana Theatre; Lees-McRae Summer Theatre; American Repertory Theater; WaterTower Theatre; Garland Summer Musicals; Theatre Three, Divisionary Theatre; LaJolla Playhouse; Midtowne Arts Center; TUTS; Alvin Ailey American Dance Theater; Jazz at Lincoln Center.

### Matthew Russell

Matthew Russell holds a Bachelor of Music in Music Education from the Crane School of Music at SUNY Potsdam and a Master of Music in Piano Performance from Western Michigan University. Matt is music director, audition pianist and vocal coach who has performed on productions for the New York Musical Theatre Festival, with numerous regional theaters, cruise lines, readings, and cabarets. Throughout his career, Matt has had the honor of working with George Hearn, Melissa Manchester, and Stephanie D'Abruzzo. As a dedicated teacher and coach, he runs a private studio and has taught at The Crane School of Music at SUNY Potsdam and Lake Michigan College, Benton Harbor, MI.

### Ben Sander

Ben Sander holds a BFA in Fashion Design from FIT. Ben created the character of Brini Maxwell and took the character to national prominence with an eponymous television show he co-executive produced on the Style Network. The show garnered a devoted international following and led to media appearances on Conan O'Brien, Tyra Banks and ABC News among others, a book deal and a podcast with NPR. He's currently preparing for a gallery show of his artwork in Switzerland.

### Tally Sessions

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

### Cate Smit

Cate Smit earned her BFA from Syracuse University. She has studied with Bobby Lewis, Terry Schreiber, Kristen Linklater, and at Northwestern University. Cate is a native New Yorker who has worked as an actor, director and producer in theater, TV, film, VO and stand up. She can be seen in TV episodics, feature films, and both NY and regional theater. Cate appeared regularly in sketches on Late Night with David Letterman. She is a seasoned improviser and comedian. She is a recipient of the Three Graces award.



### Felicity Stiverson

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

### Zach Tallman

Zach Tallman holds a Bachelors of Music in Vocal Performance from the Peabody Institute at Johns Hopkins and a Masters of Music in Vocal Performance Musical Theatre, Advanced Degree in Vocal Pedagogy from New York University. Zach's experience includes: Tours: First National Tour *Cats*, A Christmas Carol. Off-Broadway: *Frankenstein*. Regional: *Matilda*, *Sondheim on Sondheim*, *Austen's Pride*, *Sweeney Todd*. Opera: *Hansel and Gretel*, *A Midsummer Night's Dream*. Commercial: *Heiniken*, *Real American Hardwood*.

### Steve Tardio

Steve Tardio has an MA from The University of South Carolina where he studied Broadcasting and Television Production and a Bachelor of Arts in Communications / Broadcasting from Rutgers University. He is a SAG-AFTRA Voiceover Actor whose unique sound brought him into the world of voicing animated characters for animated television shows, feature films, and video games as well as voicing TV commercials, promos, and audiobooks. Steve's credits include Nickelodeon, Fisher-Price, Dannon, Pepsi, Ford Motor Company, GEO Films/Talisman Studios, ON Animation/DQ Entertainment, Ocon Studios, Animundi/Mondo Television, Harper-Audio, NBA-TV and [Vevo.com](https://www.vevo.com). Steve has also performed on stage in a few Off-Broadway theatre productions, including the musical comedy, "TRUFFLES" as well as writing and performing on his Musical Improv Sketch Comedy team "MISC. Inc" and "The 29th Street Revue". Steve has studied long form, short form & musical improv with training from The Second City-Chicago, Upright Citizens Brigade, The Peoples Improv Theatre, Chicago City Limits, and The Magnet Theatre.

### Kris Thor

Kris Thor received his Bachelors degree from Dartmouth University, and an MFA in directing from Columbia University. Kris an Icelandic-American director of Film, Theater and Immersive Experiences. He has directed and produced two feature films, several shorts and music videos as well a host of live experiences. His last film, *ASTRAEA*, won various awards at festivals throughout the world. He is known for working with companies, writers and producers to collaboratively develop new work. Additionally, Kris has produced large scale live events and conferences and created site specific work for theaters and festivals around the world. Kris is the creator of the most successful international hit fear experience, *BLACKOUT*. When working on these projects, his past life as a technical director also comes in handy.

### Alexandria Van Paris

Alexandria Van Paris earned her BFA in Musical Theatre from Ball State University. Alexandria was born and raised in Avon, IN where she began performing at the age of six. She has also directed and choreographed several productions including: *CHICAGO*, *Newsies*, *Bring it On!*, *Cabaret*, *Grease*, and *13: the musical*. Alexandria holds a BFA in Musical Theatre from Ball State University and now is a

resident of New Jersey. As a member of Actors Equity Association, she has performed professionally in New York City, Georgia, Ohio, New Jersey, South Carolina, Indiana, Wyoming, Illinois, and Massachusetts. Favorite performance credits include: Swing in the Pre-Broadway Lab Revival of Crazy For You with Tony Award-Winning director/choreographer Susan Stroman; Cassie in A Chorus Line (Flat Rock Playhouse & Off Square Theatre); Sheila u/s Cassie in A Chorus Line (Arts Center of Coastal Carolina), Bombalurina in Cats (Beef & Boards); Velma Kelly in Chicago (The Legacy Theatre), and Jean Harlow in Chasing Rainbows: the Road to Oz (Flat Rock Playhouse). She is thrilled to be starting her 3rd year on the teaching staff at NYCDA. Alexandria-vanparis.com @alexandriavanparis

### Robert Verlaque

Robert Verlaque received of B.A. from Loyola University, Baltimore, Maryland, then graduated from the American Academy of Dramatic Arts, NY. Robert was born and raised in Europe, and is a professional actor, writer, director, and producer with extensive credits in theatre, television and film. Recent credits include recurring appearances on Paramount+ "FROM", Netflix's hit series "Umbrella Academy" and "Workin' Moms", CBS's "Star Trek-Discovery", "Murdoch Mysteries" for PBS. Other work includes films "Indignation" directed by Academy Award winner James Schamus, Disney's "The Games Maker", among others. Numerous NY theatre credits include productions at Playwrights Horizons, Primary Stages, The Directors Company, Ensemble Studio, Actors Studio, and several regional productions. Robert is an award winning playwright and screenwriter, with plays produced in NY, San Diego and Toronto. He was recently recognized with an award from the Canada Shorts International Film Festival for "JOB in Purgatory", an original short film he wrote and directed. A founding member of the award winning *Articulate Theatre Company*, he taught previously at The American Academy of Dramatic Arts, Ensemble Studio Theatre Institute, Equity Showcase Theatre and Centennial College in Toronto, and is a respected coach and director.

### Caris Vujcec

Caris Vujcec received her B.S. from The S.I. Newhouse School of Communications and Department of Drama at Syracuse University and her Master of Fine Arts in Acting and Directing from The University of Missouri-Kansas City. She is an award-winning actress, writer, producer and director. With a career spanning Broadway, television and original content creation, as a storyteller and filmmaker, she has a passion for narratives highlighting dynamic, powerful and vulnerable, multi-faceted female leads. Caris created, wrote, executive produced, co-directed and solo-directed, and leads the cast in the international award-winning digital series, The Pepper Project. Having recently garnered the Best Actress Award at the 2022 Los Angeles Web Festival, with Pepper: Ricochet winning Best Suspense Thriller Mystery as well, Caris is recognized as an actor and indie-creator of note in the global arena. She is best known for her role in the hit romantic comedy, P.S. I Love You, and for her long-standing recurring role of Detective Louise Campesi on Law & Order - both Criminal Intent and SVU (opposite Mariska Hargitay and Danny Pino). Broadway credits include understudying both the title role of Chole (Uma Thurman) and supporting role, Jeanette (Blair Brown) in 'The Parisian Woman' by Beau Willimon, directed by Pam MacKinnon. She has performed Off-Broadway and in many regional theaters, playing such favorite roles as Gertrude in Hamlet at The Pittsburgh Public Theater, Lady Macbeth at The Repertory Theater of St. Louis and Nadia in David Hare's The Vertical Hour at The Pioneer Theater in Salt Lake City. The Pepper Project series, having screened to much acclaim at numerous festivals and in competitions worldwide, ranked the #1 U.S. digital series in the 2021 Web Series World Cup, #7 World - landing in the Top Ten earning the Most Awarded.

### Bill Waldinger

Bill Waldinger earned his BA from New York University, and studied extensively for 23 years with Jazz legend Luigi, and was certified by Luigi himself to teach his groundbreaking jazz technique, studied Ballet under Gabriella Darvash, David Howard, Elena Kunikova, Douglas Wassell and Lisa Lockwood. In addition to teaching at NYCDA, Bill Waldinger is a regular faculty member at The Joffrey Ballet School, Ballet Academy East, Broadway Dance Center (regular guest artist), New York Film Academy and the Kanyok Arts Initiative. He has also taught at Marymount Manhattan College, Molloy College's CAP21 Musical Theater Program, The Manhattan Ballet School (Director of Jazz), the contemporary company Cora Dance (Director of Ballet), and Hamilton Dance (Director of Ballet). Bill frequently travels the world as a Master Teacher, teaching both classical Ballet and Jazz. Most recently he taught for the Irish National Ballet and the Phoenix Performing Arts College, both in Dublin, Ireland. In addition, he has developed absolute beginner "Dance Classes For Singers" at The Singers' Forum. Certified by Luigi to teach the Luigi Jazz Technique, Bill has been interviewed and taught on camera for the recently released feature film *Uprooted, The Journey of Jazz* which chronicles the history of Jazz Dance. He has taught Luigi Jazz workshops for the New Rising Sun Dance Project at DANY Studios/Joyce SoHo and has coordinated workshops bringing together the techniques of Luigi and Matt Mattox with classic musical theater choreography. As a performer, Bill has appeared in Off-Broadway and regional musical theater productions, concert dance, commercials, music videos, television and industrials. He was a company member of The David Storey Dance Works and the Labyrinth Dance Theater. He has danced in commercials for Time-Life, music videos for the group Fila-Antoine, was a featured dancer on the television show *Soul Alive* and appeared in videos for the Theater Dance Workshop.

### Mike Walsh

Mike Walsh earned his BA at NYU's Gallatin School of Individualized Study with focuses on ancient/early modern drama, linguistics, and creative writing, and went on to earn an MFA from Columbia University's Acting program. He is a voice, speech, and dialect coach for theater, film, and television. Mike began working with actors on speech and dialects as far back as 2009 and has worked with Hollywood names such as Cameron Monaghan (*Gotham*, *Shameless*), Brian Geraghty (1923: *Yellowstone*, *The Hurt Locker*), and Genesis Rodriguez (*Big Hero 6*). Dialect production credits in New York include *Little Women*, *Cabaret*, *The Mystery Of Edwin Drood*, *She Stoops To Conquer*, and *Nine*. As an actor: *Into The Woods* (*Rapunzel's Prince/Stepmother*), *Ragtime* (*Younger Brother*), *Othello* (*Rodrigo u/s*), *The Comedy Of Errors* (*Dr. Pinch u/s*), *Chess* (*Anatoly/The Russian*), *Proof* (*Hal*). Mike is currently on faculty at three conservatories in New York City and contributes to [foreignpress.org](http://foreignpress.org) as a freelance writer in his spare time.

### Jeremy Webb

Jeremy Webb is a graduate of the Drama School at The University of North Carolina School of the Arts. He is a Drama Desk Award winning actor and was interviewed for *THE BROADWAY SONG* (Oxford University Press, 2015) & *THE SCHOOL OF DOING* (2017). Broadway: *Burn This* (revival), Actor's Fund: *The Visit*. Off Broadway credits include *The Glorious Ones* at Lincoln Center Theatre (original cast recording), *Tabletop* (Drama Desk Award), *Photograph 51* (Ensemble Studio Theatre), *The Baltimore Waltz* (Signature Theatre), *Bff & Reading Under The Influence*. Also: *Buyer & Cellar* (2016 St. Louis Theatre Circle Award, Best Actor in a Comedy), *Spamalot* (Kansas City Starlight, TUTS, Pittsburgh CLO), *The Apple Family Plays* (Helen Hayes Nomination), *Private Lives* (Shakespeare Theatre Company) *Rosencrantz & Guildenstern Are Dead* (Huntington), *She Stoops To Conquer* (Williamstown), *A Few Good Men* (Alley), *DON JUAN* (title role, Shakespeare Theatre), *Misalliance* (The Old Globe), and *Seder* (Hartford Stage, premiere). Film: *LOVE WALKED IN*. TV: *LAW AND ORDER* (guest, twice), *CRIMINAL INTENT*, *LAW & ORDER : SVU*, *GUIDING LIGHT*. Radio: *NEXT FALL* (Los Angeles Theatreworks, NPR). As a

director: *I Carry Your Heart* (Hope On Stage, rolling world premiere), *Broadway Dreams* (Kurt Weill Fest, Dessau, Germany), *The Secret Garden* (South Carolina Festival of Flowers).

### Caitlin Wilayto

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

### Thom Woodley

Thom Woodley received a BA in Theatre Arts and a BA in Film from Penn State University. He is a New York based web series pioneer, writer, director and performer. He is also a founding member of the International Academy of Web Television, is the first professor of Web series at the School of Visual Arts, and has written and addressed Congress on the subject of Internet neutrality. Thom helped usher in the online video revolution with the launch of his hipster comedy *The Burg*, one of the first scripted and professionally produced Web series, called on one of the Best Ideas of the Year by the New York Times. He also created, wrote and produced *The All-For-Nots*, a co-production with Michael Eisner, *All's Faire* and *Greg & Donny*, which went on to be optioned for a pilot by IFC. In addition to these, he has been an actor in shows including *Jack in a Box* and *The Temp Life*. The advertising world also knows him as the lead writer for the famous campaign for Dos Equis, the Most Interesting Man in the World. For this and other ad work he has won awards including the Cannes Lions, Effie, Oneshow, DNAD and Radio Mercury. For his screenwriting and web series work he has been nominated for the Writer's Guild, Webby and Streamy awards.

# Student Acknowledgement Form

I have received the *Catalog* for Programs and Policies at The New York Conservatory for Dramatic Arts, 2024-2025 Edition. I have read and understand the *Catalog*. I agree to abide by the rules, policies and procedures contained in the *Catalog* and any changes that are made by NYCDA.

Signature: \_\_\_\_\_

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