



THE AMERICAN ACADEMY
OF DRAMATIC ARTS

TABLE OF CONTENTS

TRANSFER INFORMATION

CURRICULUM

ACADEMY HISTORY

VIDEO RESOURCES

ACADEMY MISSION

CAMPUS OVERVIEW

ACTING FOR THEATRE FILM & TELEVISION

ACTING FOR MUSICAL THEATRE

FACULTY BIOS

Dear NYCDA Student,

We realize this is a time of unexpected change, and we want you to know you're not alone. Our doors are open, and we're here to help you explore your options, answer your questions, and support you in finding the right next step for your artistic journey.

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



IN-PERSON & VIRTUAL INFO SESSIONS

AADA PREVIEW DAY - IN PERSON

***For NYCDA incoming accepted students
and rising second-year students***

Learn firsthand about the Academy's academic programs
and dynamic artistic community. Experience tours of our
historic campus, visit with faculty, and
meet current Academy students.
Parents & Guardians are welcome to attend.

Saturday, June 14, 2025
10am-1pm
The American Academy of Dramatic Arts
120 Madison Ave.
New York, NY 10016
RSVP: <https://aada.tv/junepreview>

VIRTUAL INFO SESSIONS VIA ZOOM

NYCDA Student Info Session
Rising Second Year/Continuing Students

Thursday, June 5, 2025
6pm Eastern
Registration Link: <https://aada-edu.zoom.us/j/84465680197>

NYCDA Student Info Session
New Incoming Accepted Students

Thursday, June 5, 2025
7:30pm Eastern
Registration Link: <https://aada-edu.zoom.us/j/88684098324>

NYCDA Student Info Session
New Incoming Accepted Students

Tuesday, June 10, 2025
6pm Eastern
Registration Link: <https://aada-edu.zoom.us/j/84195975028>

NYCDA Student Info Session
Rising Second Year/Continuing Students

Tuesday, June 10, 2025
7:30pm Eastern
Registration Link: <https://aada-edu.zoom.us/j/85266806549>

THE AMERICAN ACADEMY OF DRAMATIC ARTS

TRANSFER INFORMATION FOR NYCDA STUDENTS

In anticipation of the upcoming closure of the New York Conservatory of Dramatic Arts, we have prepared this document of information about transferring to The American Academy of Dramatic Arts (“the Academy”) for completion of the Associate of Occupational Studies degree.

The Academy is fully committed to helping NYCDA students successfully complete their studies, and we outline how students will be able to complete their respective programs at the same cost or lower and within the same timeframe as they would have at NYCDA.

NYCDA students who successfully complete their first year of study at NYCDA are automatically eligible to attend second year at the Academy’s campus in New York City as part of a teach-out agreement.

The Academy also welcomes accepted incoming first-year NYCDA students for its AOS in Actor Training Programs. Incoming students who were accepted to NYCDA and wish to attend the Academy will be admitted directly to the Academy.

About The American Academy of Dramatic Arts

Founded in 1884, the Academy’s history as a premier college for acting and performance is interwoven with the history of New York City and the worldwide entertainment industry.

The Academy is accredited by the Middle States Commission on Higher Education (“MSCHE”) and National Association of Schools of Theatre (“NAST”) and is authorized by the New York State Board of Regents. For its two-year programs, it awards the degree of Associate in Occupational Studies (AOS) in Actor Training. Its two-year program offers two distinct tracks -- Acting for Theatre, Film & Television and Acting for Musical Theatre.

The Academy’s principal facility is located at 120 Madison Avenue in New York City and its exclusive student residence, the Academy House, is located next door at 118 Madison Avenue.

We look forward to welcoming NYCDA’s students to our vibrant community and rigorous training.

NYCDA’s Teach Out Agreement with the Academy

What is a teach-out agreement?

A teach-out agreement is a formal agreement between colleges allowing students to complete their programs or courses at a different institution when an institution closes.

NYCDA has entered into an agreement with the Academy to ensure that NYCDA students in good standing or newly accepted will be admitted with no transfer application fees; that students can expect a cost of attendance that is the same, or less than, but not greater than, the cost of attendance at NYCDA; that all earned NYCDA credits will transfer to the Academy; that the remaining credits needed to complete a similar degree are specified; and that the timeframe to complete the degree will be reasonably similar to what students had expected at NYCDA.

Please see information below about the transfer process to the Academy to complete your AOS degree.

If students attend a teach-out institution, will their degree still be from NYCDA?

No, the degree will be awarded by the Academy as the teach-out institution.

AOS Degree Completion

Will current NYCDA rising second-year students be able to complete their Associate of Occupational Studies (“AOS”) in Actor Training degree at the Academy’s New York campus?

Yes, current NYCDA rising second-year students in good standing will be automatically accepted to transfer to the Academy to complete their AOS degree on the Academy’s main campus in New York City during the 2025-2026 academic year. There are no application fees required to transfer as we facilitate a smooth transition to the Academy.

Will students accepted to start at NYCDA for 2025-2026 be able to enroll in one of the Academy’s AOS degree tracks in 2025-2026?

Yes, all students who have been accepted to NYCDA for 2025-2026 will be automatically accepted to start in the Academy’s AOS in Actor Training degree tracks of Acting for Theatre, Film & Television or Acting for Musical Theatre.

International Students

International students are able to transfer to the Academy and should contact International Student Advisor Erin Dowling (edowling@aada.edu) to discuss their specific circumstances.

Expedited Transfer to the American Academy of Dramatic Arts in NYC

What do I have to do to continue my studies at the Academy’s New York City campus?

Students who successfully complete their first year of study at NYCDA as well as newly accepted students are eligible to transfer to the Academy’s campus in New York City. Students will complete this [Academy Transfer Form](https://aada.tv/transferform) (aada.tv/transferform) to indicate their interest and, once their \$350 tuition deposit has been submitted to the Academy, students will be notified that their place at the Academy has been secured. **Students must submit their transfer form and tuition deposit by July 1, 2025, for fall enrollment.**

What is the cost of attendance for studying in New York for second year?

The Cost of Attendance for NYCDA students transferring to the Academy for second year will be the same cost that students would have incurred had they been able to continue their education at NYCDA for second year. Any institutional scholarship awarded by NYCDA will, at minimum, be matched by the Academy.

Will my financial aid change if I continue at the Academy for a second year at the Academy?

We will connect you with a Financial Aid Advisor to review your specific circumstances. The Academy does participate in all Title IV Federal Financial Aid programs so your financial aid eligibility and awards will likely not change.

What steps will I need to take to make sure I am considered for federal financial aid at The Academy? (U.S. Citizens and Permanent Residents only.)

To be considered for federal financial aid for the 2025-2026 academic year, please follow the instructions below.

Step 1. Visit <https://studentaid.gov/h/apply-for-aid/fafsa> to complete the 2025-2026 FAFSA application for federal aid.

Step 2. Insert our federal school code: **007465** to when submitting your FAFSA to have your application sent to our office for review.

Step 3. Receive your financial aid package within approximately 3 days of submission.

What do I have to do if I wish to live in Academy Housing in New York?

The Academy offers exclusive student housing at the Academy House located next door to the Academy's academic facility on Madison Avenue. Indicate on your Academy Transfer Form whether you wish to live in the Academy's student housing and our Student Housing staff will follow up with you for next steps regarding Housing Registration. Please note that Student Housing is available on a first-come, first-served basis.

How do NYCDA students get more information about transferring to the Academy for first year or second year?

The Academy will hold transfer information sessions on June 5, 10, and 14. Please see page 4 for details and registration. Admissions, Financial Aid and Academic staff will be present to provide information and to answer questions.

Contact Us

Beyond these events, students may also email the following individuals who are ready to help you with a smooth transition:

For More Information Regarding Academics

David Sullivan, Vice President of Academics

dsullivan@aada.edu

For Admissions Questions

Laura Fernandez, Director of Admissions

lfernandez@aada.edu

For Financial Aid Questions

Darlene Pacillas, Associate Director of Financial Aid

dpacillas@aada.edu

For Information Regarding International Student Matters

Erin Dowling, Assistant Director of International Admissions

edowling@aada.edu

CURRICULUM

What is the curriculum to complete my AOS degree at the Academy?

For those NYCDA students who completed their first year in 2024-2025, the Academy will accept all earned credits from NYCDA and has approved the following curriculum and sequence of courses for 2025-2026 for each of NYCDA's AOS degree programs.

- Students in the Film & Television Performance, Media Production, and Theatre Performance programs will transfer into the Academy's AOS in Actor Training: Acting for Theatre, Film & Television program.
- Students in the Musical Theatre program will transfer into the Academy's AOS in Actor Training: Acting for Musical Theatre program.

Please see below for each program's accepted transfer credits and remaining courses and credits.

What is the curriculum if I will be a first-year student starting my AOS degree at the Academy?

Students accepted for fall 2025 at NYCDA will enroll in the Academy's AOS in Actor Training degree with specific curriculum for Acting for Theatre, Film & Television or Acting for Musical Theatre.

Please see below for the curriculum for each track of the AOS degree (following the tracks for continuing students).

NYCDA FILM & TELEVISION PROGRAM STUDENTS – Accepted Transfer Credits

NYCDA: AOS Film & Television Performance
Credits Earned:

AADA: AOS Actor Training: Acting for Theatre, Film & Television
Credits Accepted as:

Semester 1

IL100 Information Literacy Instruction	0 Credit
THE122 Voice and Speech I	3 Credits
THE123 Improvisation	2 Credits
THE125 Film Genres and History	3 Credits
THE127 Meisner Technique I	3 Credits
THE129 Movement for Actors I	3 Credits
THE141 Actors Lab I	3 Credits
<i>Term Total</i>	<i>17 Credits</i>

Semester 1

VSP101 Voice & Speech I	2 credits
VSP110 Voice Science	1 credit
ACD220 Improvisation	1 credit
ACD122 Drama in Context	3 credits
ACT101 Acting I	4 credits
MVT101 Movement I	2 credits
MVT110 Alexander Technique I	1 credit
ACD105 Script Analysis	3 credits
<i>Term Total</i>	<i>17 credits</i>

Semester 2

THE126 Intro to the Camera for Actors I	2 Credits
THE132 Voice and Speech II	3 Credits
THE137 Meisner Technique II	3 Credits
THE139 Movement for Actors II	3 Credits
THE142 Actors Lab II	3 Credits
<i>Term Total</i>	<i>14 Credits</i>
<i>Platform Year Total</i>	<i>31 Credits</i>

Semester 2

CAM101 On Camera Tech	2 credits
VSP102 Voice & Speech II	2 credits
VSP111 Speech Science	1 credit
ACT102 Acting II	4 credits
MVT102 Movement II	2 credits
MVT112 Alexander Tech II	2 credits
ACT131 Reh & Perform II	1 credit
<i>Term Total</i>	<i>14 credits</i>
<i>Platform Year Total</i>	<i>31 credits</i>

SECOND YEAR CREDITS TO BE COMPLETED AT THE AMERICAN ACADEMY OF DRAMATIC ARTS FOR THE
ASSOCIATE OF OCCUPATIONAL STUDIES – ACTOR TRAINING: ACTING FOR THEATRE, FILM & TELEVISION

Course #	Course Title	Format	Credits	Semester	Semester Credits
ACD101	Exploring the Academy	STU	1	Fall	16.5
ACT 201	Acting III	STU	4		
VSP 201	Voice & Speech III	STU	3		
MVT 201	Movement III	STU	2		
CAM 201	On Camera Technique II	STU	2		
ACD220	Improvisation	STU	1		
ACD 210	Business of Acting	LEC	2		
ACT 203	Monologues	STU	0.5		
ACT 221	Rehearsal & Performance III	RP	1		
ACT 210	Acting IV: Scene Study	STU	2	Spring	12.5
CAM 211	On Camera Technique III	STU	1		
ACT 241	Rehearsal & Performance IV	RP	4		
VSP250	Vocal & Physical Practicum	PR	0.5		
ACD225	Studio Elective	STU	2		
MVT 211/212	Stage Combat I & II	STU	1		
ACT 213	Audition Technique	STU	2		
Total Credits					60

NYCDA MUSICAL THEATRE PROGRAM STUDENTS – Accepted Transfer Credits

AOS Musical Theatre

Credits Earned:

Semester 1

IL100 Information Literacy	0 Credit
THE161 Meisner Technique I	2 Credits
THE163 Studio Performance I	2 Credits
THE164 Voice and Speech I	3 Credits
THE165 Private Voice I	.5 Credits
THE166 Ballet I	1 Credit
THE171 Tap I	1 Credit
THE187 Jazz I	1 Credit
THE167 Music Theory I	1 Credit
THE169 History & Styles of Musical Theater I	2 Credits
THE172 Actors Lab I	2 Credits
THE188 Movement	1 Credit
<i>Term Credits</i>	<i>16.5 credits</i>

AOS Actor Training: Acting for Musical Theatre

Credits Accepted as:

Semester 1

ACT101 Acting I	4 credits
VSP101 Voice & Speech I	2 credits
VSP110 Voice Science	1 credit
MTH151 Applied Voice	.5 credits
MTH101 Dance I	2 credits
MTH1110 Music Theory	2 credits
MTH112 Musical Th in Context	3 credits
ACT121 Reh & Perf I	1 credit
MVT110 Alexander Tech I	1 credit
	<i>16.5 credits</i>

Semester 2

THE173 Intro to Camera for Actors	1 Credit
THE174 Meisner Technique II	2 Credits
THE175 History & Styles of Musical Theater II	2 Credits
THE176 Actors Lab II	2 Credits
THE183 Studio Performance II	2 Credit
THE184 Voice and Speech II	3 Credits
THE185 Private Voice II	.5 Credit
THE186 Ballet II	1 Credit
THE190 Music Theory II	1 Credit
THE193 Tap II	1 Credit
THE194 Jazz II	1 Credit
<i>Term Credits</i>	<i>16.5 credits</i>

Semester 2

CAM101 On Camera Tech I	2 credits
ACT102 Acting II	4 credits
MTH165 Vocal Ensemble	1 credit
ACT131 Reh & Perf II	1 credit
ACD225 Studio Elective	2 credits
VSP102 Voice & Speech II	2 credits
VSP111 Speech Science	1 credit
MTH152 Applied Voice	.5 credit
MTH102 Dance II	2 credits
MVT112 Alexander Tech II	1 credit

16.5 credits

SECOND YEAR CREDITS TO BE COMPLETED AT THE AMERICAN ACADEMY OF DRAMATIC ARTS FOR THE

ASSOCIATE OF OCCUPATIONAL STUDIES – ACTOR TRAINING: MUSICAL THEATRE

Course #	Course Title	Format	Credits	Semester	Semester Credits
ACT 201	Acting III	STU	4	Fall	14.5
MTH 153	Applied Voice Studio	STU	0.5		
MTH 221	Dance III	STU	2		
VSP 201	Voice & Speech III	STU	3		
CAM 201	On Camera Technique II	STU	2		
MTH 250	Musical Theatre Styles: Text to Song	STU	2		
ACT 221	Rehearsal & Performance III	RP	1		
ACD 210	Business of Acting	LEC	2	Spring	12.5
ACT 205	Acting IV: Musical Theatre Scene Study	STU	2		
ACT 241	Rehearsal & Performance IV	RP	4		
MTH 154	Applied Voice Studio	STU	0.5		
MTH 275	Musical Theatre Audition	STU	2		
ACT252 or MVT105/106	Styles or Dance for the Actor or Adv Dance for the Actor	STU	1		
CAM211	On Camera Technique III	STU	1		
Total Credits					60

NYCDA MEDIA PRODUCTION PROGRAM STUDENTS – Accepted Transfer Credits

NYCDA: AOS Media Production for the Actor
Credits Earned:

AADA: AOS Actor Training: Acting for Theatre, Film & Television
Credits Accepted as:

Semester 1

IL100 Information Literacy Instruction	0 Credit
THE122 Voice and Speech I	3 Credits
THE123 Improvisation	2 Credits
THE125 Film Genres and History	3 Credits
THE127 Meisner Technique I	3 Credits
THE129 Movement for Actors I	3 Credits
THE141 Actors Lab I	3 Credits
<i>Term Total</i>	<i>17 Credits</i>

Semester 1

VSP101 Voice & Speech I	2 credits
VSP110 Voice Science	1 credit
ACD220 Improvisation	1 credit
ACD122 Drama in Context	3 credits
ACT101 Acting I	4 credits
MVT101 Movement I	2 credits
MVT110 Alexander Technique I	1 credit
ACD105 Script Analysis	3 credits
<i>Term Total</i>	<i>17 credits</i>

Semester 2

THE126 Intro to the Camera for Actors I	2 Credits
THE132 Voice and Speech II	3 Credits
THE137 Meisner Technique II	3 Credits
THE139 Movement for Actors II	3 Credits
THE142 Actors Lab II	3 Credits
<i>Term Total</i>	<i>14 Credits</i>

Semester 2

CAM101 On Camera Tech	2 credits
VSP102 Voice & Speech II	2 credits
VSP111 Speech Science	1 credit
ACT102 Acting II	4 credits
MVT102 Movement II	2 credits
MVT112 Alexander Tech II	1 credits
ACT131 Reh & Perform II	1 credit
ACD101 Exploring the Academy	1 credit
<i>Term Total</i>	<i>14 credits</i>

Platform Year Total

31 Credits

31 credits

SECOND YEAR CREDITS TO BE COMPLETED AT THE AMERICAN ACADEMY OF DRAMATIC ARTS FOR THE
ASSOCIATE OF OCCUPATIONAL STUDIES – ACTOR TRAINING: ACTING FOR THEATRE, FILM & TELEVISION

Course #	Course Title	Format	Credits	Semester	Semester Credits
ACT 201	Acting III	STU	4	Fall	16.5
VSP 201	Voice & Speech III	STU	3		
MVT 201	Movement III	STU	2		
CAM 201	On Camera Technique II	STU	2		
ACD220	Improvisation	STU	1		
ACD 210	Business of Acting	LEC	2		
ACT 203	Monologues	STU	0.5		
ACT252	Styles II	STU	1		
ACT 221	Rehearsal & Performance III	RP	1		
ACT 210	Acting IV: Scene Study	STU	2	Spring	12.5
CAM 211	On Camera Technique III	STU	1		
ACT 241	Rehearsal & Performance IV	RP	4		
VSP250	Vocal & Physical Practicum	PR	0.5		
ACD225	Studio Elective	STU	2		
MVT 211/212	Stage Combat I & II	STU	1		
ACT 213	Audition Technique	STU	2		
Total Credits					

NYCDA THEATRE PERFORMANCE PROGRAM STUDENTS – Accepted Transfer Credits

NYCDA: Theatre Performance
Credits Earned:

AADA: AOS Actor Training: Acting for Theatre, Film & Television
Credits Accepted as:

Semester 1

IL100 Information Literacy Instruction	0 Credit
THE122 Voice and Speech I	3 Credits
THE123 Improvisation	2 Credits
THE127 Meisner Technique I	4 Credits
THE129 Movement for Actors I	3 Credits
THE141 Actors Lab I	3 Credits
THE168 Business Seminar	1 Credit

Term Total *16 Credits*

Semester 1

VSP101 Voice & Speech I	2 credits
VSP110 Voice Science	1 credit
ACD220 Improvisation	1 credit
ACT101 Acting I	4 credits
MVT101 Movement I	2 credits
MVT110 Alexander Technique I	1 credit
ACD105 Script Analysis	3 credits
ACD210 Business of Acting	2 credits

16 credits

Semester 2

THE132 Voice and Speech II	3 Credits
THE137 Meisner Technique II	4 Credits
THE139 Movement for Actors II	3 Credits
THE142 Actors Lab II	3 Credits
THE189 Stage Combat	.5 credit
THE191 Stage Makeup	.5 credit

Term Total *14 Credits*

Semester 2

VSP102 Voice & Speech II	2 credits
VSP111 Speech Science	1 credit
ACT102 Acting II	4 credits
MVT102 Movement II	2 credits
MVT112 Alexander Tech II	1 credit
ACD122 Drama in Context	3 credits
MVT211 Stage Combat I	.5 credit
ACD215 Makeup	.5 credit

14 credits

Platform Year Total ***30 Credits***

30 credits

SECOND YEAR REQUIRED CREDITS TO BE COMPLETED AT THE AMERICAN ACADEMY OF DRAMATIC ARTS FOR THE

ASSOCIATE OF OCCUPATIONAL STUDIES – ACTOR TRAINING: ACTING FOR THEATRE, FILM & TELEVISION

Course #	Course Title	Format	Credits	Semester	Semester Credits
ACD101	Exploring the Academy	STU	1	Fall	16.5
ACT 201	Acting III	STU	4		
VSP 201	Voice & Speech III	STU	3		
MVT 201	Movement III	STU	2		
CAM 201	On Camera Technique II	STU	2		
ACD220	Improvisation	STU	1		
ACD 210	Business of Acting	LEC	2		
ACT 203	Monologues	STU	0.5		
ACT 221	Rehearsal & Performance III	RP	1		
ACT 210	Acting IV: Scene Study	STU	2	Spring	13.5
CAM 211	On Camera Technique III	STU	1		
ACT 241	Rehearsal & Performance IV	RP	4		
VSP250	Vocal & Physical Practicum	PR	0.5		
ACD225	Studio Elective	STU	2		
MVT/VSP Elective	Dance for the Actor, Adv Dance for the Actor, Singing for the Actor, or Adv Singing for the Actor	STU	1		
MVT 212	Stage Combat II	STU	.5		
VSP202	Voice & Speech IV	STU	.5		
ACT 213	Audition Technique	STU	2		
Total Credits					

Curriculum for accepted students starting their AOS in 2025-2026

Course	AOS in Actor Training Acting for Theatre, Film & Television 2025-2026 Catalog	Instructional Format	Course Credits	Semester	Sem Credits
ACD101	Exploring the Academy	LEC	1	Fall	16
ACT 101	Acting I	STU	4		
MVT 110	Alexander Technique I	STU	1		
MVT 101	Movement I	STU	2		
VSP 101	Voice & Speech I	STU	2		
ACD 105	Script Analysis	LEC	3		
MVT105	Dance for the Actor	STU	1		
VSP 110	Voice Science	STU	1		
ACT 121	Rehearsal & Performance I	RP	1		
ACT 102	Acting II	STU	4	Spring	16
MVT 112	Alexander Technique II	STU	1		
MVT 102	Movement II	STU	2		
VSP 102	Voice & Speech II	STU	2		
CAM 101	On Camera Technique I	STU	2		
VSP 111	Speech Science	STU	1		
ACD 122	Drama in Context	LEC	3		
ACT 131	Rehearsal & Performance II	RP	1		
ACT 201	Acting III	STU	4	Fall	15.5
VSP 201	Voice & Speech III	STU	3		
MVT 201	Movement III	STU	2		
CAM 201	On Camera Technique II	STU	2		
ACD220	Improvisation	STU	1		
ACD 210	Business of Acting	LEC	2		
ACT 203	Monologues	STU	0.5		
ACT 221	Rehearsal & Performance III	RP	1		
ACT 210	Acting IV: Scene Study	STU	2	Spring	12.5
CAM 211	On Camera Technique III	STU	1		
ACT 241	Rehearsal & Performance IV	RP	4		
VSP250	Vocal & Physical Practicum	PR	0.5		
ACD225	Studio Elective	STU	2		
MVT 211/212	Stage Combat I & II	STU	1		
ACT 213	Audition Technique	STU	2		
Total Credits					

Course	AOS in Actor Training Acting for Musical Theatre 2025-2026 Catalog	Instructional Format	Credits	Semester	Semester Credits
ACT 101	Acting I	STU	4	Fall	16.5
ACD 101	Exploring the Academy	LEC	1		
MTH 101	Dance I	STU	2		
ACD 105	Script Analysis	LEC	3		
MTH 151	Applied Voice Studio	STU	0.5		
MTH 110	Music Theory	LEC	2		
VSP 101	Voice & Speech I	STU	2		
VSP 110	Voice Science	STU	1		
ACT 121	Rehearsal & Performance I	RP	1		
ACT 102	Acting II	STU	4	Spring	14.5
MVT 110	Alexander Technique I	STU	1		
MTH 122	Dance II	STU	2		
VSP 102	Voice & Speech II	STU	2		
CAM 101	On Camera Technique I	STU	2		
VSP 111	Speech Science	STU	1		
MTH 152	Applied Voice Studio	STU	0.5		
MTH 165	Vocal Ensemble	PR	1		
ACT 131	Rehearsal & Performance II	RP	1		
ACT 201	Acting III	STU	4	Fall	15.5
MVT 112	Alexander Technique II	STU	1		
MTH 153	Applied Voice Studio	STU	0.5		
MTH 221	Dance III	STU	2		
VSP 201	Voice & Speech III	STU	3		
CAM 201	On Camera Technique II	STU	2		
MTH 250	Musical Theatre Styles: Text to Song	STU	2		
ACT 221	Rehearsal & Performance III	RP	1		
ACD 210	Business of Acting	LEC	2		
ACT 211	Acting IV: Musical Theatre Scene Study	STU	2	Spring	13.5
ACT 241	Rehearsal & Performance IV: Musical Production	RP	4		
MTH 154	Applied Voice Studio	STU	0.5		
MTH 275	Musical Theatre Audition	STU	2		
MTH 112	Musical Theatre in Context	LEC	3		
Total Credits				60	

HISTORY

140

YEARS OF EXCELLENCE

As the first conservatory for actors in the English-speaking world, The American Academy of Dramatic Arts has consistently focused on a single mission: Training the best and brightest students from around the globe to become highly skilled, confident, well-rounded actors. The Academy's innovative training inspires creativity and imagination while exploring respected techniques under the guidance of our esteemed faculty, directors and industry experts.

The core of The Academy's training is based on the opportunity to perform. Academy students participate in more performances than nearly any other acting school in the country, with over 25 plays, full-scale productions, and film projects every year. And when you consider our diverse, international student body, small class sizes and intensive, well-balanced curriculum, you'll soon realize that The Academy is simply unrivaled among acting schools.

THE ACADEMY'S PROUD

HERITAGE

UPHOLDING THE STANDARD OF EXCELLENCE

From the earliest American stage and screen legends to today's international award-winning actors, you can see why The American Academy of Dramatic Arts has earned its singular reputation.

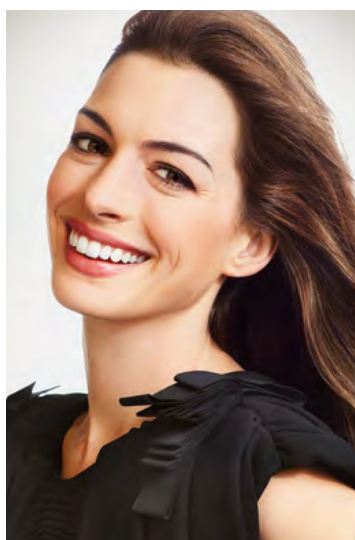
Founded in 1884 by former Harvard speech professor Franklin Haven Sargent, The American Academy of Dramatic Arts first opened its doors as the Lyceum Theatre School of Acting. One hundred and eighteen eager students would soon become The Academy's first graduating class, and the history of acting in America was changed forever.

Early on, The Academy benefited from the influence of the first American theatre luminaries, including director David Belasco and playwright Henry DeMille, father of moviemaker Cecil B. DeMille. In fact, it was Henry DeMille who is credited with giving The Academy its current name in 1889.

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

To this day, The Academy's legacy for setting standards of excellence in actor training continues to attract innovative instructors at the forefront of their craft. The faculty consists of professional artists, master acting teachers and theatrical visionaries who are supported by an administration committed to upholding the standard of excellence established more than 140 years ago.

The Academy's alumni have been nominated for
112 OSCARS® 356 EMMYS® 100 TONYS®



VIDEO RESOURCES



Inside Our Campus

Get an inside look at our vibrant campus—explore the classrooms, community, and creative spaces that make this place feel like home.



Grad Plays

A thrilling highlight reel from this Spring featuring 9 powerful plays and 1 unforgettable musical—showcasing the talent and dedication of our second-year students across 10 fully-produced productions.



Musical Theatre Program Preview

Step into the world of our immersive Musical Theatre Program—where acting, voice, and movement come together to shape the next generation of performers.



Alumni Spotlight: Zach Norton

Step behind the curtain with recent alumnus Zach Norton as he shares his thrilling journey performing in the national tour of Harry Potter and the Cursed Child, from nailing the audition to the magic of life on the road.



Graduation 2025 Highlights

Experience the magic of our 2025 graduation ceremony at the legendary Majestic Theatre. A celebration of talent, perseverance, and new beginnings.



Graduate Interviews

Meet the Class of 2025! Hear directly from our grads as they reflect on their time here, their growth, and what's next.



THE ACADEMY MISSION

PHILOSOPHY

We uphold truth in performance as the cornerstone of artistic discovery, enabling students to unearth their deepest potential and establish a memorable and impactful connection with their audiences. This fundamental concept serves as the catalyst that elevates art to its highest form. Our unique and intensive education involves the actor's whole being, guiding students on a highly personal journey of self-discovery to expand their own imagination, physical instrument, and emotional reach.

MISSION

A world-leading acting conservatory and college, the American Academy of Dramatic Arts trains a diverse community of emerging actors from across the globe to thrive as professional artists and collaborators.

PERFORMANCE

The path to learning any craft is by doing, and for Academy students, this means having the daily opportunity to perform and receive constructive feedback from the very first day of class. Through hands-on experience, students master a diverse array of acting skills and gain a practical working knowledge of behind-the-scenes roles. This comprehensive and immersive approach ensures students graduate as well-rounded performers, equipped to excel in a wide range of professional pursuits, expanding their creative and career opportunities as artists.

FACULTY

At the Academy, our instructors are not only highly skilled artistic professionals, but are also passionate mentors who bring a wealth of first-hand expertise to the classroom. Genuinely dedicated to supporting each student's unique journey, our faculty collaborate to assess student progress and offer individualized artistic support.

COMMUNITY

Beyond the classroom, Academy students become part of an artistic community of students from around the world, sharing in the joy of learning and creation while discovering new perspectives. Inspiration abounds in this rich cultural environment; classmates often become future creative partners and collaborators. There's a reason that our students use the same word when they're describing the feel of their supportive Academy community: family.





THE ACADEMY

NEW YORK

TRAIN IN THE CENTER OF
AMERICAN THEATRE

THE MOMENT YOU ARRIVE

at our New York City campus, the excitement and energy will inspire your passion to perform. With Broadway, Lincoln Center, Times Square, Central Park, countless galleries, museums, and a vibrant multicultural arts and entertainment scene all at your doorstep, The Academy's historic location puts you right in the middle of everything there is to love about the Big Apple.

Feature film and television crews dot the streets by day, and each night the biggest names on Broadway light up the stage. Around the clock, you will be inspired by the best the city has to offer.



THE NEW YORK CAMPUS

Set in Madison Avenue's landmark Colony Club building in Midtown Manhattan, our campus encompasses six full stories of classrooms, rehearsal halls, dance studios, dressing rooms, costume and prop departments, a production workshop, a student lounge, and an expansive library designed to serve the specific needs of acting students. Plus, our media studios are equipped with the latest video, lighting and editing systems—everything you need for exceptional on-camera training.

Another notable feature is our collection of three impressive theatres that offer a variety of training and performance opportunities. Our 169-seat proscenium theatre, 164-seat thrust theatre and 103-seat arena-style theatre are all used for classes, rehearsals and full-scale productions.

From top to bottom, our New York campus is ideally outfitted for you to grow and succeed as a working actor.



TWO-YEAR CONSERVATORY

ACTING FOR THEATRE, FILM AND TELEVISION

Prepare for a lifelong career on stage and screen.





ACTING FOR THEATRE FILM & TELEVISION

The Academy's Two-Year Acting for Theatre, Film and Television program is designed to take you on an educational journey of discipline, exploration and self-awareness. Throughout the program, you will learn both time-tested and innovative techniques for expressing and harnessing truth in your performances. This process is highly individualized and leads to the cultivation of vulnerability, openness and authenticity - essential qualities for both a successful student and a compelling actor.

As you learn to explore truthfully under imaginary circumstances, you'll undergo comprehensive training in a wide range of foundational acting techniques. In addition to core classes in Acting, Movement, and Voice & Speech, the Acting for Theatre, Film, and Television emphasis also includes:

- ✓ Improvisation
- ✓ On Camera Technique
- ✓ Scene Study
- ✓ Stage Combat
- ✓ The Business of Acting



TWO-YEAR CONSERVATORY

ACTING FOR MUSICAL THEATRE

*Discover a contemporary approach to musical theatre with our
groundbreaking Acting for Musical Theatre emphasis.*





ACTING FOR MUSICAL THEATRE

The best professional musical theatre performers bring an undeniable truth to their roles through acting, song, and dance. That's just what The Academy's emphasis in Acting for Musical Theatre will prepare you to do. Through the rigorous training methods that define our approach to the craft, you'll be steeped in a proven acting tradition. And with specialized training in song, dance, and technique, you'll build a versatile toolbox of skills to inhabit any role with enthralling reality.

Academy alumni have been nominated for 100 Tonys and have been featured in recent Broadway, national touring, and regional musical theatre productions such as:

- ✓ Frozen
- ✓ Chicago
- ✓ Hamilton
- ✓ Dear Evan Hansen
- ✓ Hairspray
- ✓ Mamma Mia!
- ✓ Aida
- ✓ 42nd Street
- ✓ Grey Gardens
- ✓ Wicked



THE ACADEMY'S

NEW YORK FACULTY

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

BARBARA RUBIN *Company Director, Core Faculty— Shakespeare, Voice & Speech, Director*

BA, Dramatic Arts (cum laude), University of the Witwatersrand, South Africa; Associate Teaching Diploma, Speech and Drama, Trinity College, U.K.; Studied with Uta Hagen, Carol Rosenberg, Patsy Rodenberg, Kristen Linklater and David Harryman; Seasoned international stage director; Dialect coach for theater and film; Member of Lincoln Center Directors' Lab

JULIA SMELIANSKY *Director of Instruction*

Graduate, Theater Management, Yale School of Drama; MFA, Art History, Moscow State University. Experience includes Associate Director, Pedagogical Programs & Administrative Director, A.R.T. Institute for Advanced Theater Training, Harvard University. Lecturer on Theatre, Dance & Media, Harvard University. Produced numerous cultural projects and exchanges, including Centennial American Tour with Moscow Art Theater at Brooklyn Academy of Music, American Tour of Boris Eifman Ballet Theatre, Maya Plisetskaya Gala at The City Center, and Stars of Bolshoi and Kirov Ballet at Lincoln Center. Co-translated Forbidden Christmas with Mr. Ryan McKirtrick starring Mikhail Baryshnikov, as well as Lady with a Lapdog and The Seagull. Translations into Russian include The Pillowman by

Martin McDonagh, *Circle Mirror Transformations* by Annie Baker, *Fat Pig* by Neil LaBute, *Is He Dead* by Mark Twain, *Leading Ladies* and *Lend Me A Tenor* by Ken Ludwig, and *Cemetery Club* by Ivan Menchel

SARAH AYON-WHITE *Alexander Technique*

MFA, Photo/Video/Related Media, School of Visual Arts New York City; BFA, Dance, University of Missouri, Kansas City; AmSAT Certified Technique Teacher/Faculty member at Balance Arts Center; Juilliard Summer Voice Program Instructor; Dancer/Company member, Antonio Ramos & The Gang Bangers. Credits include Mira El at American Realness Festival, *Thirsty Mind*, *Love and Starvation sitting in a lonely tree* at Jack, Almodovar *Dystopia* at Dixon Place and *El Pueblo de los Olvidados* at Chocolate Factory Theater; Dancer/Company member, Luciana Achugar – credits include, New Mass Dance in Times Square, *Brujx* at NYU Skirball Center and *Hallo Festival* in Hamburg, Germany

LIZA BENNETT *On Camera Technique*

BFA, Juilliard School Drama Division. Professional actor in film, television and theatre. Credits in film include 12 Years a Slave, Our Son, Luce, Backsiders, Free State of Jones, The Ticket, Five Flights up. Has appeared on television in New Amsterdam, Law & Order, NCIS: New Orleans, The Blacklist, Elementary, Billions, Blue Bloods, Chicago Fire, and The Good Wife. Performed in The Merchant of Venice on Broadway and has appeared Off Broadway at the Public Theater and the Women's Project

RACHEL BOTCHAN *Monologues*

BFA, Tisch School of the Arts, NYU; Studied acting at Circle in the Square and The Classical Studio under Louis Scheeder; Studied voice/text with Robert Neff Williams and Katherine Fitzmaurice; Former member of Resident Acting Company at Obie and Pearl Theatre Company, appeared in 40+ Off-Broadway productions; Received Actors' Equity Bayfield Award; Taught at The Pearl Conservatory and NYC high schools; Award-winning audiobook narrator

DAVID DEAN BOTTRELL *Acting, Audition,*

On-Camera Technique

Studied Meisner Technique with William Esper; Experienced performer and playwright; Author of Working Actor; TV guest star roles include Modern Family, Criminal Minds and True Blood; Screenwriter for 20th Century Fox, Fox Searchlight, MTV Films, Paramount Pictures and Disney

MELISSA BROWN *Alexander Technique*

JD, Rutgers University; BA, Barnard College; M. AmSAT, American Center for the Alexander Technique Certified by the American Society of Alexander Teachers. Has taught at her own studio and at the Manhattan JCC, NYU Tisch, Fordham University, Actors Connection, Odyssey House, Marisa Lynn Studios, and Riverside Initiative for the Alexander Technique. Before teaching the Technique, Melissa was a civil rights lawyer engaged in various social justice issues

DANA CALVEY *Alexander Technique*

Teacher and presenter of Alexander Technique for more than 12 years both nationally and internationally; Worked in teacher training programs in Philadelphia, Minneapolis and NYC; Masterclasses at Yale Institute of Sacred Music, NJ Shakespeare and Stony Brook University, as well as retreats in Florida and California; Teacher at The Barrow Group, AT Motion Center for Actors, Summer Program at Interlochen Center for the Arts, as well as in private practice; ATI and AmSat Member

SAMRAT CHAKRABARTI *On Camera Technique*

MFA, Harvard University; BA, Brandeis University. *Bull*, Professional actor in film and television, credits include

Little Voice, Homeland, The Sinner, Elementary, Blindspot, Sneaky Pete, The Blacklist, Chicago Med, Bluebloods, In

Treatment, 30 Rock, Damages, The Sopranos, and many more. Has appeared on stage at Ensemble Studio Theatre, The Duke on 42nd Street, the American Repertory Theatre, and the Ogunquit Playhouse

DOUG CHAPMAN *Voice & Speech*

BA, Oberlin College; MFA, ART/MXAT Institute at Harvard University; Studied with Scott Ziegler, Marcus Stern, Nancy Houfek, Roman Kodak, Andrei Droznin, David Hammond, Catherine Fitzmaurice, Saul Kotzube, Ilse Pfeifer, Andrew Bolsher and Nancy Houfek; Certified Teacher in Fitzmaurice Voicework; Actor and Voice & Speech Specialist; Former faculty of Montclair State University, Manhattanville College, Canberra Academy of Dramatic Art, and Studio New York

DAVE DEMKE *Voice & Speech*

MFA, Performance, University of Maryland; BA, Theatre Arts, Minnesota State University, Moorhead; Designated Linklater Voice Teacher; Artistic Director, Shakespeare on the Fly; Studied Meisner Technique with Fred Kareman; Senior Faculty/Former Associate Director of Training, Shakespeare & Company; Artistic Director, Stark Raving Theatre, 1990-2000; Taught voice for National Theatre of Ghana; Directing credits include *As You Like It* (Tennessee Shakespeare Co.), *Richard III* (Purdue), *Measure for Measure* (Shakespeare & Co.), *The Visit* (Stark Raving Theatre); Acting credits include *Waiting for Godot* (Tennessee Shakespeare Co.), *The Dick* and *The Rose* (Edinburgh Fringe Festival), *A Midsummer Night's Dream* (Beijing, China)

MATTHEW A.J. GREGORY *Drama in Context I & II*

MFA, UCLA; BA, University at Albany; Interdisciplinary Theatre Artist; Performed at Kennedy Center, Saratoga Shakespeare Company and Off-Broadway at Mint Theater; Directed at NYU, Theater for the New City, the cell, and Culture Project; Past Artistic Director of Hive; Professional costume artisan for *X-Men*, *How the Grinch Stole Christmas* and *Charlie's Angels*

CHRISTOPHER HALLADAY *Acting, Script Analysis,**Audition Technique*

MFA, Mason Gross School of the Arts, Rutgers University; BA, George Washington University; AA, The American Academy of Dramatic Arts; British-American Drama Academy graduate; TV credits: *FBI, Ray Donovan, God Friended Me, The Blacklist, Mr. Robot, Gotham, Law & Order: SVU, Limitless, The Unusuals, All my Children and Guiding Light*; Film credits: *The Volunteers, Stella's Last Weekend, Movie Night, February, A Guy Named Rick, Jason's Big Problem, Forged* and *Hourly Rates*; Theatre credits: *In Masks Outrageous* and *Austere* (world premiere) at The Culture Project, The Actors Company, Ensemble Studio Theatre, Abingdon Theatre, Urban Stages, Luna Stage NJ, Palm Beach Dramaworks, South Coast Repertory, A Noise Within, Pasadena Playhouse, Shakespeare Orange County, Mile Square Theater and Montréal Fringe Festival

GEORGE HESLIN *Guest Director*

Studied with Uta Hagen at HB Studio; Graduate of Samuel Beckett Centre Trinity College Dublin and Abbey Theatre Dublin Directors Program; Extensive acting and directing career in E.U. and U.S.; Artistic Director for Origin Theatre Company and 1st Irish Theatre Festival and has received numerous awards for his dedication to culture from New York City, among others

YVETTE HEYLIGER *Core Faculty – Acting, Script Analysis*

MFA, Queens College; MA, CUNY-Hunter College; MA & BA, NYU; Studied Meisner Technique under William Esper; Credits include *The Cosby Show*; Author of *What a Piece of Work is Man!* Full-length Plays for Leading Women; Recipient of the AUDELCO Recognition Award, August Wilson Playwright Award, Dramatic Production of the Year Award, NAACP's Annual Theatre Award Best Playwright nomination, National Black Theatre Festival's Emerging Producer Award, and a Resolution from the City of Los Angeles, 2022 Advance Gender Equity in the Arts Legacy Playwright Grant Finalist, and 2023 League of Professional Theatre Women Special Award for Meritorious Service. Original works presented at National Black Theatre Festival, Billie Holiday Theatre, and Gloucester Stage Company; Memberships: AEA, SAG-AFTRA, SDC, and Dramatists Guild; Service: AADA General Education Committee, AADA Diversity Scene Search Committee, and Academy Play Reading Meet-Up Group; Dramatist Guild Equity Diversity Inclusion Access Committee, Honor Roll! Executive Committee

ARIEL LAURYN *Movement*

MFA, Dell'Arte International School of Physical Theatre; BA, Knox College. Full-time Theater Maker and Educator since 2008, working in most departments of theater and at a variety of tiers: National and International Tours, Off- Broadway, Downtown, Festivals, Workshop Residencies, Academia, Community Based Arts, Commercials, and Producing. Has performed domestically in NY, LA, and New Orleans and internationally at performing arts festivals in Bulgaria, Israel, Poland

JENNIFER LEIGH MANN *On-Camera Technique, Career Preparation, Audition Technique*

BA, UNC Chapel Hill; BA, Hunter College; MFA, UNC Greensboro; Studied with Joan Rosenfels, Suzanne Shepherd, Tim Phillips; Actor credits on One Life to Live, NBC's Revolution, Netflix's House of Cards (seasons 4 & 5) and The Disappointments Room; Taught at the University of North Carolina Greensboro, Greensboro College and InStudio

LINDSAY LEVINE *Career Preparation*

Casting Director, Educator for audition technique, preparation classes, and workshops at universities including University of Michigan, NYU, Baldwin Wallace, Montclair State, Rider University, Marymount Manhattan, Long Island University-Post. Broadway Casting Director for original companies of *Dear Evan Hansen*, *Bandstand*, *Cats* revival, international tour of *Phantom of the Opera*, current national tours of *Cats* and *Jersey Boys*; Associate casting for *Aladdin*, *Bullets Over Broadway*, *Scandalous*, *The Heiress*, *One Man Two Guvnors* (US), *Ghost*, *Jersey Boys*, *Billy Elliot*, *Mary Poppins*, *Mamma Mia*, American Repertory Theatre: *The Shape She Makes*; Philadelphia Theatre Company: *Stars of David*, Yale Repertory Theatre, Public Theatre/ London, Paper Mill Playhouse, and *Alice By Heart* at Theatre Aspen with Duncan Sheik and Steven Sater

MAGGIE LOW *First Year Coordinator—Acting,**Audition Technique*

Lifetime Actors Studio member; Studied with William Esper, Wynn Handman and Tim Phillips; AEA, SAG/AFTRA member; Performed at La Mama, HERE, Adirondack Theatre Festival, Theatre Works, One Dream Theatre, NJ Shakespeare Festival; Feature films/TV appearances include *The Cold Lands*, *Poverty Outlaw*, *Postcards from America*, *Burnzy's Last Call*, *The Houses That Are Left* and *Law & Order*; Taught at NYU/Tisch Playwrights Horizons Theater School; Teaches at her private studio

LISA MILINAZZO *Guest Director*

BFA, MA, NYU/Tisch; Studied with Alan Langdon and Nikos Psacharopoulos; Film credits include *The Query*, featured at Cannes Film Festival; Three Midtown International Theatre Festival and two LA Weekly Award nominations; Premieres for Eve Ensler and George F. Walker at Rattlestick, Capital Repertory and Edinburgh Fringe with Alec Baldwin, Michael Emerson and Richard Easton

NURIT MONACELLI *Core Faculty – Acting, Movement, On Camera*

MFA, Moscow Art Theater School/ART at Harvard University; BA, Brown University; Trained with Scott Zigler, Marcus Stern, Andrei Droznin, Margaret Eginton, Caymichael Patten, The Barrow Group, The Magnet Theater and Anne Bogart's Directors' Ensemble at Columbia University; Extensive acting credits include theatre, film and TV

ERIN O'LEARY *Alexander Technique*

MFA, University of Tennessee; BFA (cum laude), DePaul University; Alexander Certification (AmSAT), ATNYC; Additional training at Naropa University, SITi Company, Magdalena Festival in Brisbane and European Association for Theatre Culture in Berlin and Moscow; Member of Actor's Equity Association and National Alliance of Acting Teachers; Teacher for Juilliard Drama Division, The O'Neill Center/National Theater Institute, The Wooster Group, UT Opera and private coaching in Manhattan and Brooklyn

WILL PAZDZIORA *Singing for the Actor*

MFA, Boston Conservatory at Berklee; BA, Temple University Professional Actor, Singer, Dancer who has performed in regional theaters and venues across the United States and the globe; from summer stock in the rolling hills of North Carolina, and many regional theaters throughout Pennsylvania, to international stages and arenas in Istanbul, Abu Dhabi, Singapore, and more, with the World Tour of *Shrek the Musical*. He earned an MFA in Musical Theater Vocal Pedagogy and serves on the Voice faculty at Berklee College of Music in Boston

ALEX PEPPERMAN *Audition Technique*

MFA, Harvard University; BA, Fairleigh Dickinson University; AOS American Academy of Dramatic Arts. NYC-based theatre maker and Founding Artistic Director of the SoHo Shakespeare Company. Author of *The Sisters*, adapted from Shakespeare's *Macbeth*. Performance experience includes *Hamlet* (ATA); *Yolk* at the *Ivanov's* (Moscow Art Theater); *Violet*: on a bus, *James and the Giant Peach*, *Fingersmith* u/s, *Trans Scripts* u/s (A.R.T.). Earned MFA at Harvard University, while training and performing in Russia at the Moscow Art Theater (MXAT).

DEBORAH PICONE *Librarian, English Composition Tutor*

MFA, Adelphi University; BA, Lehigh University; MLS, Long Island University/C.W. Post; Certificate of Archival Management; New York State Public Librarian's Professional Certificate

SUSAN PILAR *Core Faculty—Acting*

MFA, American Conservatory Theatre; BFA, University of Southern California; Fellowship, The Shakespeare Theatre—The Folger; Performance credits include Lincoln Center—Broadway, Manhattan Theatre Club, The Public—NYSF, The Guthrie, Ensemble Studio Theatre; Founder of Reel Intentions, a production company that creates actor demo reels

JANIS POWELL *Head of Acting Department,**Core Faculty—Acting*

BFA, Theatre, University of Texas; Trained at Hollins University; Studied acting with William Esper, Herbert Berghof, Gene Frankel and Circle in the Square; Directed and coached hundreds of actors, directors, writers and producers in theatre, film and TV; Founder and Artistic Director, Spiral, Inc. and Janis Powell Studio

THOMAS RENE *Head of Voice & Speech Department,**Core Faculty—Voice & Speech*

MA, Voice Studies, Royal Central School of Speech and Drama, University of London; BS, Communication Sciences and Disorders, Worcester State University; Worked at Royal Central School of Speech and Drama (MA/MFA Voice Studies), Trinity Laban Conservatoire of Music and Dance, Performance Preparation Academy and College of Staten Island; Professional voice and accent/dialect coach

DAN RENKIN *Stage Combat*

BA, Drama/Film, University of California, Irvine; Trained at Grotowski Workshop and Circle in the Square; Studied with Robert Cohen, Moni Yakim, Jonah Emsig, Terese Hayden, Jacqueline Brookes, among others; and combat with B.H. Barry; Extensive experience includes stunt coordinator for TV series and fight coach at Metropolitan Opera

TIMOTHY STICKNEY *Acting, Shakespeare,**Career Preparation*

AA, The American Academy of Dramatic Arts; Actor, Teacher, Writer, Director and Associate Artistic Director; Company Member, Stratford Shakespeare Festival, Bravo/CBC-filmed productions included Caesar and Cleopatra and The Tempest with Christopher Plummer, directed by Des McAnuff; Award-winning 12-year role as R.J. Gannon on ABC's One Life To Live; Recurring roles on Blue Bloods, *Evil*, *Madam Secretary*, *Instinct* and *The Good Wife*; Led AUDELCO Award-nominated productions of Hamlet, Othello and Richard III; Earned the Lucille Lortel Award for role of Mercutio in *Romeo and Juliet*

BECKY SANDLER *Alexander Technique*

M.Ed., Bank Street College; MLS, University of Missouri; AmSat, Riverside Initiative for Alexander Technique
A private and group Alexander Technique instructor with a 3-year, 1600-hour teacher certification from Riverside Initiative for the Alexander Technique (RIAT) where she is also an affiliate faculty member. Extensive training and experience in education, early childhood yoga, Tai Chi, and movement. Assisted Emily Faulkner in teaching the Alexander Technique to the blind and visually impaired at The Lighthouse Guild. Accredited teaching member of the largest professional organization of teachers of the Alexander Technique in the United States, the American Society for the Alexander Technique (AmSAT)

IBSEN SANTOS *Voice & Speech, Career Preparation*

MFA, Ohio University; BA, Weber State University. Bilingual actor and current trainee of Voice/Speech with the Linklater Center. NYC Credits include Comedy of Menace, Inside the Wild Heart, The Waiting Game, The Peakheads and Roundheads, The Past is a Mirage (staged reading), House of Skin and Bone (staged reading), Apple of My Eye (performed in Portuguese in NYC, International Hispanic Theatre Festival of Miami, and at United Nations in NYC). At OSU: Othello (directed by RSC's Alison Bomber), Ordinal 5 (performed at Tate Modern in London '12); Regional: Utah Shakespeare Festival, Egyptian Theatre Company, Utah Musical Theatre, and Lexington Children's Theatre

MICKEY SOLIS *Script Analysis*

MFA, Harvard University. Professional actor in regional, independent, off-off Broadway, off-Broadway theater, television, commercial, voice-over, and feature film. Has performed in works at The Public Theater, Playwrights Horizons, Rattlestick Theater, Barefoot Theater, Actor's Studio, Ensemble Studio Theater, Classic Stage Company, Atlantic Theater, The 92nd St. Y, The Mint, Susan Marshall Dance Company, Baryshnikov Arts Center, Berkshire Playwright's Lab, Signature Theater, MCC, Yale Rep, and American Repertory Theater. Current member of Dangerous Ground Productions, SAG/AFTRA, and AEA

SHANNON STOWE *Movement*

MFA, New School for Drama; MA, San Francisco State; BA, Westmont College. Actor, dancer, and voice over artist with a background in Ballet, Musical Theatre and Jazz. Has choreographed for Wizard Oil Productions, Ego Actus, Theatre Uzume, and Off-Broadway for Masterworks Theatre Company. Her own New Dance Theatre's production of ASYLUM received three nominations from the New York Innovative Theatre Awards: Outstanding Performance Art Piece, Outstanding Ensemble, Outstanding Choreography/Movement. Served as choreographer and assistant director for the Classics Studio productions at the New School from 2011-2017. Certified personal trainer (ACE) and group fitness instructor (AFAA). Proud member of AEA, SAG/AFTRA, and ATME (The Association of Theatre Movement Educators)

KARINA STRIBLEY *Applied Voice, Singing for the Actor*

MFA, Boston Conservatory at Berklee; BM University of Michigan . Singer, musical theater actor, and voice pedagogue with professional experience in regional theater, choral ensembles, and teaching voice and theater. Special interests include voice and speech work and spoken/sung diction, with research in crossover voice strategies and the influence of language on the singing voice, and speech-based musical theater voice training to better serve ESL and international performers. Has taught for Boston Conservatory's Musical Theater Dance Intensive, City Singers and was a teaching assistant for Boston Conservatory's vocal anatomy course for first-year MFA and MM pedagogy students

MICHAEL TOOMEY *Monologues*

MFA, Lecoq-based Actor Created Theatre, London International School of Performing Arts and Naropa University; BA, St. Lawrence University; Founding member, Split Knuckle Theatre Company; Teacher, Shakespeare & Company's Professional Training Program; Actor, fight choreographer and director at Shakespeare & Company

ROBERT TUNSTALL *Theatre Dance*

Graduate, American Musical and Dramatic Academy; Studied acting with Larry Singer and Randolph Pearson; Dance with Phil Black, Mark Esposito and Casey Colgan; Voice with Meg Bussert and Camille Wiendorn; Experience includes world tours with A Chorus Line (Bobby), 42nd Street and The Wizard of Oz (Scarecrow); Appearances in *Secret Lives of Stepford Wives* (Jonathan Nyce), "Duck Sauce" music video for Radio Stereo and in The Normal Heart by Larry Kramer, starring Julia Roberts, produced by Brad Pitt

GRADUATION AT THE MAJESTIC THEATRE

On May 5th, 2025, we proudly gathered at the historic Majestic Theatre on Broadway to honor the achievements of the Graduating Class of 2025.

This remarkable milestone marked the culmination of two years of dedication, creativity, and growth. Surrounded by family, friends, faculty, and esteemed guests, our graduates took their final bow as students—ready to begin their professional journeys in the performing arts.



Julio Monge - Keynote speaker



Class of 2025

LEARN MORE:
aada.edu/whyAADA

