

# THE AMERICAN ACADEMY OF DRAMATIC ARTS

# 2 0 2 2 - 2 0 2 3 C O U R S E C A T A L O G

# YEARS OF EXCELLENCE

As the first conservatory for actors in the Englishspeaking 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 each campus performing over 50 plays and full-scale productions 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. By 1974, the decision had been made to expand westward. The first Los Angeles campus was opened in Pasadena before finally moving to its current Hollywood location in 2000, on the south lot of the former Charlie Chaplin Studios.

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 138 years ago.

# The Academy's alumni have been nominated for 111 OSCARS<sup>®</sup> 347 EMMYS<sup>®</sup> 95 TONYS<sup>®</sup>

See a comprehensive list of our alumni at aada.edu/notable-alumni

































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.

Original production of Robin Hood performed by the New York Company

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# THE ACADEMY NEW YORK

TRAIN IN THE CENTER OF AMERICAN THEATRE

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# 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 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.

For student housing information, see page 31 or visit aada.edu.

















# JUST BEYOND THE SUNSHINE

and palm trees of Sunset Boulevard, our Los Angeles campus is certain to inspire you. Steps from world-famous film and television studios, Hollywood red carpet premieres and a dynamic theatre scene, you will see firsthand why Los Angeles is home to the stars.

As you arrive, you will be surrounded by entertainment history—and history in the making. Our campus is adjacent to Hollywood's first movie studio backlot, where legendary actors, producers and directors still produce hit TV shows and films on a daily basis. Walk around the block and you will find Hollywood's Walk of Fame, the world-famous Chinese Theatre, the Hollywood & Highland Center with the Dolby Theatre and numerous museums, stage venues, cafés and iconic attractions.

### THE LOS ANGELES CAMPUS

Built on what was once the south lot of Charlie Chaplin Studios, our Hollywood campus features acting and camera studios, along with an extensive costume and prop shop. In our movement and vocal production building, you will find generous rehearsal and dance spaces, a vocal production studio and a scene shop. Also, the campus is home to an impressive 150-seat theatre that is used for numerous full-scale productions throughout the year.

Our library is located in one of the historic Chaplin Studio bungalows. It houses a computer lab, a screening room and a comprehensive collection of reference materials on every aspect of theatre and on-screen acting and production. The collection includes published scripts, musical scores and recordings. Plus, our media studios are outfitted with all the technology you will need for on-camera training, including advanced video, lighting and editing systems.

Our Los Angeles campus creates the perfect environment for you to grow and learn to succeed as a working actor in today's thriving entertainment industry.

For student housing information, see page 31 or visit aada.edu.

# THE ACADEMY LOS ANGELES

TRAIN IN THE HEART OF FILM AND TELEVISION



# ENGAGE WITH TOP INDUSTRY EXPERTS

The Academy has an ongoing commitment to enrich the student experience by inviting notable alumni and established working actors, as well as various industry experts, to visit our campuses with the purpose of sharing their professional insight in an intimate group setting. The Industry Insight Series provides candid advice and invaluable opportunities to truly connect with our guest speakers about the craft of acting.

# PAST ACADEMY GUEST SPEAKERS





Alec Baldwin

Carrie-Anne Moss

Susan Sarandon

Neil Patrick Harris





Jeremy Irons

Danny Glover



Michael C. Hall



Kyra Sedgwick

Harriet Walter

Kevin Kline



# SEE A FULL LIST OF GUEST SPEAKERS AT AADA.EDU

# THE ACADEMY'S

# TRAINING PHILOSOPHY

The Academy believes that acting is more than a hobby or even a professional pursuit; it's a calling to greatness.

For over 138 years, The Academy has taught that the process and preparation of acting deserves greater depth in order to connect to the heart of a story and to the character's emotion. When acting is taught as a craft, it has the power to impact audiences and inspire culture for generations.

# **TRUTH IN PERFORMANCE**

Our training upholds truth as the intangible force that inspires art in its highest form. The Academy has long understood that when a performer is classically trained and supported as an individual, something astounding happens. Our education ignites passion and encourages an environment for the actor to find their deepest potential, empowering truth with each new performance.

# AN IMMERSIVE EDUCATIONAL EXPERIENCE

The Academy's master instructors are invaluable mentors composed of actors, singers, writers and directors with a wealth of both professional and educational knowledge. Along with their firsthand insight, they are genuinely dedicated to supporting individual progress throughout the actor's educational experience. The intensive education at The Academy involves the actor's whole being and develops an instrument unique to the individual.

# PREPARED FOR EXCELLENCE

Remarkable achievement in acting for our past students has not been happenstance but is rooted in a genuine foundation built upon experience and preparedness. Each of our specialized programs creates an environment for profound discovery and growth in all disciplines of the craft, in order to best equip our students for a lifelong career in the entertainment industry.

# THE TWO-YEAR

# CONSERVATORY PROGRAM

# PREPARING STUDENTS FOR A LIFELONG CAREER ON STAGE AND SCREEN





# THE DISTINCTION OF ACADEMY TRAINING

Our Full-Time Conservatory Program sets a select group of dedicated students on a journey of discipline, exploration and self-awareness, upholding both time-tested and innovative techniques of expressing and harnessing truth in all performances.

Our students are passionately guided by the highest level of experts in every aspect of professional acting. Our master instructors come together with the same goal: To properly equip each student to thrive in a lifelong career in the craft of acting.

# A COMPLETE EDUCATION

The Full-Time Program provides our students with a complete education. They will study world history, civilizations and culture, emphasizing periods of style, dialect and etiquette. In addition, there is a detailed examination of story theory, script and character analysis. And most importantly, a practical study of foundational acting techniques is explored, including Meisner, Hagen, Adler and Strasberg. Students will also be led on a quest inward to personal discovery and the breaking down of internal barriers. It is a highly individualized process, one that leads to a lasting vulnerability, openness and truth.





# REFINEMENT THROUGH PERFORMANCE

The path to learn 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 physical training and performance, every aspect of the actor's instrument is stretched, encompassing extensive movement, speech, voice and sensory work.

Our students are exposed to all facets of stage and oncamera performance. They become proficient in specific technical skills and gain first-hand knowledge of behindthe-scenes roles, making them more informed as actors, able to work confidently in any performance environment.

To bring further refinement to their education, our students are prepared to sustain lifelong careers by learning the intimate details of the industry from accomplished and notable professionals. As part of their training, The Academy offers unprecedented access to the industry. Our students graduate equipped and ready to succeed with business acumen in strategic marketing, time management, interview and audition skills and online promotion.

The simple concept of truth is the foundational artistic discovery that transforms how a performance is experienced by the audience. It is the cornerstone of The Academy's training.

# THE THIRD-YEAR

# ACADEMY COMPANY

# THE PINNACLE YEAR OF PERFORMANCE

At the conclusion of the Two-Year Conservatory Program, students are given the opportunity to audition for The Academy Company. This advanced program offers unrivaled performance experience with intense, focused training to a small number of Third-Year students, serving as an important vehicle to usher graduates into the professional world of performing arts.





*Tracers* performed by the Los Angeles Company



*Doubt* performed by the New York Company



*Tartuffe* performed by the Los Angeles Company



A Midsummer Night's Dream performed by the Los Angeles Company



*Too Wong Foo* performed by the New York Company



*The Richard Project* performed by the New York Company



# ADVANCED TRAINING OPPORTUNITIES

The Company performs a wide range of plays, from classic to contemporary, before an invited audience of Academy guests, agents, casting directors and other industry professionals. Students are cast in challenging roles that showcase their talents while providing further opportunity for growth and development. This training provides a platform for Company members to let their talent truly shine and gain recognition for their work.

The emphasis of the program is the practical development of the actor through study, rehearsal and performance. In addition, a variety of advanced training opportunities are offered, which may include:

- Advanced workshops in acting, speech and movement, as well as training in audition monologues and camera technique
- Individual career counseling to advise Company members on all matters related to career management
- Seminars with working professionals, such as film and commercial talent agents, managers and theatre/independent film directors

TWO-YEAR CONSERVATORY COURSES

The Academy's Full-Time Two-Year Conservatory Program prepares students for a lifelong career on stage and screen with a highly specialized curriculum consisting of classes and workshops ranging from acting styles to improvisation, musical theatre and more. This may end up being the most rewarding two years of your life.

# FIRST YEAR

# **NEW YORK & LOS ANGELES COURSES**

# ACTING

The acting sequence is divided into two 12-week studio courses and six weeks of rehearsal and performance.

The first studio course, Acting I, concentrates on the achievement of a free, truthful use of self in imaginary circumstances. Beginning with exercises for relaxation, concentration, and sensitivity to other actors, as well as internal and external stimuli, the semester proceeds to improvisation and then to scene study in contemporary drama. Applying objectives, activities, and place to their work, students develop trust in a sense of truth and spontaneous moment-to-moment reaction.

The second studio course, Acting II, strengthens the actor's foundation through more sophisticated aspects of technique, including emotional preparation, moment before, heightened stakes and fourth wall. Scene work progresses to include contemporary comedy, paying special attention to heightened energy and the timing required for this comedic segment of training.

Six weeks in the First Year are devoted to the rehearsal and performance of "examination plays" chosen from a variety of playwrights. Students are cast to give them every opportunity to integrate what they have learned across disciplines, while permitting the faculty and administration to observe the growth and progress of each student.

### THEATRE HISTORY

This course examines and discusses forms, styles, and practices of performance, relevant to the actor, as it exists within diverse cultures and time. Contemporary and historical performance, both international and domestic, will be studied, compared, and contrasted through assigned plays, texts and dramaturgical research.

### MOVEMENT I & II

The purpose of these two courses is to develop the student's awareness of the body in terms of dynamic alignment, flexibility, strength and stamina, and expressivity. Various physical disciplines and basic dance techniques may be introduced to build strength and coordination, and to develop imaginative use of the body in both contemporary and stylized forms.

## VOICE & SPEECH I & II

These courses develop an open, supported, expressive speaking voice and Standard American articulation as multiple objectives. The physiology of speech and voice production is studied. To facilitate hearing perception and speech production, students learn the International Phonetic Alphabet. In the second term, fundamental principles of breathing, vocal placement, and articulation are reinforced, and the use of the voice as an instrument of interpretation is explored.

# ON-CAMERA TECHNIQUE: FUNDAMENTALS

Students prepare to work on a professional film and television set, learning the jargon of the industry and the various roles played by everyone on set. By working behind the scenes, as well as on camera, each student is trained to run the camera and the sound equipment. Exercises focus on working in a relaxed and truthful way and on understanding technical adjustments required for working in front of the camera.

## SCRIPT ANALYSIS

This course examines the structure of dramatic text from an actor's perspective, including theme, plot, scene construction, action, and dialogue, while fostering the actor's ability to create rich and full characters. Students also integrate acting techniques with script analysis principles, which produce effective storytelling.

# **NEW YORK COURSES**

## ALEXANDER TECHNIQUE I & II

These courses introduce students to the Alexander Technique, a method that refines body awareness in order to optimize postural support and to reduce physical tensions. First-Year students study in small group settings and learn to execute fundamental Alexander practices.

### THEATRE HISTORY II

This course is a continuation of the study of Theater History I.

### MUSICAL THEATRE DANCE

This course is intended as an introduction to and instruction in dance for musical theatre.

## MUSICAL THEATRE SINGING

This course is intended to open, strengthen and release the actor's vocal instrument and to teach how to tell a story through song. Through a combination of group exercises and individual work, each student will discover their optimal singing voice. The efficient and effective physical mechanics of singing, including relaxation and posture, respiration and positioning, phonation, support, registration, and resonance, will be developed. Students will also be introduced to analyzing a lyric, discovering a personal connection to the text and bringing a song to life, truthfully in the moment.

## STAGE COMBAT I & II

This course trains students in the basic skills of stage combat, focusing on unarmed combat and emphasizing safety, dynamics and believability. The exercises and practices are also intended to increase mental and physical strength, flexibility and coordination.

### ADVANCED MUSICAL THEATRE DANCE (OPTIONAL)

This elective course continues study in dance for musical theatre.

# ADVANCED MUSICAL THEATRE SINGING (OPTIONAL)

This elective course continues study in singing for musical theatre.

# LOS ANGELES COURSES

### VOCAL PRODUCTION I & II

These courses are designed to open, strengthen and release the actor's vocal instrument, utilizing both speaking and singing techniques to meet a broad range of challenges in musical repertoire (songs) and in spoken text. The first part of this training focuses on the efficient and effective physical mechanics of voice and how to apply technique expressively through the practical application to songs or monologues. The second part of this training is designed to allow the actor to further explore "storytelling through song" through various musical styles – traditional musical theatre, contemporary musical theatre, and the rock/folk/ pop genres.

# STYLES I

The purpose of this course is to develop the student's awareness of the history and traditional techniques of Commedia dell'arte and the theatre of William Shakespeare. Through practical use, students then relate these techniques to that of the modern actor. Truthful, spontaneous response to internal and external stimuli, breaking down and interpreting unfamiliar language and broad presentational material, use of scansion, and comprehension of the text in terms of historical contexts, themes, conflicts, and character relationships are all aspects of this course.

## IMPROVISATION

In this course, students gain an experiential understanding of improvisational acting and develop a strong moment-tomoment perspective, essential to looseness and creativity in scripted work. Through theatre games and improvising scenes, they develop tools to make them more trusting of their own impulses, more generous with their fellow actors and more creative in developing roles. The course covers the importance of saying "yes" in scenes, to go for the most "active choices," to play those "at the top of their intelligence," and how to be at the service of the scene while listening and responding honestly.

### STAGE MANAGEMENT

Each student serves as stage manager or co-stage manager for an examination or one-act play, learning blocking notation and coordination of production elements. Serving as the assistant to the play director, students gain an important perspective on the rehearsal process that serves them as actors. *Students are required to take 1 credit, but may repeat the course for up to 2 credits.* 

# SECOND YEAR

# **NEW YORK & LOS ANGELES COURSES**

### ACTING III & ACTING IV

Advanced scene study is undertaken using the principles of relaxation, concentration, objectives, actions and moment-to-moment spontaneity as a base. Roles assigned require more imaginative extensions of technique, greater stretch, specificity, personalization and justification, along with more intensive background research for character work. Scenes assigned may include the works of Ibsen, Chekhov, Strindberg and Shaw, as well as other modern and contemporary playwrights.

# ON-CAMERA TECHNIQUE: SCENE STUDY

Building upon the work of On-Camera Technique: Fundamentals, students work on television and film scenes on camera, honing their text analysis and acting skills for media performance. Through rehearsal, taping scene work and viewing final edited scenes, students develop crucial skills for working in front of the camera.

### VOICE & SPEECH III

Students apply advanced principles of voice and speech production to the acquisition and performance of the major dialects of English. Using the International Phonetic Alphabet, students may study British Received Pronunciation, Cockney, Southern Irish, New York and two types of American Southern. Students apply these to performed monologues in preparation for theatrical auditions. In addition, students research and present other dialects and various foreign accents from across the globe.

### REHEARSAL & PERFORMANCE

Students continue the study and application of basic and advanced acting techniques through rehearsal and performance of roles that may be in projects, one-act or full-length productions.

## CAREER PREPARATION / ACTING PROFESSIONALLY

Students learn the business of acting, including résumés, headshots, auditions, agents, casting directors, unions and other aspects related to the development of a professional actor's career in film, television and theatre. A number of industry professionals and guest speakers are scheduled for seminars and workshops during the course of the Second Year to familiarize students with the basic procedures of professional employment.

# AUDITION TECHNIQUE

This course prepares students for professional auditions for stage, television and film. A series of audition preparation workshops is also offered on the selection and preparation of audition monologues from both classical and contemporary theatre.

Work in the Second Year reinforces and builds upon the learning experiences of the First Year. Advanced acting, voice and movement training are combined with rehearsal and performance of both projects and full-length plays.

Admission to the Second Year is by invitation. Selection is made on the basis of progress and readiness to benefit from advanced training, as evidenced by classwork and examination plays from the First Year.

# **NEW YORK COURSES**

### MOVEMENT III

Students learn to use their imagination, body and voice to create, transform and inhabit characters based on truth. Students will be able to sustain full body use with breath and sound, grounding, full sensory engagement, physical impulsiveness and emotional availability.

### STYLES I

This course is an intense study of text and language needed to perform in Shakespeare's plays. Students develop a solid foundation for the use of heightened, poetic language. Major focus is given to researching the period, learning iambic pentameter and understanding the importance of text and language to a character and a play.

# STYLES II

This advanced course examines specific performance styles, ranging from advanced Shakespeare and physical theatre to musical theatre and web series. *Topics will vary by section and term.* 

### **ON-CAMERA TECHNIQUE: AUDITIONS**

Students develop the necessary skills for auditioning for film and television, including analyzing sides, adapting to direction and feedback, self-taping and maintaining professional discipline.

### VOCAL & PHYSICAL PRACTICUM

This supervised course in vocal and physical practice is aligned with Rehearsal & Performance courses. *Pass/Fail only.* 

### ACTOR ENTREPRENEURSHIP PROJECT

Students work independently or collaborate with a group to create and present a plan for a career preparation project related to the business of acting. Such projects may include producing an actor showcase, creating a web series or short film, founding a theatre company, or similar endeavor.

### STAGE MANAGEMENT

This is a non-credit, optional internship in which students serve as assistants/production coordinators for Academy play directors.

### VOICE & SPEECH IV

This course emphasizes text and language analysis, which supports and further develops the integration of voice, speech, and accent/dialect principles introduced throughout the program.

### MONOLOGUES

This course examines the application of acting technique to the rehearsal and performance of monologues.

# MUSICAL THEATRE AUDITION TECHNIQUE: THE DANCE CALL (OPTIONAL)

This elective course prepares students interested in auditioning for professional musical theatre for the demands of the dance call audition. Students will learn and perform dance routines in simulated dance calls.

# MUSICAL THEATRE AUDITION TECHNIQUE: THE SINGING CALL (OPTIONAL)

This elective course prepares those students interested in auditioning for professional musical theatre. Taught by professionals with a working understanding of what is expected in today's business of casting, students learn how to find auditions, read a breakdown, prepare material (traditional and contemporary musical theatre repertoire and rock/folk/pop music), select appropriate cuts, and what to expect in the audition room at the singing call. Emphasis is placed on guiding the actor to select the very best material to market their unique self, culminating in building a professional audition book.

### PROFESSIONAL INTERNSHIPS (OPTIONAL)

The Academy offers a limited number of unpaid internships and volunteer positions for qualified Second-Year students and Academy Company members in entertainmentrelated fields. They provide excellent opportunities to actively participate in the profession while making valuable contacts. The positions, which may last for a semester and may or may not provide academic credit, can require a recommendation from the Director of Instruction, a résumé with cover letter, a headshot and an interview. For-credit positions may also require regular reports and meetings with an advisor. Students may also arrange their own intern positions with the approval of the Director of Instruction. *For-credit positions offer 0.5 credit, Pass/Fail only.* 

# LOS ANGELES COURSES

# ADVANCED VOCAL PRODUCTION

This course is designed to continue the exploration of human expression, strengthen the actor's vocal instrument, sharpen the student's musical skills, and increase their repertoire. All students receive instruction in style, phrasing and interpretation, how to select appropriate cuttings, and are introduced to complex harmonies and more advanced literature in addition to duets with accompanying scene work. Participation in a mock audition is required and is adjudicated by professionals with a working understanding of what is expected to make the student competitive in the industry.

### VOCAL POWER

This course focuses on advanced development of the speaking voice. Students enhance core support, flexibility, range, resonance, stamina, variety and vocal power. Students apply advanced vocalization to individual and group pieces in preparation for the vocal demands of the professional theatre.

## MAKE-UP

Basic materials of stage make-up are introduced and students are trained to use them effectively. Individual facial structure is studied, as well as the principles of characterization, creating realistic scars and wounds, the effect of lighting and specific practices of historic periods.

## MOVEMENT III: STAGE COMBAT

Students develop the skills needed for unarmed and single sword theatrical combat and apply each to theatrical and cinematic use. While gaining strength, stamina, coordination, balance and flexibility, students develop and integrate imaginative characters into choreographed stage fights, learning strategies, technique and safety.

### STYLES II

This course begins with a review of Shakespeare and moves forward with scene study of 17th and 18th century French and English playwrights, concluding with 19th century comic and romantic European drama. Particular attention is paid to the linguistic and physical complexity each era presents.

### SECOND-YEAR PROJECTS

In the second semester of the Second Year, students are placed in Advanced Shakespeare, Musical Theatre or Solo Performance to further explore heightened styles of creativity and increase the capacity to fulfill the demands of our multi-faceted industry. These workshops lead to evening performances on The Academy's main stage.

### PERIOD MOVEMENT & DANCE

This course is intended as an introduction to and instruction in dance/movement styles and social deportment in European societies since the 16th century.

### PROFESSIONAL INTERNSHIPS (OPTIONAL)

Students may work off campus for a minimum of 24 hours in a professional setting. Internships may be arranged through The Academy or may be designed by the student and approved by the Director of Instruction. Internships available include working as actors at professional film training schools for classes and projects, volunteering for community arts outreach programs, and working in a professional setting in an agent or casting director's office or a professional theatre. *Students can earn 0.5 credit for the internship and it can be repeated for a total of 1 credit, Pass/Fail only.* 

In order to best serve its students, The Academy reserves the right to alter course content and offerings at its sole discretion without notice. There may be changes to courses after this catalog has been published. Consult aada.edu for the latest information.

# ACADEMIC CALENDAR 2022-2023

## NEW YORK CAMPUS

### Fall First Year

Winter First Year Second Year Academy Company Graduation Day September 19, 2022 – May 26, 2023 January 4, 2023 – August 10, 2023 August 22, 2022 – April 22, 2023 July 18, 2022 – February 25, 2023 April 24, 2023

# LOS ANGELES CAMPUS

Fall First Year Winter First Year Second Year Academy Company Graduation Day August 29, 2022 – May 19, 2023 January 4, 2023 – August 15, 2023 September 12, 2022 – May 31, 2023 July 18, 2022 – March 29, 2023 May 31, 2023

Dates may be subject to change. Consult aada.edu for the latest information.

# COURSES & CREDITS THE ACADEMY NEW YORK

The grid below reflects information available at the time of printing this catalog. Please refer to the website for the most current course and credit offerings.

# FIRST YEAR

FIRST SEMESTER	FIRST TERM (12 WEEKS)	H O U R S / W K	CREDITS
	Acting I	8	4
	Voice & Speech I	6	3
	Movement I	4	2
	Alexander Technique I	2	1
	Musical Theatre Singing I	2	1
	Theatre History I	2	1.5
	Script Analysis	2	1.5
SECOND SEMESTER	SECOND TERM (12 WEEKS)		
	Acting II	8	4
	Voice & Speech II	6	3
	Movement II	4	2
	Musical Theatre Dance I	2	1
	Camera Technique: Fundamentals	4	2
	Alexander Technique II	2	1
	Musical Theatre Singing II (optional)	(2)	(1)
	THIRD TERM (6 WEEKS)		
	Rehearsal & Performance I	20	1
	Rehearsal & Performance II	20	1
	Theatre History II	3	1
	Musical Theatre Dance II (optional)	(2)	(1)
	Subtotal Credits (30 Weeks)		30

# SECOND YEAR

FIRST SEMESTER	FIRST TERM (12 WEEKS)	HOURS/WK	CREDITS
	Acting III	8	4
	Voice & Speech III	6	3
	Movement III	4	2
	Camera Technique: Scene Study	4	2
	Styles I	4	2
	Career Preparation	2	1.5
	SECOND TERM (4 WEEKS)		
	Acting IV	8	1
	Voice & Speech IV	4	0.5
	On-Camera Technique: Auditions	4	0.5
	Monologues	4	0.5
	Monologues Styles II	4 6	0.5
SECOND SEMESTER	Styles II THIRD TERM (7 WEEKS)	6	1
SECOND SEMESTER	Styles II THIRD TERM (7 WEEKS) Rehearsal & Performance III	6 20	4.5
SECOND SEMESTER	Styles II THIRD TERM (7 WEEKS) Rehearsal & Performance III Audition Technique I (both terms)	6 20 4	4.5
SECOND SEMESTER	Styles II THIRD TERM (7 WEEKS) Rehearsal & Performance III	6 20	1
SECOND SEMESTER	Styles II THIRD TERM (7 WEEKS) Rehearsal & Performance III Audition Technique I (both terms) Stage Combat I	6 20 4 2	1 4.5 
SECOND SEMESTER	Styles II THIRD TERM (7 WEEKS) Rehearsal & Performance III Audition Technique I (both terms) Stage Combat I Musical Theatre Audition Technique: The Dance Call (optional)	6 20 4 2	1 4.5 
SECOND SEMESTER	Styles II THIRD TERM (7 WEEKS) Rehearsal & Performance III Audition Technique I (both terms) Stage Combat I Musical Theatre Audition Technique: The Dance Call (optional) FOURTH TERM (7 WEEKS)	6 20 4 2 (2)	1 4.5 - (0.5) (0.5)
SECOND SEMESTER	Styles II THIRD TERM (7 WEEKS) Rehearsal & Performance III Audition Technique I (both terms) Stage Combat I Musical Theatre Audition Technique: The Dance Call (optional) FOURTH TERM (7 WEEKS) Rehearsal & Performance IV	6 20 4 2 (2) 20	1 4.5  (0.5) (0.5) (0.5)
SECOND SEMESTER	Styles II THIRD TERM (7 WEEKS) Rehearsal & Performance III Audition Technique I (both terms) Stage Combat I Musical Theatre Audition Technique: The Dance Call (optional) FOURTH TERM (7 WEEKS) Rehearsal & Performance IV Audition Technique II (both terms)	6 20 4 2 (2) 20 4	1 4.5 - (0.5) (0.5) 4.5 2

# COURSES & CREDITS THE ACADEMY LOS ANGELES

FIRST SEMESTER	FIRST TERM (12 WEEKS)	H O U R S / W K	CREDITS
	Acting I	8	4
	Voice & Speech I	4	2
	Movement I	4	2
	Vocal Production I	4	2
	Physical Acting	2	1
	Camera Technique: Fundamentals	4	2
	SECOND TERM (3 WEEKS)		
	Rehearsal & Performance I (Drama)	20	2
	Stage Management*		-
SECOND SEMESTER	THIRD TERM (12 WEEKS)		
SECOND SEMESTER			
ECOND SEMESTER	Acting II	8	4
ECOND SEMESTER	Acting II Voice & Speech II	8	4
ECOND SEMESTER	Acting II Voice & Speech II Movement II	8 4 4 2	4 2 2
SECOND SEMESTER	Acting II Voice & Speech II Movement II Theatre History	8 4 4 2 4	_ 1.5
SECOND SEMESTER	Acting II Voice & Speech II Movement II Theatre History Styles I	8 4 4 2 4 2	· · · · · · · · · · <del></del> · · · · · · · · · ·
SECOND SEMESTER	Acting II Voice & Speech II Movement II Theatre History	4 4 2 4	_ 1.5
SECOND SEMESTER	Acting II Voice & Speech II Movement II Theatre History Styles I Script Analysis (8 weeks)	4 4 2 4 2	1.5 2 1
SECOND SEMESTER	Acting II Voice & Speech II Movement II Theatre History Styles I Script Analysis (8 weeks) Improvisation (6 weeks)	4 4 2 4 2	1.5 2 1
SECOND SEMESTER	Acting II Voice & Speech II Movement II Theatre History Styles I Script Analysis (8 weeks) Improvisation (6 weeks) FOURTH TERM (3 WEEKS)	4 4 2 4 2 2	1.5 2 1 0.5

# FIRST YEAR

# SECOND YEAR

Acting III Voice & Speech III: Dialects Movement III Period Movement & Dance Styles II Advanced Vocal Production / Vocal Power Professional Internships (optional) SECOND TERM (3 WEEKS)	4 4 2 4 2	4.5 3 2 1 2 1 0.5)
Movement III Period Movement & Dance Styles II Advanced Vocal Production / Vocal Power Professional Internships (optional)	4 2 4 2	2 1 2 1
Period Movement & Dance Styles II Advanced Vocal Production / Vocal Power Professional Internships (optional)	2 4 2	1 2 1
Styles II Advanced Vocal Production / Vocal Power Professional Internships (optional)	4 2	1
Advanced Vocal Production / Vocal Power Professional Internships (optional)	2	1
Professional Internships (optional)		1 0.5)
Professional Internships (optional)		0.5)
SECOND TERM (3 WEEKS)		
Rehearsal & Performance III	20	2
Stage Management* (optional)	20	2
Camera Technique: Scene Study	6	2
Camera Technique: Scene Study Intensives	6	2
•••••••••••••••••••••••••••••••••••••••	4	2 1 0.5
Intensives	4	1
Intensives Make-Up Audition Technique	4 2 4	1
Intensives Make-Up Audition Technique	4 2 4 2	1
Intensives Make-Up Audition Technique Acting Professionally	4 2 4 2	1 0.5 1 1
Intensives Make-Up Audition Technique Acting Professionally Second-Year Projects FOURTH TERM (7 WEEKS)	4 2 4 2 8	1 0.5 1 1

# DEGREE PROGRAM

# ASSOCIATE DEGREE

Students graduating from the Two-Year Conservatory Program at the New York and Los Angeles campuses are awarded the academic degree of Associate of Occupational Studies (AOS).

# CERTIFICATE OF ADVANCED STUDIES IN ACTING

Select graduates may go on to our Third-Year Company to earn a Certificate of Advanced Studies in Acting. See our Third-Year Company and Addendum pages for more details about this program.

# **BACHELOR'S DEGREE**

Students choosing to further their education with advanced degrees may transfer their Academy credits to most colleges and universities throughout the United States. The number of credits successfully transferred depends upon the amount earned, choice of college, entry requirements and the desired degree.

To support our students in their academic pursuits, The Academy has agreements in place with the following distinguished universities to provide the opportunity to pursue conservatory training that culminates in a bachelor's degree. If you are interested in obtaining more information, please contact The Academy's Admissions Office.

New York Campus 800-463-8990 NYadmissions@aada.edu Los Angeles Campus 800-463-8990 LAadmissions@aada.edu



# WHERE YOUR PASSION ADVANCES YOUR EDUCATION

As a regionally and nationally accredited twoyear acting conservatory, The Academy offers associate degrees at its two campuses—and bachelor's degree options at colleges and universities across the United States. Our degree program opens up many career and educational opportunities and advances you as a professional on your career path.

NOTE: The American Academy of Dramatic Arts does not accept any transfer credits from institutions toward completion of the Associate of Occupational Studies (AOS) degree at either campus.

### ST. JOHN'S UNIVERSITY, NEW YORK CITY

Students of The American Academy of Dramatic Arts (at the New York or Los Angeles campus) who complete their twoyear AOS (Associate in Occupational Studies) degree may transfer up to 60 credits toward a Bachelor of Science degree in Television and Film Studies at St. John's University. The 60 credits from The Academy are normally distributed as follows and are subject to the discretion of St. John's University: nine in the major, 18 in the liberal arts core, six in professional electives and 27 in free electives. At St. John's University, students must complete 66 credits, 39 of these in the major.

Academy students who have successfully completed one year at either campus may transfer 30 credits toward a Bachelor of Science in Television and Film. Academy alumni (1974 forward) are also eligible for transfer credit toward the Bachelor of Science degree. All transfers are required to have a minimum grade point average (GPA) of 2.0. Academy students may also transfer their credits to other majors within St. John's College of Professional Studies, depending upon the number of credits earned and the major chosen.

Those students who have completed or will complete a third year of training at The Academy, or have credits earned at other colleges or universities, may be eligible for additional credits subject to review by St. John's University.

Scholarships are available at both The American Academy of Dramatic Arts and St. John's University. **To learn more about the university, visit StJohns.edu.** 

### ANTIOCH UNIVERSITY, LOS ANGELES

With its individualized education, generous transfer credit policy and flexible scheduling options, Antioch University Los Angeles (AULA) provides an excellent match for Los Angeles and New York campus students and alumni of The Academy who wish to obtain a bachelor's degree. The two possible BA degrees are:

- Liberal Studies with eight concentrations to choose from: Liberal Studies (general), Creative Writing, Psychology, Addiction Studies, Business and Management Studies, Urban Studies, Child Studies, and Queer Studies. Students can also opt to pursue an individualized concentration in Dramatic Arts.
- 2. Applied Arts and Media

AULA's BA in Applied Arts and Media provides an opportunity for students with technical, occupational, and other professional training to apply that learning toward the completion of an interdisciplinary undergraduate degree.

In order for Academy courses to be accepted as transferable, a grade of "C" or better must be achieved. Academy student handbooks and degree options handouts provide detailed information on minimum transferable credits toward each of the two degree options.

Once a list of The Academy's courses that meet the criteria for General Education is transferred to AULA, students are individually advised about which specific courses they must take toward their chosen concentration. For both degrees, the final 45 quarter units must be taken in residence at AULA. Antioch does not require students to complete their general studies in order to transfer; however, it does recommend that students begin completing some of their general studies as part of their transferable semester units. For a full list of graduation requirements, visit antioch.edu/los-angeles/ degrees-programs/undergraduate-studies/. For additional counsel on these and other requirements, current students, Academy alumni and counselors may contact the AULA Admissions Office at admissions.AULA@ antioch.edu.

# OKLAHOMA CITY UNIVERSITY, OKLAHOMA CITY

The American Academy of Dramatic Arts and Oklahoma City University (OCU) have created an opportunity for Academy students to earn a Bachelor of Fine Arts in Acting (BFAA), allowing students to benefit from two of the nation's leading training programs. Students complete the Full-Time Conservatory Program at The Academy in New York City or Los Angeles, and transfer to OCU in Oklahoma City for their last two years. Named in *U.S. News and World Report's* "America's Best Colleges" as a top-tier master's program and university in the Western Region, OCU offers advanced studies and a distinguished faculty. Celebrated OCU alumni in the field of arts and entertainment include Kristin Chenoweth, Kelli O'Hara and Oklahoma Music Hall of Famer, Leona Mitchell.

The core mission of OCU is to prepare well-trained actors and to provide students with a broad-based liberal arts education. The collaboration enriches both programs by providing expanded opportunities for students and optimal use of faculties and facilities.

Academy students must complete the two-year Associate of Occupational Studies and have an overall grade point average of 2.5 to be eligible for transfer. Audition requirements for the BFAA degree are waived for Academy students, who will be automatically awarded an Academy Partnership Scholarship in the amount of \$2,000 per semester, renewable for a total of four (4) semesters. Academy students are also eligible for Academic Transfer Scholarships according to current OCU policy and additional talent awards through the university's regular audition process.

Sixty Academy credits are accepted for transfer toward the BFAA degree. The remaining courses to be completed at OCU (68 credits) include general education requirements, Acting Core and Music Theatre Core. Interested students can be provided with a list of OCU courses required for the degree. For more information, please contact The Academy's Admissions Office. **To learn more about the university, visit OKCU.edu.** 

### HUNTER COLLEGE (CUNY), NEW YORK CITY

Since 2004, The Academy has had an articulation agreement with Hunter College (CUNY) for a BA in Theatre. Academy graduates from anytime during 1974 and going forward from this date may apply to Hunter College pursuant to this agreement.

Its provisions are specified in the Transfer Guide and Course Equivalencies. Students entering Hunter with an AOS degree from The Academy will receive 27 credits toward a Bachelor of Arts degree in Theatre at Hunter College, and these credits are distributed according to the Transfer Guide. The student will have to take 93 credits at Hunter, with 21 of these being in the major. Those students who have completed or will complete a third year of training at The Academy may be eligible for additional credits, subject to review by Hunter College. Credits earned by Academy students from other colleges will be reviewed by Hunter College for credit toward the baccalaureate degree. Academy students are required to pass the CUNY Skills Assessment Test taken by all students entering Hunter College with fewer than 45 credits, and have a minimum grade point average (GPA) of 2.3. Credits carrying a course grade of "D" or below will not transfer. To learn more about the college, visit Hunter.CUNY.edu.

# OUR MISSION

Founded in 1884, The American Academy of Dramatic Arts is the first conservatory for actors in the English-speaking world. Since then, its purpose has remained constant: To provide students with the tools needed to make acting their profession.

We select our students from various backgrounds and from all around the globe. Diversity, which gives our students exposure to many cultures, enriches the depth of the actor's work. Selectivity, which continues throughout our program, yields a pool of students who nourish each other's growth.

Our training program is unique, based upon the long tradition of The Academy and embracing modern methods that promote discipline and self-discovery, along with the development of technique. Our faculty consists of working professionals and master teachers. They lead students to deeply felt, psychologically true and physically realized performances. To support this process, students receive constant feedback from faculty who consult collaboratively on their progress.

The goal of The Academy is to prepare students for acting careers in theatre, television and film. Our purpose is to provide a practical, post-secondary education that emphasizes the skills needed by an actor in today's competitive environment.

# ACCREDITATION

As one of the nation's only regionally and nationally accredited two-year acting conservatories, The Academy allows for unique opportunities to continue your education by earning a bachelor's or master's degree, giving you more options in pursuing your career.

The distinction of earning both regional and national accreditation is reserved for colleges that meet rigorous standards of excellence.

The American Academy of Dramatic Arts is a nonprofit educational institution chartered and authorized to award degrees by the Board of Regents of the University of the State of New York, 89 Washington Avenue, Albany, NY 12234.

# The Academy is proud to have the distinction of being accredited by the following agencies:

### MIDDLE STATES COMMISSION

The Middle States Commission on Higher Education (MSCHE) accredits The American Academy of Dramatic Arts in New York, and in Los Angeles as a branch campus. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council for Higher Education Accreditation. 3624 Market Street, 2nd Floor West, Philadelphia, PA 19104, Telephone: 267-284-5000, Email: info@msche.org

### NAST

The National Association of Schools of Theatre (NAST), an institutional accrediting agency recognized by the U.S. Secretary of Education, accredits both campuses of The American Academy of Dramatic Arts. 11230 Roger Bacon Drive, Suite 21, Reston, VA 20200, Telephone: 703-437-0700

# ADMISSIONS

# HOW TO APPLY TO THE ACADEMY'S FULL-TIME CONSERVATORY PROGRAM

Apply online at aada.edu and access your personal application account to manage and track your entire application process. This online account allows application fee payment and provides all the required forms for download, including financial aid, transcript request and reference request forms, plus online audition scheduling. The account also displays real-time information regarding your application status, forms and references received, and it can send email or SMS (text) reminders.

The Office of Admissions must receive the following application materials before an audition can be scheduled. Exceptions may be made for touring auditions.

### 1. A completed application and application fee (\$50)

The fee is non-refundable and must accompany the application. Payments can be made by check, money order or credit card. Checks should be made payable to The American Academy of Dramatic Arts. (International applicants must send the fee by bank check, money order or charge card authorization in U.S. dollars.)

## 2. Transcripts

This is a certified record from your high school or college demonstrating completion of your academic coursework. Unofficial transcripts (copies provided directly by the applicant) are accepted to reserve your audition time. If desired, you may upload an unofficial transcript directly through your online Academy account.

Official transcripts must be received in a sealed envelope from the institution and unopened by the applicant. Please note that final official transcripts (sent directly by your school) are required prior to enrollment.

### **Delivery Options:**

**Email** to transcripts@aada.edu or to the address indicated in the applicant's online full-time application account.

**Fax** to 212-685-8093 for New York applicants, and 323-464-1128 for Los Angeles applicants.

Mail to the campus you wish to attend: The Academy NY Admissions Office 120 Madison Avenue New York, NY 10016

The Academy LA Admissions Office 1336 N. La Brea Avenue Los Angeles, CA 90028

## 3. One letter of personal reference

An employer, teacher, counselor, clergy, advisor or anyone who has known the prospective student for a period of two years or longer may write the letter as long as they are not a personal friend or family member. The letter should be written on letterhead stationery and should explain the relationship of the writer to the applicant.

### 4. One letter concerning dramatic ability

This letter may be written by a member of a high school or college theatre department or by a director, producer or other professional theatre person who has had an opportunity to appraise the applicant's potential. Applicants who have had no dramatic training or experience should substitute this requirement with a second letter of personal reference.

Note: Personal and dramatic reference letter templates can be found in your online Academy account and can be emailed directly to the individuals you have selected. FOR APPLICATION DEADLINES AND INFORMATION, PLEASE CONTACT:

800-463-8990

### ELIGIBILITY

Education at The Academy is specialized. Serious, responsible and highly motivated applicants are sought for admission. All entering students must have received a high school diploma or completed a GED program. A minimum grade point average (GPA) of 2.0 or higher is required to be considered for admission.

Each candidate is evaluated individually; consideration is based on dramatic ability or potential, academic qualifications, and readiness in terms of a student's maturity and motivation to benefit from the program.

Candidates may pursue admission for the First-Year class in the Fall or Winter Term. The courses in Fall and Winter are identical in curriculum and format. Students from both groups, if invited to return, join the same Second-Year class the following fall.

# AUDITION INFORMATION

All applicants to the Full-Time Program are required to audition. Applicants may choose from the following options:

### 1. On-campus auditions

Audition appointments are scheduled on a weekly basis at both the New York and Los Angeles campuses. An appointment will be scheduled only after all required materials have been received. The Academy strongly encourages applicants to audition at the campus they wish to attend.

### 2. Touring auditions

Applicants unable to travel to New York or Los Angeles may arrange to audition at annually conducted sessions in major cities around the world. Appointments can be scheduled after a transcript is received. Visit The Academy's website (aada. edu/auditions) for a listing of Academy audition locations and dates.

### 3. Virtual and video auditions

While applicants are encouraged to audition in person if possible, those unable to audition on-campus or at a touring audition can request to audition at a pre-scheduled live virtual audition via Zoom with an adjudicator. When virtual auditions are not possible, applicants can request to submit a pre-recorded video audition for review. Visit The Academy's website for additional information and reservations.

Auditions must be scheduled and approved in advance by the Admissions Office and will only be considered after all application materials have been received.

# AUDITION REQUIREMENTS

The audition consists of a personal interview and the presentation of two memorized monologues of contrasting values (one comedic and one dramatic, or one classic and one modern) from published plays. It is encouraged that one monologue of the two use heightened language, such as Shakespeare or Restoration drama. Each piece should be approximately two minutes in length. Both pieces should be performed within a five-minute time limit. The material should be something that you can easily relate to, and best shows your current range, i.e., age, type or character. Please note that you may not use original texts for your monologue. In addition, you may be asked to do a cold reading of provided material.

Please do not choose monologues from monologue books or the Internet unless you can obtain a complete copy of the play, as you will have had to read each play in its entirety. A list of suggested plays is available online at aada.edu/ suggested-plays.

Your audition may be filmed for further review and scholarship consideration.

# INTERNATIONAL STUDENTS

In addition to the requirements listed above, international students whose native language is other than English must demonstrate sufficient competence in speaking, writing and reading English in order to avoid communication issues between faculty and students that may impede learning and development.

Academic records from foreign schools must be submitted in certified English translations. A Form I-20 will be issued only after the applicant has been accepted for enrollment and has met all standards set forth by the United States Citizenship and Immigration Services and The Department of Homeland Security.

We encourage international students to apply and audition early to allow sufficient time for visa processing (6-8 weeks prior to enrollment).

# NOTIFICATION OF ADMISSION

The Admissions Committee considers application materials along with the audition report. In most cases, notification of the decision is made within four weeks. Accepted students are asked to return a signed enrollment agreement along with a \$750 deposit (\$250 non-refundable) to indicate their intention to enroll. This commitment will reserve a space for the accepted student in their desired term.

# DEFERMENT

Students admitted to the Full-Time Program may request to defer enrollment one time for a maximum of one year from the original application term. Deferred students are asked to return a signed enrollment agreement along with a \$750 deposit (\$250 non-refundable) to indicate their intention to enroll. This commitment will reserve a space for the deferred student in their new desired term. Deferment beyond one year requires resubmission of the admissions materials, reauditioning and a new deposit.

# **CAMPUS VISIT**

Although The Academy does not permit auditing classes, prospective students are welcome to visit the school by appointment to view the facilities and gain a sense of the atmosphere and environment. Visits may be scheduled through the Office of Admissions.

# TRANSFER POLICY BETWEEN ACADEMY CAMPUSES

All candidates seeking admission to The Academy must declare their choice of campus for First Year training at the time of their audition. Upon request, Academy students who are invited back for the Second Year may apply to transfer between the New York and Los Angeles campuses. Approval for transfer is made by the Director of Instruction at the campus to which the student desires to transfer and may be subject to the availability of class space.

### SECOND YEAR

Admission to the Second Year is by invitation. After the conclusion of the First Year, invitations are extended to those students who are considered by the faculty and administration to be suited for the advanced work of the Second Year.

# **TUITION & EXPENSES**

# 2022-2023 ACADEMIC YEAR\*\*

TUITION for the academic year	\$37,575
APPLICATION FEE First Year only	\$50
GENERAL FEES	\$750
BOOKS AND SUPPLIES (estimated)	\$570
PERSONAL COSTS (estimated)	\$1,400
FOOD (estimated)	\$1,600
STUDENT MEDICAL INSURANCE New York*	\$3,202
STUDENT MEDICAL INSURANCE Los Angeles*	\$2,430

### **NOTE:** Figures are subject to change.

\*Estimated cost if student enrolls in optional coverage plan. See "Medical Insurance" on page 31 for more information.

\*\* An additional schedule of fees may apply to Los Angeles students, please refer to TUITION AND FEES 2022-2023 in Catalog Addendum p. 55.

# TUITION DEPOSIT

Upon acceptance, students are provided an enrollment agreement by The Academy. The signed agreement and a non-transferable tuition deposit of \$750 (\$250 non-refundable) are due to secure class placement. The deadline for the tuition deposit is indicated in the student's online account. If the deposit is not paid by the specified deadline, the applicant will be assumed to have withdrawn their application.

# **REFUND POLICY**

To withdraw officially, enrolled students must meet with the Director of Instruction and present to the Office of the Registrar written notification of withdrawal. The effective date of withdrawal will be the date of receipt by The Academy of the application for withdrawal, not the last date of attendance.

If you receive federal funds while attending The Academy, be advised that if you terminate your enrollment prior to completing the course of study of your choice, federal regulations may require that all or a portion of the funds received be returned to the original aid programs as unearned aid. In addition, institutional scholarships awarded will be withdrawn and unpaid institutional charges will be the sole responsibility of the student.

# PAYMENT PLANS

The Academy has two methods of payment for tuition, the Pre-Payment Plan and the Extended Payment Plan.

### PRE-PAYMENT PLAN

This plan offers the opportunity to have tuition paid prior to registration. Inquire with the Financial Aid/Business Office for details.

### EXTENDED PAYMENT PLAN

We offer extended payment plans for those who can't make pre-payment. Inquire with the Financial Aid/Business Office for details.

# MEDICAL INSURANCE

The Academy offers its students the opportunity to enroll in a medical insurance plan provided by Arthur J. Gallagher & Company. Alternatively, students have the option to provide proof of their own medical insurance coverage, which must meet the required standards as determined by the state and federal government. Waiving medical coverage entirely is not an option.

# ATTENDANCE / OUTSIDE PROFESSIONAL WORK POLICIES

The nature of the work in classes requires full attendance and participation. Attendance at all Academy classes is mandatory and excessive absences will lead to dismissal. Auditioning and outside professional work are not permitted during the academic year while attending The Academy.

# STUDENT HOUSING OPPORTUNITIES

### NEW YORK

The Academy House is a 12-story, fully restored, loft-style student housing building located directly adjacent to The Academy's main campus building. It provides furnished housing with shared rooms, along with a spacious common space, a large kitchen and 24-hour doorman security. For more information, visit aada.edu or contact the New York Director of Student Housing at NYhousing@aada.edu.

### LOS ANGELES

The Academy House West is a three-story, beautifully remodeled, apartment-style student housing building with direct private access to The Academy's Los Angeles campus. It provides furnished housing with single and shared bedroom options in one or two bedroom apartments, along with rehearsal space, full kitchens, parking and 24hour campus security. For more information, visit aada.edu or contact the Los Angeles Housing and Residence Life Office at LAhousing@aada.edu.





# FINANCIAL AID

# Over 90% of admitted students receive some type of financial assistance.

The Academy is committed to preparing dedicated students for acting careers and helping them achieve their highest potential. For that reason, we try to make it possible for all admitted students to attend the school. In addition to funding provided by The Academy, the school participates in various federal and state financial aid programs and offers a choice of payment plans.

All prospective students are encouraged to apply for financial aid during the application process. The Academy creates financial aid packages for each student that may consist of a combination of grants, loans, scholarships and campus employment. It is to the student's advantage to submit early applications to determine eligibility.

# ACADEMY SCHOLARSHIPS

Academy scholarships are a form of aid that does not need to be repaid. Students accepted into The Academy are automatically considered for merit-based scholarships. Students wishing to be considered for need-based scholarships may apply by completing the Scholarship Application for Tuition and Housing. Students will receive a response from The Academy within two weeks of receipt of the scholarship application. Prospective students should also research local, privately funded scholarships during junior and senior years of high school. High school guidance counselors can provide information regarding application procedures.

## HOW AWARDS ARE DETERMINED

**First Year:** All students who have applied and been accepted by The Academy are considered for scholarships. Merit scholarships are awarded based on an applicant's audition. Need-based awards are assessed through the financial aid process.

**Second Year and Academy Company:** Merit and need-based scholarships roll over for Second Year if GPA requirements are met. Need-based scholarship forms must be submitted for scholarship funds to roll over. All Company students must reapply for scholarships.

While it is our priority to provide financial assistance to as many students as possible, funding is based upon availability.

The information on the following page is for U.S. citizens and permanent residents. For information about additional financial assistance for International Students, please refer to page 35.

# U.S. FEDERAL AND STATE GRANTS

The U.S. Federal Government and states award the following grants based on the FAFSA (Free Application for Federal Student Aid) application.

## FEDERAL PELL GRANTS

Federal Pell Grants are awarded to undergraduate students who demonstrate exceptional need, have not used up their PELL lifetime eligibility and have no prior baccalaureate degree.

# FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANTS

Federal Supplemental Educational Opportunity Grants (FSEOG) are for undergraduates with exceptional financial need. Priority consideration is given to Federal Pell Grant recipients.

### NEW YORK TUITION ASSISTANCE PROGRAM

The New York Tuition Assistance Program (TAP) is a grant for which New York State residents can apply for state assistance. Funds are determined by the Higher Education Services Corporation (HESC).

## CAL GRANT

California residents may apply for state assistance from the Cal Grant Program. Funds are determined by the California Student Aid Commission (CSAC) based on family income requirements and grade point average.

**Qualifications for Application:** These financial aid awards are limited to U.S. citizens and permanent residents who qualify and who have completed and submitted all the required financial aid paperwork.

The Academy requires that all U.S. citizens and permanent residents complete the FAFSA (Free Application for Federal Student Aid) to be considered for financial aid. In addition to filing a FAFSA, we ask that students and their families provide us with whatever supplemental documents they feel are important to provide a complete financial picture and help us accurately assess a family's or individual's financial condition.

### File the FAFSA online at studentaid.ed.gov and enter The Academy's School Code: **007465**

As part of the Federal Student Aid website, the FAFSA4caster is a tool from the U.S. Department of Education that provides students with an early estimate of their eligibility for federal student financial assistance.

Financial aid eligibility is determined by using a needs analysis formula provided by the federal government. In this formula, the student's and/or family's income and assets are weighed against allowances for basic living costs, number in the household, and resources for retirement to calculate an Expected Family Contribution (EFC). A cost of attendance budget is then constructed by The Academy that represents educational costs including tuition, fees, books and living expenses. The difference between the estimated budget and the EFC is the financial need of the student. The Academy will not award financial aid above the cost of tuition and living expenses.

### Applying early is strongly advised for all financial aid.

**Credit of State and Federal Awards:** All funds are credited to the student's account in two installments: The first installment at the beginning of the academic year, the second at the midpoint of the academic year. The student is solely responsible for any outstanding balances due to agencies, banks and The Academy.

# LOANS

Student loans must be repaid. There are two categories of educational loans available.

Need-Based (Subsidized Federal Direct Stafford Loans)

**Non-Need-Based** (Unsubsidized Federal Direct Stafford Loans, Federal Direct Parent Loans for Undergraduate Students and alternative loans for students or parents)

# U.S. FEDERAL DIRECT LOANS

These types of loans are limited to U.S. citizens and permanent residents who have completed all of the required financial aid paperwork. All students must reapply for financial aid every year. Students may apply for federal loans as part of their FAFSA.

Subsidized Federal Direct Stafford Loans are needbased loans. Interest does not accrue while a student is in school, during a grace period or during in-school deferment.

**Unsubsidized Federal Direct Stafford Loans** are not need-based loans. Interest accrues while students are in school and during the six-month grace period. Annual maximums vary depending on whether the student is a dependent or independent financial aid applicant.

**Parent Loans For Undergraduate Students (PLUS)** are for parents of dependent financial aid applicants. The Parent PLUS loan offers a fixed interest rate and a flexible loan limit that allows parents to borrow up to the cost of attendance, minus all other student aid.

### ALTERNATIVE LOANS

Alternative loans (private loans) usually carry a higher interest rate than federal loans. Both parents and students can apply for a privately funded loan. Please contact Financial Aid for assistance with identifying private lenders.

## INTERNATIONAL STUDENT LOANS

For more information see page 36, or visit the Financial Aid/ Business Office for assistance with private student loans and the requirements.

# OTHER OPTIONS TO HELP PAY FOR YOUR EDUCATION

### U.S. VETERANS BENEFITS

The Academy participates in the Veterans Educational Assistance Program. Veterans and dependents should contact the Financial Aid/Business Office for details. The Academy complies with S.2248-Veterans Benefits and Transition Act of 2018 section 103 and will not assess or implement any late fees for at least 90 days from the date of certification for any covered individuals using Chapter 33 or Chapter 31 VA Educational Benefits.

### FEDERAL WORK-STUDY (FWS) PROGRAM

The FWS Program at The Academy is a federally funded program. It provides part-time, on-campus jobs for students with financial need, allowing them to earn money to help pay their education expenses. Students who file the FAFSA will be considered for a Work-Study Award.

## ON-CAMPUS EMPLOYMENT

There are a limited number of on-campus jobs offered by The Academy. Following registration, students may apply for a variety of Academy departments, such as Admissions, Production, Costumes and the library, among others.

# ENDOWED SCHOLARSHIPS

The Academy's Endowed and Annual Scholarships have been established through benefits, memorial gifts, bequests and foundational grants to make it possible for deserving students to attend our Full-Time Conservatory Program. The Endowed Scholarships are awarded through the merit and need-based scholarship process.

The Alumni Fellow Scholarship The Barbara Moore Jordan Scholarship The Brenda Forbes Scholarship The Cecil B. DeMille Scholarship The Charles Jehlinger Scholarship The Class of 1983 Scholarship The Cleavon Little Scholarship The Dina Merrill Scholarship Fund The Frances Fuller Scholarship The Franklin Haven Sargent Scholarship The Gail Lowe Maidman Scholarship The Garson Kanin Scholarship The George Nichols III Scholarship The Gordon A. Rust Scholarship The Grace Kelly Scholarship The Greta Nissen Scholarship The Harryetta Peterka Scholarship The Henrietta Alice Metcalf Memorial Scholarship for Drama The Hume Cronyn Scholarship The Jack Melanos and Bill MacDougall Scholarship The John Peck Scholarship The Julie Harris Scholarship The Kirk Douglas Scholarship The Legend's Scholarship The Madelin Thayer Gilpatric Scholarship The Neil Simon Scholarship The Patricia Grube Scholarship The Philip Loeb Scholarship The Rising Actor Scholarship The Samuel Freeman Scholarship The Spencer Tracy Scholarship The Suzanne Powers Scholarship The Thelma Carter Memorial Scholarship Fund The William Randolph Hearst Scholarship

# ANNUAL SCHOLARSHIP SUPPORT

The Actors Society Scholarship The Episcopal Actors Guild The Estate of Maxine Little Collier The Shubert Foundation

# INTERNATIONAL STUDENTS

At The Academy, we believe that a strong diversity of cultures enriches the learning environment for all of our students. Fostering a welcoming place to study the craft of acting is important to The Academy as every student becomes part of our family. We come alongside and encourage all students in their journey to transform their passion into a lifelong profession. In fact, our program is made up of 30 percent international students, representing more than 40 nations.

# APPLYING AS AN INTERNATIONAL STUDENT

General admission requirements are the same for all applicants regardless of citizenship, but immigration regulations, financial matters and a variety of educational credentials require added procedures for international students. Our Admissions and Financial Aid Offices will assist with all issues regarding these policies and procedures:

### STUDENT VISA

After the audition, applicants who are admitted to The Academy will be sent important international information along with their acceptance letter from the Admissions Office. A Form I-20 will be issued only after the applicant has been accepted for enrollment and has met all standards set forth by the United States Citizenship and Immigration Services and The Department of Homeland Security.

We encourage international students to apply and audition early to allow sufficient time for visa processing (6-8 weeks prior to enrollment).

## ENGLISH LANGUAGE

International students whose native language is other than English must demonstrate sufficient competence in speaking, writing and reading English. This proficiency is determined through the application and audition process.

## ACADEMIC RECORDS AND OFFICIAL TRANSCRIPTS

Academic records and official transcripts from foreign schools must be submitted with an English translation and demonstrate the equivalency of a U.S. High School Diploma. The official transcripts must be received in a sealed envelope from the institution and unopened by the applicant. If services are required for an official evaluation of transcripts, they must be made by a NACES approved agency (naces.org/members).

# FINANCIAL AID FOR INTERNATIONAL STUDENTS

All international applicants are eligible to apply for the need-based financial aid scholarship. The Academy offers a variety of scholarships, assistance opportunities and a choice of payment plans. We also participate with foreign government aid programs, if available. All prospective students are encouraged to apply for financial aid at the time of their acceptance. Financial aid packages may consist of a combination of loans and scholarships. All prospective students must submit the required documents by the appropriate deadlines for consideration of financial assistance. These documents will be made available to you from the Financial Aid Office or in your online application account.

### ACADEMY SCHOLARSHIPS

Academy scholarships refer to monies that do not need to be repaid. All students who have applied and been accepted by The Academy are considered for scholarships. Merit scholarships are awarded based on an applicant's audition. Need-based awards are assessed through the financial aid process.

# ON-CAMPUS EMPLOYMENT

There are a limited number of on-campus jobs offered by The Academy. Following registration, international students may apply to a variety of Academy departments, such as Admissions, Production, Costumes and the library, among others.
## LOANS

Some private loan lenders offer loans to international students. If you meet the requirements and are approved, you can re-apply for these loans each year that you attend The Academy. See page 33 for more information on alternative loans. Visit the Financial Aid/Business Office to further discuss this option.

## OTHER RESOURCES

The following are additional loan resources known to The Academy, but applicants are encouraged to seek others online and through their respective governments: Canada: Ontario Student Assistance Program, United Kingdom: Career Development Loans, Sweden: CSN.se, eduPASS: edupass.org.



"The Academy gave me a community of amazing people and friends. This place feels like home to me and made coming to another country to study so much less challenging than I thought."

## MARIANA BALSA MEXICO



"The best thing about coming to The Academy is that there's so much opportunity here. It's far from easy, but with enough dedication you can truly make things happen for yourself."

## **DANIEL FIEBER** GERMANY



"I chose The Academy because of its prestigious reputation, but I didn't expect to find a family away from home. Everyone has been so friendly and helpful."

ALESSANDRO NORI ITALY



"The staff made it much easier than I expected, from my F1 visa paperwork to checking up on me throughout my enrollment process. They were by my side every step of the way."

QUEENY KUFFOUR Canada







## 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

## MATTHEW A.J. GREGORY Second Year Coordinator— Theatre History, Guest Director

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

## 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

## **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

## 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 Programme 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

## SHEILA BANDYOPADHYAY Head of Movement Department, Core Faculty—Movement, Alexander Technique

MA, NYU; BA, Theater Arts, Brandeis University; Physical Theater Studies, Dell'Arte International; AmSAT Certified Teacher, Alexander Technique; Advanced study in Movement for the Actor with Merry Conway and Susan Dibble; Teaching credits include The Linklater Center, Shakespeare and Company, NYU-Gallatin and Alexander Technique, NYC's Teacher Certification Program

## JOSEPHINE BARTON Voice & Speech

MA, Voice Studies, University of London's Royal Central School of Speech and Drama; BA, University of Sydney and Sydney Theater School; Professional voice instructor for voice & speech at Drama Studio London; Speech at City Academy, London; Voice & accents at Young Actors Theatre Islington, London and Guildford Performance Preparation Academy, UK; Broadcast voice & speech at University of Notre Dame, Sydney; as well as taught at select voice and speech coaching companies in London and New York

## **RACHEL BOTCHAN** Shakespeare

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

## 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

## 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 Kotzubel, 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

BA, Theatre Arts, Minnesota State University, Moorhead; MFA, Performance, University of Maryland; 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; 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); Taught voice for National Theatre of Ghana

## CHRIS DOLMAN Acting, Audition Technique, Guest Director

MFA, Florida State University, Asolo Conservatory of Professional Actor Training; Studied acting with Kathryn Gately, Roger Rees, Neal Kenyon; Directing with Luca Ronconi, Ping Chong and Ruth Maleczech; Member of Lincoln Center Directors Lab; Extensive directing credits Off-Broadway and regionally; Founder/Producing Artistic Director of Edgartown Theatre Company

## JAY DUNN Movement

MFA, Theatre, L'Ecole Internationale de Théâtre Jacques Lecoq, Paris; BA, Theater, Middlebury College; Taught at American University, Duke Ellington School of the Arts, Woolly Mammoth Theatre, Whistler in the Dark Company, The Center for Movement Theater, DC & NYC; Pedagogic Assistant to Dody DiSanto

## TRACY EINSTEIN Alexander Technique

BA, Columbia University; AmSAT Certification in Alexander Technique, Balance Arts Center, experienced in Clown, Lecoq method Physical Theater, Laban Movement Analysis for Actors, Bartenieff Fundamentals, and Feldenkrais Method; Former teacher at Balance Arts Center, Public Theater Shakespeare Initiative, Birmingham Repertory Theatre and Shakespeare Society; Associate Artistic Director of NY's Modern Shakespeare Project

## KYLE FABEL Acting, Guest Director

MFA, NYU/Tisch; BA, Marquette University; Broadway work: Sorkin's *The Farnsworth Invention, A Free Man of Color*; Regional work: *The Primrose Path*, Guthrie Theater; *The Farnsworth Invention*, Feydeau's *Private Fittings*, La Jolla Playhouse; *Breaking the Code*, Barrington Stage Co.; *A Steady Rain*, TheaterWorks Hartford; *The Real Thing*, Pioneer Theatre; *Closer, The Dead Eye Boy*, Cincinnati Playhouse in the Park; *The Taming of the Shrew*, Williamstown Theatre Festival; *The Last Hurrah*, Huntington Theatre; *Cymbeline, Loot*, Hartford Stage; Tony Kushner's *Hydriotaphia*, Alley Theatre, McCarter Theatre, Eugene O'Neill Theatre Center

## MICHAEL FLYNN Guest Director

BA, Theatre, University of Scranton and studies acting at Matthew Corzine Studios; Producing Artistic Director of the Scranton Shakespeare Festival where he directed productions including: *Romeo and Juliet, The Tavern*, and *The Pirates of Penzance*; Associate Director to Broadway's *It's Only A Play*; Served as the Assistant to the Playwright for *The Nance on Broadway*; In the Off-Broadway production of *Freckleface the Musical* 

## BLAKE HABERMANN Movement

BFA, TSOA/ETW; Two-year Professional Program Graduate, L'Ecole Lecoq, Paris; Performed on streets and stages worldwide; Directed Movement for Mozart's *La Finta Giardiniera* at Juilliard; Created original mime/Butoh piece, *The Infinite Bliss of the Hungry Ghost Realm* at DanceBox in Japan; Performed on Cirque du Soleil's float in Macy's Parade; Developed clown material for *Pagliacci* at The Metropolitan Opera; Member of the award-winning Broken Box Mime Theater; Premiered originally devised piece, *Solitary*, in 2019 at the Edinburgh Fringe

## 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

## JENN HARRIS Career Preparation

BFA, Boston University; Actor/writer/producer; Co-star in *Gayby* and as Jodi Foster in *Silence! The Musical*; Wrote and performed solo show in NYC; Writer for CNE; Writes, produces and stars in web-series *New York Is Dead*; Performed at McCarter Theatre, Berkshire Theatre Festival, Williamstown Theatre Festival; and on *30 Rock, High Maintenance, Difficult People, A Case of You, Bad See* and *Better Living Through Chemistry* 

## **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

## 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

## **BENJAMIN LIU** Movement

MFA, Performance and Interactive Media Arts, Brooklyn College; BS, Somatic Education and Performance (*Magna Cum Laude*), CUNY; Graduate, Movement Theatre Studio (Lecoq), Guild Certified Feldenkrais Practitioner, Certified Systema Russian Martial Art Instructor; Certified Personal Trainer (National Academy of Sports Medicine); Certified YogaWorks Instructor (The Yoga Alliance); Lifelong international study of movement in dance, martial arts, physical theatre and movement rehabilitation; Actor, Movement Trainer, martial art instructor, and choreographer for dance, theatre and stage combat

## CHRISTOPHER MCGOVERN Musical Theatre Singing, Vocal Production

BM, Vocal Performance (magna cum laude), concentrations in Composition and Piano, Temple University; Piano and duo piano courses at Settlement School of Music, Philadelphia; Accomplished vocal coach and musical director; Accompanied numerous Tony Award-winners; Pianist and arranger for original Belle in Broadway's Beauty and the Beast, including national tours and Carnegie Hall performance; Theatrical writing credits include the libretto and score for *Lizzie Borden* (Goodspeed Musicals), music and lyrics for award-winning Cagney!, Dr. Radio and songs for Disney Worldwide Entertainment, including Once Upon A Time, Color Of The Wish and world premiere castle projection show Let The Memories Begin; Original songs and dance arrangements for Backwards In High Heels, and six original musicals produced by Stages Of Imagination (won National Parents Choice Award)

## 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

## KYRA MILLER Alexander Technique

MFA, University of Washington; AmSAT Certificate in Alexander Technique, Balance Arts Center; Mannes College of Music; Studied voice with Ray Fellman, Julian Patrick, Vicki Clark, Ellen Shade, Bruce Kolb, Marc Schnaible and Aaron Hagen; Studied dance with Joffrey Ballet School, David Howard, Maggie Black, Simon Dow, Zvi Gotheiner and Paul Taylor School; Nominated for San Francisco/Bay Area Critics Circle Best Actress Award for Rags at TheatreWorks Silicon Valley; Also appeared in *A Light in the Piazza* at Philadelphia Theatre Company, *The Time of Your Life* at Seattle Rep/A.C.T., and *Biography* at Pearl Theatre

## NURIT MONACELLI Acting, Movement

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

## ANGELA NAHAGIAN Movement

Graduate, American Repertory Theater, Moscow Art Theatre School; Select credits include: ART's *Donnie Darko*, *Cardenio, When It's Hot, It's Cole*; MXAT's *Celebration* and *Three Sisters*, Anthropology's *The Blue Room*, Page 73's *Another Beautiful Day*, Zellerbach Playhouse's *Escape from Happiness*, Bay Area Opera's *The Magic Flute*; Founder of Close to Six Company

## LINDSAY NANCE Movement

MFA, University of Tennessee; Additional training: Jackie Snow, Barbara Houseman and Black Box Acting Studio (Chicago); Teaching credits: Goshen College, University of Tennessee and private coaching; Acting credits include *Medea* and *Much Ado About Nothing* (Titan Theatre), *The Open Hand* (world premiere), *Titus Andronicus, A Christmas Carol, A Midsummer Night's Dream* and *The Miracle Worker* (Clarence Brown Theatre), *Romeo and Juliet* (GoShakes Theatre), *BOY* (Circle Theatre), *The Sign in Sidney Brustein's Window, Ismene* (New World Arts), plus film credits

## 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

## BURKE PEARSON Core Faculty-Acting

BA, Portland State University; Studied acting with Katharine Sergava, Uta Hagen, Marshall Mason, Rob Thirkield, William Esper, James Tuttle and Michael Moriarty; Directing with Marshall Mason; Voice with Clyde Vinson, Robert Neff Williams; Longtime member of Circle Repertory Co.; Awardwinning actor, credits include theatre, film and TV

## 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

## LESTER THOMAS SHANE Shakespeare, Guest Director

BFA, Carnegie Mellon University; Trained in speech with Edith Skinner, voice with Robert Parks and Fran Bennett, directing with Lawrence Carra, acting with Jewel Walker and Mordecai Lawner; Workshops with John Barton, Patsy Rodenburg, Cicely Berry, among others; Directed 50+ productions in the E.U. and U.S.

## 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* 

## **ELEANOR TAYLOR** Alexander Technique

MM and BM, Vocal Performance, University of Minnesota and New England Conservatory; AmSAT Certified; Faculty of Manhattan School of Music, Respiro Opera and Riverside Initiative for the Alexander Technique; Trained in Jessica Wolf's Art of Breathing and Betsy Polatin's The Actor's Secret Methods; Led Alexander Technique Masterclasses for University of Michigan Musical Theatre Program, University of Illinois-Chicago Theatre Program, National Opera Association's Eastern Regional Conference, Music Educators Association of NYC/United Federation of Teachers, Freedom to Act and Freedom to Make Music Conferences, American Society for the Alexander Technique Annual Conference and Brooklyn Opera Works' Summer Vocal Arts Institute

## ROBERT TENDY, JR. Voice & Speech

MFA, University of California, Irvine; BA, Binghamton University; Studied with Knight-Thompson Speechwork's Phil Thompson and Cynthia Bassham, Director of Certification for Fitzmaurice Voicework

## MICHAEL TOOMEY Shakespeare

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 Randolf 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

## THE ACADEMY'S

# LOS ANGELES FACULTY

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

## MATT NEVES Director of Instruction

MFA, Directing/Shakespeare, University of Exeter; MBA, Illinois State University; BA, Acting, Brigham Young University; Former College of the Desert Head of Theatre, Artistic Director of Riverside Repertory Theater, Producing Artistic Director at Performance Riverside and Director of Arts Admin. at Southern Utah University; Directing credits: Grey Gardens, Spring Awakening, West Side Story, Assassins, La Cage Aux Folles, Fiddler on the Roof, How To Succeed, Secret Garden, Spelling Bee, Oklahoma!, Mikado, Chicago, Rumors, Brighton Beach Memoirs, Biloxi Blues, Broadway Bound, Chapter Two, Fools, Born Yesterday, You Can't Take It With You, Miss Saigon, Lend Me a Tenor, Beyond the Horizon, Forum and Laramie Project

## DIANE CAMBIO Assistant to Director of Instruction

BFA, Theatre, University of the Arts, Philadelphia

## **BETTY KARLEN** Company Director, Core Faculty– Acting, Director

Studied at University of California, Los Angeles and City College of New York; Professional training with Herbert Berghoff, Lee Strasberg, Curt Conway and Eric Morris

## MARK KNOWLES Second Year Coordinator, Head of Movement, Core Faculty—Movement for the Actor, Musical Theatre, Director

MA, Visual and Performing Arts, Antioch University; BA, Theatre/Dance, Wesleyan University; Dance training with Roland Dupree, Michael Peters, Jaime Rogers and Louis DaPron; Directed and/or choreographed 300+ productions worldwide; Author of four books and recipient of American Library Association's 2004 Choice Award

## BRENDA B. BECK First Year Coordinator, Core Faculty– Voice & Speech, Director

MFA, Acting, University of Southern California; BA (*with honors*), University of Nevada; Coached 100+ theatrical productions; Studied with Tad Danielewski and others; Studied voice and speech with Patsy Rodenburg, Catherine Fitzmaurice, Kristen Linklater and Rocco Dal Vera

## JULES AARON Guest Director

PhD, New York University; Directed the Philadelphia Theatre Company and 250+ plays; Recipient of Ovation, *LA Weekly*, LA Drama Critics, Bay Area Theatre Awards and 23 Drama-Logue Awards

## CAROLINA BARCOS Acting

BA, Skidmore College; MFA, UCLA School of Theatre, Film & Television; Co-founder, Big Dog Little Dog Productions; Performed in 40+ plays in LA and NYC, produced and directed 60+ one-person shows and 14 plays

## **ORION BARNES** Stage Combat

BA, Acting, Columbia College Chicago; Cal State, Northridge; Studied with David Woolley (Society of American Fight Directors); Acting with Sheldon Patinkin and Michael Shurtleff; 20+ years as stage combat coordinator, teacher and performer; Fencing studio instructor in New York, Boston and LA; Built fight projects, shows and scenes for The Group Rep, New Jersey Shakespeare Festival, Oak Park Shakespeare Festival, The Academy, as well as feature film, TV and stage projects and A-list actors; Member of Sword Fights, Inc.

## CHERYL BAXTER Movement for the Actor

30+ years' experience in theatre, film and television; Studied at University of Wisconsin and Northwestern University; Assistant Choreographer to Gene Kelly and Kenny Ortega; Studied acting with Beverly Sanders

## MARY BLEIER Core Faculty-Acting, Director

BA, Antioch University; AA, The American Academy of Dramatic Arts; Studied acting with Betty Karlen, Maria Gobetti and Craig Ng; Studied mind/body connection at the Institute of Psycho-Structural Balancing

## JUDITH BOHANNON Core Faculty—Acting, Director

MA, Northwestern University; BA, Georgetown College; Studied acting with Uta Hagen, Michael Shurtleff, John Lehne, A.J. Antoon and Jose Ferrer

## PATRICK BONOVITACOLA Acting, Director

BA, University Of Massachusetts; The Lee Strasberg Theater Institute; The Actors Studio. Studied acting with Lee Strasberg, William Greaves, and John Lehne

## LINDA BRENNAN Head of Voice & Speech, Student Advisor, Core Faculty—Voice & Speech

PhD, Psychology, Pacifica Graduate Institute; MFA, Acting, Brandeis University; MA, Psychology, Antioch University; BA, Theatre, California State University; AA, The American Academy of Dramatic Arts; Alba Emoting certified; Studied with Rocco Dal Vera, Catherine Fitzmaurice, Kristin Linklater and others; Extensive coaching credits

## JANE FLEISS BROGGER Acting for the Camera

Trained with Stella Adler, NYU School of the Arts; Studied with Uta Hagen, John Barton and Cicely Berry (Royal Shakespeare Co.) and Sir Peter Hall; Member, Actors Studio; TV credits include *Grey's Anatomy, ER, Without a Trace, Crossing Jordan* and *The Guardian*; Broadway: *Fifth of July, Crimes of the Heart, Strange Interlude, I'm Not Rappaport, Of Mice and Men, Getting Married, Search and Destroy, My Thing of Love* and *An Inspector Calls* (Joseph Jefferson nomination); Leading roles in regional theatre productions; LA Drama-Logue Awards for *Molly Sweeney* (Mark Taper Forum), *Ghost in the Machine* (South Coast Rep) and *Springtime for Henry* (Globe Theatre); Faculty, The Art of Acting Studio/Los Angeles

## **DIANA BROWN** Acting, Director

BFA, University of the North Carolina School of the Arts; Studied acting with Eric Morris; Dance with Ernestine Stodelle; Taught at Wesleyan University (Connecticut) and LA's Windward School; Performed, directed and produced theatre in Connecticut, San Francisco and Los Angeles 25+ years; Credits include co-directing *The Runaways*, directing original adaptation of Radclyffe Hall's *Well of Loneliness* and projects with Marin Theatre's Playwright Workshop; Former AAD/Founding Member of Mojo Ensemble, directed and/or produced 40+ plays; Currently works in production for BET-TV's *Comic View* and TV-1's *Belles* 

## ADAM CHAMBERS Physical Acting, Director

Graduate, The American Academy of Dramatic Arts; 2004 Academy Company member; Founding member and current Artistic Director, LOFT Ensemble; Notable credits include Disney's *Girl vs. Monster*, *Good Luck Charlie* and *CSI: Miami* 

## ERIN COLEMAN Sitcom Acting

BFA, Sweet Briar College; AA, The American Academy of Dramatic Arts; Sketch and Improv training at UCB, The Groundlings and Second City

## **CORINNE DEKKER** Vocal Production, Advanced Vocal Production and Sitcom Acting

BFA (magna cum laude), Musical Theatre/Voice/Acting, The Boston Conservatory; Two years in Bachelor of Music Program, McGill University, Montreal; 22 years of private training in singing and music; Series regular/guest star in numerous television shows

## DEBRA DELISO Acting, Solo Performance, Director

MFA, Acting, UCLA (Fellowship and Best Actress Award); MA, BA, Theatre, California State University (Best Actress Award); Royal National Theatre, London; Theatre artist for 30+ years; Member, Classical Theatre Lab; Artistic Director, SAIPRO; Hatha Yoga instructor

## ANNA FERRARO Accompanist

BM, California State University; Studied piano with Leigh James Unger, voice with John Peck and William Hanrahan; Self-produced CDs and concerts featuring her own and other artists' original music; Organist and Music Director for local churches and temples

## JOE J. GARCIA Acting, Director

AA, The American Academy of Dramatic Arts; 30+ years' acting experience for film, television and theatres across the U.S.; Recipient of multiple Drama-Logue, Backstage West and Ovation Awards

## MICHELE MARTIN GOSSETT Acting, Director

Studied with Uta Hagen (HB Studio), Warren Robertson, Wynn Handman and Eric Morris; Founding member of four theatre companies, including Mojo Ensemble, where she was Artistic and Co-Managing Director

## ROB HAHN Voice & Speech

MFA, California State University; BFA, Acting, Conservatory of Theatre Arts, Webster University; Coached and provided dialect coaching for hundreds of actors for film and television and 50+ theatrical productions in 25+ dialects; Writes and performs comedy

## JANA LEE HAMBLIN Acting, Director

Studied Meisner Technique with Dave Dempke, Barry Smith and Laurel Smith; Recurring character on *Jane The Virgin*; *Trevor* at Portland's Artists Repertory Theatre; Founder, The Act Now Studio

## **PERRY HART** Head of Vocal Production—Vocal Production, Musical Theatre, Director

Music Major, Voice, UCLA—Men's Glee Club; 20 years' experience teaching at The Academy; Vocal coach/ arranger for Holland America with directors John Charron, Patti Colombo and Tommy Tune; Recipient of LA Drama Critics' Circle Award, a Drama-Logue Award and NAACP's nomination for Best Musical Direction

## KAREN HENSEL Core Faculty—Acting Styles, Director

AA, Mime and Moliere, The American University in Paris; Diploma, American Conservatory Theatre; Acting Internship, Old Globe Shakespeare Theatre; Award-winning actor, director and writer; Actor, South Coast Repertory Theatre for over 28 years; Head, Adult Theatre School

## AMIR KORANGY Acting, Director

MA (*merit*), Middlesex University; BA, George Washington University; Seasoned educator, director and actor; Directed 50+ plays from classic to modern; As Director of Acting at Mountview Academy, London, received the Michael Elliot Award for Outstanding Contribution to British Drama Training; Worked for BBC, HBO, Warner Bros., including lead in BAFTA-nominated *Breath of Life*; Visiting professor in U.S. and U.K.

## TIM LANDFIELD Director of ACYA, Core Faculty–Acting, Director

BA (with honors), Hampshire College; Studied at The Neighborhood Playhouse; Studied with Larry Moss; Member, The Shakespeare Workshop, New York; Professional actor, director and veteran of seven Broadway shows with numerous regional theatre appearances; Guest starred in 30+ TV shows and several feature films

## MARC LECLERC Stage Combat

BFA, AMDA College and Conservatory for the Performing Arts; Choreographed fights for *Beauty and the Beast* at 5 Star Theatricals starring Susan Egan; Co-choreographed *Henry V* at A Noise Within (Ovation Nominated); Stunt coordinated the band Disturbed's most recent music video

## BECCA LUSTGARTEN Vocal Production

BFA, Boston University; Studied Commedia and Clowning at the Accademia Dell'Arte in Arezzo, Italy; Additional training at NYU and Ithaca College; Studied under Arno Selco, Frank Schiro, Judy Braha and Paula Langton

## NATALIE MACMILLAN Vocal Production

BFA, Tisch School of the Arts, NYU; Graduate level studies at A.R.T./MXAT Institute and the National Theatre Conservatory; Studied singing with Dr. Christian Nova and Jennifer Goodrich

## **BEN MARTIN** Acting, Director

MFA, Stage Directing, Carnegie Mellon University; BA, CUNY, Queens College; Studied with Lewis Palter, Charles Werner Moore and Edith Skinner; Member, Open Fist Theater Company; Credited with 200+ stage productions, 150 recorded books and several film and TV movies; Served as Dialogue Coach for Warner Bros.

## SANDY MARTIN Guest Director

AOS, The American Academy of Dramatic Arts; Scene study with Uta Hagen; Former President, Edward J. Olmos Productions/ABC; Acting career spans 40 years; Co-founder, Hothouse Stage Co.; Recurring roles on *Big Love* and *It's Always Sunny in Philadelphia* and numerous TV and films including Napoleon Dynamite

## SANDRA MASSIE Voice & Speech, Theatre History

MA, Theatre and MFA, Acting/Directing, California State University; MA, Antioch University; Drama Therapy, British American Drama Academy; London Academy of Music & Dramatic Art; Studied with Uta Hagen and Tim Phillips; Teacher training in Michael Chekhov Technique; Studied Fitzmaurice, Linklater and Rodenburg voice techniques

## MICHAEL MATTHYS Physical Acting

MFA, University of Minnesota; BA, Buffalo State College; Studied acting with Howard Fine, Playhouse West and Steppenwolf West; Studied voice at Shakespeare & Company and with Adele Cabot; Studied Viewpoints with SITI, Anne Bogart and Alexandra Billings; Professional actor for 20+ years; Artistic coordinator, Classical Theatre Lab

## MARK MCCRACKEN Improvisation

AA, The American Academy of Dramatic Arts; Starred in Off-Broadway, commercials, TV and film and taped for Florida Shakespeare Festival; Member of the improv comedy group, Mental Floss; Stand-up comic; Works with ACME Comedy Theater, Comedy Sportz and Improv Theatre; Appeared in feature film and TV; Performs comedy improv at Universal Studios Hollywood

## KYRSTA MOREHOUSE Make-Up

Graduate of Masters Course at Makeup Designory Burbank; Award-winning, internationally published celebrity makeup artist specializing in special makeup effects

## JAMIE NICHOLS Movement for the Actor

Producer of numerous professional dance events in Los Angeles; Founder and executive producer of Celebrate Dance; Master teacher and adjudicator of professional dance; Served on multiple art organization boards; Recipient of six Lester Horton Dance Awards for Outstanding Achievement and Dance Resource Center's Furthering the Visibility of Dance Award; Studied with Jaime Rogers, Eugene Loring, Stefan Wenta, Elle Johnson, Joe Tremaine, Hama and others

## IAN OGILVY Guest Director

Graduate, Eaton College and Royal Academy of Dramatic Art; Studied Audition Technique with Denys Blakelock; Appeared in 75+ TV lead roles on both sides of the Atlantic and on stage in London's West End; Recipient of TV Times Award, three Los Angeles Drama-Logue Awards, Los Angeles Times Critics' Circle Award and Ovation Award nomination

## CARL REGGIARDO Guest Director

BA, Theatre, San Francisco State University; Certificate, American Conservatory Theatre (*awarded scholarship*); Recipient of three BackStage West directing awards and seven BackStage acting awards; Background includes acting and directing at Orange County Shakespeare Festival, plus film and TV guest star roles

## **SCOTT REINIGER** Acting for the Camera, Director

BA, Theatre, Rollins College; Advanced training at Circle Repertory, American Conservatory Theatre, The Actors Studio and American Stanislavski Theatre/Sonia Moore; Studied film and TV at UCLA and AFI, playwriting/ screenwriting at Truby's Writers Studio; Guided development of 50 stage works and 20 productions; Director credits include 200 TV episodes

## **SCOTT THOMPSON** Movement for the Actor, Director

BFA, Musical Theatre, University of Arizona; 30 years of professional dance studies; NY, LA, SDC Director/ Choreographer; Awards include: Ovation, Connecticut Critics, Austin Critics Table, Broadway World, San Francisco Critics; Directed/choreographed over 100 professional productions

## TYLER TOWNSEND Acting for the Camera

Graduate, The American Academy of Dramatic Arts; Film/TV experience includes work with CBS, ABC, Discovery, SPIKE, VH1, Comedy Central, Lionsgate, Mark Burnett, Al Roker Entertainment, Gurin Co, and others

## ALEXANDRA WRIGHT Voice & Speech

MFA, Harvard University/Moscow Art Theater; BA, University of Southern California; Theatre credits include: Bec in Sierra Madre Playhouse's LA Premiere of 4000 Miles, Helena in Theatricum Botanicum's A Midsummer Night's Dream and Igraine/Edmund in Lear, Rosalind in ART's As You Like It

## AMANDA ZARR Acting, Director

MA, University of Washington; BFA, Chapman University; Studied with Thomas Bradac, Dennis Krasnic, Andrew Wade, David Hammond and Jon Jory





# **BOARD OF TRUSTEES**

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# SATISFACTORY ACADEMIC PROGRESS

## POLICY FOR FEDERAL STUDENT AID

## PURPOSE

Federal regulations (Sections 668.16(e).668.32(f) and 668.34) require that schools monitor the academic progress of each applicant for federal financial assistance and that the school certify that the applicant is making satisfactory academic progress (SAP) toward earning their degree and/or certificate. This determination of progress is made at the end of each semester before the office of Financial Aid disburses any federal aid funds for the subsequent semester. Please note that decisions for academic probation and institutional scholarship eligibility are separate from this process.

Federal Regulations require schools to monitor student academic progress in 3 areas:

- 1. Qualitative: Cumulative Grade Point Average (CPGA)
- 2. Quantitative: PACE
- 3. Maximum Time Frame

Each student's record will be reviewed under the direction of the Registrar and Financial aid Representative. Students are notified of their failure to meet the SAP guidelines via a letter from the Financial Aid Office. It is the student's responsibility to stay informed of the Academy's Satisfactory Academic Progress standards and to monitor their own progress.

## QUALITATIVE: CPGA SAP STANDARDS

Students must maintain a CPGA of 2.0 or higher to maintain financial aid eligibility. If a student's CPGA is below the required minimum at the semesterly SAP review, it may affect their financial aid eligibility. The calculation of the CPGA includes all semesters from the beginning date of the student's enrollment at The Academy. This applies whether or not the student received financial aid.

Qualitative CPGA Required for 2- Year Associates Degree: 2.0 Qualitative CPGA Required for 1-Year Certificate Program 2.0

## QUANTITATIVE: PACE SAP STANDARDS 2-YEAR ASSOCIATES DEGREE PROGRAM

Students must have earned at least 67% of their attempted course credits to be considered meeting Satisfactory Academic Progress minimum standards. For example, a student who has attempted 15 credit hours in a semester must pass at least 10.05 credit hours to be considered meeting the PACE standard. (15 x 67%=10.05).

## QUANTITATIVE: PACE SAP STANDARDS 1- YEAR CERTIFICATE PROGRAM

Students must have earned at least 67% of their attempted course credits to be considered meeting Satisfactory Academic Progress minimum standards. For example, a student who has attempted 400 clock hours in a semester must pass at least 268 clock hours to be considered meeting the PACE standard. (400 x 67%=268).

## MAXIMUM TIME FRAME: 2- YEAR ASSOCIATES DEGREE PROGRAM

Financial Aid recipients have a maximum time frame to complete program requirements. Federal regulations state the maximum time cannot exceed 150% for the published length of the education program. For example: The Academy's Full Time Conservatory Program requirements=60 credit hours. 60 x 150% =90 credit hours. Students may be eligible to receive federal financial aid for up to 90 credits while completing a 60-credit program. If a degree has not been earned during this timeframe, financial aid may be suspended resulting in the student completing their degree at their own expense. Course withdrawals, incompletes, failures, repeated courses, and credits transferred from another institution will be counted in the attempted hours regardless of whether the student received financial aid.

## MAXIMUM TIME FRAME: 1-YEAR CERTIFICATE PROGRAM

Financial Aid recipients have a maximum time frame to complete program requirements. Federal regulations state the maximum time cannot exceed 150% for the published length of the education program. For example: The Academy's Full Time 1 year Certificate Program requirements=814 clock hours. 814 x 150% =1221 clocks hours. Students may be eligible to receive federal financial aid for up to 1221 clock hours while completing a 814 clock hour program. If a Certificate has not been earned during this timeframe, financial aid may be suspended resulting in the student completing their program at their own expense. Course withdrawals, incompletes, failures, repeated courses, and credits transferred from another institution will be counted in the attempted hours regardless of whether the student received financial aid.

## FINANCIAL AID WARNING: PERTAINS TO BOTH 2- YEAR ASSOCIATES DEGREE PROGRAM AND 1-YEAR CERTIFICATE PROGRAM

A student who fails to meet satisfactory academic progress (SAP) due to their failure to meet CPGA or PACE requirements will receive a **Financial Aid Warning**. During the Financial Aid Warning period, a student maintains their financial aid eligibility but is informed that failure to meet the minimum CPGA and PACE standards at the end of the Warning period will result in a financial aid **Suspension**.

## FINANCIAL AID SUSPENSION: PERTAINS TO BOTH 2- YEAR ASSOCIATES DEGREE PROGRAM AND 1-YEAR CERTIFICATE PROGRAM

Students placed on Financial Aid Suspension have lost eligibility to participate in federal student aid programs. Such students can regain that eligibility by continuing in the Academy's program without federal financial assistance, until they regain the minimum qualifying standards for academic progress. Students have the right to appeal their suspension. See Right to Appeal below:

## RIGHT TO APPEAL: PERTAINS TO BOTH 2 YEAR ASSOCIATES DEGREE PROGRAM AND 1-YEAR CERTIFICATE PROGRAM

Students have the right to appeal any decision of ineligibility to continue to receive financial assistance. Appeals must be filed within 30 days of notification that aid eligibility has been lost. An Appeal must be made in writing to the Office of Financial Aid. The appeal may not be based upon the need for the assistance OR lack of knowledge that assistance was in jeopardy. An appeal would normally be based upon some unusual situation or condition which prevented a student from passing courses, or which necessitated withdrawal from classes. Examples of possible situations include documented serious illness, severe injury, or death of a family member. The student must also demonstrate that the conditions that caused the student to fall below SAP requirements can reasonably be expected not to be an issue for subsequent semesters.

Appeals can only be approved if the Financial Aid Appeals Committee determines that the student should be able to meet The Academy's satisfactory academic progress after a probationary period. If an appeal is granted: Students, whose appeals are granted will be placed on financial aid probation and will receive aid on a conditional basis. The Financial Aid Appeals Committee will review the student's record at the end of the semester to determine their status for the following semester. Students who fail to meet the Satisfactory Academic Progress Standards will not be eligible to submit a subsequent appeal unless there are new, applicable circumstances.

## APPEAL PROCEDURE/INFORMATION

- Student must submit a letter explaining why they are requesting the appeal.)
- 2. Student will be notified via email of the appeal request decision.
- 3. Student is responsible for all semester tuition chares while the SAP Appeal request is under review.

## FINANCIAL AID PROBATION PERTAINS TO BOTH 2-YEAR ASSOCIATES DEGREE PROGRAM AND 1-YEAR CERTIFICATE PROGRAM

Students who appeal their Financial Aid Suspension status and who meet the standards for approval will be placed on **Financial Aid Probation** for one semester. Students on Financial Aid Probation may receive financial aid during the probationary period. If, after the probationary period of one semester, the student meets the SAP standard, they will be taken off Probationary status and will continue to receive Federal Financial Aid.

If a student is not meeting SAP at the end of their probationary period, the student's financial aid will be **suspended**.



# CREDIT HOURS POLICY

The American Academy of Dramatic Arts complies with Federal (U.S. Department of Education), New York State Education Department (NYSED), Middle States Commission of Higher Education (MSCHE), and National Association of Schools of Theatre (NAST) regulations and standards pertaining to degree requirements and credit hours.

## BACKGROUND

The United States Department of Education, at 34 CFR Section 600.2, defines a credit hour as an "amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

- One hour of classroom or direct faculty instruction and a minimum of two hours out-of-class student work for approximately 15 weeks for one semester or trimester hour of credit, or 10 to 12 weeks for one quarter hour of credit, or the equivalent amount of work over a different amount of time; or,
- 2. At least an equivalent of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours."

## All courses and degree programs at The Academy must comply with Section 50.1 (o) New York State Commissioner of Education Regulations:

Semester hour means "a credit, point or other unit granted for the satisfactory completion of a course which requires at least 15 hours (of 50 minutes each) of instruction and at least 30 hours of supplementary assignments, except as otherwise provided pursuant to Section 52.2 (c)4 of this Subchapter. The basic measure shall be adjusted proportionally to translate the value of other academic calendars and formats of study in relation to the credit granted for study during the two semesters that comprise an academic year."

The Middle States Commission on Higher Education, in its Credit Hour Policy, effective August 23, 2013, requires institutions to verify compliance with Credit Hour Regulations.

## THE AMERICAN ACADEMY OF DRAMATIC ARTS' POLICY ON "CREDIT HOUR"

The unit of credit at The American Academy of Dramatic Arts is the credit hour. As defined above, one credit hour is earned by a minimum of 15 instructional hours (of 50 minutes, i.e. 12.5 clock hours), together with 30 hours of supplementary assignments (i.e. out-of-class work, homework of 25 clock hours). Credit for non-lecture-based classes, including studios, practica, and rehearsal and performance projects, may be adjusted from this common correspondence, based on different expectations for the amount of supplementary assignments, in accordance with common practice in higher education. The Academy adheres to the federal standard of a total expectation of at least 45 total student-learning hours, consisting of instructional hours and supplementary assignments, in a semester regardless of time frame of delivery.

The academic year at The Academy consists of 30 weeks, comprised of two semesters. A semester may have one or two terms, each of variable lengths of three to 12 weeks. Because The Academy's intensive conservatory training does not follow a traditional 15-week semester, lecture-discussion courses normally meet for one period of lecture (115 minutes), plus two periods of preparation (230 minutes) each week for twelve (12) weeks and award 1.5 credit hours. In studio or practicum courses, normally one hour of credit is given for one 115-minute direct instruction period and one 115-minute period of required preparation or independent practice per week for twelve (12) weeks. The amount of credit awarded for classes in abbreviated terms is adjusted proportionally. Rehearsal and performance capstone projects normally meet for 20 hours (55 minutes each) of preparation weekly for a period of six or seven weeks and award 4 or 4.5 credit hours respectively.

## INSTRUCTIONAL FORMAT

The following provides general guidance on how the credit hour translates to the particular instructional format.

Lecture (LEC): Courses with multiple students which meet to engage in various forms of group instruction under the direct supervision of a faculty member. Ratio of instructional time to out-of-class student work is 1:2, e.g., Script Analysis, Theatre History.

Credit hours awarded	Minimum instructional time per week	Minimum instructional time for 12 weeks	Minimum out-of- class student work per week	Minimum out-of- class student work for 12 weeks	Total of instructional contact time and out-of-class student work
1.5	115 instructional minutes	1,380 instructional minutes	230 minutes	2,760 minutes	4,140 minutes (69 hours)
3	230 instructional minutes	2,760 instructional minutes	460 minutes	5,520 minutes	8,280 minutes (138 hours)

Studio (STU): A course requiring performance-focused experiential work, where students perform a creative activity to obtain a specific outcome, under the supervision of a faculty member. Significant outside practice and preparation are expected; ratio of instructional time to out-of-class student work is 1:1, e.g., Acting I, II, III; Voice & Speech I, II, III; Movement I, II, III; On-Camera Technique; Vocal Production I, II; Stage Combat; Styles.

Credits awarded	Minimum contact time per week	Minimum instructional time for 12 weeks	Minimum out-of- class student work per week	Minimum out-of- class student work for 12 weeks	Total of instructional contact time and out-of-class student work
1	115 instructional minutes	1,380 instructional minutes	115 minutes	1,380 minutes	2,760 minutes (46 hours)
2	230 instructional minutes	2,760 instructional minutes	230 minutes	2,760 minutes	5,520 minutes (92 hours)
3	345 instructional minutes	4,140 instructional minutes	345 minutes	4,140 minutes	8,280 minutes (138 hours)
4	460 instructional minutes	5,520 instructional minutes	460 minutes	5,520 minutes	11,040 minutes (184 hours)
5	575 instructional minutes	6,900 instructional minutes	575 minutes	6,900 minutes	13,800 minutes (230 hours)

Practicum (PRC): A course requiring students to apply previously studied theory of the field or discipline under the supervision of a faculty member. Includes organized course meetings with instructor, e.g., Vocal & Physical Practicum.

Credits awarded	Minimum contact time per week	Minimum instructional time for 12 weeks	Minimum out-of- class student work per week	Minimum out-of- class student work for 12 weeks	Total of instructional contact time and out-of-class student work
1	230 instructional minutes	2,760 instructional minutes	0	0	2,760 minutes (46 hours)

Rehearsal & Performance (RP): Course requiring performance-focused experiential work under the direct supervision of a faculty member, where students rehearse and ultimately perform works of theatre for a jury or audience. The minimum contact time per credit is typically twice that of a lecture (2:1 ratio), e.g., Rehearsal & Performance I, II, III.

Credits awarded	Minimum contact time per week	Minimum instructional time for 6 weeks	Minimum out-of- class student work per week	Minimum out-of- class student work for 6 weeks	Total of instructional contact time and out-of-class student work
4	1,200 instructional minutes	7,200 instructional minutes	600 minutes	3,600 minutes	10,800 minutes (180 hours)
4.5	1,200 instructional minutes	8,400 instructional minutes (7 weeks in Second Year)	600 minutes	4,200 minutes (7 weeks in Second Year)	12,600 minutes (210 hours)

## PROCEDURES FOR REVIEW OF CREDIT HOUR ASSIGNMENT

1. All new courses will follow the credit hour calculation in this policy.

- 2. Existing courses are reviewed annually by the Senior Director and/or Director of Instruction and Registrar to ensure that workload is consistent with the potential credits to be earned.
- 3. Courses which appear to be out of compliance will be evaluated and immediate measures taken to rectify discrepancies.
- 4. The Academy website will serve as the official college publication providing information on credits assigned to each college course.

## ADDENDUM COMPANY CLOCK HOURS

	Instruction Hours per week	Total Instruction Hours	Clock Hours
FIRST 4 WEEKS		·	
Acting	5	20	20
Movement: Suzuki	4	16	16
Voice & Speech: Adv Dialects	4	16	16
Advanced Shakespeare	6	24	24
Song Interpretation	2	8	8
Adv Career Prep	2	8	8
Physical Acting	4	16	16
			108
FIRST SERIES 6 WEEKS		· · ·	
6 Wks Reh/Day Perf	25	150	150
Dress/Techs	8	8	8
Eve. Performances	6	6	6
			164
SECOND SERIES 6 WEEKS	· ·	· · ·	
6 Wks Reh/Day Perf	25	150	150
Dress/Techs	8	8	8
Eve. Performances	6	6	6
			164
THIRD SERIES 6 WEEKS	·		
6 Wks Reh/Day Perf	25	150	150
Dress/Techs	8	8	8
Eve. Performances	6	6	6
			164
FOURTH SERIES 6 WEEKS			
6 Wks Reh/Day Perf	25	150	150
Dress/Techs	8	8	8
Eve. Performances	6	6	6
			164
FINAL SCENES 2 WEEKS		·	
2 Weeks Rehearsals	20	40	40
Tech/Dress Redearsal	8	8	8
Performance (for industry)	2	2	2
			50

## ADDENDUM COMPANY CLOCK HOURS

	Hours per day	# days	Total Instruction Hours	Clock Hours
CLASSES-FIRST WEEK AND DURING YEAR			· · ·	
Acting	3	4	12	
Movement	2	60	120	
Shakespeare	4	5	20	
Career Counseling	1	2	2	
				154
FIRST SERIES 7 WEEKS				
6+ Weeks Rehearse (32 days)	4	32	128	
2 days Dress/Tech	9	2	18	
3 days Evening Performances	4	3	12	
				158
SECOND SERIES 7 WEEKS				
6+ Weeks Rehearse (32 days)	4	32	128	
2 days Dress/Tech	9	2	18	
3 days Evening Performances	4	3	12	
				158
THIRD SERIES 5 WEEKS	i			
4+ Weeks Rehearse (22 days)	4	22	88	
2 days Dress/Tech	9	2	18	
3 days Evening Performances	4	3	12	
				118
FOURTH SERIES 7 WEEKS			· · · · · · · · · · · · · · · · · · ·	
6+ Weeks Rehearse (32 days)	4	32	128	
2 days Dress/Tech	9	2	18	
3 days Evening Performances	4	3	12	
				158
SHOWCASE 3 WEEKS		<u>.</u>		
3 Weeks Rehearse	4	15	60	
l day Dress/Tech	5	1	5	
l day Evening Performances	3	1	3	
				68
Total 30 Weeks			814	814

## 2022-2023 CATALOG ADDENDUM

The addendum to this catalog is effective 02/04/2023 through 06/30/2023.

## BUREAU FOR PRIVATE AND POSTSECONDARY EDUCATION (BPPE)

The Academy is a private institution that it is approved to operate by the bureau, and that approval to operate means compliance with state standards as set forth in the CEC and 5, CCR.

The Academy does not have a pending petition in bankruptcy, is not operating as a debtor in possession, nor has filed a petition within the preceding five years, nor has had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.). (CEC §94909(a)(12))

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement. (CEC §94909(a)(3)(B)) Any questions a student may have regarding this catalog that have not been satisfactorily answered by The Academy may be directed to the Bureau for Private Postsecondary Education at 1747 N. Market Blvd. Ste 225 Sacramento, CA 95834 or at P.O. Box 980818, West Sacramento, CA 95798-0818, or through the bureau's internet website www.bppe.ca.gov, or by calling at (888) 370-7589 or by faxing (916) 263-1897.

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

In accordance with 5, CCR §74112 (d)(3), the United States Department of Labor's Standard Occupational Classification code for Actors is 27-2011.

Internet link: https://www.bls.gov/oes/current/oes272011.htm

## NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at The Academy is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the associate degree in the two-year conservatory program or certificate in the third-year program is also at the complete discretion of the institution to which you may seek to transfer. If the associate degree or certificate and the associated credits or clock hours that you earn at this institution is not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending The Academy to determine if your associate degree, certificate or the credits or clock hours will transfer. [CEC 94911(h) and 94909(a)(15)]

## AWARD OF TRANSFER CREDIT AND CREDIT FOR PRIOR EXPERIENTIAL LEARNING

The Academy does not award transfer credit, including credit for prior experiential learning. (5, CCR §71810(b)(7) and 5, CCR §71770(c))

## INTERNATIONAL STUDENTS

The Academy is authorized to issue I-20's to assist eligible international students with obtaining a student visa. (5, CCR §71810(b)(3))

International students whose native language is other than English are not required to provide documentation of proficiency from any English language service, such as the Test of English as a Foreign Language (TOEFL), but they must demonstrate sufficient competence in speaking, writing, and reading English throughout the application and audition process. (5, CCR §71810(b)(4))

## TUITION AND FEES 2022-2023

TOTAL CHARGES FOR CURRENT PERIOD OF ATTENDANCE\$38,895ESTIMATED TOTAL CHARGES FOR THE ENTIRE EDUCATIONAL PROGRAM\$77,790TOTAL CHARGES STUDENT IS OBLIGATED TO PAY UPON ENROLLMENT\$750

## Los Angeles

Tuition	\$37,575.00
General Fee (\$250 non-refundable)	\$750.00
Books & Supplies (estimated)	\$570.00
Student Tuition Recovery Fund (STRF)*	\$97.50-167.50
In-Resident Housing (if applicable)	\$12,735.00 (Shared)
Student Medical Insurance (estimated)	\$2,430.00
Total Tuition & Fees Due:	\$38,895.00**

\* STRF is a non-refundable fee that is only applied to California Residents, as required by CEC 94911(b). The

fee is the student's obligation and is currently \$2.50 per \$1,000 of the institutional charges.

\*\* Does not include housing, utilities, food, travel, health insurance, STRF Fee, and personal expenses, as all of these may vary.

## STUDENT TUITION RECOVERY FUND

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition. (CEC §94909(a)(14), 5, CCR §76215(a), and §76215(b))

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

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 North Market Blvd., Suite 225, Sacramento, California, 95834, (916) 574-8900 or (888) 370-7589.

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

- The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you
  did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the
  Bureau.
- You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
- 3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the guality or value of the program more than 120 days before closure.
- 4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
- The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
- 6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
- You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

## WITHDRAWALS AND REFUNDS

To withdraw officially, students must provide the Office of the Registrar with written notification (including explanation) of withdrawal. The effective date of withdrawal will be the date of receipt by The Academy of the notification of withdrawal, not the last date of attendance.

Tuition refunds will be prorated through the first 17 weeks of the Academic Year. 100% of the institutional charges are owed upon the start of the 18th week. The amount owed equals the daily charge for the program (total institutional charges, divided by the number of days or hours in the program), multiplied by the number of days the student attended (or was scheduled to attend), prior to withdrawal.

After 17 weeks of classes, no amount will be refunded. Students, who are dismissed, suspended, or who do not present a written notification of withdrawal will not be eligible for a refund. Students who do not meet the refund criteria above, will be responsible for the net tuition balance unreduced by Academy scholarships or grants that are revoked upon failure to complete the course. Any Title IV payments that must be returned to the federal government will increase the tuition balance. Tuition balances must be settled within 60 days of dismissal or withdrawal. All tuition balances owing after 60 days will be forwarded to a collection agency. All collection fees will be assessed to the student and added to the tuition balance.

## STUDENT'S RIGHT TO CANCEL

Student has the right to cancel and obtain a refund of charges (less the \$250 non-refundable deposit fee) paid through attendance at the firstclass session, or the seventh day after enrollment, whichever is later. If a student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.

## FINANCIAL AID

First semester financial aid payments may be credited to the tuition account of students who present official award notification papers at registration. Balances that remain after the tuition deposit and first semester financial aid payments have been credited are due in full unless other payment plans have been approved by The Academy. Second semester financial aid payments will be paid for eligible students in good academic standing.

If you receive a loan to pay for an educational program, you will have the responsibility to repay the full amount of the loan, plus interest, less the amount of any refund. [CEC 94911(f)]

If you default on a federal or state loan, the federal or state government or a loan guarantee agency may take action against you, including applying any income tax refund to which you may be entitled to reduce the balance owed on the loan. Additionally, if you default on a loan, you may not be eligible for any other federal student financial aid at another institution or other governmental financial assistance until the loan is repaid. [CEC 94911(g)(1)(2)

## OFF-CAMPUS LIVING

The institution offers living accommodations to all incoming students at The Academy House West on-campus housing facility; however, you may find your own accommodations in the neighborhood and surrounding area. The local housing market consists of many different residential types with ample availability at all price ranges. The following sample of publicly available information is provided as prescribed by Section 94909 of the CEC Code. Figures are up-to-date as of publication.

Rental Availability for 90028	Zip Code as of January 2023			
Type Number of Units Listed		Monthly Fair Market Rent	Monthly Rent Range	
Studio/Efficiency	348	\$1,534	\$1,130 - \$4,516	
1-Bedroom	459	\$1,747	\$1,350 - \$6,641	
2-Bedroom	318	\$2,222	\$2,095 - \$8,599	

Sources: Apartments.com & Rentdata.org

## STUDENT AND INSTITUTIONAL RECORDS

In compliance with CEC §94900 and 5, CCR §71920, the Academy follows the standards as identified by the American Association of Collegiate Registrars and Admissions Officers (AACRAO) and maintains Institutional Records for at least five (5) years at our principal place of business and will permanently maintain Student Records as set forth in the regulation.

## ATTENDANCE POLICY

Self-discipline is an essential characteristic of the performer and, as such, provides the foundation for The Academy's attendance policy. Students are encouraged to uphold high standards of personal health and behavior in order to ensure they maintain satisfactory and productive attendance.

Attendance in class is essential for successful completion of the curriculum, and students are therefore expected to schedule personal appointments for times other than those designated for classroom instruction. In conservatory training, a student's presence in class is mandatory. The focus is on learning the process, observing and supporting others in their work, and being part of an ensemble. The student cannot fully participate or grow into their potential if they are not present. In this setting, a student's absences greatly affect classmates' growth and progress as well.

Punctuality is expected and reflects a professional attitude and respect for others. A student who anticipates being late or absent is required to email Reception at LAfrontdesk@aada.edu or telephone The Academy at 323-464-2777 and leave a message with the Reception Desk before class begins. Students may not leave a class while it is nession without prior written permission from the Director of Instruction.

There are no "excused" absences from class. When an absence is due to a medical condition or other compelling situation, documentation must be provided to the Registrar regarding that absence. Such documentation is placed in the student's file and will be consulted in cases wherein warning, probation or dismissal status has been reached because of excessive absence. A student who knows in advance of a forthcoming absence should notify the Director of Instruction and their individual instructors as a matter of professional courtesy. Such an absence will still be on record as an absence.

In the case of illness, a student should make every effort to attend and, at the discretion of the instructor, a student may attend class as an observer rather than participate in physical activities.

### Absences

Students are required to attend class each day. Four (4) to eight (8) hours of absent time constitutes one day's absence. Any student who is absent for three (3) consecutive days without notifying The Academy will be automatically dismissed.

Students who are too ill to attend class or who have an illness which is highly contagious are urged to seek medical attention in order to recover as quickly as possible and return to class. In such situations, students should contact scene partners and others who may be counting on them. The absence policy allows for a certain number of missed class hours to account for such instances. However, should absences due to illness become chronic, students will be placed on Warning and Probation, and will be required to meet with a Student Advisor, First Year Coordinator and/or the Director of Instruction as appropriate, to determine the best of course of action.

If a student arrives at school ill, an instructor has the right to send the student to the Director of Instruction for an approval for the student's dismissal for the day. The teacher must put the request in writing and send the student with the request to the Director of Instruction. If the student is excused from school because of illness, the teacher's written note, containing the Director of Instruction's signed approval, will be forwarded to the Registrar for the student's file as documentation for the absence.

Students who are members of The Academy Company, which functions as an acting company, should note, as such, there is less tolerance for absence or lateness. Dismissal from The Academy Company is at the discretion of the Director of Instruction in consultation with the Company Director.

## Warning

After twelve (12) hours of absence (including hours accrued through tardiness), a written notice of warning will be delivered to the student by mail, e-mail, or hand delivery; as appropriate.

The warning letter will require the student to make an appointment to meet with a Student Advisor to discuss this warning status. Any student receiving financial aid must also make an appointment to meet with Financial Aid.

It is the student's sole responsibility to make and attend these appointments. The Academy is not responsible for the student's failure to follow through with these obligations. A student who does not make and attend this appointment may forfeit the opportunity to advance to Second or Third Year.

## Probation

A student's status is in jeopardy when they reach twenty (20) hours of absence (including hours accrued through tardiness) during one semester. A letter will be mailed and e-mailed to the address of record notifying the student is on formal probation and is risking future enrollment at The Academy. A second copy will be hand delivered when possible.

Students deemed to be on probation must immediately schedule an appointment for a formal probation meeting with the Director of Instruction or the First Year Coordinator. Financial Aid students must also make an appointment to meet with Financial Aid. Residents must make an appointment with the Director of Student Services.

Any student who fails to schedule an appointment with the Director of Instruction after receiving a probation letter will be held accountable for their behavior. It is the student's sole responsibility to make and attend this appointment. A student who does not make and attend this appointment may forfeit the opportunity to advance to Second or Third Year. The Academy is not responsible for the student's failure to follow through with this obligation.

If a student on probation does not reach twenty-six (26) hours by the end of the semester, probation will be held in abeyance. However, if a student continues to accumulate absences during the next semester and the total hours from semester one and semester two reach thirty-two (32) hours, probation will be reinstated. Excessive tardiness/absences will affect students' casting and consideration of further training.

## Dismissal

Exceeding twenty-six (26) hours of absence within a single semester will be considered grounds for dismissal from The Academy. Taken into account in this decision is any documentation on file regarding absences, any extenuating circumstances made known to the Director of Instruction, and the student's responsibility in having made and kept appointments with a Student Advisor, Financial Aid, Director of Student Services, and Director of Instruction regarding prior Warning and Probation status letters. Students exceeding fifty-two (52) hours within the academic year will be dismissed. Any student dismissed from The Academy due to attendance will be informed in writing and has the right to appeal this decision as outlined in the Student Due Process Policy.

Second Year students who have a previous record of excessive hours of absence in First Year are subject to automatic dismissal if twentysix hours of absence (including tardiness) are reached at any time during the academic year (first and second semesters combined). Even if dismissed, a student is still responsible for their financial obligation to The Academy according to the contract signed prior to enrollment. Each student should read the Enrollment Contract carefully so that they are fully aware of their financial responsibility. Those students in housing who are dismissed must vacate the residence within forty-eight (48) hours or at the discretion of the Director of Student Services.

## **Exceptional Cases**

The Academy recognizes that legitimate, documented hospitalization or severe illness under a physician's care may create exceptional circumstances. Such situations will be reviewed on a case-by-case basis. On the day a student returns to school, they must submit to the Registrar documentation from the treating doctor or clinic with the appropriate dates of medical care. This documentation is required before the Director of Instruction will consider a review. The documentation will be kept in the student's file and taken into consideration if a student reaches warning or probation status.

Even in cases in which documentation for illness or other circumstance may explain extended absence, it may be the judgment of the Director of Instruction and faculty that because of the amount and quality of work missed, the student must take a medical or personal Leave of Absence and return the following academic year.

### Appeals

In cases of dismissal due to excessive absences, a written appeal must be submitted in writing to the Director of Instruction within one (1) full school day of the issue date of dismissal notification. The actual appeal, in the form of a hearing, shall take place within three (3) days of receipt of such written notice. The student must be notified in writing of the results of his/her appeal within five (5) days of the hearing, and shall attend classes pending final determination. Members of the Administration will attend appeals sessions. For more information on the appeal process, read the Student Due Process section in this handbook.

## LEAVE OF ABSENCE POLICY

A Leave of Absence can be granted only once during a student's enrollment at The Academy. The student must provide documentation regarding medical, financial, military, or personal circumstances prior to the leave being considered to the Registrar's Office. The student must be able to return to school within one year. To be re-admitted to The Academy, the student must provide documentation, such as a note from a physician, in cases of a medical leave, attesting to the student's good health and full ability to undertake the demands of the curriculum.

If the leave is for financial reasons, the student must meet with Financial Aid, who will work with the student to plan for the Leave and clearly inform the student of his/her financial obligations. It may be possible to refund any remaining tuition to the student. Upon his/her return, the student will be subject to tuition currently in effect and not at tuition levels in effect at the time of the Leave of Absence.

If a term has been completed prior to the Leave of Absence, the student will not have to repeat the term. If a student is granted a leave midterm, he/she will start the term from the beginning upon returning. Students not communicating with The Academy and/or not returning to school at the scheduled end of an official Leave of Absence will be terminated from the program. Any student in residence taking a Leave of Absence must vacate The Academy House West.

Appeals can only be approved if the Financial Aid Appeals Committee determines that the student should be able to meet The Academy's satisfactory academic progress after a probationary period. If an appeal is granted: Students, whose appeals are granted will be placed on financial aid probation and will receive aid on a conditional basis. The Financial Aid Appeals Committee will review the student's record at the end of the semester to determine their status for the following semester. Students who fail to meet the Satisfactory Academic Progress Standards will not be eligible to submit a subsequent appeal unless there are new, applicable circumstances.

Appeal Procedure/Information

- 1. Student must submit a letter explaining why they are requesting the appeal.
- 2. Student will be notified via email of the appeal request decision.
- 3. Student is responsible for all semester tuition chares while the SAP Appeal request is under review.

## Financial Aid Probation: Pertains to both 2-Year Associates Degree Program and 1-Year Certificate Program

Students who appeal their Financial Aid Suspension status and who meet the standards for approval will be placed on Financial Aid Probation for one semester. Students on Financial Aid Probation may receive financial aid during the probationary period. If, after the probationary period of one semester, the student meets the SAP standard, they will be taken off Probationary status and will continue to receive Federal Financial Aid.

If a student is not meeting SAP at the end of their probationary period, the student's financial aid will be suspended.

## STUDENT SERVICES

Aside from the rigors of coursework, The Academy is charged to develop and foster leadership, community, diversity; and promotes the principles of engagement and inclusion by offering programs and services focused on enhancing the personal, educational, leadership, and social development of students through various initiatives and departments. The Academy's Student Services creates a culture of care for students, their families, faculty and staff by providing exemplary services designed to support students' academic and personal success by engaging all in an active and thriving learning environment where each community member may cultivate socially and academically in a safe atmosphere.

## Library

The Academy library contains a collection of reference and general circulation materials geared to meeting the needs of the actor. The library offers books, plays, CDs, magazines, sheet music, screenplays, videotapes, DVDs, audio/video equipment, and a computer lab. Library hours are posted through campus. Times may vary through the year with the needs of The Academy.

In order to protect the collection, no food or drink is permitted in the library. Briefcases, backpacks and large bags must be left on the shelves at the entrance to the library. The library is not responsible for lost or stolen items.

## **Library Amenities**

- Computers with Internet access are available for word processing and research. Students must sign up at the front desk in the library for half-hour intervals. If other students are waiting to use the computer, students may be asked to relinquish their seats after the half hour.
   Printing is available for 10¢ per page. Wireless Internet access is available. Please check at the library desk for the password.
- A photocopy machine is available. Copies are 10¢ per page.
- Stereos are available for duplicating CDs for rehearsal purposes.
- Stereos are available for check out on premises only.
- A television with VCR and DVD player is available in the media room.

#### Counseling

A Student Advisor and Counselor is available for short-term personal, academic, and career counseling. Appropriate referrals can also be provided upon request or when necessary. These include referrals to local clinics, groups, and agencies which provide medical, psychological and social services. Students seeking counseling are requested to make an appointment by contacting the reception desk.

Participation in counseling is treated with privacy. Information regarding students is not released to anyone outside of the administration without written permission. The only exceptions to this are in cases when such disclosure is necessary to protect students and others from imminent danger of harm, and as legally required (e.g., suicidal ideations, self-harm, child abuse, elder abuse, or as a result of a court order).

When it is possible, disclosure of counseling information will be discussed with the student prior to its disclosure. Counseling records are kept

secured. Records are not part of academic, personnel, or administrative records. If a Student Advisor or Counselor is unavailable, students can also contact the Director of Instruction, the First Year Coordinator, or the Director of Student Services.

## PROCEDURES FOR STUDENT GRIEVANCE/DUE PROCESS

## **General Information**

Students are encouraged to discuss academic progress, career goals, suggestions, and/or concerns with Academy staff members and/or administrators. Appointments with a Student Advisor, Director of Instruction, Director of Student Services and/or any other staff member may be scheduled. In the event of a concern, grievance, or complaint which is not satisfactorily addressed in a meeting with the appropriate staff/ faculty member, a student may file a complaint by emailing civilrights@aada.edu. The Director of Instruction or Director of Student Services will review each complaint with all appropriate staff members and provide a written response to the student within fifteen (15) days of receiving the grievance.

Schools accredited by Middle States Commission on Higher Education must have a procedure and operational plan for handling student complaints. If a student does not feel The Academy has adequately addressed a complaint or concern, the student may consider contacting the MSCHE's Accrediting Commission. Aggrieved individuals must submit complaints in writing and address them directly to the Middle States Commission on Higher Education at Middle States Commission on Higher Education, 3624 Market Street, Philadelphia, PA 19104-2680. Written complaints must also contain a return postal address. The Commission will not review complaints which are not in writing (e-mail is not acceptable) or which are anonymous. The Commission will not act on complaints which are submitted on behalf of another individual or complaints which are forwarded to the Commission. Full explanation of procedures is available at the Middle States Commission site at www. msche.org.

In order to help The Academy Administration better serve the needs of our students, faculty and staff, a Suggestion Box is located outside of the Registrar's Office. All students, faculty and staff of The Academy may submit suggestions and ideas, raise issues and concerns, or ask questions via the Suggestion Box. Notes may be submitted anonymously. All suggestions will be read and forwarded to the person who is best able to address the issue. Students who wish to receive replies must include contact information, but all notes submitted are confidential. Suggestions will be reviewed on a weekly basis.

Faculty or staff members wishing to file a complaint or grievance must follow procedure listed in the Faculty/Staff Handbook.

## **Causes for Disciplinary Action**

Disciplinary Action may be taken for two reasons: Academic and Non-Academic. An Academic Disciplinary Action relates to violations of the Classroom or Academic Honesty Policy and will be referred to the Director of Instruction. A Non-Academic Disciplinary Action is a result of unacceptable behavior on or off campus which violates The Academy Student Conduct Policy, The Academy House West Residence Guide, or any Academy Policies, Rules or Regulations either within the Student Handbook or other materials, will be referred to the Director of Student Services.

## Academy Student Conduct and Disciplinary Procedures

All students of The Academy are expected to observe commonly accepted standards of behavior, which include the "Expectations of Student Behavior." As these standards are the fundamental basis of individual and group conduct at The Academy, each student is responsible for understanding and following them while being a member of The Academy.

The Academy may initiate disciplinary proceedings against any student if The Academy believes the student's conduct violates these standards of behavior. These proceedings are internal to The Academy and are not to be construed as an extension of any external judicial system. Any student found to have violated the Non-Academic Student Conduct Code will be subject to the full range of sanctions set forth below.

The Academy's Civil Rights (Discrimination, Harassment, and Sexual Misconduct) Policy covers complaints involving unlawful harassment in employment and academic relationships. Due Process Procedures are covered in this section under "Civil Rights Code of Conduct Violations (Discrimination, Harassment, Sexual Misconduct), Investigation, Findings, Sanctions, and Appeals Procedure." These procedures will supersede all others in relation to any complaints or investigation into Civil Rights violations.

The Administration has designated authority to the Director of Student Services to serve as chief adjudication officer and to implement processes for the administration of non-academic discipline on campus. All academic discipline will be implemented by the Director of Instruction. All appeals are directed towards the Appeal Hearing Officer – Senior Director of Operations, whether non-academic or academic.

### **Roles of the Administration**

- 1. Director of Instruction adjudicating officer for all academic actions and Civil Rights Code of Conduct Appeals Officer.
- 2. Director of Student Services adjudicating officer for all non-academic actions, Deputy Title IX Administrator and Investigator, as well as the ADA/504 Administrator.
- 3. Senior Director of Operations Title IX Administrator, Investigator, Clery Act Administrator, and Appeals Hearing Officer (Non-Civil Rights Code of Conduct related)
- Appeals Hearing Committee chaired by the Senior Director of Operations and composed of the Director of Instruction (for non-academic related issues) and the Director of Student Services (for academic related issues). This committee will not review Civil Rights Code of Conduct Violations.

### Section A: Definitions

- 1. As used in the Procedures, the term "campus" means any and all facilities in which The Academy conducts operations, including the oncampus residence, the Academy House West.
- 2. As used in the Procedures, the term "student" means any person matriculating in The Academy's Full-Time or Summer Programs.
- 3. As used in the Procedures, the term "behavior" includes conduct and expression, or omission thereof.

- 4. As used in the Procedures, the term "community" means Academy Trustees, academic and nonacademic personnel, students, and other persons while such persons are on campus property or at a campus function.
- 5. As used in these Procedures the term "complainant" means the member of The Academy community who initiates a complaint against another member of The Academy community.
- 6. As used in these Procedures, the term "respondent" means the member of The Academy against whom a complaint has been initiated.
- 7. As used in the Procedures, the term "working day" means any day during the year other than a Saturday, Sunday, or holiday of The Academy.
- 8. All definitions in relation to the Civil Rights Code of Conduct may be found below.

## Section B: Offenses

Except for conduct which results in a student dismissal under the introductory provisions of the Non-Academic Student Conduct Code and Disciplinary Procedures above, the following behavior may be the basis for a complaint against a student. Although The Academy has listed the types of behaviors which are most common in educational settings, The Academy is not limited to the behaviors included in this section and may initiate disciplinary proceedings for behaviors not included herein.

- 1. The furnishing of false information to The Academy with the intent to deceive.
- 2. Forgery, alteration or misuse of The Academy's documents, records or identification cards.
- 3. Physical or mental abuse of another person or conduct which threatens imminent bodily harm or endangers the health of any person in or on The Academy's property or at Academy functions.
- Verbal or implied threat, actual or threatened physical assault or injury to any member or guest of The Academy Community on or off campus.
- 5. Verbal or sexual harassment of another person in The Academy community.
- 6. Violation of duly issued restraining order, stalking, and/or a pattern of conduct which causes another person to reasonably fear for his or her safety, when the pattern of conduct persists after the person has demanded the conduct cease.
- 7. Commitment or attempt to commit robbery or extortion.
- 8. Rape, including acquaintance rape and date rape (See the "Civil Rights Code of Conduct").
- 9. Malicious destruction damages or misuse of Academy property, including library materials, or of private property on campus or knowing receipt of stolen property or private property on Academy premises.
- 10. Theft or unauthorized use of property. Theft, or the unauthorized use or possession of school property, services, resources, or the property of others.
- 11. Possession, use, or furnishing of illegal drugs or paraphernalia on Academy property or at Academy functions. Any judicial action of offcampus incidents may result in non-academic code of conduct violations.
- 12. The possession and/or use of medical and/or recreational marijuana and/or drug related paraphernalia.
- Use, possession, sale or attempted sale or distribution of alcohol or of any controlled substance listed in Chapter 2 (Section 11053) of Division 10 of the California Health and Safety Code. Unlawful possession, or the offering or negotiating the sale of any drug paraphernalia, as defined in the California Health and Safety Code, Section 11014.5.
- 14. Possession or use of alcohol by a minor or the furnishing of alcohol to a minor (21 is the legal drinking age in the United States).
- 15. Being under the influence of alcohol or any controlled substance mentioned in the paragraph above.
- 16. Disorderly conduct, such as disruption of the administrative process, classes, performances or Academy functions. The continual or willful disobedience and/or persistent defiance of Academy authority.
- 17. Storage or possession of dangerous weapons, devices, or substances including, but not limited to, firearms, dangerous knives, ammunition, tear gas weapons, harmful defense chemicals or fireworks, unless authorized by an appropriate school official or permitted by a school policy, even if otherwise permitted by law. Use or misuse of weapons, devices, or substances in a manner that causes or threatens serious harm to the safety or security of others.
- 18. Engagement in lewd, indecent, obscene, libelous, or slanderous behavior on Academy property or at Academy functions.
- 19. The soliciting or assisting of another to do any act which would subject a student to expulsion, suspension, or probation pursuant to this section.
- 20. Misrepresentation and/or impersonation, including arranging for or allowing another individual to impersonate or otherwise misrepresent himself or herself to be an Academy student or employee generally or a particular student or employee in any manner including in person, through any communication, or in an online environment.
- 21. Copyright infringement: Failure to adhere to the provisions of the United States copyright law (Title 17m United States Code). Disregarding the propriety rights of owners of copyrights and engaging in actions that infringe upon those rights.
- 22. Unauthorized peer-to-peer file sharing, including downloading media files such as music, movies, and games using P2P software clients that search for other connected computers (Please refer to the "Computer and Network Policy").
- 23. Failure to appear before an Academy official when directed to so do.
- 24. Failure to repay debts or return Academy property.
- 25. Unauthorized entry or use of Academy property, including its online environment.
- 26. Unauthorized use or duplication of Academy keys.
- 27. Willful or persistent smoking in any area where smoking has been prohibited by law or by regulation of The Academy.
- 28. Any other action which is harmful to The Academy and its personnel or students.
- 29. Violation of local, state, or federal laws otherwise not covered under this Code.

## Section C: Sanctions

The following sanctions may be imposed exclusively or in combination with other sanctions deemed appropriate by either the Director of Instruction or the Director of Student Services, respectively.

 Warning. Written reprimand for violations of specified Academy policies or regulations, including notice to the student who committed violations of specified Academy policies or regulations. Warning may be cause for further disciplinary action up to and including suspension or expulsion.

- Probation. A period of time specified for observing and evaluating a student's conduct, with or without special conditions. Further
  violations while on probation may result in more severe disciplinary action, including suspension or expulsion. Probation will be imposed
  for a specific period of time, and the student will be considered removed from probation following satisfactory reevaluation and expiration
  of the specified time period.
- 3. **Suspension.** Termination of student/resident status for a specified period of time, as authorized by Administration. Suspension includes the assumption the respondent must meet specific conditions, outlined in writing at the time of the suspension, in order to return to student/resident status. Violations of the terms of suspension may be cause for further disciplinary action in the form of expulsion.
- 4. **Expulsion.** Termination of student/resident status. Expulsion from Academy includes the assumption that the student/resident will not be readmitted.

The Academy may impose other types of disciplinary sanctions appropriate to a particular situation. Academy policies are included in this handbook.

- Denial of Access. Exclusion of a student from specified areas of campus. A student who willfully and knowingly enters areas of campus to which access has been denied may be guilty of a misdemeanor pursuant to California Penal Code Section 626.2. In the case of suspension, such entry may be grounds for further disciplinary action in the form of expulsion.
- Restitution. Reimbursement for damage to or misappropriation of property belonging to The Academy or any other person on the campus. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages.
- 3. **Counseling.** In cases involving drug or alcohol abuse or other proscribed behavior, the student may be referred to an appropriate counselor for assessment and treatment.
- 4. Violations of the terms of other disciplinary sanctions may be cause for further disciplinary action in the form of suspension or expulsion of student status.

## Section D: Interim Suspension

- 1. The Director of Student Services and/or the Director of Instruction may immediately impose an interim suspension where there is reasonable cause to believe it is required to protect personal safety or property and to ensure the maintenance of order.
- A student placed on interim suspension shall be given prompt notice of the charges and the opportunity for a hearing within three (3) working days following the imposition of the suspension. The hearing shall be held pursuant to the provisions noted below of these procedures.
- During the period of the interim suspension, the student shall not, without prior written permission of the Director of Student Services and/ or the Director of Instruction, enter any Academy facilities so designated other than to attend the hearing. Violation of any condition of interim suspension shall be grounds for expulsion.
- 4. Such a suspension is not deemed a disciplinary action and shall not appear on the student's permanent record unless and until such suspension is confirmed as part of the discipline imposed on the student as a result of the procedures described herein.
- 5. In the event of such interim suspension, the student shall be entitled to a written statement of the reason for his/her suspension.
- 6. If requested in writing by the student within two (2) working days following the imposition of the suspension, a hearing will be held to determine whether continued suspension pending a disciplinary hearing is required to protect personal safety or property and to ensure the maintenance of order. This hearing may also serve as a disciplinary hearing in accordance with the procedures outlined below, provided proper notification has been given.

## Section E: Procedures

- All violations of the Non-academic Student Conduct Code should be immediately reported to the Director of Student Services. All
  Academic violations should be reported to the Director of Instruction. The Director of Instruction/Director of Student Services shall
  investigate each complaint filed and determine whether or not charges should be brought. A formal complaint is not necessary for
  administration to determine charges should be initiated.
- 2. The Director of Instruction/Director of Student Services will investigate and impose possible sanctions.
- 3. When a student charges another student with a violation of the Non-academic Code of Student Conduct, the Director of Student Services will function as "complainant." The student initiating the charge agrees to accept the determinations of the Director of Student Services and/or Appeals Hearing Committee in the disposition of any and all sanctions.
- 4. The Director of Instruction/Director of Student Services shall hold a conference with the respondent to obtain his or her response to the alleged misconduct and to determine whether the allegations of misconduct have merit and if they may be disposed of informally by mutual consent of the student charged and the Director of Student Services. The student may have another person from The Academy community present as observer or consultant. This person may not be an attorney or a paralegal. A student who refuses to cooperate is in further violation of the Student Conduct Code.
- 5. The Director of Instruction/Director of Student Services, in consultation with the other, will impose whatever sanction(s) he/she deems appropriate. When appropriate the Director of Instruction may consult other administrators regarding proper sanctions.
- 6. The student shall receive written notification within three (3) working days of imposition of sanctions with copies to the appropriate Academy offices (Financial Aid, Registrar, Human Resources Manager, Director of Student Services, and Director of Instruction). One copy of the letter shall be delivered by certified mail to the student's current address as on file in the Office of the Registrar; a second copy shall be hand delivered to the student. Students are responsible for updating address changes; The Academy is not responsible for mail that is delivered to noncurrent addresses. The notification letter shall include the following:
  - a. A statement of the specific subdivisions of the student code that the student violated.
  - b. A factual description of the behavior upon which the charges are based.
  - c. Sanction(s) imposed.
  - d. Notification the student has the right of appeal as outlined under below.
  - e. Notification the student may waive his or her right to an appeal by accepting the sanction imposed.

- f. Notification that the appeals committee is not bound by the sanction(s) imposed and may impose a more or less severe sanction than that handed down by The Academy administration.
  - I. In the case of suspension or expulsion, an appeal is for reinstatement and is not a postponement of the action.
  - II. In the case of probation, the student shall have the right to continue going to classes and participating in Academy activities except where specific limitations are provided in the letter of notification.

## Section F: Appeal Process

- 1. In any matter involving student respondents, both the respondent and complainant have the right to submit an appeal of the investigative findings as set forth in the Notification. Appeals of a finding, if any, must be submitted in writing to the Appeals Hearing Officer, the Senior Director of Operations, within seven (7) calendar days of the date of receipt of the Notification. Appeals of any subsequent sanctions imposed shall be submitted to the Intuitional Administrator within seven (7) calendar days of receipt of written sanctions determination.
- 2. Either party may appeal the determination of responsibility or sanction(s) in writing to the Appeals Officer or its designee. Dissatisfaction with the outcome of the hearing is not grounds for appeal. The limited grounds for appeal are as follows:
  - a. **Improper Investigation Procedure:** The party may appeal if the procedures outline in the policy are violated. The Appeals Officer shall consider:
    - I. Whether provisions of the policy were violated in such a clear manner as to deny the appealing party consideration of the party's position during the investigation; and
    - II. Consideration of the party's position would have led to a different finding concerning the alleged violation of the Policy.
  - b. **New Evidence:** During the standard investigation process, sufficient time is allowed to gather all available evidence. However, in extraordinary circumstances a party may appeal if new evidence becomes available. The Appeals Officer shall consider:
    - I. Whether the evidence was genuinely unavailable and could not have been made available through the appellant's diligent efforts at the time of the original investigation; and
    - II. Whether the evidence would have led to a different conclusion had it been available.
  - c. Sanctions: The sanctions imposed were grossly disproportionate to the violation committed.
- 3. Requests for appeal and responses to the same shall not exceed 2,500 words (approximately 10 pages double-spaced). Late submissions will not be accepted. The appeal shall consist of a plain, concise, and complete written statement outlining the grounds for the appeal. Upon receipt of an appeal, the Appeals Officer will notify and provide a copy of the appeal to the other party. That party shall then have an opportunity to respond in writing to the appeal; any response must be submitted within five (5) calendar days from receipt of the appeal.
- 4. The appeal consideration will be conducted in an impartial manner by the Appeals Officer. In any request for an appeal, the burden of proof lies with the party requesting the appeal, as the original determination and sanction are presumed to have been decided reasonably and appropriately. The appeal is not a new review of the underlying matter. The Appeals Officer shall consider the merits of an appeal only on the basis of the three (3) grounds for appeal and supporting information provided in the written request for appeal and the record of the original investigation. The Appeals Officer can affirm the original findings, alter the findings, and/or alter the sanctions; depending on the basis of the requested appeal.
- 5. If the appeal is granted based on procedural error(s) that materially affected the outcome of the investigation, the Appeals Officer will return the case to the adjudicating officer for additional review or a new investigation, which may be conducted by an alternate adjudicating officer inds that to be appropriate.
- 6. In the case of new and relevant information, the Appeals Officer can recommend that the case be returned to the original adjudicating officer to assess the weight and effect of the new information and render a determination after considering the new facts.
- Absent extenuating circumstances, the Appeals Officer will simultaneously and in writing communicate the result of the appeal to the complainant and respondent within 30 calendar days from the date of the submission of all appeal documents by both parties. Appeal decisions are final.
- 8. The parties will receive notice of any delay of written notice of any appeal decision. Any sanctions imposed shall remain in effect while the appeal is being considered. In cases where the appeal results in reinstatement to The Academy or of privileges, all reasonable attempts will be made to restore the individual to their prior status, recognizing that some opportunities lost may be irretrievable. Once the appeal process has concluded, regardless of the outcome, the incident at hand will be closed.

## Section G: Other Provisions

- Technical departures from any of the Non-academic Student Conduct Code and Disciplinary Procedures and errors in their application shall not be grounds to withhold disciplinary action unless, in the opinion of the Senior Director of Operations, the departures or errors were such as to have prevented a fair and just determination of the issues.
- 2. The report of the hearing body or the hearing chair on evidence, proceedings, findings, and recommendations is confidential and shall not be made public by The Academy or by any participant in a hearing, including the respondent, unless required by law. In the event these matters should become public however, The Academy may authorize such public statements as are appropriate and legal.
- 3. All the time limits imposed or recommended within these procedures may be changed for good cause or reason as determined by the Senior Director of Operations.
- 4. No audio and or video recording or court reporting of a hearing is permitted by any of the parties involved.

## Section H: Disciplinary Records

1. Disciplinary actions taken against a student are not noted on the student's academic record. In cases of suspension from The Academy, the Registrar shall indicate on the student's official academic record (from which transcripts are made) "Readmission Subject to Approval of the Director of Instruction." In cases of expulsion from The Academy, the Registrar shall indicate on the student's official academic record (from which transcripts are made) "Expelled for Non-academic Reasons."

## Section I: Other General Disciplinary Action Information

- 1. If the proposed discipline involves expulsion, suspension of more than three days or a permanent notation on the student's record, the student may, upon his/her request, have his/her matter heard by the Appeals Hearing Committee.
- 2. If the student desires to have his/her matter heard by the Appeals Hearing Committee, he/she shall give notice in writing to the Director of

Instruction and/or the Director of Student Services. Such notice shall be given within five days (or such shorter time as may be designated by written notice) of the notice of proposed discipline. The Appeals Hearing Committee may waive this time limit for good cause.

- 3. Subject to either the Director of Instruction/Director of Student Services or the Administration's power to impose Interim Suspension, no discipline in the matter shall take place between the student's request for a hearing and the decision by the Appeals Hearing Committee.
- 4. If a student requests a hearing by the Appeals Hearing Committee, the Director of Instruction and/or the Director of Student Services shall, as promptly as feasible, give the student a statement in writing of the charges against them and the proposed discipline.

### Section J: Miscellaneous

- Notices: Notices may be delivered in person, by mail, or by e-mail. Notice by mail will be made to the student's address of record Academy, unless he/she gives another address for that purpose. Notice is deemed given at the time of personal delivery or 24-hours following mailing.
- 2. Irregularities Waived: Substantial compliance with these rules shall constitute full compliance. No irregularity in proceedings shall invalidate the proceedings. If it appears an irregularity has occurred and there is a reasonable likelihood the student has been harmed thereby, the irregularity may be remedied by returning the proceedings to that status at which the irregularity occurred, by giving the student an opportunity to overcome the effects of the irregularity at the status at which the irregularity was discovered, by granting extensions of time or any other step reasonably calculated to overcome the harmful effects of the irregularity. The steps to be taken shall be determined by whatever responsible body or person the proceedings may be before when the irregularity is discovered.

## Section K: Civil Rights Code of Conduct Violations (Discrimination, Harassment, Sexual Misconduct), Investigation, Findings, Sanctions, and Appeals Procedure

All matters, complaints, violations, or investigation of the Civil Rights Policy (Discrimination, Harassment, Sexual Misconduct) will follow the following procedures. These procedures supersede any preexisting or Due Processes The Academy may have previously published. This process is separate from the above mentioned Code of Conduct/Academic Honesty violations.

#### Step 1: Notice

Once a complaint of discrimination, harassment, sexual misconduct, sexual assault or gender-based misconduct has been received by the Institutional Administrator, or designee, an email will be sent to both the complainant and respondent, separately, with the following information:

- A description of the alleged violation(s);
- A description of the applicable policies;
- A statement of the potential sanctions/responsive actions that could result; and
- A request for an investigative interview.

## Step 2: Interim Measures and Accommodations

Once the Institutional Administrator or its designee has received a complaint and/or report of discrimination, harassment, sexual misconduct, sexual assault or gender-based misconduct, The Academy will make an immediate assessment to determine if any interim measures are warranted, pending an investigation. The Academy may take whatever measures it deems necessary in response to an allegation in order to protect an individual's rights and personal safety, the safety of The Academy community, or if determined to be necessary to ensure the integrity of the investigation or adjudication process.

Determinations regarding interim measures are made by the Intuitional Administrator on a case-by-case basis. Such measures include, but are not limited to, an interim suspension (immediate, temporary suspension pending the outcome of investigation and/or hearing process), a "no contact" letter (an order that an individual refrain from direct or indirect contact with another person or persons), restrictions on access to campus or areas of campus, and/or appropriate changes in academic schedule. Interim measures may include reporting the matter to the local police.

A complainant or respondent may request a "no-contact" letter or other protection. Not all of the measures listed in this section will be necessary in every case. If an individual identifies an interim measure which is not already provided by The Academy, The Academy will consider whether the request can be granted. In those instances where interim measures affect both a complainant and respondent, The Academy will minimize the burden on the complainant wherever appropriate.

Failure by any individual to adhere to the parameters of any interim measure is a violation of The Academy's policy and may lead to disciplinary action. Individuals are encouraged to report such failures by another party to the Institutional Administrator. Depending on timing and other circumstances, allegations that an individual has violated any interim measure may be investigated and/or adjudicated (where appropriate) separately from or as part of an ongoing matter.

## Step 3: Investigation

Upon notice of any concern regarding discrimination, harassment, sexual misconduct, sexual assault or gender-based misconduct, the Institutional Administrator or its designee will assess whether a formal investigation will be conducted under these procedures; and, if so, whether a formal investigation is appropriate under the circumstances. In circumstances in which the Institutional Administrator determines there is no ongoing risk of harm to the community and that interim measures, such as a "No Contact Letter," have redressed the concerns, the Institutional Administrator may forego a formal investigation.

The Academy is committed to using a balanced and fair investigative process for both complainant and respondent. In reaching an Investigative Finding, The Academy shall use a "preponderance-of-the-evidence" standard, that it is "more likely than not" that a violation of this policy has occurred.

Following receipt by The Academy of a complaint of discrimination, harassment, or sexual misconduct which alleges violation of federal, state, or local laws, the Institutional Administrator shall then directly investigate the complaint or assign the complaint to another Investigator from

the staff, administration, or faculty who does not have a conflict of interest to perform an investigation into the allegations contained in the complaint. The Investigator shall be drawn from a pre-designated pool of potential investigators who have received appropriate investigatory and law-related training, typically the Institutional Administrators.

In all investigations conducted by The Academy, the Investigator will make good faith and reasonable efforts to interview the complainant, respondent, and any witnesses (if appropriate). Both complainant and respondent may have an advisor present during their own investigative interview.

The Investigator will also make good faith and reasonable efforts to gather all readily available information, documents, and materials (if any) that are relevant to the case. Cell phones and other video or audio recording devices may not be used in any investigation meetings or interviews.

Once sufficient evidence has been collected, the Investigator will evaluate the evidence to make a determination regarding responsibility based on the preponderance of the evidence (more likely than not) that there has been a violation of this policy.

#### Step 4: Investigative Findings

Once the investigation has been concluded, the Investigator will make a determination based on the preponderance of the evidence that the respondent is Responsible or Not Responsible for a violation of this policy:

- Not Responsible— If after the conclusion of an investigation, the preponderance of the evidence indicates that it is NOT more likely than
  not the respondent violated this policy, the respondent will be found Not Responsible for the violation.
- Responsible—If after the conclusion of an investigation, the preponderance of the evidence indicates that it IS more likely than not the
  respondent violated this policy, the respondent will be found Responsible for the violation. Where a respondent is found Responsible for
  violation of this policy, an investigatory report will be submitted to the sanction committee which will be appointed by The Academy's
  President and may include a Title IX Coordinator.

Whether a respondent is found to be Responsible or not, both complainant and respondent will be notified of the outcome of the investigative findings in writing by the Institutional Administrator through a Notification. The Notification shall include a brief summary of the investigative process and findings, the outcome of the investigation, and notice of their right to appeal the investigatory findings. Along with the Notification, both parties shall receive a copy of the underlying investigatory report. A copy of the report shall be retained by the Institutional Administrator.

Thereafter, in these cases, the Institutional Administrator will forward that determination to the administration appointed by The Academy's President.

## Step 5: Determination of Sanctions for Student Respondents

Within five (5) calendar days of receipt of the investigatory report and notification, the appropriate administrator(s), appointed by The Academy's President, upon a finding of responsibility, shall determine sanctions for student respondent, and prepare a related determination, informing both parties of the sanctions to be imposed. The sanctions may include remedial or corrective actions as warranted (including, but not limited to, extension of or expansion or any interim measures already in place). In general:

- Expulsion is the expected sanction for any student who is determined to have committed sexual misconduct, sexual assault involving sexual penetration and force and/or incapacity.
- Any determination of responsibility for committing sexual misconduct, including sexual assault involving sexual penetration without force
  or incapacitation may result in a sanction ranging from suspension of no less than one-year or the complainant's remaining time/tenure on
  campus (whichever is longer) to expulsion.
- Any determination of responsibility for committing sexual misconduct, including sexual assault involving sexual contact may result in a sanction ranging from conduct warning up to expulsion.
- Any determination of responsibility for engaging in any other prohibited form of conduct (including but not limited to discriminatory or harassment actions) may result in a sanction ranging from conduct warning to expulsion.

The appropriate administrator may issue a single sanction or a combination of sanctions. In considering the appropriate sanction within the recommended outcomes, the appropriate administrator will consider the following factors:

- The impact of the conduct on the complainant;
- The impact of the conduct on the community, its members, or its property;
- The respondent's prior discipline history;
- How The Academy has sanctioned similar incidents in the past;
- The nature and violence of the conduct at issue;
- Whether the respondent has accepted responsibility;
- Whether the respondent is reasonably likely to engage in the conduct in the future based on pattern and practice evidence heard and considered by the investigator and/or external adjudicator;
- The need to deter similar conduct by others; and
- Any other mitigating or aggravating circumstances.

Absent compelling justifications, if the respondent has previously been found responsible under The Academy's policy to have engaged in the same or similar conduct in the past, the sanction will be expulsion.

The following list of sanctions is illustrative rather than exhaustive, and The Academy reserves the right to impose other reasonable sanctions or to combine sanctions as it deems appropriate:

- Conduct Warning—A written notification that a violation of the Student Code occurred and that any further responsible finding of
  misconduct may result in more severe disciplinary action. Warnings are typically recorded for internal purposes only and are not
  considered part of a student's permanent student conduct record. Though disclosed with a student's signed consent, a student who
  receives a warning is still considered in good standing at The Academy.
- Loss of Privileges—Denial of the use of certain Academy facilities or the right to participate in certain activities or to exercise certain
  privileges for a designated period of time.
- Educational Requirements/Referrals—The Academy reserves the right to impose counseling or substance assessments or other required educational sanctions.
- Academy Suspension—The separation of a student from The Academy for a specified period of time, after which the student is eligible to return. Conditions for re-enrollment may be required and will be included in the notification of suspension.
- During the period of suspension, the student may not participate in Academy academic, co-curricular, or extra-curricular activities; may be banned from all property owned or operated by The Academy. Students who are suspended may not be on campus without specific, written permission of the Institutional Administrator.
- Suspension is for a designated period of time and includes the probability of more severe sanctions, including expulsion, if found responsible for violations of the Student Code of Conduct.
- Expulsion—Expulsion is the permanent separation of the student from The Academy. Students who have been expelled may not be on
  campus without specific, written permission from the Institutional Administrator or designee. Where applicable, notification of expulsion
  will normally be sent to parents, as it results in a change of status.

## **Determination of Sanctions for Staff and Faculty Respondents**

It is the obligation of all employees to cooperate fully in the investigation process. The Academy considers any harassment or sexual misconduct based on unlawful discrimination to be a major offense, which can result in disciplinary action for the employee up to and including termination. In addition, disciplinary action will be taken against any employee who attempts to discourage or prevent another from bringing the discrimination, harassment, or sexual misconduct to the attention of the administration.

## Failure to Comply/Complete Sanctions

All responding parties are expected to comply with conduct sanctions, responsive actions and corrective actions within the timeframe specified by the Institutional Administrator. Failure to abide by these conduct sanctions, responsive actions and corrective actions by the date specified, whether by refusal, neglect or any other reason, may result in additional sanctions/responsive/corrective actions and/or suspension, expulsion and/or termination from The Academy and may be noted on a student's official transcript. A suspension will only be lifted when compliance is achieved to the satisfaction of the Institutional Administrator.

## Step 6: Appeals to Sanctions

In any matter involving student respondents, both the respondent and complainant have the right to submit an appeal of the investigative findings as set forth in the Notification. Appeals of a finding, if any, must be submitted in writing to the Institutional Administrator within seven (7) calendar days of the date of receipt of the Notification. Appeals of any subsequent sanctions imposed shall be submitted to the Intuitional Administrator within seven (7) calendar days of receipt of written sanctions determination.

#### Appeal Procedures Involving Student Respondents

Either party may appeal the determination of responsibility or sanction(s) in writing to the Appeals Officer or its designee. Dissatisfaction with the outcome of the hearing is not grounds for appeal. The limited grounds for appeal are as follows:

### Improper Investigation Procedure

- The party may appeal if the procedures outline in the policy are violated. The Appeals Officer shall consider:
  - Whether provisions of the policy were violated in such a clear manner as to deny the appealing party consideration of the party's position during the investigation; and
  - Consideration of the party's position would have led to a different finding concerning the alleged violation of the Policy.

## New Evidence

- During the standard investigation process, sufficient time is allowed to gather all available evidence. However, in extraordinary circumstances a party may appeal if new evidence becomes available.
- The Appeals Officer shall consider:
  - Whether the evidence was genuinely unavailable and could not have been made available through the appellant's diligent
    efforts at the time of the original investigation; and
  - Whether the evidence would have led to a different conclusion had it been available.

## Sanctions

The sanctions imposed were grossly disproportionate to the violation committed.

Requests for appeal and responses to the same shall not exceed 2,500 words (approximately 10 pages double-spaced). Late submissions will not be accepted. The appeal shall consist of a plain, concise, and complete written statement outlining the grounds for the appeal. Upon receipt of an appeal, the Appeals Officer will notify and provide a copy of the appeal to the other party. That party shall then have an opportunity to respond in writing to the appeal; any response must be submitted within five (5) calendar days from receipt of the appeal.

The appeal consideration will be conducted in an impartial manner by the Appeals Officer. In any request for an appeal, the burden of proof lies with the party requesting the appeal, as the original determination and sanction are presumed to have been decided reasonably and appropriately. The appeal is not a new review of the underlying matter. The Appeals Officer shall consider the merits of an appeal only on the basis of the three (3) grounds for appeal and supporting information provided in the written request for appeal and the record of the original investigation. The Appeals Officer can affirm the original findings, alter the findings, and/or alter the sanctions; depending on the basis of the requested appeal.

If the appeal is granted based on procedural error(s) that materially affected the outcome of the investigation, the Appeals Officer will return the case to the Institutional Administrator for additional review or a new investigation, which may be conducted by an alternate Investigator if the Appeals Officer finds that to be appropriate.

In the case of new and relevant information, the Appeals Officer can recommend that the case be returned to the original Investigator to assess the weight and effect of the new information and render a determination after considering the new facts.

Absent extenuating circumstances, the Appeals Officer will simultaneously and in writing communicate the result of the appeal to the complainant and respondent within 30 calendar days from the date of the submission of all appeal documents by both parties. Appeal decisions are final.

The parties will receive notice of any delay of written notice of any appeal decision. Any sanctions imposed shall remain in effect while the appeal is being considered. In cases where the appeal results in reinstatement to The Academy or of privileges, all reasonable attempts will be made to restore the individual to their prior status, recognizing that some opportunities lost may be irretrievable. Once the appeal process has concluded, regardless of the outcome, the incident at hand will be closed.

ADDENDUM 68

# APPLY ONLINE AT AADA.EDU

The Academy encourages applicants to apply online at aada.edu. Once you apply, you will have a personal application account customized just for you. When you log in, you'll find useful tools and information designed to ensure that your entire admissions process runs smoothly and efficiently. Your account page is also where you will schedule your audition once a transcript has been received. In addition to the online application, there is a mail-in (paper) application available for download from The Academy's website.

## ENROLLMENT CHECKLIST

## THE FOLLOWING ITEMS ARE NEEDED TO COMPLETE YOUR APPLICATION:

- □ Completed application
- □ \$50 application fee
- One letter of dramatic reference
- One letter of personal reference  $\square$
- High school transcript  $\square$
- College transcript(s) (if applicable)
- Audition (can be scheduled after submission of unofficial transcript)

## AUDITION CHECKLIST:

- Schedule and confirm audition after you submit your application, transcript and audition photo.
- Prepare two memorized monologues from published plays that do not exceed a total of five minutes (be certain to read the entire play). Monologues must be of contrasting values.

The American Academy of Dramatic Arts is an equal opportunity institution. Decisions made by The Academy concerning admission, enrollment status, financial aid, employment and every aspect of the individual's relationship with The Academy are based on talent and qualifications without regard to race, religion, gender, age, sexual orientation, nationality or ethnic origin, disability and/or other categories.

The American Academy of Dramatic Arts is an accredited institution of Middle States Commission on Higher Education (MSCHE) and the National Association of Schools of Theatre (NAST). The Academy is a nonprofit educational institution incorporated by the State of New York

The Academy is in compliance with the requirements of New York Education Laws with regards to:

An advisory committee on campus security appointed by the President
 Sexual assault prevention
 Campus crime prevention

4. Violent felony investigation
 5. Bias-related (hate) crime prevention

Detailed copies of The Academy's policy and procedures, with respect to the above, may be obtained from the Office of the President in New York.

This catalog represents the most accurate information for The American Academy of Dramatic Arts available at the time of its printing. The nature of some of the material makes it subject to change. Please consult our website, aada.edu, for the latest information. Inquiries may be directed to the Admissions Office.

Catalog effective 02/04/2023 - 06/30/2023

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WE ENCOURAGE YOU TO SUBMIT YOUR APPLICATION ONLINE. HOWEVER, IF YOU PREFER TO APPLY USING OUR PAPER APPLICATION, PLEASE MAIL THE COMPLETED FORM ALONG WITH THE APPLICATION FEE TO THE ADMISSIONS DEPARTMENT AT THE CAMPUS YOU WISH TO ATTEND:

## NEW YORK CAMPUS

The American Academy of Dramatic Arts Admissions Department 120 Madison Avenue New York, NY 10016

### LOS ANGELES CAMPUS

The American Academy of Dramatic Arts Admissions Department 1336 N. La Brea Avenue Los Angeles, CA 90028