Disclosure Statement

Incoming students should be aware that the information presented in this course catalog is subject to change. Students intending to enroll in programs at the Atlantic Acting School should first check with the school and request a copy of the most up to date course catalog before enrolling. Likewise, potential and current students should check with the school for a list of teachers and curricula for the upcoming academic year.

Enrolled students are required to follow the policies and procedures laid out in this document. The 2026-2027 Course Catalog is the document of authority for students enrolling in programs that start between August 2026 and July 2027. Information regarding programs starting later than July 2027 will appear in this document as schedules for these programs are finalized. The first version of the comprehensive 2027-2028 Course Catalog will be published in August 2027.

This document is regularly reviewed, amended, and adjusted to include the most recent and accurate information about Atlantic's policies and programs.

The most recent review of this document concluded on 10/26/26

Mary McCann
Executive Director
Atlantic Acting School

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Introduction to Atlantic Acting School

The Atlantic Acting School's mission is to provide rigorous, performance-based training rooted in the Practical Aesthetics acting technique, empowering actors with a clear, repeatable approach to their craft. We are dedicated to creating a collaborative and dynamic learning environment where students are encouraged by experienced faculty, industry professionals, and mentors to engage deeply with their work. Our goal is to ensure that every graduate masters the essential analytical and physical disciplines required in acting, giving them the foundation needed to succeed in the industry. Through an emphasis on script analysis, moment-to-moment work, and self-discipline, students learn to tell stories truthfully and simply and develop a pragmatic approach to performance.

Training at Atlantic is both rigorous and inspiring, designed to foster personal and professional growth. We believe that actors learn best by doing, which is why students participate in fully produced plays performed in our state-of-the-art Off-Broadway theater. These productions, directed by industry professionals, provide real-world experience that pushes students to apply their training in front of live audiences. This hands-on approach ensures that our students gain the confidence and skill to tackle any role in film, television, or theater. In preparation for these performances, we offer instruction in essential physical disciplines such as voice, speech, and movement, alongside advanced courses like Shakespeare, film acting, and audition techniques, creating a comprehensive curriculum of actor training.

Atlantic Acting School was founded by an ensemble of actors, and a vital aspect of our mission is to pass on the value of ensemble work. We believe that the most powerful and compelling work comes from collaboration, and we teach our students how to create their own work as a collective. Working as an ensemble allows students to develop a strong sense of camaraderie, trust, and creative partnership, mirroring the collaborative nature of the professional world. We encourage our students to build their own networks, form their own ensembles, and take ownership of their artistic futures.

Beyond honing their craft, we also prepare students for the practical demands of the acting profession by instilling strong professional habits throughout their training. At Atlantic, we emphasize the importance of professionalism—being on time, prepared, and ready to work. Our students graduate with not only a solid acting technique but also a disciplined work ethic that prepares them to succeed in any professional environment, whether it be on stage, on set, or in the audition room.

Atlantic offers a wide range of programs to meet the diverse needs of aspiring actors, from our full-time professional 2-Year Conservatory and a 3-year undergraduate program through New York University’s Tisch School of the Arts, to our Evening Conservatory, part-time classes, workshops, intensives, and programs for children and teens. Across all these programs, Practical Aesthetics remains at the heart of our curriculum.

At Atlantic Acting School, we strive to inspire a lifelong passion for the craft of acting, empowering our students to make meaningful contributions to the performing arts. Our graduates leave with the skills, creativity, and resilience necessary to thrive in a fulfilling and sustainable career, equipped not only with a mastery of their craft but also with the professional tools and mindset required to succeed. We are proud to foster a new generation of artists who are prepared to engage with their work, collaborate with others, and take on the challenges of the industry with confidence and creativity.

How it All Began

While teaching at New York University in the early 1980's, David Mamet and William H. Macy began to envision a new approach to acting. Inspired by such diverse thinkers as Stanislavsky, Sanford Meisner, Freud, Aristotle, Joseph Campbell, and Bruno Bettleheim, as well as by the work of the Group Theater and other notable American ensembles, they sought to create an approach to acting that honors the essence of the playwright's vision while remaining simple, straightforward, and truthful. From this impulse, Mamet and Macy developed Practical Aesthetics, a unique approach that synthesized their ideas into both a philosophy for working in the theater and an acting technique.

In 1983, Mamet and Macy introduced a group of New York University students to Practical Aesthetics for the first time. The group was energized and excited by the innovation of Mamet and Macy's ideas and eagerly continued their exploration of the technique. As a classroom assignment in 1984, the group put into writing the fundamentals of the Practical Aesthetics technique they were developing. The assignment became *A Practical Handbook for the Actor.* This book, the primary text for work at the Atlantic Acting School, remains in print and has sold over 250,000 copies. The book is currently utilized in the drama programs of major universities throughout the country and is considered one of the foremost texts on acting in contemporary American theater. It became clear to Mamet and Macy after two years of development that Practical Aesthetics was not only a viable acting technique but also a groundbreaking means by which to create vibrant, honest, ensemble-based theater.

Motivated by their accomplishments, Mamet and Macy encouraged their young students to create their own work using Practical Aesthetics. In 1985, the group of students formed the Atlantic Theater Company and began producing a first season of plays in Montpelier, VT under Mamet and Macy's mentorship. Shortly thereafter, the Atlantic Theater Company began working in Chicago, producing plays in small theaters around the city. In 1987, the troupe returned to New York City and got its first major break when Lincoln Center produced the Atlantic's production of *Boy's Life*. *Boy's Life* was a critical success and established the Atlantic as an exciting new force in the competitive New York theatrical community. In 1990, Atlantic took up residence in its now trademark 180-seat off-Broadway theater in the historic Chelsea district of Manhattan. Since that time, Atlantic has produced an average of five plays each season and gone on to win 28 Tony Awards and numerous off-broadway awards including 35 Obie Awards, 27 Lucille Lortel Awards, and 26 Outer Critics Circle Awards.

In 1987, the school went from the New York University Tisch School of the Arts Practical Aesthetics' Workshop to a primary studio under the name the Atlantic Acting School. The school then opened its own 2-Year Conservatory program in 1995 and an Evening Conservatory. Over the years, the Atlantic Acting School has become a multi-level educational institution that serves actors of all ages.

Atlantic Today

This year, Atlantic Theater Company celebrates its 40th Anniversary. The original Ensemble has remained together since the first days with Mamet and Macy, bound by a shared set of principles that are passed on to new generations of theater artists each year through the Atlantic Acting School. Atlantic continues to operate according to the original artistic principles of Practical Aesthetics. Almost all of the founding members of the company continue to participate in various activities with the theater or school. Over the past 40 years, the Atlantic has grown into a significant cultural and educational institution that employs over 500 people, educates over 1,000 students, and entertains over 55,000 audience members annually.

Practical Aesthetics: More Than Just an Acting Technique

Practical Aesthetics is both an acting technique and a philosophy. Rooted in the belief that all elements of a theatrical production must serve the story of the play, the goal of Practical Aesthetics is to communicate stories as simply and truthfully as possible. The following quote from *A Practical Handbook for the Actor* describes the bedrock values behind Practical Aesthetics:

In our world it is becoming harder and harder to communicate with each other simply and honestly, on a gut level. Yet we still go to the theater to have a communion with the truth of our existence, and ideally, we leave it knowing that that kind of communication is still possible. The theater can put forward simple human values in hopes that the audience may leave inspired to try to live by such values. Seeing an individual doing his best against impossible odds and without regard to his fears allows the audience to identify that very capacity within themselves. That iron will is the will of the actor bringing not some "magnificent performance" to the stage, but his own simple human values and the actions to which they drive him. When truth and virtue are so rare in almost every area of our society, the world needs theater and the theater needs actors who will bring the truth of the human soul to the stage. The theater may now be the only place in society where people can go to hear the truth.

Plays produced under the guiding principles of Practical Aesthetics allow the actor to bring the story to life simply and truthfully and encourage the audience to connect to the story on an intrinsic, human level. The Atlantic Ensemble is a collaboration of artists who have grown up in, and work naturally from, this philosophical and aesthetic approach. The Atlantic Acting School endeavors to pass these ideas along to its students.

Practical Aesthetics and the Student

Through intensive training in Practical Aesthetics and the fundamental tools of acting, Atlantic students learn how to coordinate advanced acting skills in a consistent and disciplined fashion in order to create a set of habits they can rely on for the rest of their acting career. Simple, honest, and straightforward, Practical Aesthetics is both an acting technique and philosophy. Using the technique, the actor learns to analyze scenes for tangible, physical, active objectives and to use their imagination, voice, body, and sense of play to bring to the stage, as Stanislavsky said, “the life of the human soul”. The Practical Aesthetics philosophy teaches self-reliance, professional work habits, and mutual support and respect between artists.

Practical Aesthetics calls upon actors to use their *common sense* to translate whatever they are given into simple actable terms, their *bravery* to throw themselves into the action of the play despite fear of failure, self-consciousness, and a thousand other obstacles, and their *will* to adhere to their ideals, even though it might not be the easiest thing to do.

Practical Aesthetics has origins in the theatrical traditions of Konstantin Stanislavsky and Sanford Meisner. However, it builds upon those ideas to understand and approach acting in an innovative way. Guiding principles of Practical Aesthetics include:

Demystify Acting
Acting is not an abstract or mystical process outside of our control or available only to a few. Acting is simply the actor accepting the challenge to use their mind and body to a certain creative end. In Practical Aesthetics, the actor accomplishes this challenge through the use of a clear set of analytical and physical tools. By approaching the life of the play with a clear and simple focus, the actor uses imagination, physical action, sense of play, and personal experience to create the illusion of a specific character.

Be Yourself
The actor’s goal in Practical Aesthetics is to be present on stage as honestly and truthfully as possible. Training at the Atlantic Acting School is designed to open up actors to the full range of their potential and a deep understanding of themselves. There is no intention to create a certain style or brand of actor. Analysis is intended to help the actor find their own unique interpretation of a script, and it is never assumed that there is one right way to read a text. The Practical Aesthetics acting technique encourages the actor to find variety and range in each performance, allowing for the possibility, just as in life, that each moment can be different from every other.

Character is an Illusion
An actor is only playing honestly when they are playing a character from the point of view of their own truthful impulses. The actor cannot truthfully “become” a character onstage. In Practical Aesthetics, the actor learns to honestly pursue a clear goal onstage from their own personal perspective and then uses the words of the playwright to pursue this goal. In this way, actors stay true to themselves but create the illusion of character for the audience.

Acting is a Skill Anyone Can Learn
Within Practical Aesthetics, if talent exists at all, it is completely out of the actor's control. All acting requires is a propensity for working; for applying oneself in learning the skills that make up the craft of acting. Anyone can act if they have the will to do so.

Take Responsibility
Each individual involved in the life of the production holds the responsibility to tell the story of the play truthfully and simply with respect to the intentions of the playwright. It is the actor's job to perfect these skills to the best of their ability, to be prepared to work professionally at all times, and to devote their efforts to the telling of the story. At the end of the day, the actor is responsible for the work they have created.

Control What is in Your Power
As in life, there are things within an actor's control and things outside of an actor's control. Practical Aesthetics teaches actors to focus on those elements of themselves that are under their control and to free themselves from the burden of trying to control things beyond their reach. In this way, the actor is more freely involved in telling the story of the play and avoids spending time and energy counterproductively or self-detrimentally.

Acting is a Physical Art
Actors must bring themselves to the theater in optimum condition to participate in the play at hand. This requirement goes beyond intellect and imagination to the actor's skill and mastery over their physical being. Actors should identify steps they can take to put themselves in optimal condition and practice them until they become habitual.

Develop a Discipline
Just as with any discipline, it is not enough to know what the elements of the craft of acting are. An actor must practice this craft regularly and consistently explore their limits. An actor must apply their will to working daily on effective exercises of their craft through analysis, speech, voice, or movement work. Actors must look at themselves honestly, which requires a great deal of bravery, and use of common sense to determine their own shortcomings. Practical Aesthetics recognizes that ultimately it is up to the actor to become the type of artist they would ideally like to be.

Be Professional
Practical Aesthetics acknowledges that to create successful theater an environment of mutual respect and self-discipline must be maintained, and basic standards of conduct must be encouraged. Each individual working within the world of a production holds the responsibility of doing their job effectively, respectfully, and to the absolute best of their ability.

Programs

2 Year Conservatory

The 2 Year Conservatory program provides actors with a solid acting technique, professional habits, performance experience, and support in entering the profession. Designed for the student seeking rigorous and rewarding training in a respectful and disciplined environment, this intensive program introduces students to professional-level ensemble work and teaches them how to build a successful career in the theater, film and television. The training produces skilled, brave actors who are intent on truthful storytelling and generous, collaborative ensemble members adept at producing their own work.

TIME REQUIREMENTS*: 4 semesters, 15 weeks/semester, average of 30 hours /week*

TUITION: 2026-2027: $46,900 Total ($22,750 / $23,875 first and second years respectively).
($22,950 / $23,950 including fees).
2027-2028: $47,150 Total ($23,000 / $23,875 first and second years respectively).
($23,200 / $23,950 including fees).
**Annual tuition subject to periodically increase*.

2026/27 DATES: Fall 2026: September 8th, 2026 – December 17th, 2026, January 11th, 2027 - January 15th, 2027, Spring 2027: January 19th, 2027 – May 6th, 2027
**All dates are subject to change. No class will be held on 10/12, 11/25 - 11/26, 12/18 – 1/10, 1/18, 2/15, and 3/15 - 3/19*

2027/2028 DATES: Fall 2027: September 7th, 2027 – December 16th, 2027, January 10th, 2028 - January 14th, 2028; Spring 2028: January 18th, 2028 – May 4th, 2028

**All dates are subject to change. No class will be held on 10/11, 11/24 - 11/26, 12/17 – 1/09, 1/17, 2/21, and 3/13 - 3/17*

First Year

The first year provides a solid foundation in Practical Aesthetics, the Atlantic technique, with training that balances development of analytical, physical and collaborative skills. The curriculum includes instruction in a disciplined approach to script analysis, working truthfully moment-to-moment and bringing these competencies together in performance of the material. Training of the physical instrument in classes complementary to scene study consists of work in voice, speech, movement, and improvisation. Working as an ensemble to produce studio work, actors gain collaborative skills that foster interdependence and afford the greatest growth for the group and the individuals who compose it. First year students are introduced to the senior cohort and gain technical experience by serving as crew on second year productions.

First Year Classes Include:

Script Analysis

Course Overview

The goal of the first year Script Analysis class is for students to develop a deep understanding of the Practical Aesthetics four-step script analysis process. Students learn to carefully study a text to arrive at interpretations that are specific, within the scope of the playwright's intentions, playable onstage and personal to the actor. The goal of the technique is to be able to define, create, and pursue playable actions based on a close read of the text. To achieve this, students learn to create specific and reliable caps that will allow them to pursue their active acting choices truthfully and in the moment with their scene partners.

Pursuit of the actor's chosen action develops into an impulsive and 'improvisational' relationship with their partner first through the as-if exercise, and then finally through the dialogue of the scene. Students work to increase their mastery of stagecraft and take ownership of the story they are telling. They learn to develop strong creative and ensemble habits to prepare them for the profession.

Course Objectives

By the end of the first semester, first year acting students should:

- Be able to demonstrate an understanding of the definition and creation of an action;
- Be familiar with the action checklist;
- Be able to answer the four analysis questions (What is the character literally doing? What does the character want? What is the essential nature of their character's behavior in the scene? And what is it like to me?);
- Have built up moment to moment performance stamina through increasingly longer pieces of text;
- Have the ability to do the as-if exercise; and
- Be able to demonstrate their ability to fully prepare a three to four minute scene.

Moment Lab

Course Overview

What is presence? What is being in the moment? What does it mean to react truthfully to the behavior of another actor? How does putting your attention on the behavior of others help the actor pursue an action? How can actors make their work more spontaneous, alive, kinetic, and courageous?

Moment Lab is exactly what it sounds like: a laboratory devoted to answering these questions and a chance to directly apply them to the acting craft. Like a musician and their scales, or an athlete and their warm-ups, actors need tools to practice presence. Moment Lab is designed to teach students how to cultivate and enhance that presence and outward focus. The tools students learn here will become essential to their scene work, and will directly affect their electricity, vulnerability and commitment onstage.

Course Objectives
During the course of Moment Lab, student will:
- Learn how to practice and cultivate moment to moment work with other actors;
- Learn how to apply the tools of successful moment to moment work to their scene and production work; and
- Develop awareness and enhance their ability to act and react on impulse.

Performance Technique
Course Overview
The goal of the first year is to provide students with a set of physical habits that complement those learned in Script Analysis. Actors learn how to implement an analysis through improvisation-based exercises and scene work. The focus is on how to simplify acting and find parallels between behavior in real life and on the stage. By the end of the first year, students will have identified a specific and repeatable set of skills, which can be used to approach any scene work they perform. The various skills of Script Analysis, Voice, Speech, and Movement work are integrated.

Course Objectives
Students will increase their self-awareness and allow themselves to be vulnerable and open in the moment while remaining connected to their partner and to the action they are playing in the scene. Students will learn what it feels like to act and react on impulse within the scene.

Voice
Course Overview
This course is designed to develop the actor's vocal awareness and practice through the study of Chuck Jones Vocal Production. In this class, students learn the Vocal Warm Up developed by Chuck Jones. The Warm Up is a series of exercises specifically designed to free the actor's breath, support greater resonance, and develop vocal flexibility, strength and expressiveness in the student's acting work and life.

Through the study of the Warm Up, students will begin to identify tension and patterns of holding while learning the physical tools to re-organize those patterns. Students will gain a physical and intellectual understanding of vocal anatomy, as well as basic integration of vocal skills into their acting. The ultimate goal is to develop and enhance the actor's voice and vocal instrument.

Course Objectives
By the end of the first year of Voice, students are expected to:
- Know the exercises of the Vocal Warm up;
- Begin applying the vocal skills and principles they've learned to scene work;
- Have a solid physical and intellectual foundation of the warm-up;
- Develop strong physical and intellectual knowledge of basic vocal anatomy.

Speech

Course Overview

The first year of Speech is designed to free the actor from limiting regionalisms and vocal tensions inhibiting clear communication. Through the study of phonetics, the actor learns the sounds of Standard American Speech and gains clarity of articulation, versatility, and confidence in speaking. These skills empower the actor to make educated choices based on demands of the text. Students are encouraged to practice every day and to integrate the work into their daily life.

Course Objectives

The goals of first year Speech Class is for students to:

- Be clearly understood on stage and to be able to articulate a clear Standard American Accent that is integrated with a connection to their breath and heart. Students are expected to become skilled and deft at serving the demands of the playwright, whichever style the play is set.
- Listen effectively to the instructor and their fellow students so they may develop a keen ear for the sounds of American English, including rhythm, melody, and phrasing.
- Learn the mechanics of speech, which include a clear understanding of The International Phonetic Alphabet (IPA), such as the symbols, sounds, and rules associated with clear speech for the stage.
- Experience and actively participate in ensemble building. Each student will be assigned a “speech buddy” to work with during the semester, and this relationship is there to support students when they need help or want to give support. Creating an atmosphere of ease and trust is vital to the creation of wholesome and truly creative theater.

Movement

Course Overview

This course will investigate the actor’s physical instrument and how that instrument is used on stage. Students will not only learn how to listen and respond when the stakes are raised and how to stay connected to the ensemble and to the story being told, but also how to do these things while onstage in front of an attentive audience. During the first semester of Movement, a foundation is laid for students to understand the individuality of their instrument and how to listen to it. Weekly exercises seek to deepen the actor’s awareness of their body as an instrument of dramatic and theatrical expression.

Physical explorations into acting training seek to address body awareness, energy, breath, concentration, focus, personal habits, and ensemble building through a variety of techniques. Over the course of the semester, students construct several warm-ups utilizing floor barre, postures, stretches, isolation work, and other rigorous and challenging forms. Time is spent at the end of the second semester introducing some basics of Suzuki training in preparation for the more rigorous work in Second Year Suzuki/Viewpoints class.

Course Objectives
Over the course of the year, students work towards:
- Development of the body as an instrument for performance
- Diagnosing possible blocks, habits, and fears
- Increasing awareness of breath
- Practicing grounded alignment
- Development of presence
- Increasing flexibility, strength, and balance
- A healthy self-awareness

Alexander Technique **Not in Current Practice*
Course Description
The Alexander Technique is a process for improving the actor's use of the whole body and self. It is a practice that increases awareness, unravels tight muscle patterns, and redirects energy. In this course students learn to maintain an effortless connection between breath, voice and movement. Through experiential anatomy, body mapping, movement exercises, a daily practice, written observations, and readings, the actor explores their instrument using the Alexander Technique principles for balance, poise, and presence to increase physical and vocal freedom.

Course Objectives
Over the course of the semester, students are expected to:
- Learn the introductory Alexander Technique principles of habit awareness, inhibition, directions, faulty kinesthesia, and end-gaining;
- Understand and experience the whole self and the mind-body connection;
- Understand, practice and develop skills for changing prohibitive habitual movement patterns and enhancing breathing coordination;
- Explore new ways of becoming aware of space and energy for balance and alignment;
- Practice staying present by understanding the technique's application for impulses and imagination;
- Develop an Alexander Technique practice that is fluid, supportive and sustains the student's growth as an artist.

Performance Play Ensemble
Course Description
Presence, Play, and Ensemble is an embodied actor-training practice designed to develop students' physical awareness, impulse, responsiveness, imaginative capacity, and ability to collaborate within an ensemble. The course integrates individual physical preparation with movement-based improvisation, emphasizing the relationship between embodied awareness, choice-making, and relational listening. Students are asked to develop both an awareness of their own physical and energetic states and an increased capacity to perceive, respond to, and engage with the states and actions of others.

Course Objectives
By the end of the course, students will be able to demonstrate increased embodied awareness and develop a self-guided physical practice; recognize and respond to impulse with greater spontaneity and confidence; listen and respond physically to partners, space, and changing circumstances in real time; make clear and intentional choices while remaining open to discovery; and contribute effectively to an ensemble through collaboration, adaptability, trust, and responsiveness. Students will also be able to articulate and reflect on their embodied experiences and apply these skills to their broader actor training.

Introduction to New York Theater and Theater History
Course Description
This class explores the current theater landscape in New York by discussing trends, conversations and various producing organizations. In addition, the class will also be studying some great works of American drama from the 20th century.

Course Objectives
By the end of the semester, students will have increased familiarity with several significant theatrical institutions in New York, having learned about their programming, organizational structures and physical spaces. Students will also have engaged with twelve important American theatrical works from the 20th century, reading them as homework assignments and discussing them in class.

Crew Assignment
Course Description
In the spirit of the Atlantic Theater Company history and tradition, First Year Crew Assignment is the first step toward preparing students to make their own work as students learn firsthand how to function within the context of an existing theater company and production structure. Students are expected to put the professional habits they are developing in the first year at Atlantic into practice and to be an effective, creative, and cooperative collaborator. Following crew assignments in their first year, students participate in and co-produce an evening of One Acts during their Second Year at the Atlantic. The process culminates in the 5th Semester, during which students will learn how to form a theater company and independently produce their own work.

Course Objectives and Expectations
Participation in First Year Crew Assignment is required of all students. The production on and position in which students work depends on their availability, level of commitment, dedication and willingness to learn and jump in. Students are expected to:

- Attend and be punctual to all rehearsals, meetings, training sessions and tech assignments and to communicate with the Resident Stage Manager, School Associate Producer, or Stage 2 Production if they are running late, are sick, or otherwise unable to make their call time.

- Report all conflicts within the crew assignment period before the sign up deadline and commit to their availability given at sign up. Conflicts given after the sign up deadline will not be honored and absences will not be excused.
- Take responsibility for finding someone to cover their assignment in the event that the student cannot fulfill their crew obligations should extenuating circumstances arise.
- Communicate in a respectful and professional manner with the theater and school administration, the creative team, their student peers and members of the ensemble.
- Be focused and attentive during all parts of their crew assignment whether in a rehearsal room, in Stage 2 or during technical rehearsals or performance.
- Demonstrate commitment and dedication to the production.
- Take ownership of their role in the production process.
- Demonstrate a positive and open attitude and exhibit a willingness to learn new skills.
- Be a generous ensemble member to both peers and the supervising artistic team.
- Positively contribute to a supportive and safe rehearsal culture, which means actively listening during rehearsals and tech and contributing to a focused environment by not eating, playing on phones, or otherwise pulling focus from the task at hand.
- Treat all production and production related spaces, such as rehearsal rooms, the theater, dressing rooms, costume and prop closets and the green room with great respect.
- Follow and actively reinforce the safety procedures and protocol of Stage 2, the Atlantic Black Box, and the Atlantic Acting School Studios set forth by the administration during training.

Improvisation

Course Description

Focusing on fundamental elements of improvisational scene work, such as spontaneity, storytelling, trust, physical and space work, making choices, collaboration, risk taking, and bravery, improvisation class is meant to compliment students' scripted scene work and provide them with additional tools with which to harness and expand their growing sense of artistry.

Course Objectives

By the end of this course, students should:

- Have a firm grasp of the basic rules and guidelines of modern improvisation as developed by pioneers in the field including: Viola Spolin, Keith Johnstone, and Del Close, among others.
- Be able to incorporate their improv work with their training in the Practical Aesthetics technique and use the added tools to enhance their ability to stay in the moment.
- Have reduced trepidation towards improvisation and feel at ease when faced with scenes and moments of high tension and stakes.

- Have and be able to utilize tools that strengthen focus, concentration, commitment, and listening.
- Be able to remain truthful and grounded no matter how outrageous the circumstances of a scene may be.
- Have a healthy sense of collaboration and sense of play.
- Be willing to take risks and able to build a strong ensemble.

Production/Rehearsal

Course Description and Objective

Students will be asked to prepare a side of their choice from a selected group of sides from the plays chosen for production by the School Artistic Director. Students will read with an ensemble member who is also auditioning and may be asked to cold read another side at auditions. Students are expected to put the professional habits they have been developing into practice and to be the type of actor that people will want to work with again. Once the student productions have been cast, students will have the opportunity to use practical aesthetics in a rehearsal process that involves an outside director. Students will be expected to submit the analysis of their part at two points in the process and will be asked to apply their training to a performance setting.

The goal of the class is to take students through a production process that resembles a professional experience. The result is a fully-produced play in Atlantic's Stage 2.

Professional Development

Course Descriptions

Professional Development class seeks to define and demystify how a beginning actor actually goes about getting a job. This class will look at what agents and casting directors are looking for and how best to give it to them. Students will work on monologues and cold readings they chose for themselves that they feel best presents what it is they have to offer. They will also research a successful (and hopefully revered) actor of their choice and map out their own first five years in the business. Keeping to the plan is not necessary, but having a plan is essential. Class culminates with mock interviews with agents. Additionally, there will be a couple of guest professionals to offer reinforcing (or completely opposite) points of view.

Course Objectives

For the student, the goal is to understand how individuals in the business will view them as an actor.

Combat & Intimacy Workshop

Staging Combat offers students skills in blocking material that require combat -- unarmed (hand-to-hand) or with weapons. Students learn basic principles of determining what constitutes combat, how to choreograph such combat safely, how to work with weapons safely and how to perform the choreography embedded in the scenes.

Second Year

Year two broadens the application of the Atlantic Technique to an expansive repertoire of genre, style and media-specific work, applying these skills to performance and transitioning into the professional community. Second-year students are guaranteed casting in a final production that takes place on one of Atlantic's Off-Broadway stages as an exercise to synthesize their training. Students prepare for graduation through business classes geared towards both theater and Film/TV.

Second Year Classes include:

Script Analysis: Subtext

Course Description

Students will work on a focused group of works in Script Analysis class, all masterpieces of psychological realism and subtextual modernism. The course starting point will be to look at the origins of the genre with scene work from the plays of Anton Chekhov. Following this, the course will open the list of masterworks to plays written deeper in the 20th Century that likewise ask the actor for very fine skills in the ways of subtext, spontaneity, and an understanding of how cultural context plays a strong role in bringing a character to life.

Course Objectives

The continual practice in the room will be how to use advanced script work, coupled with deep, brave, intimate moment work, to achieve the highest levels of emotional depth, wild spontaneity, and character specificity. Plays studied in pursuit of this objective include:

- *The Seagull* by Anton Chekhov
- *Uncle Vanya* by Anton Chekhov
- *Three Sisters* by Anton Chekhov
- *The Cherry Orchard* by Anton Chekhov
- *Gem of the Ocean* by August Wilson
- *The Piano Lesson* by August Wilson
- *Fences* by August Wilson
- *Radio Golf* by August Wilson
- *Fefu and her Friends* by Maria Irene Fornés
- *M. Butterfly* by David Henry Hwan

Throughline

Course Description

Over the semester of Throughline, students function as the lead actor, director, designer, dramaturge and producer for one play for the entire semester. The semester-long project consists of either one very long scene or a creative combining of several shorter scenes from one play for a total of no more than 20 minutes of performance. During the semester, students will also be assigned a major partner role in another student's Throughline project. Being a good partner to your classmate's vision is an equally important undertaking.

Students will bring their scene(s) into class 3 times and are expected to bring their very best work to every in-class showing with each round building upon the earlier work. The 3rd round is considered a final performance. The first and second rounds are structured rehearsals that address acting issues, such as analysis and given circumstances, as well as production values, leading the student to bring in a fully-realized, production-quality, paying-audience-ready third round.

Course Objectives
The goals of Throughline semester are for the student to:

- Be able to approach the analysis of an entire role using the Overall Analysis technique of script analysis so they can specifically look for their character's full journey through a play.
- Experience how their interpretation of a role can evolve and deepen through a long-term rehearsal process. Students will learn to use their analysis work to keep up with and articulate these developments.
- Feel encouraged to be a well-rounded theater artist who is able to bring imagination and collaborative creativity to the fabrication of a unique vision of a play. Students will be responsible for every aspect of bringing their vision of the play to life, starting from a careful study of the entire play and then allowing their understanding to move into the realm of images and associations and ideas that are the collaboration at hand.
- Experience real artistic ownership of a role. Throughline allows the student to experience how dedication to an entire role provides a deeper experience of the given circumstances, themes and power of a play.
- Learn how to both be in charge while working productively with fellow artists. Success in this project requires navigating meaningful and productive creative relationships with tact and openness.
- Learn the importance of research in preparing for a role. For this project, students will learn how to support their acting and directorial vision with in-depth and wide-ranging dramaturgical skills.
- Acquire the tools necessary to tackle a leading role as a professional actor. This project brings together the student's entire conservatory experience so that they can present themselves to the industry with skill, confidence, self-knowledge and professionalism.

Performance Technique
Course Description
Each student will act in a minimum of three scenes throughout the course of the semester. First round scenes should contain two characters, and students are required to work on at least one multi-character scene, during either the second or third rounds. Scenes shall be presented in class, fully rehearsed and realized with costumes, props, and any set dressing needed to suggest the environment of the given circumstances. Each scene will be workshopped in class with a primary focus on the impulsivity and spontaneity of the moment-to-moment work.

Course Objectives
The goals of this class are for students to:

- Learn how to create high quality scene work with specificity, spontaneity, and truth.
- Develop a healthy ability to take creative risk with the goal of connecting and responding to the audience.
- Hone their skills of preparation and research when developing a character so that students can be truthful to the given circumstances of the scene and script as a whole.
- Collaborate with their fellow students and comport themselves in a manner that fosters ensemble work and growth during rehearsals and production.
- Learn to receive feedback from instructors and fellow students so that A) students are prepared for a professional rehearsal and audition room and B) students learn how to actively incorporate directorial feedback into their performance.
- Develop awareness of any performance and/or work habits that are a detriment to the actor's process and a concerted and consistent effort to replace those with habits that are conducive to more productive, truthful & spontaneous work.
- Produce quality written assignments that are honest, specific and succinct.

Script Analysis: Poetry

Course Description

A scene study class that invites the actor to embrace, relish, and explore language and provides an opportunity for each student to allow the Script Analysis, Voice, Movement and Speech work to come together in some of the most challenging and rich poetic texts ever written. A practicum in how to use one's script analysis tools to open up the imaginative world of acting poetic text. The course will begin with Shakespeare and then open the playing field to a diverse range of playwrights- classical to contemporary- who use poetic language.

Students will use Hamlet's advice to the players as a starting point, examining basic principles of how to act poetic text well- which is to say: clearly, truthfully and spontaneously. The course addresses what it means to "speak the speech trippingly on the tongue" as opposed to "mouthing" the words by embracing operative words and throwing away weak forms. In this way students strive to find the natural rhythm of the language and "hold a mirror up to nature" by achieving natural human speech while filling the heightened poetry. Choices are always based on sense and meaning, coupled with the student's interpretation of the character's psychology at the root of the text. Individual interpretation, each actor's unique response to a text as felt through their own lived experiences and private imagination, is always prized above all.

Course Objectives

The actor's natural voice and unique expression are the first step in acting poetic language well. Organic, personal and authentic are always prized, NOT formal, arch, affected or speech-y. Students will learn to enjoy greater verbal relish as they strive to:

- Achieve clarity and a visceral connection to poetic texts, decoding their possible meanings with research.
- Interpret poetic language in a manner that excites and clarifies.
- Use "Imaging" work as a means of dropping into the language with specificity and vividness in every performance.
- Examine the need in poetic texts to create a "tactical roadmap" for the scene.

· Organically explore the emotional extremes that are at the core of poetic language.

Above all, perhaps, students are invited to organically explore the emotional extremes that are at the core of poetic language. Emotional extremes are, after all, the reason that characters need to reach for poetry to begin with: because the intensity of their life experience can no longer be captured in everyday words.

Film

Course Description

This class focuses on applying Practical Aesthetics to create the specificity in performance that camera work demands. Students will be asked to draw heavily from the skills they have developed in First Year Script Analysis, Moment Lab and Voice. The challenge is to deliver a truthful performance while meeting the technical demands of production.

Course Objectives

Film Technique is a semester-long class designed to develop students' on-camera performance skills. The primary focus of the class is performance and as such the camera will serve as a means of feedback to examine performance "size", moment-to-moment work, and story-telling ability.

Voice

Course Description

This course will focus on the advancement of the Core 24 Exercises of the Jones Vocal Warm Up. However, the primary focus of the semester will be an introduction to an additional voice technique, Destructuring/Restructuring Fitzmaurice Voicework, developed by Catherine Fitzmaurice. This will culminate in a new vocal warm up and work out. Our goal is the ongoing pursuit of a healthy, honest, vibrant and richly resonant stage voice. Our second goal is to build greater expressiveness through the development of the actor's language skills by exploring 5th Century Greek Drama.

Course Objectives

A key goal this year is to develop a "bigger" voice that is both honest, and believable in any style and adaptable to any medium. Additional attention will be given to supporting the voice. Students will work on Greek drama to continue incorporating voice work into acting, focusing on expressiveness when embracing heightened language. Greek plays require language skills to honor the poetry and imagery set forth and a flexible range and vocal size to establish and maintain an emotional connection. By the end of the semester, students are expected to have easy access to a big, expressive voice that enables them to engage the language and characters of the Greek plays effectively.

Speech

Course Description

Second Year Speech involves the exploration of classic texts through the use of a "score" that the student creates as a rehearsal tool. The score is a blueprint for creativity, expression and

clarity. The actor discovers the music of a text, including rhythm, alliteration, assonance and consonance as well as clues to character that are inherent in a good piece of writing. It is a starting point that equips the actor with the basics of pronunciation, the dramatic values of sound, indicates lengths and spotlights rhythms, and it helps clarify ideas. The actor is encouraged to integrate a fully realized physical life that is connected to impulses as well as continued work on reducing regionalisms.

Course Objectives
The central goal of this course is to integrate the skills of speech and full self-expression into the student's acting. The student is expected to integrate voice, speech and a fully engaged physical life with their acting skills and impulses while meeting the demands of the text. They are asked to connect with the material on a deeply personal level and to give full self-expression to the work. The articulation work, integrated with their other disciplines encourages flexibility and versatility.

Monologues
Course Description
Monologues is a half a semester long course where students learn how to choose, stage, act, and audition with monologues. Students work on two monologues in the class and learn the approach on the first monologue, and then bring in the 2nd monologue, prepared on their own. The "one shot" nature of auditions is highlighted and the class moves quickly and there is little time for making up work. The class culminates in a final showing of both monologues, conducted audition-style.

Production/Rehearsal
Course Description and Objective

At Atlantic Acting School, we are committed to providing students with a comprehensive and enriching performing arts education. The Production Department offers a wide range of opportunities that challenge performers, promote their success, and prepare them for the industry. Through the guidance of industry-leading professionals, students gain firsthand experience in the entire production process—from auditioning and casting to rehearsing and collaborating with technical teams—culminating in performances for a live audience.

Students will be asked to prepare a side of their choice from a selected group of sides from the plays chosen for production by the School Artistic Director. Students will read with an ensemble member who is also auditioning and may be asked to cold read another side at auditions. Students are expected to put the professional habits they have been developing into practice and to be the type of actor that people will want to work with again. Once the student productions have been cast, students will have the opportunity to use practical aesthetics in a rehearsal process that involves an outside director. Students will be expected to submit the analysis of their part at two points in the process and will be asked to apply their training to a performance setting.

The goal of the class is to take students through a production process that resembles a professional experience. The result is a fully-produced play in Atlantic's Stage 2.

Styles

The Styles class offers students instruction in stage behavior specific to dramaturgical time periods. In this class students learn physical behaviors (e.g. how to work with a fan) and then apply that knowledge to scene work of that time period which requires that type of behavior. The class is weighted toward Restoration Comedy, but many styles and time periods may be explored. Ultimately a scene study class, students perform scenes demonstrating their knowledge and understanding of the behavioral style relevant to the material.

New Material Reading Workshop

New Play Development is a major part of the theater! In this class, students learn how to work on a reading of new material or material that is considered "work in progress." This class not only educates students on the process of working in a reading, but also introduces them to emerging writers.

Training of the physical instrument in classes complementary to scene study consists of work in voice, speech, movement, and improvisation. Working as an ensemble to produce studio work, actors gain collaborative skills that foster interdependence and afford the greatest growth for the group and the individuals who compose it. First year students are introduced to more senior level students through their crew assignments.

Be familiar with the action checklist:

- Be able to answer the four analysis questions (what is the character literally doing? What does the character want? What is the essential nature of their character's behavior in the scene? And what is it like to me?);
- Have built up moment to moment performance stamina through increasingly longer pieces of text;
- Have the ability to do the as-if exercise; and
- Be able to demonstrate their ability to fully prepare a three to four minute scene.
- Learn how to practice and cultivate moment to moment work with other actors;
- Learn how to apply the tools of successful moment to moment work to their scene and production work; and
- Develop awareness and enhance their ability to act and react on impulse.

Casting

Course Description

Auditioning is by no means scientific and, for most, not very enjoyable. This class will equip students with tools, techniques, and 'tricks' to better understand, and navigate the audition process. In this class, we will work through the auditioning process, covering the various disciplines of theater, film, and television. Through lectures, discussions, exercises, and

workshops, students will learn strategies for how to audition, and how to communicate successfully with professionals in the industry.

Course Objectives
At the completion of this course, the students will be able to recognize the players and protocols involved in the audition process and will have developed preparation strategies for different auditions in film, theater, and television.

Evening Conservatory

The Evening Conservatory provides concentrated, rigorous training in the Atlantic Technique for the working actor. This three-semester program includes classes in Script Analysis, Performance Technique, Moment Lab, Improvisation, Voice, Speech, Viewpoints and Suzuki, Acting for the Camera, Business, and production rehearsals. The third semester culminates with a performance opportunity in one-act plays for an invited audience.

Time Requirements: 3 semesters, 10 weeks/semester, 18 hours /week
Tuition: **2026-2027**: $14,375 for the program.
2027-2028: $14, 500 for the program.
**Tuition is subject to periodically increase.*

2026/2027 Dates:
Fall: September 28 - December 10th, 2026
Spring: January 19 - April 8th, 2027
Summer: May 17 - July 29th, 2027
(No Class: October 12th, November 25-26th, February 15th, March 15-19th, May 31st, July 5th).

2027/2028 Dates:
Fall 2027: September 27th, 2027 – December 9th, 2027
Spring 2028: January 18th, 2028 – April 6th, 2028
Summer 2028: May 15th, 2028 – July 27th, 2028
*All dates are subject to change. No class will be held on 10/11, 11/24, 11/25, 2/21, 3/13 - 3/16, 5/29, 6/19, 7/03, 7/04 **Make-up dates will be scheduled at the conclusion of each semester: 12/06-12/09, 04/03-04/06, 07/24 - 07/27

Fall Semester

The first semester concentrates on the foundational work of the Atlantic Technique. Emphasizing script analysis, playing an action truthfully, and working moment to moment, students learn the basics of vocal production, speech and movement technique, while taking work habits to a higher professional level.

Moment Lab
Course Description and Objectives

In Moment Lab, actors explore their potential to “act before they think.” They are readied to dive into the given circumstances of a play with impulsive freedom, curiosity, and dynamism. By prioritizing heightened presence, holistic listening, and brave intimacy in their acting, students learn to deepen and expand their improvisational skills, with and without text. The lab encourages the honest and specific connection to another actor in each and every moment of performance. Using Sanford Meisner’s Repetition exercise as a touchstone to practice heightened moment work, and drawing on ideas and philosophies from various performance aesthetics, actors will focus on the concept of “radical presence” in their acting via a range of exercises, etudes, improvisations, and short scenes.

Script Analysis

Course Description and Objectives

Students work on scenes of increasing length and difficulty in order to learn the steps of analysis and develop their stagecraft. Emphasis is placed on finding clear, compelling objectives, playing those objectives truthfully and learning how to stage scenes effectively. Great attention is paid to developing professionalism, maturity and ensemble spirit in the class groups.

Performance Technique

Course Description and Objectives

Advanced Performance Technique classes look to explore the integration of skills through their application to media-specific (such as film and television) or canon-specific (such as contemporary female playwrights) work. The goal of the first year is to provide students with a set of physical habits that complement those learned in Script Analysis. The actors learn how to implement an analysis through improvisation-based exercises and scene work. The focus is on how to simplify acting and find the parallels between behavior in real life and behavior on the stage, bringing together skills learned in Moment Lab with those learned in Script Analysis.

Voice

Course Description and Objectives

Various exercises strengthen and tone the muscles involved in making sound, release excess tension and focus concentration. The class also addresses issues regarding vocal health and the care and maintenance of the professional voice. Students finish the first semester with a dependable warm-up. The first semester focuses on creating a strong, flexible instrument to support active choices by employing Chuck Jones’ methodology.

Speech

Course Description and Objectives

The first year includes an introduction to the International Phonetic Alphabet (IPA) with an intense concentration on ‘good speech’ as per the teachings of Edith Skinner. Students’ speech patterns are dealt with through diagnostic recordings. The importance of IPA fluency is stressed as a practical tool for ‘scoring’ classical text and dialect challenges.

Movement

Course Description and Objectives

The Laban/Bartenieff principles are used to explore, describe and analyze movement to promote physical clarity and specificity. The class is designed to develop body awareness, strength, flexibility, and to coach actors toward becoming more physically centered for ease and efficiency in movement. By the year's end, movement exercises are applied to and explored in scene work.

Spring Semester

The second semester solidifies the students' understanding of script analysis and encourages integration of emerging skills. Students perform an exploration of a structured improvisation that they write, research and perform.

Script Analysis

Course Description and Objectives

In advanced Script Analysis, students take on a Throughline project in which they analyze the leading role of an entire play. Scenes from the plays are brought in for multiple rounds. In each round, the scenes lengthen and the students learn to deepen their interpretation of the scene and the play. For their final presentations, students address the design aspects of their plays, using their ingenuity to stage the scenes as fully as possible. Advanced Script Analysis may focus on canon-specific work such as Chekhov or American Writers.

Performance Technique

Course Description and Objectives

Advanced Performance Technique classes look to explore the integration of skills through their application to media-specific (such as film and television) or canon-specific (such as contemporary female playwrights) work.

Moment Lab

Course Description and Objectives

In Moment Lab, actors further explore their potential to "act before they think," beyond what they achieved in the first term. They are made ready to dive into the given circumstances of a play with impulsive freedom, curiosity, and dynamism. By prioritizing heightened presence, holistic listening, and brave intimacy in their acting, students learn to deepen and expand their improvisational skills, with and without text. The lab encourages the honest and specific connection to another actor in each and every moment of performance. Using Sanford Meisner's Repetition exercise as a touchstone to practice heightened moment work, and drawing on ideas and philosophies from various performance aesthetics, actors will focus on the concept of "radical presence" in their acting via a range of exercises, etudes, improvisations, and short scenes.

Movement

Course Description and Objectives

The Laban/Bartenieff principles are used to explore, describe and analyze movement to promote physical clarity and specificity. The class is designed to develop body awareness,

strength, flexibility, and to coach actors toward becoming more physically centered for ease and efficiency in movement. By the year's end, movement exercises are applied to and explored in scene work.

Speech
Course Description and Objectives
During the second semester, poetry and Shakespearean sonnets are introduced as application opportunities for further skill development. Advanced Speech classes also introduce dialect work and can include coaching on full-length productions.

Voice
Course Description and Objectives
Various exercises strengthen and tone the muscles involved in making sound, release excess tension and focus concentration. The class also addresses issues regarding vocal health and the care and maintenance of the professional voice. Students finish the first semester with a dependable warm-up. The first semester focuses on creating a strong, flexible instrument to support active choices by employing Chuck Jones' methodology. This is part-two of a two-part course. The content is explored in depth over both terms.

Summer Semester

The last semester challenges students to apply their training under the pressures of performance. Work includes advanced scene study, an ensemble performance project and preparation for the business.

On-Camera Audition & Casting
Course Description and Objectives
Professional Casting Directors examine how on-camera acting differs from acting for the stage. Students are videotaped as they work on prepared material. They explore on- and off- camera auditions, including: Monologues, Cold Readings, Audition Sides, Callbacks and the Interview Process. Students gain confidence and experience in front of the camera, as well as the necessary skills to aid them in winning the role.

Business
Course Description and Objectives
The Business class offers students a survey of the professional landscape, demystifying the industry and identifying artistic opportunities. Students set realistic and professional achievable goals which serve as a career plan post-graduation.

Voice
Course Description and Objectives
Advance Voice classes introduce the work of Catherine Fitzmaurice and students working on full-length productions are supported with vocal coaching as they would on a professional production.

Advanced Scene Study
Course Description and Objectives
Students apply their Practical Aesthetic skills to material requiring an advanced understanding of the technique. They may work on material from a specific genre or scenes involving multiple characters. The goal of the course is to expand the students' capacity to apply the technique and to manage more complex demands within the writing. Students are also called on to integrate the skills they are honing in Voice, Speech and Movement.

Improvisation
Course Description and Objectives
Drawing from exercises by Spolin and Johnstone, the course introduces students to exercises and philosophy of improvisation. By the end of this course, students will come to understand foundational elements of behavioral and scenic improvisation, such that could be used to create new work either for an audience or for script development.

Production
Course Description and Objectives
The Evening Conservatory Production class is unique in that students work with a playwright who pens a new play specifically for the ensemble. The play is cast and rehearsed and culminates in a workshop performance for an audience of friends and family. The goal is for students to learn the process of developing material with a writer and to go through a full rehearsal, tech and run of a production as an ensemble.

Spring Comprehensive

2027 Tuition: $3,295
2027 Course Dates: May 17th, 2027 – June 25th, 2027 (*Days off: 05/31 & 06/18)*

The 6-Week Spring Comprehensive is designed to give students a basic foundation in the Atlantic Technique. Introducing the Atlantic Technique, Practical Aesthetics, in six weeks through its three core courses, Script Analysis, Moment Lab and Performance Technique, coupled with instruction in voice, this course serves the actor seeking familiarization with the foundation of the technique in a concentrated program with an intimate ensemble.

Simple, honest and straightforward, Practical Aesthetics is both an acting technique and a philosophy. The technique demystifies the process of acting by giving the actor a very clear set of analytical and physical tools. Working with contemporary dramatic texts, students in the Spring Comprehensive are instructed in a disciplined approach to script analysis, working truthfully moment-to-moment and in bringing these skills together in performance of the material. Additionally, a Voice class that introduces Chuck Jones's work complements the scene study and explicitly reinforces the actor's connection to his or her physical instrument.

The philosophy teaches self-reliance, professional work habits, and mutual support and respect between artists. Inherent in the culture of the school, and ubiquitous in the curriculum, is

training in professionalism and discipline demanded by the collaborative nature of this creative work. Classes take place Monday through Friday from 1:00 PM- 5:30 PM.

Requirements

While Atlantic requires no prerequisite of training or performance for participation in this course, an audition and interview are part of the admission process. In reviewing applicants, we look for a serious interest in the philosophy of the institution, a clear demonstration of commitment to training and an expressed willingness to work collaboratively.

Summer Intensive

2027 Tuition: $4,695
2027 Course Dates: June 28 – August 6, 2027 (No Class: July 5th).

Offering comprehensive training, this rigorous six-week intensive immerses students in an accelerated curriculum. This ambitious and rewarding intensive serves the actor seeking familiarization with Practical Aesthetics – The Atlantic Technique and introduction to the development of skills required of a responsive physical instrument.

Working with dramatic texts, students in the Summer Intensive are instructed in a disciplined approach to script analysis, working truthfully moment-to-moment and bringing these skills together in performance of the material. The program introduces the technique through three core courses: Script Analysis, Moment Lab and Performance Technique. Further training in classes complementary to scene study includes Voice, Speech, Movement and Improvisation.

The Voice class introduces Chuck Jones's work, which includes an efficient vocal warm-up. The Speech class draws on the work of Edith Skinner, offering students an understanding of the International Phonetics Alphabet (IPA) and its employment in scoring texts. Movement introduces training in Suzuki / View Points work, alignment and responsiveness to impulse. Finally, Improvisation develops heightened awareness of available stimuli, both internal and external to the body and fosters capacity to deliver spontaneous, exciting and unpredictable performance.

Inherent in the culture of the school, and ubiquitous in the curriculum, is training in the professional habits and discipline demanded by the collaborative nature of this creative work. Classes take place Monday through Friday from 9:00 AM to 5:00 PM along with a half-day on Saturday (10:00 AM-12:00 PM).

Requirements

While Atlantic requires no prerequisite of training or performance for participation in this course, an audition and interview are part of the admission process. In considering applicants, we look for a serious interest in the philosophy of the institution, a clear demonstration of commitment to training and an expressed willingness to work collaboratively. Due to the intensity and pace of

the program, those with a tenacious work ethic and a strong desire for rigorous training prove the most qualified candidates.

Evaluation

Students are evaluated half way through the course on their competency level in the areas outlined above to determine their readiness to advance to the second half of the program. Those students who distinguish themselves with work of high merit and demonstration of consistently strong professional habits, and who express interest in continued training, may be considered for admission to the conservatory programs beginning in the fall.

Summer Evening Comprehensive

2027 Tuition: $2,950
2027 Dates: June 28th - July 29th, 2027, Monday- Thursday 6:00 pm - 9:15 pm EST

Running for five weeks, the Summer Comprehensive is a rigorous program that challenges students to embody Atlantic's Acting Technique, Practical Aesthetics – as outlined in *A Practical Handbook for the Actor*. Students will be instructed in a disciplined approach in these courses: Script Analysis, Moment Lab, Performance Technique, and Voice. Each day, students will build their grounding in the truthful storytelling and collaboration that drives Atlantic.

Requirements

While Atlantic requires no prerequisite of training or performance for participation in this course, an audition and interview are part of the admission process. In considering applicants, we look for a serious interest in the philosophy of the institution, a clear demonstration of commitment to training and an expressed willingness to work collaboratively. Due to the intensity and pace of the program, those with a tenacious work ethic and a strong desire for rigorous training prove the most qualified candidates.

Summer in Vermont*

Course Dates: TBD
Tuition: TBD
Room and Board: TBD

A bridge between the first and second year of full-time training, or a means to deepen seriously committed part-time study, this three-week summer intensive engages intermediate questions about the technique while addressing its application to genre-specific material and explicitly integrating voice and movement instruction into scene study classes taught by a master teacher of the Atlantic Technique, Practical Aesthetics.

Master teacher Scott Zigler teaches the Advanced Scene Study class. This class is an opportunity to explore the application of the Practical Aesthetics technique to a designed sequence of challenging texts. Students who have completed at least one year of studio training

are eligible to audition for this intimate ensemble, which draws from all of our programs. While in Burlington students dorm on the scenic University of Vermont campus and train in their studio facilities. Room and board fees are separate from tuition and payable to Atlantic regardless of whether the students register through Atlantic Acting School or NYU. First round auditions are held in late February and early March. Applications submitted after the audition dates will be considered if space is available.

In the first week, students focus on Classic Drama (Chekov, Strindberg, Ibsen, Williams, O'Neill, Miller, etc). This allows students to re-examine the purpose and foundation of the analytic approach, and to explore fully the variety of ways the technique can be applied. By understanding the technique as malleable, advanced students can begin to understand the way the technique can best serve their unique creative needs as artists.

In the second week, students work on comedic scenes with a special emphasis on the demands of period and stylized comedy (English Restoration, Farce, Noel Coward and Oscar Wilde, etc.). This allows the actor to work on fulfilling the demands of precision, timing, and choreography that solid comedic work is built on, while still maintaining a level of moment-to-moment spontaneity based on action. Here we study the marriage of the spontaneous with the precise, a combination on which almost all stylized work is dependent.

In the third week of the program, students confront the challenges of texts with elevated language and/or worlds, which are abstractions of reality. During this week students may work on anything from Shakespeare and Greek Tragedy to Beckett, Ionesco, and Genet, to American expressionism of the 1920s such as Sophie Treadwell and Elmer Rice.

By covering this range of material over the three weeks, students are encouraged to expand their range as actors both in terms of character and style by sustaining truthful moment-to-moment work over a broad spectrum of behaviors. Advanced questions surrounding character, emotion and emotional expressiveness, using the technique in rehearsal while working with a director and the acting traps sometimes encountered by actors using the Atlantic Technique are also addressed.

Movement, through instruction in Eginton Alignment, focuses on increasing the actor's physical vocabulary and alignment, his or her range, and the ability to remain present in each moment. Advanced Vocal Techniques is an integration of the Jones work with the Fitzmaurice voice work. One of the unique advantages of the Vermont program is that frequently the movement and voice faculty attend scene study class and do hands-on work with the actors alongside the acting teacher. This creates an incredible opportunity to fully integrate the voice and movement training into scene study work, offering actors support in experiencing completely the relationship between breath, alignment, impulse, and expression.

*Due to the COVID-19 pandemic, Summer in Vermont was canceled for the 2020-2021 school year and has since been on hiatus.

NYU Program

The Atlantic Acting School has been proudly affiliated with the New York University Tisch School of the Arts, Department of Drama, since 1983. We provide professional training to students pursuing Bachelor of Fine Art degrees in acting. The Atlantic Acting School's NYU program is a three-year course that provides students with a concrete technique, performance experience, and the practical, professional skills needed to work in theatre, film, television and new media.

The first year provides a solid foundation in the Atlantic Technique. Students gain a full understanding of the process outlined in A Practical Handbook for the Actor. Through classes in script analysis, performance technique, moment lab, and improvisation students learn how to analyze scripts for playable objectives, develop character through action, work truthfully moment-to-moment, make acting fun while being personal and accessible, and apply fundamental elements of stagecraft to their acting. Equally important classes in voice, speech and movement build strength, flexibility, grace, power and expression.

The second year focuses on broadening the application of the Atlantic Technique to genre and media-specific work. In the second year, students work with material from film and television scripts, Shakespeare, Chekhov and other classical material, and comedy. Actors learn to expand their range by rehearsing challenging contemporary material that requires accents, physical adjustments and commitment to high-stakes. These challenges are supported by the integration of work from advanced classes in voice and speech, and the physical power, awareness and expression that result from classes in Suzuki and Viewpoints.

The third year is a performance year. The combination of classes and sophisticated productions challenges young actors to refine their performance skills, while preparing them for the business side of the profession. Master classes with working professionals begin to form a bridge to the professional world while continuing to provide critical support in advanced skill-building. Atlantic is committed to providing opportunities to students within our own professional company and to helping them transition into their careers. Studying with professional casting directors and working with up and coming directors in the Third Year has resulted in many students being hired for jobs in theatre, film and television.

Student Productions

NYU second year students perform one-acts in either the fall or spring semester in our school's black box studio theater, while NYU's third year students perform classical plays in the fall semester in our 85-seat off-Broadway house, Stage 2. Students also perform a self-written sketch-comedy piece in the black box studio theater. Spring semester performances are full-length productions of contemporary texts. Recent productions include: Spring Awakening, Melancholy Play, and The Children's Hour. The third year culminates in a full-length production that is student-selected, produced, directed and designed. This production serves to introduce the new student-formed company to the community.

Casting is guaranteed in both years and is determined by audition.

Admissions

Admission to our NYU program is handled entirely by New York University. More information about the Department of Drama, Undergraduate, including instructions on how to apply, can be found on the department's website.

Technique/Part-Time Labs

*Classes are subject to change.

Technique Lab Level One

Fall 2026:
Session 1
September 27 – November 22, 2026 | Sundays, 2:00-5:00 PM ET
Tuition: $625

Session 2:
September 28 – November 23, 2026 | Mondays, 7:00-10:00 PM
Tuition: $625

Winter 2027:
Session 1:
January 31 – March 28, 2027 | Sundays, 2:00-5:00 PM ET
Tuition: $625

Session 2:
February 1 – March 29, 2027 | Mondays, 7:00-10:00 PM
Tuition: $625

Spring 2027:
April 12 – June 7, 2027 | Mondays, 7:00-10:00PM
Tuition: $625

Summer 2027:
July 12 – August 5, 2027 | Mondays & Thursdays, 7:00-10:00PM
Tuition: $625

An 8 week introduction to the Atlantic Technique. Learn how to analyze a scene, play the action truthfully, and maintain an emotional connection to your scene partner. Together this results in strong and compelling performance choices. Exercises will be drawn from Script Analysis and Moment Lab, two fundamental classes in the Atlantic training. Outside rehearsal time is required between the weekly classes. Application and interview required.

Technique Lab Level Two

Fall 2026:
September 29 – November 17, 2026 | Tuesday, 7:00-10:00 PM

Tuition: $625

Winter/Spring 2027:
February 2 – March 23, 2027 | Tuesday, 7:00-10:00 PM
Tuition: $625

Advanced Scene Study in 8 weeks building upon the skills developed in Technique Lab I (LVL I). Actors in this advanced technique class will expand their understanding and implementation of the Atlantic Technique by taking a deep dive into longer scene work and play analysis. Actors will work to strengthen their relationship to a play through extensive analytic work designed to bring greater specificity to their choices. Focus will be on integrating analytic skills with an emphasis on moment-to-moment stamina, and working with the teachers as a director. Outside rehearsal time is required between the weekly classes.

Pre-Requisite: Successful completion of LVL I, Summer Intensive, or Spring Comprehensive, and a teacher recommendation required.

Technique Lab Level Three

Winter/Spring 2027:
April 13 – June 15, 2027 | Tuesday, 7:00-10:00 PM
Tuition: $725

This 10 week class is a Master Class in the Atlantic Technique. It serves to answer the question, “How do we instill performance habits that help us give our all 8 shows a week or 20 takes in a row?”

During the first 6 weeks actors will work on dramatic material and will be taken through a rehearsal process from table read to fully realized and directed scenes. This portion culminates in a workshop performance open to guests of the class.

The next 4 weeks look at the technique and its application to film and television material. Actors work on camera to develop skills that prepare them to audition and work in the film/tv industry.

Outside rehearsal time is required between the weekly classes. The class is kept to an intimate size to maximize individual attention. **Pre-Requisite**: Successful completion of LVL II and teacher recommendation required.

Technique Lab Level Four- Practical Aesthetics: On Camera

Fall 2026:
October 1 – November 19, 2026 | Thursdays, 7:00PM – 9:30PM
Tuition: $695

Explore the application of Practical Aesthetics to the specific demands of acting for film and television. Through on-camera scene work, cold reads, and a range of contemporary material, students will learn how to make clear, specific, and truthful choices while adapting their work to different genres, formats, and styles of performance. Coursework will include co-star auditions, single- and multi-camera scenes, guest-star material, and commercial copy, with an emphasis on working confidently, efficiently, and collaboratively in a professional on-camera environment.

Throughout the course, students will deepen their understanding of script analysis and essential action, strengthen their ability to work moment to moment, and develop greater awareness of how performance choices translate through the camera. Students will receive individualized feedback and gain practical tools they can apply to both audition preparation and work on set.

Beginner's Acting Lab

Fall 2026:
September 27 – November 8, 2026 | Sundays, 11:00AM- 12:30 PM ET
Tuition: $450

Winter 2027:
January 31 – March 14, 2027 | Sundays, 11:00 AM-12:30 PM ET
Tuition: $450

Summer 2027:
July 11 – August 15, 2027 | Sundays, 11:00AM – 12:30PM ET
Tuition: $450

Industry classes are condensed classes on specific industry topics, playwrights, and techniques. Specific classes offered will vary by semester.

This 6-week lab is an excellent start or refresher for the beginner adult actor. Explore acting exercises and techniques to develop your basic understanding of how to deliver a compelling and truthful performance. Students will be introduced to fundamentals of the Atlantic Technique through the exploration of scenes or monologues. Improve your communication, public speaking, and presentation skills. No prior experience is necessary. Open Registration.

Industry Classes

Audition Lab

Fall 2026:
October 27 – November 17, 2026 | Tuesdays, 7:00PM – 10:00PM
Tuition: $350

This workshop is perfect for all actors looking to make the most out of every on-camera audition and pilot season by immediately applying these tips and techniques. This is an exclusive opportunity for the serious actor to experience casting sessions with a professional Feature Film and Television Casting Director, Todd Thaler. Todd's class sharpens and improves an actor's on-camera acting skills, starting with demystifying the audition process. Receive coaching on the skills necessary to quickly and easily gather information needed to give your best performance and prevent self-sabotage. This workshop includes: audition sides, cold reads, general auditions and interviews, scene coaching, and video playback.

Speciality Classes/Workshops

Physical Theater

Suzuki Viewpoints
May 10-21nd, 2027 | Monday – Friday, 9:15 AM – 12:15 PM
Tuition: $685

Taught by: Kelly Maurer and Barney O'Hanlon
The SUZUKI METHOD acting is a rigorous physical and vocal discipline striving to restore the wholeness of the body as a tool of theatrical expression. Focusing on the lower body and precise footwork, this method sharpens the actor's breath control, concentration, and commitment to each moment of performance.

VIEWPOINTS is a technique of improvisation created by Mary Overlie that deconstructs the primary materials of performance and performance making into six primary studies: Space, Shape, Time, Emotion, Movement, and Story. Studying and practicing the Viewpoints empowers the individual performer in their own creativity while also empowering a group of artists to function together spontaneously and intuitively to create dynamic theatrical experiences in the present moment.

Chekhov

May 10-18th, 2027 | 2:15 PM – 5:30PM

Week 1: Four classes (Mon–Thurs), Week 2: Two classes (Mon & Tues)
(no class Friday, Saturday & Sunday)

Tuition: $895

Taught by: Anya Saffir. A scene study class designed to immerse students in the inimitable world of Anton Chekhov and provide the tools necessary to bring these texts alive. The class employs advanced script analysis work and an organic, embodied, spontaneous approach to live performance, following in the footsteps of Stanislavsky's process-oriented rehearsals for Chekhov's original productions. Working with a teacher who has studied, taught, and directed Chekhov for 25 years, the course functions as an advanced acting class for performers wishing to push their work forward to the next level of artistry: working on Chekhov's famously layered, nuanced, emotionally rich, subtextual writing gives actors the fine skills to excel in any and all works of psychological realism, on stage and screen alike.

Shakespeare

May 10-18th, 2027 | 10:00 AM – 1:15PM

Week 1: Four classes (Mon-Thurs), Week 2: Two classes (Mon & Tues)
(no class Friday, Saturday & Sunday)

Tuition: $895

Taught by: Anya Saffir. Root yourself in strong foundational craft to discover embodied freedom, spontaneity, and imagination within the world of Shakespeare's plays. A 2-week long Shakespeare intensive designed to help actors find clarity, life force, confidence, imagination,

joy, spontaneity, and nuance in acting Shakespeare. Participants will be introduced to foundational principles and tools of acting Shakespeare. During the two weeks students will develop a rich and layered Shakespeare scene in collaboration with a partner and with the ensemble. Actors will create a “score” as part of their Shakespeare preparation. Actors versed in Practical Aesthetics will be taught to use their technique to find and embody the current of action embedded in every Shakespeare scene, and to explore the tactical topography of the scene through organic, embodied sensitivity to Shakespeare’s imagery.

Audition Prep

2027 Dates TBD.

Taught by Casting Director Karyn Casl, CSA

- Week 1: The joy of the work – reconnecting to your “why” and scene selection
- Week 2: Clarifying your goals – choosing material that aligns
- Week 3: Self-tapes, submissions & mastering redirects
- Week 4: The callback – navigating the next round with confidence

This class is ideal for emerging and experienced actors looking to level up their audition game across TV, film, commercials, and voiceover.

Tennessee Williams

2027 Dates TBD

In this 10 week, 30 hour online class taught by Atlantic founding member, director and senior teacher Karen Kohlhaas, we will take a deep dive into the life and work of Tennessee Williams, one of the greatest playwrights of all time. We apply Practical Aesthetics Throughline Script Analysis to the plays and roles.
**THIS CLASS IS HELD ONLINE*

2 Year Conservatory Academic Year Calendar (2026-2027)

Fall 2026

Tuesday, August 25	Last day to withdraw by 6PM and receive a 100% tuition refund
Tuesday, September 8	Student Orientation
Wednesday, September 9	Student Orientation
Thursday, September 10	Fall Classes Begin
Friday, September 11	Last day to withdraw by 6PM and receive a 75% tuition refund
Friday, September 18	Last day to withdraw by 6PM and receive a 50% tuition refund
Friday, September 25	Last day to withdraw by 6PM and receive a 25% tuition refund. After this date no further refunds will be given.

Monday, October 12	SCHOOL CLOSED – Indigenous People's Day
TBA	CON2 Rehearsal Project Showing
Friday, October 30	Last day to officially withdraw with grade of Withdrawn (WD)
Wednesday, November 25-Thursday, November 26	SCHOOL CLOSED- Thanksgiving Recess
Sunday, November 29	Spring Tuition Due
Thursday, December 17	Last Day of Class and Final Scene Day
Friday, December 18-Sunday, January 10	Winter Break

Spring 2027

Monday, December 28	Last day to withdraw by 6PM and receive a 100% tuition refund
Monday, January 11	First Day of Class
Thursday, January 14	Last Day of Fall Term Classes
Friday, January 15	Last day to withdraw by 6PM and receive a 75% tuition refund
Monday, January 18	SCHOOL CLOSED- Martin Luther King, Jr Day
Tuesday, January 19	Spring Term Classes Begin
Friday, January 22	Last day to withdraw by 6PM and receive a 50% tuition refund
Friday, January 29	Last day to withdraw by 6PM and receive a 25% tuition refund, after this date no further refunds will be given.
Monday, February 15	SCHOOL CLOSED – Presidents Day
Friday, March 12	Last day to officially withdraw with grade of Withdrawn (WD)
Monday, March 15 – Friday, March 19	SCHOOL CLOSED – Spring Break
Friday, May 7	Last Day of Class and Final Scene Day

Evening Conservatory (2026-2027)

Fall 2026

Monday, September 14	Last day to withdraw by 6pm and receive a 100% tuition refund
Monday, September 28	First Day of Class
Friday, October 2	Last day to withdraw by 6pm and receive a 75% tuition refund

Friday, October 9	Last day to withdraw by 6pm and receive a 50% tuition refund
Monday, October 12	SCHOOL CLOSED – Indigenous People's Day
Friday, October 16	Last day to withdraw by 6pm and receive a 25% tuition refund. After this date, no further refunds will be given.
Wednesday, November 25 – Thursday, November 26	SCHOOL CLOSED – Thanksgiving
Monday, December 7 Thursday, December 10	Make Up Classes
Thursday, December 10	Final Day of Class (inclusive of make-up week)

Spring 2027

Tuesday, January 5	Last day to withdraw by 6pm and receive a 100% tuition refund
Tuesday, January 19	First Day of Class
Friday, January 22	Last day to withdraw by 6pm and receive a 75% tuition refund
Friday, January 29	Last day to withdraw by 6pm and receive a 100% tuition refund
Friday, February 5	Last day to withdraw by 6pm and receive a 25% tuition refund. After this date, no further refunds will be given.
Monday, February 15	SCHOOL CLOSED – Presidents Day
Monday, March 15 – Friday, March 19	SCHOOL CLOSED – Spring Break
Thursday, April 8	Last Day of Class
Monday, April 5 -Thursday, April 8	Make Up Classes

Summer 2027

Monday, May 3	Last day to withdraw by 6pm and receive a 100% tuition refund
Monday, May 17	First Day of Class
Friday, May 21	Last day to withdraw by 6pm and receive a 75% tuition refund
Monday, May 31	SCHOOL CLOSED – Memorial Day Observation
Friday, May 28	Last day to withdraw by 6pm and receive a 50% tuition refund
Friday, June 4	Last day to withdraw by 6pm and receive a 25% tuition refund. After this date, no further refunds will be given.
Friday, June 23	Show
Saturday, June 24	Show
Monday, July 5	SCHOOL CLOSED - Fourth of July Observation
Thursday, July 29	Last Day of Class
Monday, July 26	

– Thursday, July 29	Make Up Classes

Spring Comprehensive (2027)

Monday, May 3	Last day to withdraw by 6pm and receive a 100% tuition refund
Friday, May 14	Last day to withdraw by 6pm and receive a 50% tuition refund
Monday, May 17	First Day of Class
Friday, May 21	Last day to withdraw by 6pm and receive a 25% tuition refund. After this date, no further refunds will be given.
Monday, May 31	SCHOOL CLOSED – Memorial Day Observation
Friday, June 18	SCHOOL CLOSED – Juneteenth Observation
Friday, June 25	Last Day of Class

Summer Intensive (2027)

Monday, June 14	Last day to withdraw by 6pm and receive a 100% tuition refund
Friday, June 25	Last day to withdraw by 6pm and receive a 50% tuition refund
Monday, June 28	First Day of Class
Friday, July 2	Last day to withdraw by 6pm and receive a 25% tuition refund. After this date, no further refunds will be given.
Monday, July 5	SCHOOL CLOSED
Friday, August 6	Last Day of Class

Summer in Vermont*

TBD	First Day of Program
TBD	Last Day of Program

Class dates and days off have been posted for the 2026-2027 2 Year Conservatory and Evening Conservatory programs. This Course Catalog will be updated with detailed schedules when they are finalized.

2 Year Conservatory 2026/27 Dates:

Fall 2026: September 8th, 2026 – December 17th, 2026, January 11th, 2027 - January 15th, 2027

Spring 2027: January 19th, 2027 – May 6th, 2027

**All dates are subject to change. No class will be held on 10/12, 11/25 - 11/26, 12/18 – 1/10, 1/18, 2/15, and 3/15 - 3/19*

2 Year Conservatory 2027/28 Dates:
Fall 2027: September 7th, 2027 – December 16th, 2027, January 10th, 2028 - January 14th, 2028
Spring 2028: January 18th, 2028 – May 4th, 2028
**All dates are subject to change. No class will be held on 10/11, 11/24 - 11/26, 12/17 – 1/09, 1/17, 2/21, and 3/13 - 3/17*

Evening Conservatory 2026/2027 Dates:
Fall: September 28 - December 10th, 2026. Spring: January 19 - April 8th, 2027. Summer: May 17 - July 29th, 2027.
(No Class: October 12th, November 25-26th, February 15th, March 15-19th, May 31st, July 5th).

Evening Conservatory 2027/2028 Dates:
Fall 2027: September 27th, 2027 – December 9th, 2027
Spring 2028: January 18th, 2028 – April 6th, 2028
Summer 2028: May 15th, 2028 – July 27th, 2028
*All dates are subject to change. No class will be held on 10/11, 11/24, 11/25, 2/21, 3/13 - 3/16, 5/29, 6/19, 7/03, 7/04 **Make-up dates will be scheduled at the conclusion of each semester: 12/06-12/09, 04/03-04/06, 07/24 - 07/27

School and Theater Locations

The Atlantic Acting School is located at **76 Ninth Avenue, New York, NY 10011**. The school and theater company occupy two spaces within the building, Suite 313 and the sub-basement of the same building accessed from 16th Street. The third-floor space is comprised of studios, administrative offices, the library, and student and faculty lounges.

The sub-basement houses two additional teaching studios and a large, state-of-the-art black-box theater known as Atlantic Stage 2. Stage 2, as it is typically referred to, is used for teaching purposes, student performances and professional productions. Stage 2 was constructed in 2006 when Atlantic relocated to the 76 Ninth Avenue premises, and the studio spaces were constructed in 2019 prior to Atlantic's move from the fifth to the third floor. All of the spaces that comprise the school are wheelchair accessible with central air and heat.

All mainstage productions are produced at the Linda Gross Theater on 20th street. When possible, Final Scene Days, which occur at the end of every semester, are held at the Linda Gross, giving first year students the opportunity to perform on an off-Broadway stage.

Atlantic Acting School and Theater Company Spaces

Linda Gross Theater	336 West 20th Street, New York, NY 10011
Atlantic Stage 2	330 West 16th Street, New York, NY 10011
School Spaces and Administrative Offices	76 9th Avenue, Suite 313, New York 10011
(212) 691-5919	

Administration

School Executive Director	Mary McCann
Director of Education and Recruitment	Heather Baird
Director of Conservatory Training & Academic Affairs	Lorielle Mallue
Coordinator of Student Affairs - Conservatory	Alex Oleksy
Coordinator of Student Affairs - NYU	Mahima Saigal
Admissions Representative	Uma Paranjpe
Associate Education Director	Tyler Easter
School Marketing Manager	Carolina Suarez
School Financial Services Associate	Ariana Derambakhsh
Faculty	Tom Costello
Artistic Director of Student Productions	Kevin Wade
Artistic Director of Atlantic for Kids	Alison Beatty
Alumni Affairs	Sky Smith
Finance Director	Kirk A. Curtis
Finance Manager	Mark Thomas Johnson
Finance Associate	Evan Smolin

Board of Directors

Olaf Olafsson, Chair
Carol Auerbach, Vice Chair
Kevin R. Lyle, Treasurer
Betsy Pitts, Secretary

Chris Boneau	Monique Long
Joy Bunson	Mary McCann*
Jennifer Danielson	Annie Pell
Jenni Dickson	Hilary Edson Polk
Suzanne Freind	Tom Robertshaw
Clark Gregg*	Mahlet Seyoum-Powell
Wolf Hengst	Mary Garrett Turner
Hilary Hinckle*	Claudia Wagner
Roger E. Kass	Manny Weintraub
Scott Korf	Joanne R. Wenig
Katie Leede	Susi Wunsch

* Ensemble Members

Faculty

Janice Amaya
Janice Amaya is an actor, writer, and abolitionist based in Lenapehoking (aka New York City). When not performing in other people's projects, they keep busy creating their own work. Janice

is part of the 02020 artist residency at Performance Space New York, an ensemble member of Pipeline Theatre Company, and a founding member of The Hummm, a theater collective whose aim is to democratize the experimental

Janice's recent theater credits include *Cartography* (John F. Kennedy Center for the Performing Arts, New Victory Theater, NYUC), *Sally Forth* (Lincoln Center), *Tell Them I'm Still Young* (American Theater Group), *Bloodworks* (Ensemble Studio Theatre), *A Good Farmer* (American Theater Group), *The Prizefighter of P.S. 217* (New Victory Theater), *Your Hair Looked Great* (Abrons Arts Center). They recently appeared in the films Patriot's Day (Lionsgate, Dir. Peter Berg), and Citywide (Fishtown Films). They hold dual MFA degrees from Harvard University and the Moscow Art Theater.

Alana Barrett-Adkins

Alana Barrett-Adkins is a film director, actor, and producer. She is also the CEO/Artistic Director of Rock Alari Studios, LLC which has produced ongoing successful projects including the web series *Women of Adonai Project*, and her debut feature film *Asunder, One Flesh Divided* (Amazon Prime/AppleTV). Alana's recent film credits include: *Never, Rarely, Sometimes, Always* (HBOMax), *The Box* (Official Selection SXSW, Tribeca Film Festival), and *The Foundation*. She's also a voiceover artist(Most recent include: Netflix, Google, Spotify, and Comcast). Alana's mission and passion is to create, provoke, inspire, and empower through the arts specifically within the African diaspore. Alana currently teaches Acting and Film Production at New York University's Tisch School of the Arts and the City University of New York.

Alison Beatty

As a proud alumna of the Atlantic Acting School and NYU's Tisch School of the Arts Drama department, Alison Beatty served as the School Artistic Director for six years where she was responsible for programming, producing, and overseeing a robust season of student shows performed by students from both the NYU and Conservatory programs. Additionally, she produces the critically acclaimed and NYTimes reviewed Atlantic for Kids productions. She has had the pleasure of directing and/or choreographing several Atlantic for Kids shows, including: The Velveteen Rabbit, Camp Kappawanna, Ivy and Bean the Musical, Tilly the Trickster, The Hundred Dresses, The True Story of the Three Little Pigs, Miss Nelson is Missing, No Dogs Allowed, Really Rosie, Strega Nona, The Big Stew, and You're A Good Man Charlie Brown in addition to collaborating on many projects including plays by Shakespeare, Chekhov, and Brecht in theaters throughout New York City. As a faculty member of the Atlantic, Alison teaches Moment Lab and Company Class, in which she mentors the advanced level students through forming their own theater company and producing an inaugural production as an ensemble. She has a M.Ed. and M.A. in Psychological Counseling at Columbia University and BA from New York University.

Katie Bull
Katie Bull teaches Whole Body Voice, which she evolved from her work with the late great vocal coach Chuck Jones. Katie is also a Certified Fitzmaurice Technique Associate Teacher. and a Feldenkrais Technique candidate. Teaching credits include: Brooklyn College, Playwright's Horizon Studio, Tisch School of the Arts at NYU; Atlantic Acting School where she has been Head of Vocal Production since 2004. She has also taught in various professional studios in NYC including Michael Howard Studio, CayMichael Patten Studio, Larry Singer Studio and The Gate Studio.

She is a published writer and a former journalist for Vox News writing their NYC Jazz Record from 2012-2015. Katie is also a professional jazz vocalist and received a Grammy nomination consideration for her album Freak Miracle. Katie holds a BFA in Theater Arts from SUNY Purchase and an MA from New York University's Gallatin School. She is a Certified IRB Graduate Researcher and her writing on voice will be featured in the upcoming book RAE in a chapter about vocal energy.

Devon Caraway is an actor, teacher, and voice coach based in New York and Atlanta. Her aim is to expand one's range of expression and sense of self through releasing the voice and in that process expanding our capacity for emotional intelligence. In her work, she focuses on providing sensitive and individualized attention whether it be one-on-one or inside the structure of a group classroom. Acting credits include Cleveland Playhouse, Trinity Repertory Company, Shadowland Stages, The Playwrights Realm, New Stage Theatre as well as has appeared on FBI (CBS) , New Amsterdam (NBC), and in the Sundance Select The Assistant (Kitty Green). Devon currently teaches at Pace University in the BFA for Film and Television Program and at NYU, The Atlantic Theater School. She has also taught at Hudson Valley Shakespeare Festival, Brown University, The Ridgefield Theatre Barn, and privately. As an educator, Devon has amassed 3500 hours, working with students ages 13 through adult supporting in the areas of acting, voice, scene work as well as more academic areas such as ACT/SAT, ISEE, SSAT, HSPT, SHSAT, AP US History, and AP Word History. Devon received her MFA in Acting from Brown University/Trinity Rep. Other training includes NYU (BFA): Commedia dell'Arte, Meisner Extension, Classical Studio, and Playwrights Horizons Theater School. Devon is a member of the National Alliance of Acting Teachers and VASTA. She is a certified teacher of the Miller Voice Method (mVm) as well as a student of the Lucid Body and Knight-Thompson Speechwork. Devon is firmly committed to creating an anti-racist, inclusive space which promotes equity for students of racial, ethnic, gender, cultural, class, ability, and other differences. She is also a DEIB facilitator at Private Prep, a team at Private Prep that facilitates DEIB conversations and aims to highlight the voices of educators and professionals historically sidelined from cultural criticism.

Grant Chapman
Grant Chapman is an actor and teacher based out of New York City. Grant has appeared in theaters across the country including Classic Stage Company, New York Classical Theatre, the

Alliance Theatre, Asolo Rep, Trinity Rep, the Alabama and Pennsylvania Shakespeare Festivals, and others. They have hosted workshops and readings with New York Theatre Workshop, Red Bull Theater, Atlantic, Sol Project, Dixon Place, and the Lark. Grant works regularly with The Williams Project, a Seattle-based living wage theatre ensemble. They have taught acting, voice, and speech for NYU's Tisch School of the Arts, Molloy College/CAP21, Barnard College, Brown University, and the University of Minnesota, specializing in helping students integrate physical technique with imagination.

Karyn Casl, CSA is a NY-based casting director who works in theater, film and television. Select credits include: Broadway –*The Mother Play*, *Thanksgiving Play*, *Between Riverside and Crazy*, *Clyde's*, *Network*, *All The* Way, *Hand to God*; Off-Broadway/Regional – *Hold Onto Me Darling* (Fall 2024), *The Welkin*, *Empire Records* (Fall 2024), *Spain*, *Make Believe*, *The Wolves*, *Mary Page Marlowe*, *The Light*, *School Girl, or the African Mean Girls Play*, *Appropriate*, among many others; Film/TV – "East New York", "We Crashed", "Little America", *The Same Storm*, *Funny Pages*, *The Odd Life of Timothy Green*. Karyn is a proud member of the Casting Society of America.

Ricardo Coke-Thomas
Hailing from London, England, Ricardo landed in the US in 2018, leaving behind a budding career on London's West End; playing roles such Simba in Disney's *The Lion King*, Donkey in *Shrek, The Musical* for DreamWorks, Tyrone Jackson in *Fame* and Lucky Gordon in the world premiere of the musical *Stephen Ward* composed by Andrew Lloyd Webber.

Tom Costello
Tom Costello is a New York based director, the Director of Artistic Development for Pipeline Theatre Company and an Associate Artist at the Flea Theater. With the Flea he has directed the world premieres of *Smoke* by Kim Davies (NYT Critics Pick) and *The Wundelsteipen* by Nick Jones. With Pipeline Theatre Company he has directed *Sleepless City* by Tim Chawaga, *Shakespeare the Dead* by Alex Mills, *Matrimony* by Matt Barbot, *where the dreams are* by Charly Evon Simpson and *Bubble and Squeak* by Evan Twohy (Samuel French finalist). With Libra Theater Company he directed *The Thirteenth Commandment* by Joshua H. Cohen, which was nominated for seven IT Awards, winning two. He traveled to Slovakia and Ecuador to perform community service and created devised productions with actors from multiple countries. As an actor, he most recently performed in Sarah Gancher's *The Place We Built* at the Flea Theater. He has taught at the Atlantic Acting School for the past ten years and directed numerous student productions, most recently Sarah Ruhl's *Passion Play*.

Paris Ellsworth is an extremely versatile actor and musician who has played roles from Sondheim to Harold Pinter to Shakespeare and everything in between. Recent credits include *Urinetown* (Off-Broadway), *Assassins* (Oberon at the American Repertory Theater), *Go! Go! Gilgamesh*, and *Boom* by Peter Sinn Nachtrieb. Paris has worked with directors such as Stafford Arima, Sammi Cannold, and Jake Bradley and is classically trained in violin, viola, and Shakespeare.

Andrea Hiebler is currently the Director of Scouting and Submissions at The Lark. Andrea first joined The Lark as an intern back in the summer of 2006, then served as Literary Associate for Playwrights' Week before becoming a full-time member of the artistic team in 2009. She now manages multiple play submission and fellowship selection processes, writer scouting and tracking and serves as a facilitator for a variety of Lark programs and writers' groups.
A New York native, Andrea graduated from The College of Wooster in Ohio with a B.A. in Theatre and English. She has participated as a script reader for Sundance and The Ruby Prize and hosted a series of affinity sessions on Dramaturgy/New Play Development at the national TCG conference. Away from the theater, you can find her listening to classic rock or rooting for her favorite New York sports teams at a local bar.

Jessica Frey
Jessica Frey is an actor/singer/writer/comedian/teacher located in NYC. She has had the pleasure of teaching with Atlantic Acting School, with Hudson Valley Shakespeare Festivals teaching artist program, and as private acting and on camera coach. Some favorite acting credits include: *Sense & Sensibility*, *Bedlam* (in both the Off-Broadway and ART productions); *Clown Bar* and *Giant Killer Slugs* with Pipeline Theatre Co; *Pride & Prejudice* (Lizzy Bennet) with Dorset Theatre Festival; *All's Well That Ends Well* (Helena) and *King Lear* (Cordelia) with Hudson Valley Shakespeare Festival; *Twelfth Night* (Viola), Esperance Theater Company. Film/TV: "The Characters" (Netflix); "BASIC WITCH" (star and co-creator). (NYT Critic's Pick). She's also a proud member of Partial Comfort Productions, Pipeline Theatre Co, and the award winning sketch group, Uncle Function. She got her BFA from NYU/Atlantic Acting School.
jessicafrey.com

Hilary Hinckle is a long-time Atlantic Theater Company ensemble member. She has directed and produced Off-Broadway throughout her years in New York. For Atlantic Theater Company and the Atlantic Acting School, she has directed works by David Mamet, Craig Lucas, Warren Leight, Hilary Bell, Lucy Thurber and numerous one-acts. She was the managing director of the company for many years. Prior to that position, she served as executive director of the school, and she has been a master teacher at the school for over 20 years.

Katie Honaker is originally from Nashville, Tennessee. She is a graduate of Atlantic Acting School's Professional Conservatory program after which she spent a year working with directors in the Graduate Directing program at Columbia University. Katie has been teaching first year speech students at Atlantic Acting School since 2003. She is also an actor, voice over artist (Cetaphil, KY, Homegoods, Verizon, Dunkin' Donuts, Geico), and a proud member of Actor's Equity and SAG/AFTRA. TV credits include *Louie* on FX and *I Love You But I Lied* on LMN.

Carl Howell's theatre work includes the 1st National Tour of Peter and the Starcatcher, directed by the late Roger Rees. New York: Twelfth Night (Pearl Theatre Co), Sleepless City (Pipeline Theatre Co.) Regional: A Midsummer Night's Dream (Repertory Theatre of St. Louis); Romeo and Juliet, Twelfth Night, Cymbeline, Love's Labor's Lost (Hudson Valley Shakespeare Festival.) London: Halo/Titanic (The Old Vic / Old Vic New Voices.) Carl has appeared alongside physicist Brian Greene in productions of Spooky Action and Light Falls in the World Science

Festival in New York, Princeton, and Brisbane, Australia. He has led classes with Broadway Connection and has worked as a Teaching Artist with the Hudson Valley Shakespeare Festival. He received his BFA at NYU Tisch, where he trained at the Atlantic Acting School.

Kevin Laibson is a Brooklyn-based director, producer, improviser, and teacher. Scripted theater directing credits include Eliza Bent's *Toilet Fire* (Abrons Arts Center, Time Out NY Critic's Pick), *Demon Dreams* (Oni No Yume) (Nominated for 3 NYIT awards), *Dance School: School for Dance* (serials@The Flea), *Mind Body Drop Away* (Chez Bushwick for Exponential Festival), *That's Not a Play: A Play by New Team Honeybear* (The PIT), *Simon's Street* (Upright Citizens Brigade NYC and LA), *Stuff Nobody Likes* (F*it Club in residency at The New Ohio); *The Pestilence is Coming – A Superfun New Musical About How You Will Probably Die!* (Magic Futurebox, based on the album by The Minor Leagues), *WE ARE ANIMALS* (The Brick, by Catya McMullen feat. music composed and performed by Reel Big Fish's Scott Klopfenstein), *I Miss the City* (Joe's Pub, featuring Tony winner Jessie Mueller); Summer/Winter at the Flatiron (Flatiron Plaza's music/comedy concert series). He's the director for the 3-time INNY award-winning sketch group City Hall, with whom he created the acclaimed potato-puppet rock opera, *Jesus Christ Tatertot.* He also directed "Wait Wait Don't Kill Me," a 5-part musical podcast from Wondery Media featuring Leslie Kritzer, Lilli Cooper, and Greg Hildreth, which won a Sarah Lawrence International Award for Audio Fiction and a Webby award. As an improviser he performs all over the country as half of Calvin & Craig, directs (and occasionally performs with) "X Plus One," the improvised 1940s sci-fi radio show (touring and monthly at Caveat), and runs SIDECOACH, a live-coached improvised experiment. Kevin is the producer and curator for Fridays on Ice, the late-night arm of the Obie-award winning Ice Factory Festival and a producer on Jordan Roth's "The Birds and the BS" web series, and is currently working with Double Eye Productions and High Fidelity VR platform to build some improvisational theater in virtual reality. Formerly: associate producer on the Public Theater's Mobile Shakespeare Unit, artistic director at The Peoples Improv Theater, founding artistic director at Magic Futurebox. Kevin is a proud graduate of the New Actors Workshop, where he studied under George Morrison, Mike Nichols, and Paul Sills. www.kevinlaibson.com

Charley Layton is a professional speech and dialect coach who has been working in New York City since 2001. He attended the Atlantic Acting School, graduated through NYU's Tisch School of the Arts with a BFA in Drama. He has coached dialects for over 40 theatrical productions in New York City and abroad, and he recently recorded his first dialect tutorial for Samuel French. He also works privately with actors, singers and public speakers. Charley was a two-time semi-finalist in the National Shakespeare Competition with the English-Speaking Union (Lincoln Center).

Stephanie Machado (she/her) is a Brazilian-American actor, director, and educator born and raised in Miami, FL. She holds an MFA in Acting from Yale School of Drama, and a BFA in Acting from SMU. Favorite theater credits include: Laughs In Spanish (Denver Center), *Sabina* (Portland Stage), *The Gradient* (Repertory Theater of St. Louis), *Measure for Measure* (Fiasco Theater/Actors Theater), *All's Well That Ends Well* and *Much Ado About Nothing* (Classic Stage Company/Play On Shakespeare Festival), *An Enemy of the People, Indecent* and *Assassins*

(Yale Repertory Theatre), *Our Dear Dead Drug Lord* (McCarter Theatre), *For A Brief Moment I was Something Else* (Here Arts), among others. TV Credits: Evil (CBS). Recent Directing credits: *The Great Divide* at Emerging Artists Theater, *Ni Mi Madre* at Rattlestick Theater (Assistant Director to Danilo Gambini), *Inside The Wild Heart* with Group.BR (Assistant Director to Linda Wise), and *The Meal: Dramatic Essays on Cannibalism* at Yale Cabaret. She is a recipient of the Olivier Thorndike Award in Acting from Yale and the Greer Garson Award in Acting from SMU, and is a Jerome L. Greene Fellow. In addition to Atlantic, Stephanie currently teaches at AMDA College in NYC and is an instructor at the Yale Summer Conservatory for Actors. She has also undergone extensive EDI training with Arts Equity and is trained in the Liz Lerman Critical Response method. She is a proud member of Actors Equity Association.

Lorielle Mallue is the Director of Conservatory Training & Academic Affairs and a faculty member. Credits include: *Self* by Alison Carsen (writer/director/actor, Student Emmy, UCLA Directors Spotlight Award), *The Wonder Pets!* (writer), *I Never Saw Another Butterfly…* (producer/director), *Lovers* (VTA Best Actress Award). Current projects: *This American Death* (producer), *What If, Right Now…?* based on the short story “Victory Lap” by George Saunders (writer/director). In LA, she worked for six years for Jodie Foster and her Paramount Pictures financed company, Egg Pictures (Meg LeFauve, president) on multiple features and as story editor for projects Egg was developing. BFA (NYU-Atlantic), MFA (UCLA), Ed.M. (Harvard), FIND Producing Lab Fellow.

Donnie Mather
Donnie Mather has over 20 years of experience with Viewpoints and the Suzuki Method, and has trained with Mary Overlie, Tina Landau, Anne Bogart, and SITI Company (Associate Artist 2001-2007). He has been a frequent instructor at the Atlantic Acting School since 1999 and has also taught at NYU, Columbia, Bard, Fordham, The New School, New York Conservatory for Dramatic Arts, Marymount, Shakespeare Theatre of NJ, and The National Theatre Institute at the O’Neill Theatre Center. Internationally, Donnie has worked with artists throughout Brazil, Chile, Colombia, Germany, Mexico, Puerto Rico, and Turkey. He has performed with SITI Company, WeildWorks, NYC Opera, LA Opera, Shakespeare Theatre of New Jersey, International Wow Company, En Garde Arts, the Toronto Fringe & the Manizales International Theatre Festival. Donnie has frequently worked with playwright Charles L Mee performing in *Trojan Women A Love Story*, directed by Tina Landau; co-choreographing and performing in *Fetes de la Nuit* (NY Premiere) as well as directing and choreographing *bobrauschenbergamerica*. His original work includes *A Show of Force*. Donnie is the founding artist of The Adaptations Project performing in *Kaddish (or The Key in the Window)* based on the poem by Allen Ginsberg.

Kelly Maurer
Kelly Maurer is a founding member of the SITI Company under Artistic Director Anne Bogart. With the company, she has performed in many productions including *bobraushenberamerica* and *Radio Macbeth*. Regionally, Kelly has been seen as Rainbow in Maria Irene Fornes’ *And What of the Night* and as Hamlet at Stagewest. Internationally, she has toured with director Tadashi Suzuki in the Suzuki Company of Toga’s production of *Dionysus*. She performed the

role of Jolly (as stand-by for Patti Lupone) in *The Old Neighborhood* on Broadway and Hermia in *Dead Man Cell Phone* at Playwrights Horizons. Kelly teaches the Suzuki Method of Actor Training and the Viewpoints Training with SITI, the Atlantic Acting School and NYU.

Mary McCann

Mary McCann (Executive Director, Atlantic Acting School) is an actor and founding member of Atlantic Theater Company where she has appeared in many productions. Mary recently performed the role of Valarie in *The Weir* at Irish Repertory Theater directed by Ciaran O'Reilly. Atlantic Theater Productions include Simon Stephens' plays *On the Shore of the Wide World*, *Harper Regan* and *Bluebird* opposite Simon Russell Beale; *Almost An Evening*, *Offices* by Ethan Coen; *Body Awareness* by Annie Baker; the original production of *Spring Awakening* – the musical; *The Cherry Orchard* by Anton Chekhov; *The Night Heron* by Jez Butterworth; *This Thing of Darkness* by Craig Lucas; *The Beginning of August* by Tom Donaghy; *The Water Engine*, *Edmond* by David Mamet among others. Broadway: *The Old Neighborhood*, *Our Town* with Spalding Gray and *Search and Destroy*. Other Off-Broadway: *Oleanna* (Orpheum Theater); *Uncommon Women and Others* (Second Stage); *Boys' Life* (Lincoln Center) and *Hot Keys* (Naked Angels). American Repertory Theater: *Oleanna* and *Boston Marriage*. Film: *The Accident, Phil Spector* by HBO*, Flood*, *TIMBER, The Green*, *The Broad Room*, *Little Children, Sordid Things, House of the Devil*, *The Spanish Prisoner*, *Things Change* and *The Night We Never Met*. Television: "Law and Order: Special Victims Unit (recurring)", "Person of Interest" "A Gifted Man" directed by Jonathon Demme, "Mercy", "The Unit (recurring)" "Law & Order," "Law & Order Criminal Intent", "Cashmere Mafia," "The Naked Brothers Band," "Sex and the City," "Sports Night," "ER," "Spin City," "Promised Land, " "It Must Be Love," "Door to Door" and "The Con." Producing credits include the films *Edmond* starring William H. Macy and *Colin Fitz* directed by Robert Bella.

Quentin Lee Moore

Quentin Lee Moore attended Atlantic Acting School's Evening Conservatory and made his NYC stage debut in the production of *Do You Roll Over in the Night* at the Linda Gross Theater at the completion of his training. He has since appeared in the original short play *Woman Illusion* (Theater for the New City) and *Stepping Through Blood* (New Perspectives Theater). He is currently deepening his Atlantic roots through training as a voice coach under Katie Bull and teaching in the high school program, Staging Success. Quentin graduated from the University of South Carolina where he majored in biology/pre-med and minored in psychology where he also earned several All-American honors as a standout track and field athlete. He is a NYC transplant from Chesapeake, VA. He is exceedingly grateful to be a part of the Atlantic Theater team.

Judi Lewis Ockler

Judi Lewis Ockler is a physical comedienne, stunt performer, whimsical theater producer, and director of dangerous things. As an actor, she has several regional and New York credits, including the title roles in *Peter Pan, Sylvia* and *Barefoot in the Park*. Her work as a stunt performer has put her on dozens of film and TV sets, including *30 Rock, Boardwalk Empire, Gotham, The Wolf of Wall St, Enchanted,* and *Across the Universe.* She is a professional fight

and intimacy director, working primarily in NYC theater and in academia. Her specialty, experience, and training make her uniquely capable of facilitating stories both intimate and violent. She currently teaches Stage Combat, Clown, and Intimacy in Performance at NYU Tisch, The American Musical and Dramatic Academy, HB Studios, National Theater Institute, and Sarah Lawrence College.

Neil Pepe
Neil Pepe is an acclaimed director and has been the Artistic Director of the Atlantic Theater Company since 1992. Neil has been a master teacher at the Atlantic Acting School at New York University Tisch School of the Arts and an Associate Adjunct Professor of directing at Columbia University Graduate Film Division. He has been a guest at The O'Neill Playwrights Conference as well as the American Theatre Wing. Neil holds an Honorary Doctorate as well as a BA from Kenyon College in Ohio. He has served on the Board of ART/NY as well as the Selection Committee for Harold and Mimi Steinberg Playwriting Award as well as the Pew Charitable Trust in Philadelphia.

As a director, Neil's Broadway credits include Doug Wright, Trey Anastasio and Amanda Green's musical Hands on a Hardbody, the acclaimed revival of David Mamet's Speed-the-Plow, as well as Mamet's A Life in the Theatre. At the Atlantic, Neil has most recently directed Simon Stephen's On the Shore of the Wide World, John Guare's 3 Kinds of Exile, Moira Buffini's Dying For It, Jez Butterworth's Parlour Song, Mojo and The Night Heron. Other Off-Broadway and Regional credits include: Ethan Coen's Happy Hour, Offices and Almost an Evening; Harold Pinter's Celebration and The Room; Adam Rapp's Dreams of Flying, Dreams of Falling; David Mamet's American Buffalo (Donmar Warehouse, Atlantic); Romance, Keep Your Pantheon/School (Center Theatre Group, Atlantic); Zinnie Harris' Further than the Furthest Thing (Manhattan Theater Club); Jessica Goldberg's Refuge (Playwrights Horizons); Frank Gilroy's The Subject Was Roses with Martin Sheen (CTG) and Eric Bogosian's Red Angel (Williamstown Theater Festival).

Renee Redding-Jones
Renee Redding-Jones has been on the faculty of the Atlantic Acting School since 1998. She received her Bachelor of Science degree from Morgan State University as a Physical Education major, with a minor in Dance. Renee continued her studies in dance at Sarah Lawrence College where she received the degree of Master of Fine Arts. In 1998, Renee completed her studies at the Laban/Bartenieff Institute of Movement Studies to become a Certified Movement Analyst. As a dancer, Renee was a featured performer in the companies of Ronald K. Brown and David Rousseve. In 1995, she received a New York Dance and Performance "Bessie" Award.

Anya Saffir is a theater director and educator. She teaches Advanced Script Analysis classes in Chekhov scene study, Throughline Technique, Shakespeare and Postwar British Drama and has been on the faculty since 1997. Directing credits include *Much Ado About Nothing* at the American Repertory Theater Institute, *American Sojourns: 3 Plays by Thornton Wilder* at The Moscow Art Theater, Brecht's *The Caucasian Chalk Circle* with Pipeline Theater Company at Theater for the New City (ITBA Award for Outstanding off-Broadway Show), an all-male *Romeo*

and Juliet at American Theater of Actors, *Hamlet* with Orpheus Productions (NY Innovative Theater Award nomination for Outstanding Direction), Chekhov's *Three Sisters* for Muse Theater Company, *The Illusion* by Pierre Corneille at The Abe Burrows Theater at Tisch School of the Arts, *The True Story of the Three Little Pigs!* for Atlantic for Kids, original works by Tom Donaghy, Kate Robin, Scott Organ and Mike Dowling for Atlantic Theater Company's New Works Series and 10×25 Play Festival, a new translation of Chekhov's *The Seagull*, which she co-developed with translator Moti Margolin and numerous productions at Atlantic Theater Acting School including Shakespeare's *Twelfth Night*, *Pericles, The Winter's Tale* and *As You Like It*. Anya has served as Artistic Associate at Classic Stage Company, Adjunct Professor in the Drama Department at Tisch School of the Arts at NYU, guest artist and speaker at American Repertory Theater Institute at Harvard University and is a regular contributor on Shakespeare topics for National Public Radio's "The Takeaway" with John Hockenberry. Anya's musical adaptation of Margery Williams Bianco's *The Velveteen Rabbit*, which she co-authored with composer Cormac Bluestone, premiered at Atlantic for Kids in the fall of 2015. She holds a B.F.A. from NYU's Tisch School of the Arts and is a proud Atlantic alumna.

Andy Schneeflock is a proud alumnus of the Atlantic Theater Company Conservatory Program. Some credits include Theater; *The Story Pirates* directed by Lee Overtree, *Timmy the Great* directed by Jay Binder, *The Hungry Hungry Games* directed by Jim Millan and *Miss Nelson Is Missing* with Atlantic for Kids. Television; he's a recurring character on "Orange Is The New Black". Other television credits include "Alpha House," "Blue Bloods," "Believe," "Boardwalk Empire," and "The Following." Film; *St. James Place* (directed by Steven Spielberg) and *Chapter & Verse*. Andy is a company member of Ten Bones Theatre Company and can often be seen performing in their *Entirely From Memory* shows. To keep up with what's new; follow him on twitter @AndySchneeflock.

Diann Sichel, certified Alexander Technique teacher, movement artist, performance advisor and director; choreographs for visual and performance artists with venues in media, main-stage and non-traditional spaces. On the faculty of the Atlantic Acting School and Montclair State University, with a private Alexander Technique practice in New York City and New Jersey, Diann teaches Alexander Technique, breathing coordination and movement. Artistic and educational work includes Princeton University, Wake Forest, Connecticut College, California State University /Long Beach, University of Colorado, Dansens Hus, Musique de Norte Temps en Thouet, Alvin Ailey American Dance Center, Smokebrush Foundation, Colorado Springs Symphony, Harbinger Dance Company, Colorado Shakespeare Festival, George Street Playhouse. She has an MFA in Dance.

Sky Smith is an actor based in New York City. Recent stage credits: *Our Town* (Broadway, Tony nominated for Best Revival of a Play), *Gruesome Playground Injuries* (Lucille Lortel), *Regretfully So the Birds Are* (Playwrights Horizons). Film/TV: *Happy Hours* (dir: Katie Holmes), *The Blacklist* (NBC). Sky also performed in the Disney/ABC Discovers: Talent Showcase, one of twelve actors selected by ABC Network following a nationwide search. Sky was Neil Pepe's assistant director on *A Play is a Poem* by Ethan Coen (Mark Taper Forum). He was also a directing apprentice on the Disney/ABC showcase after performing as an actor. Sky directs and

produces an annual industry showcase at Atlantic Theater Company's acting school. Sky grew up overseas as the son of two journalists. He received his BFA from NYU Tisch School of the Arts, training at Atlantic Theater Company.

Montgomery Sutton
As founder and creative director of lupo blu productions, Montgomery has produced short films, documentaries, online campaigns, music videos, and social media videos for clients across the United States and Europe, including The Public Theater, the National WIC association, SlidesLive, College & Community Fellowship, the Healing TREE, Common Cause NY. As a theater director, he has helmed productions at the Gilbert Theater, Rude Grooms, the Atlantic Theater Company Acting School, Junior players, and EBE Ensemble. His plays and original adaptations have been produced by the Gilbert Theater and EBE Ensemble, and his play *ADVENT* was a selection of the Kitchen Dog Theater New Works Festival and a semi-finalist for the Eugene O'Neill National Playwrights Festival. As an actor, he worked at Shakespeare's Globe, New York Classical Theater, Florida Studio Theater, Shakespeare Dallas, Cape Fear Regional Theater, Trinity Shakespeare Festival, Seven Stages Shakespeare Company, Casa Manana, Rude Grooms, American Bard, Theater Three, White Horse Theater Company, Second Thought Theater, Undermain Theater, Uptown Players, Dallas Children's Theater, and EBE Ensemble.

Todd Thaler is a Film & Television Casting Director, teacher, (NYU/Tisch School of the Arts, Columbia University, Brooklyn College, Atlantic Acting School), and private acting coach. Among many others, he served as Casting Director on Sidney Lumet's *Running On Empty*, Luc Besson's *The Professional*, Todd Field's *Little Children*, Ed Harris' directorial debut, *Pollock*, Barbra Streisand's *The Mirror Has Two Faces*, James Foley's *Perfect Strangers*, Stacy Cochran's *My New Gun* and *Boys*, Irwin Winkler's *Night And The City*, John McNaughton's *Mad Dog & Glory*, Gavin O'Connor's *Tumbleweeds*, James Mangold's *Heavy* and *Cop Land*, Wayne Wang's *Because of Winn-Dixie* and *Maid in Manhattan*, and all the films of John Turturro: *Mac*, *Illuminata*, *Romance & Cigarettes* and *Fading Gigolo*. Television projects include: TBS' "Are We There Yet?," Peter Berg's "Wonderland," and NBC's, "Ed" for which he was nominated for an Emmy Award.

Nick Trotta is an actor and VO artist based in Brooklyn, NY. He co-founded the Tugboat Collective and Clementine Player's theater companies. He has worked in a variety of capacities at St. Anne's Warehouse, The Flea, The Naked Angels, Manhattan Theater Club, New Dramatists, The Amoralists, and Target Margin Theater companies. Nick is a graduate of The Atlantic Acting School's Summer Intensive and Full-Time Conservatory programs and has been teaching acting there since 2022. Before that, he graduated from Vassar College with a BA in Drama in 2011 and studied with the National Theater Institute at the Eugene O'Neill Theater Center in 2009.

Robert Vail grew up in the Bay Area and began training as a dancer at the age of 5 with a once a week hip hop class at daycare. His mom loves to tell the story of him running up to her and pulling on her skirt begging her; "Mommy mommy! There's this dance class, can I take it?

Please mommy!" He was hooked. This then became a five days a week commitment as he broadened his training to jazz, tap, ballet and contemporary. Robert competed and trained throughout the country until he came to New York City at the age of 17 to attend New York University's Tisch Dance Program, on scholarship. During this time, Robert's world of dance exploded as he was exposed to companies and teachers including Nederlands Dance Theater, Cedar Lake Contemporary Ballet, Azure Barton and Sean Curran. After graduation, Robert has worked as a professional dancer for the last decade plus in New York City. Some of the highlights include multiple appearances on The Tony Awards, The Tonight Show and Saturday Night Live as well as working with Dua Lipa, Johnnie Walker, Will Smith, A$AP Rocky, Samsung, GAP, Estée Lauder, Vogue, and Hermès. As a Choreographer and Movement Director, he has worked with Sony, Elle Magazine, The Melon Foundation, Hugo Boss, Peloton, and Rent the Runway. After an injury while performing, Robert decided he wanted to expand his Artist and fell in love with acting, particularly the Meisner Technique. He is trained by Jennifer Monaco and is a graduate of the two year program at The William Esper Studio, training extensively in Meisner, Voice and Speech, and Lloyd Williamson's movement technique. His commercial credits include Bank of America, Subway, and Macy's.

Kevin Wade is an actor, producer, educator, and theater maker. He holds a BFA in Drama from NYU Tisch School of the Arts and an MFA in Acting from the A.R.T. Institute at Harvard University where he studied Practical Aesthetics with ATC founding member Scott Zigler. Kevin has extensive experience working as a performer and director in both educational and professional settings. He previously served as Creative Arts Academy Director at Sun Valley Community School, where he oversaw interdisciplinary arts programming and student-centered production work. He also created and led *The Spot*, a theater company he ran for ten years, producing a wide range of theatrical projects and fostering collaborative, process-driven work. He has performed Off-Broadway and internationally. Some favorites include: Hamlet (Sun Valley Shakespeare Festival), Hand to God (The Spot), Hedwig and the Angry Inch (The Spot), The Light Princess (A.R.T./New Victory), and Bride/Widow/Hag (A.R.T. Institute), The Idiot (Moscow Art Theater).

Cathryn Wake
Cathryn Wake is an actor, singer, musician, and songwriter based in New York City. She made her Broadway debut in the original cast of Natasha, Pierre, and the Great Comet of 1812 at the Imperial Theater.

Gameela Wright
Taking a non-typical route to her acting career, Gameela began in theater after being laid off from her job in advertising, while she was finishing her college degree part-time. While deciding to go to school full-time to complete her degree, she took a risk and auditioned for *Twelfth Night* at the college she was attending, having always wanted to be a professional actor since childhood. She got cast as Maria, found her first acting teacher Mary Boyer and never looked back. After numerous theater gigs, she moved into on-camera acting via commercials, having

done various regional, national and national network spots. Meanwhile, Gameela continued her acting training with Terry Schreiber, the late Wynn Handman and then had the fortune to keep hearing about this amazing on-camera teacher - Bob Krakower, whom she has studied with ever since. Gameela has been able to call herself a "working actor" for over 20 years, performing in films such as *The Comedian*, *Tully*, and *John Wick* and television shows like *The Equalizer*, *Blue Bloods*, S*he's Gotta Have It*, *Bull,* and more. Recently, she has made her way back to theater in such productions as Craig Lucas' "I Was Most Alive With You" at Playwright's Horizons and "Eve's Song" at The Public. In addition, Gameela is now one of Bob Krakower's Associate On-Camera coaches, while still working in commercials and film and television (*Billions*, *The Sinner*, *The Endgame*).

Francine Zerfas is a voice teacher and coach for the Atlantic Acting School, as well as an Adjunct Professor for Brooklyn College's Theater Department. She is an Affiliate Artist at Sarah Lawrence College where she coaches productions and teaches. Ms. Zerfas has conducted workshops in Fitzmaurice Voicework™ and Shakespeare in Melbourne, Australia and at the Centro Em Movimento in Lisbon, Portugal, where she coached a production of Eugene O'Neill's *Mourning Becomes Electra*. In addition, Ms. Zerfas has been vocal consultant on "666 Park Avenue" and vocal coach for Signature Theatre's production of *And I And Silence* by Naomi Wallace. Ms. Zerfas holds a BFA in Drama from New York University's Tisch School of the Arts and an MFA in Creative Writing from New School University. She is a Master Teacher of Chuck Jones Vocal Production and an Associate Teacher of Catherine Fitzmaurice's Voicework™, and has completed second level certification for the Alba Emoting technique. Ms. Zerfas was a co-founder of Tiny Mythic Theater, where she appeared in numerous roles. Acting credits include leading roles in *A Dream Play* by August Strindberg, *Icarus*, an original work directed by Tim Maner, and films *Irony*, *In Shadow City*, and *The Smallest Particle* by Ken Feingold. Ms. Zerfas created and produced *Vocal Practice*, an audio recording of Chuck Jones' Warm Up. She also contributed to the Second Edition of Chuck Jones' seminal book, *Make Your Voice Heard*. An interview with Ms. Zerfas is prominently featured in Joan Melton's 2015 book, *Dancing With Voice*, *A Collaborative Journey across Disciplines*.

Application for Admission

The Admissions Department is dedicated to guiding students through the application process at Atlantic Acting School. The admission procedures at the Atlantic Acting School are the same for all programs offered at the school except for some part-time workshops and programs for Kids and Teens. Admissions to Atlantic Acting School through NYU is administered through the New York University Tisch School for the Arts Undergraduate Drama Department.

Hence, the process listed below is the same for all first-time applicants to the Atlantic Acting School for the Full-Time Conservatory, Evening Conservatory, Spring Comprehensive, Summer Intensive, and Part-Time programs. First-time applicants to the Atlantic must:

- Complete a formal application.
- Provide a photo and resume.

- Submit a letter of recommendation that speaks to their work ethic and commitment level.
- Read Chapter 2 on analysis in *A Practical Handbook for the Actor.*
- If applying for the Full-Time or Evening Conservatories, applicants must perform two contemporary monologues and be prepared to informally discuss an analysis of the monologues based on the reading of the second chapter of *A Practical Handbook for the Actor.*
- If applying for the Summer Intensive or Spring Comprehensive, applicants must perform one contemporary monologue and be prepared to informally discuss an analysis of the monologues based on the reading of the second chapter of *A Practical Handbook for the Actor.*
- Submit an artist statement responding to the following prompt: In honoring the Atlantic motto “create your own work”, write a 500-word essay/artist statement about the work that you desire to create as a theater artist and how the Practical Aesthetics philosophy fits into your vision.
- Participate in an admissions interview where the applicant is asked to discuss their educational goals, career objectives, and aesthetic ideals.
- Have and submit a high school diploma, GED or equivalent.
- Have sufficient command of the English language, which is determined either by a TOEFL score or during the in-person interview with the Director of Admissions.

Prospective students can obtain an application for admission on-line, in-person or by mail from the Atlantic Acting School. Upon receipt of a complete application, the Admissions Office then emails applicants an introductory letter outlining the various preparation materials required for an admissions interview. Acceptance is at the discretion of the admissions office. However, prospective students who do not include all the application materials might not be contacted and an incomplete application would be grounds against accepting an applicant.

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

For more and current information on application procedures and deadlines, please contact Heather Baird at admissions@atlantictheater.org ; hbaird@atlantictheater.org ; or (646) 216-1171.

Audition and Interview Preparation

In preparation for an admissions interview, applicants must read chapter 2 of *A Practical Handbook for the Actor* and familiarize themselves with the philosophy, script analysis process, and practice of the Practical Aesthetics technique. Applicants are asked to perform a one to two-minute contemporary monologue for the interview and to be familiar enough with the Practical Aesthetic Technique to be able to engage in an informal analysis with the Director of Admissions during the interview process. As per the Practical Aesthetics Technique (and as discussed in chapter 2 of the *Practical Handbook for the Actor*), to properly complete an

analysis one must read the entire play from which the monologue has been selected. Hence, it is expected that the applicant has read the play from which the monologue was chosen in its entirety.

Interested applicants are asked to write a formal letter of intent of up to 1,000 words discussing their work ethic, experience, artistic goals and ideals, and long-term objectives. Upon arrival for the interview, applicants complete a short *Actor's Profile* questionnaire that asks for basic contact information and educational background. The questionnaire also asks the prospective student to articulate the types of qualities that they would bring to ensemble work, to honestly examine their ability to work and rehearse outside of class time, and to describe their artistic aesthetic ideals. The Director of Admissions uses the information from the questionnaire to engage the applicant in a conversation about their artistic and professional goals. Their essay, scene analysis and personal exchanges during the interview are used by the Director of Admissions when determining whether to accept or reject the student's application to study at the Atlantic Acting School.

During the interview, applicants receive a general overview of the program and its policies and are given an opportunity to ask questions of the Director of Admissions. Applicants who satisfactorily complete the above requirements in the estimation of the Director of Admissions are sent a letter of acceptance to the Atlantic Acting School.

Admissions Decisions

At Atlantic Acting School, the Admissions Director carefully reviews each applicant's materials to assess their readiness for the chosen program. Admissions decisions are based on a comprehensive evaluation of the applicant's audition, academic background, and other information provided in the application. Meeting the admissions requirements does not guarantee acceptance, and Atlantic reserves the right to deny an application at any stage of the process, including during auditions.

Upon acceptance, students must submit the following:

- $1,000 tuition deposit for Conservatory and Evening Conservatory (applied to tuition costs).
- $500 tuition deposit for Summer Intensive and Spring Comprehensive (applied to tuition costs).
- Full tuition balance for Part-Time Courses.

Deferral of Admissions

The Director of Admissions will evaluate all deferral requests and if granted students may defer for up to one year.

Reapplication

Applicants who are denied or declined admission may reapply. Acceptance is not guaranteed and is subject to all admission requirements.

Enrollment Cancellation

Students have the right to cancel enrollment and will receive a refund if that cancellation falls within the course's refund policy.

Credit for Prior Training

The Atlantic Acting School will inquire about each student's previous education and training, and request transcripts from all prior institutions, including military training, traditional college coursework and vocational training. Previous transcripts will be evaluated, and credit will be granted, as appropriate. All students must have received a high school diploma or equivalent.

Application Deadlines

Atlantic has a rolling admissions policy for the application and selection process for all programs.

Prospective Students

Please check the school website at AtlanticActingSchool.org for the most current audition, application and conference dates.

Accreditation

Atlantic Acting School is accredited by the National Association of Schools of Theatre (NAST). Atlantic Acting School is authorized to enroll non-immigrant, international students, issuing I-20 paperwork for F-1 Student Visas.

Academic Advising

At Atlantic Acting School, we offer academic advising to support students throughout their entire enrollment, ensuring they stay on track and make informed decisions toward completing their program. Our Academic Advisors and Student Affairs Coordinator assists students with all facets of academic planning, providing personalized guidance, mentorship, and connecting them with valuable resources to help them succeed.

Student Financial Services

The Financial Aid Director

Atlantic's Director of Education & Recruitment, Heather Baird, also serves as Atlantic's Financial Aid Director. The Financial Aid Director is responsible for providing support and guidance to ensure students can achieve their goals at Atlantic. The Financial Aid Director guides students through financing an education, applying for aid, awareness of scholarship opportunities and helping with resources.

The Financial Aid Officer
Ariana Derambakhsh serves as Atlantic's Financial Aid Officer. The Financial Aid Officer upholds the academic mission by maintaining the accuracy and confidentiality of all student records. It handles key responsibilities such as course registration, transcripts, enrollment verifications, tracking progress, and managing academic records. The office ensures the privacy and security of student information in compliance with state and federal regulations, as well as Atlantic's policies.

For more information on financial aid at Atlantic, reach out to financialaid@atlantictheater.org

Student Affairs

The Student Affairs Department at Atlantic Acting School is dedicated to ensuring that students have an experience at Atlantic that helps them achieve their educational, professional, and personal goals. To cultivate a positive learning environment that equips students to thrive will experiencing the rigors of training:

- Encourages students to engage in a community of mutual respect through social interaction and cultural exploration
- Provides leadership and support for student programs and initiatives across the school
- Aids students in their intellectual, cultural, physical, emotional, and social development including through private meetings and Affinity Groups.
- Facilitates connections both locally and globally, helping students form valuable academic, professional, and personal networks

Atlantic Acting School is committed to maintaining a safe, inclusive community by empowering students with enriching programs, initiatives, and access to resources.

Student Housing

Atlantic does not offer Student Housing but will refer to a number of housing options for students. Students can also visit this link to review housing options in advance of applying to an Atlantic program.

Registration Process

Students are considered to be enrolled in the Atlantic Acting School when they pay their tuition or tuition deposit as stipulated in their New Student Agreement. Once enrolled, school administration will place students in groups and assign them to classes. No further action is needed on the part of the student once their enrollment fee is paid and their Agreement is signed.

Tuition Costs and Schedules

Tuition schedules for the 2-year program are represented below. The schedule titled “2-Year Conservatory” outlines the payment schedule of incoming students in Fall 2026.
For more information on changes to Conservatory, please see **Conservatory Program Structure and Curriculum Changes Beginning in Fall 2023** on Page 28.

2 Year Conservatory

The totals below represent projected costs for students beginning the program in Fall 2026 or Fall 2027.

Fall 2026:

First Year Tuition: $22,750
First Year Membership Fee: $75
First Year Materials Fee: $125
Second Year Tuition: $23,875
Second Year Membership Fee: $75

Fall 2027:
First Year Tuition: $23,000
First Year Membership Fee: $75
First Year Materials Fee: $125
Second Year Tuition: $24,125
Second Year Membership Fee: $75

Total to be paid to guarantee enrollment:

$1,000 for First Year*
$1,000 for Second Year*

*$500 will be allocated to the fall semester, and $500 will be allocated to the spring semester.

All deposits are non-refundable and non-transferable in case of withdrawal or deferment from the program. Only non-deposit tuition for a semester the student has not completed will be returned. See important dates by program for the refund schedule.

There are two options for payment of tuition:

Plan A – Payment Plan
(Plan may be condensed or adjusted based on acceptance and enrollment date. The following sample plan is based on a student enrolling during the 2026-2027 admissions season which is currently underway.)

Fall 2026 Enrollment:

First Year

Deposit to be Paid within two weeks of acceptance: $1,000

April 15, 2026 $2,800
May 1, 2026: $2,800
June 1, 2026: $2,800
July 1, 2026: $2,475
August 1, 2026: $2,175
September 1, 2026: $2,375 *(includes $200 Materials/Membership Fee)*
October 1, 2026: $2,175
November 1, 2026: $2,175
December 1, 2026: $2,175

Second Year:

Deposit to be Paid by April 1, 2027: $1,000
May 1, 2027: $2,900
June 1, 2027: $2,900
July 1, 2027: $2,900
August 1, 2027: $2,900
September 1, 2027: $2,975 *(includes the $75 membership fee)*
October 1, 2027: $2,860
November 1, 2027: $2,860
December 1, 2027: $2,655

Fall 2027 Enrollment:

(Plan may be condensed or adjusted based on acceptance and enrollment date. The following sample plan is based on a student enrolling during the 2027-2028 admissions season.)

First Year

Deposit due within two weeks of acceptance: $1,000
May 1, 2027: $2,800
June 1, 2027: $2,800
July 1, 2027: $2,800
August 1, 2027: $2,375
September 1, 2027: $3,000 *(includes the $75 membership fee and $125 materials fee)*
October 1, 2027: $2,800
November 1, 2027: $2,800
December 1, 2027: $2,825

Second Year

Deposit to be Paid by April 1, 2028: $1,000
May 1, 2028: $2,990
June 1, 2028: $2,990
July 1, 2028: $2,990
August 1, 2028: $2,590

September 1, 2028: $3,065 (Includes $75 Membership Fee)
October 1, 2028: $2,990
November 1, 2028: $2,995
December 1, 2028: $2,590

Plan B – Pay in Full
Fall 2027
First Year
Deposit to be Paid within two weeks of acceptance: $1,000
May 1, 2027: $22,200 (Includes $200 Materials/Membership Fee)

Second Year
Deposit to be Paid by April 1, 2028: $1,000
May 1, 2028: $23,200 (Includes $200 Materials/Membership Fee)

Evening Conservatory

The totals below represent projected costs for students beginning the program in Fall 2026 or Fall 2027.

Fall 2026:
Full Tuition: $14,250
Materials Fee: $125
Total: $14,375

Fall 2027:
Full Tuition: $14,500
Materials Fee: $125
Total: $14,625

Plan A – Payment Plan
(Plan may be condensed or adjusted based on acceptance and enrollment date. The following sample plan is based on a student enrolling during the 2025-2026 admissions season which is currently underway.)

Fall 2026
Deposit to be Paid within two weeks of acceptance: $1,000
May 1st, 2026: $1,500
June 1st, 2026: $1,500
July 1st, 2026: $1,450
August 1st, 2026: $1,500
September 1st, 2026: $1,525 (Includes $125 Materials Fee)
October 1st, 2026: $1,450
November 1st, 2026: $1,500

December 1st, 2026: $1,500
January 1st, 2027: $1,450

Fall 2027
(Plan may be condensed or adjusted based on acceptance and enrollment date. The following sample plan is based on a student enrolling during the 2027-2028 admissions season.)

Deposit to be Paid within two weeks of acceptance: $1,000
May 1st, 2027: $1500
June 1st, 2027: $1500
July 1st, 2027: $1500
August 1st, 2027: $1500
September 1st, 2027: $1625 (Includes $125 Materials Fee)
October 1st, 2027: $1500
November 1st, 2027: $1500
December 1st, 2027: $1500
January 1st, 2028: $1500

Plan B – Pay in Full

Fall 2026
Deposit to be Paid within two weeks of acceptance: $1,000
May 1, 2026: $13,375 (Includes $125 Materials Fee)

Fall 2027
Deposit to be Paid within two weeks of acceptance: $1,000
May 1, 2027: $13,625 (Includes $125 Materials Fee)

Summer Intensive

2027 Full Tuition: $4,695

Summer 2027:
Plan A – Payment Plan
(Plan may be condensed or adjusted based on acceptance and enrollment date.)

Deposit to be Paid within two weeks of acceptance: $500
February 1st, 2027: $1,050
March 1st, 2027: $1,050
April 1st, 2027: $1,050
May 1st, 2027: $1,045

Plan B – Pay in Full
Deposit to be Paid within two weeks of acceptance: $500

February 1, 2027: $4,195

Spring Comprehensive

2027 Full Tuition: $3,295

Spring 2027
Plan A – Payment Plan
(Plan may be condensed or adjusted based on acceptance and enrollment date.

Deposit to be Paid within two weeks of acceptance: $500
February 1st, 2027: $935
March 1st, 2027: $930
April 1st, 2027: $930

Plan B – Pay in Full
Deposit to be Paid within two weeks of acceptance: $500
February 1, 2027: $2,795

Financial Aid

The Financial Aid Director and the Financial Aid Officer will service the financial needs of the students at Atlantic. The Financial Aid Department will offer resources to assist students with applying for financial aid and maintaining their student account.

Books and Supplies

The estimated cost of books and supplies for the academic year is $450.00.

Estimated Annual Cost of Attendance for 2 Year Full Time Conservatory

Estimated Annual Cost of Attendance for 2027/2028 Year

Item	Cost (With Family)	Cost (Not With Family)
Tuition	$22,950*	$22,950*
Food and Housing	$9,000	$18,000
Personal	$6,300	$6,300

Transportation	$5,000	$5,000
Total	$43,250	$52,250

*Estimated cost based on first year tuition and nine months of living expenses in New York City. Second year tuition point of $23,950 increases these totals. These estimates will vary based on data provided by each individual student.

Financial Aid at Atlantic Acting School

The Financial Aid Department is committed to providing a comprehensive financial aid program that meets the diverse financial needs of all Atlantic students. Utilizing both federal and institutional aid, the department offers guidance and resources to help students access available funding and make informed decisions regarding their financial aid options.

Key goals include:

- Sourcing funding from a variety of programs to assist students
- Offering guidance through the financial aid application process
- Representing students with documented financial need
- Providing financial aid counseling to students and families
- Promoting money management skills
- Ensuring transparency by providing clear consumer information
- Exercising responsible stewardship of financial aid funds

Atlantic Acting School participates in a wide range of federal financial aid programs and awards approximately half a million dollars in institutional scholarships and grants annually. All students are encouraged to apply for financial assistance through the Free Application for Federal Student Aid (FAFSA). Financial aid is awarded without discrimination based on race, color, national origin, disability, age, or gender.

Types of Financial Aid

1. **Scholarships and Grants**
   These are forms of aid that do not need to be repaid. They are awarded based on academic merit, financial need, or specific personal or professional criteria. Atlantic offers institutional scholarships, which are merit-based awards, and need-based grants that consider financial need as determined by the FAFSA or other financial documentation.
2. **Federal Pell Grant**
   A need-based federal program aimed at helping undergraduate students access higher education. Pell Grants are available to students demonstrating significant financial need, with eligibility determined through the FAFSA.
3. **Federal Supplemental Educational Opportunity Grant (FSEOG)**
   A federal grant for students with exceptional financial need who are pursuing their first undergraduate degree. Funds are limited and awarded until exhausted.
4. **Direct Subsidized and Unsubsidized Loans (Stafford Loans)**
   Available to U.S. citizens or permanent residents, these loans can be subsidized (for students with financial need) or unsubsidized (for those without financial need).

Undergraduate students may borrow $5,500 to $10,500 annually, depending on their Dependency status and which year of the program they are currently attending.

5. **Direct PLUS Loans**
   Parents of dependent undergraduates and graduate students can apply for Direct PLUS Loans. These loans are not need-based, but borrowers must meet credit standards set by the U.S. Department of Education.
6. **GI Bill**
   Atlantic Acting School is approved to certify enrollments for GI Bill® education benefits for students enrolled in the 2-Year Conservatory Program only. Students who plan to use GI Bill® funding must provide their Statement of Benefits to Atlantic's School Certifying Official (SCO) prior to enrollment in order to confirm eligibility and coverage details. Benefit eligibility and coverage amounts are determined directly by the U.S. Department of Veterans Affairs and may vary by student. For additional information about GI Bill® benefits, eligibility, and the application process, please visit the VA's official GI Bill® information page: https://www.va.gov/education/about-gi-bill-benefits/.

   For questions regarding GI Bill® benefits at Atlantic, please contact Ariana Derambakhsh, Atlantic's designated School Certifying Official (SCO), at aderambakhsh@atlantictheater.org.

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

Institutional Scholarships and Grants

Atlantic offers a range of scholarships and grants, from one-time awards to recurring aid that can be renewed throughout a student's education. Scholarship eligibility is based on both academic merit, strength of application, and audition performance, while grants are determined by financial need. Students must maintain satisfactory academic progress to be eligible for scholarship renewal.

Federal Loan Requirements

All students receiving federal loans must complete Entrance Counseling and sign a Master Promissory Note (MPN) to acknowledge their responsibilities as borrowers. Loan information is reported to the National Student Loan Data System (NSLDS), which tracks borrower status for lenders and schools.

Return of Title IV Funds (R2T4) Policy

Students who withdraw from Atlantic after receiving federal financial aid will have their Title IV aid recalculated based on the percentage of the semester completed. Unearned aid must be returned to federal programs, potentially leaving the student with a balance owed to the school. The order of return is as follows:

1. Unsubsidized Federal Direct Loans
2. Subsidized Federal Direct Loans
3. Direct PLUS Loans
4. Federal Pell Grants
5. Federal Supplemental Educational Opportunity Grants (SEOG)

Students are encouraged to carefully consider their loan options and financial aid packages to avoid unnecessary debt. For more information, visit studentaid.gov.

Deadlines
All required financial aid documentation must be submitted by the specified deadlines to ensure proper processing. Failure to provide the necessary documents may result in the denial of awarded aid. Students who miss deadlines or fail to submit documentation can still apply for aid, but awards will depend on the availability of funds at that time.

Award Processing
Once all application requirements are complete, students will receive a financial aid award letter outlining the types and amounts of assistance they are eligible for. This award letter is an estimate and depends on confirmation from funding sources and verification of FAFSA details. Processing times can vary due to factors like the funding source and submission dates. Typical timelines are as follows:

- FAFSA processing: 2 to 3 weeks
- Award determination: 1 to 3 weeks
- Loan processing: 1 to 4 weeks

Once these phases are complete, funds will be disbursed as early as the week the program begins. Some types of aid may be disbursed up to 30 days after the program has commenced, particularly for first time borrowers. It is important for students to promptly respond to all communication and submit any requested documents to avoid delays in disbursing financial aid.

Coordination of Aid
The Financial Aid Department is responsible for coordinating all forms of aid for each student. For need-based aid, care is taken to ensure that total financial assistance does not exceed the student's demonstrated need. If total aid surpasses the need, an "over-award" situation occurs. In such cases, the Financial Aid Department will adjust the aid package to resolve the over-award while preserving as much of the original award as possible.

Satisfactory Academic Progress
Receiving financial aid is a privilege that comes with responsibilities. The U.S. Department of Education mandates that institutions receiving federal aid (Title IV funds) maintain a Satisfactory Academic Progress (SAP) policy to ensure students remain eligible for aid. This applies to programs such as Pell Grants, FSEOG, PLUS Loans, and Direct Subsidized and Unsubsidized Loans. Atlantic Acting School's SAP policy is outlined in the Academic Policies section of the catalog.

Payment Options
Students can pay account balances in full or participate in a payment plan. Payment plans are set up by Atlantic's Financial Aid Officer and approved by the Financial Aid Director. Students are expected to make on-time payments as detailed in their payment plans. Students who do not meet the payment deadlines may be assessed a late payment fee.

Pay in Full
The full tuition for a given semester is due prior to its start date. Students with extenuating circumstances can request consideration for an extended payment plan.

Tuition Refund Policy
Atlantic Acting School follows the U.S. Department of Education regulations for the return of federal financial aid funds. Students who received federal aid will be eligible for a refund of any payments not made through federal funds based on the timing of their withdrawal (see Refund Policy for each program's refund timeline). If the school cancels or discontinues a course or program, a full refund of all charges will be provided within 45 days of the cancellation or program discontinuation.

Academic Policies

Attendance Policies

Full-Time Conservatory and Evening Conservatory Programs

The Atlantic Acting School abides by a strict attendance policy. Conservatory students are permitted only three absences in any one class. More than three absences will result in failure of that class. Students who have failed a class are still permitted to attend that class after receiving a mark of failure so that they may enroll in the next semester of classes with full knowledge of the curriculum. However, failure of two or more classes will result in dismissal from the program. Additionally, students may be dismissed from the program if they have accumulated more than 20 absences across all classes regardless of the number missed in any particular class.

Students are periodically advised throughout the semester of the number of absences accumulated in each class and are warned when they are at risk of failure due to absences.

Faculty members are instructed to begin all classes strictly on time. Students who arrive after class has begun are counted absent. There is a "Do-not-open-a-closed-door" policy, which means that students are not permitted to open the door and enter class after it has begun. If the instructor opens the door to a student between scenes or on a break, the student may enter but is still marked absent for that day.

Spring Comprehensive and Summer Intensive

Students enrolled in this program are permitted up to 3 absences per class. Any student who exceeds more than 3 absences must cease participating in the class and will receive a failing grade. If a student is absent for (or is failing) more than 3 classes, the student will be dismissed from the program.

Satisfactory Academic Progress (SAP)

There are several criteria that affect a student's ability to progress and continue in their training at Atlantic Acting School. These criteria include absences, grades, demonstrated progress, positive attitude and work ethic. Decisions on student retention and promotion are decided by

the administration in close concert with the faculty. The same SAP requirements and guidelines are applied to all students, regardless of whether or not they receive financial aid.

However, SAP policies are only applied to the Conservatory and Evening Conservatory programs. Students enrolled in the Atlantic Acting School through NYU are governed by the SAP policies of NYU and their administrative and financial aid procedures.

Standards of Progress

Students who fail to meet the Standards of Academic Progress (SAP) will be placed on Academic Probation for the following semester and put on an academic plan by school administrative staff. Should the student not abide by the plan and/or otherwise fail to bring their grades up to a minimum of a C by the end of the semester for which the student is on academic probation, the student will be dismissed from the program for not meeting the standards of progress. A student who is dismissed from the program for this reason must reapply to the school and meet with the Director of Student Affairs, Director of Conservatory Training, and/or the Executive Director of Atlantic Acting School to discuss re-entry and offer sufficient explanation of the prior circumstances that prevented them from maintaining Standards of Academic Progress and how they plan to achieve it this time. If a dismissed student is the recipient of VA education benefits, Atlantic will inform The Department of Veterans Affairs of their dismissal and benefits will be discontinued.

Students who are permitted to re-enter after having been dismissed because they failed to maintain SAP shall re-enter the school at the beginning of the semester following the semester that they last maintained academic progress. For example, if a student maintained SAP for the full first year but failed to maintain it in the fall semester of their second year, and was then placed on probation for the spring semester yet failed to achieve SAP at the end of that semester and are permitted to re-enter the program, they must begin their training at the start of the fall semester of the second year. Students who apply to re-enter the program after having been dismissed for failure to maintain SAP must do so within one year of the dismissal date in order to re-enter the program according to the policy outlined above. After one year, students must reapply for regular admission and pursue the program in its entirety regardless of what class or production work they may have completed during their prior enrollment.

Academic Year Definition (Clock Hours)

The academic year is 30 weeks long and split into two 15-week semesters. In general, the fall semester begins in early September and ends the second or third week of December. The spring semester begins mid-January and ends the second or third week of May. Payment periods follow the term schedule.

SAP Requirements

In addition to the attendance requirements previously outlined, students in the Full-Time Conservatory and Evening Conservatory Programs are held to Satisfactory Academic Progress policies designed to ensure that students progress in their education according to the standards

laid out by faculty members at the beginning of each semester. Each student is graded and reviewed against their prior work and achievement, active participation in class, and ability to work as an ensemble member. To be considered for financial aid each year, students must make satisfactory academic progress toward the completion of certificate requirements and be in good academic standing. Students must complete all assigned courses averaging 450 clock hours per academic fall and spring semesters with grades of A, B, C, or D and maintain a cumulative grade point average of at least 2.0. In the Full-Time Two Year Conservatory, students must complete all certificate requirements in order to graduate. Students in the two year program are strongly encouraged to graduate within four full-time semesters after completing 1,800 clock hours of instruction. Evening Conservatory students are required to complete 360 clock hours over three terms.

2 Year Conservatory clock hours to be successfully completed per semester:

Semester	Clock Hours Completed
1	450
2	900
3	1350
4	1800

Student evaluations are conducted twice per semester and are the basis for determining grades and whether or not the student is maintaining satisfactory progress and may, therefore, continue in the program.

Grading

Faculty members at the Atlantic Acting School are encouraged to evaluate students not only as skilled actors but also as positive contributors to the class ensemble and overall school environment. In this regard, faculty take into account not only a student's ability to "act well" but are attentive to the student's willingness to support classmates, respect instructors and fellow students, engage their work with energy and interest, and to follow basic rules of professionalism.

Faculty members evaluate a student's progress according to:

- Successful and timely completion of scene-work.
- Attitude in class (including involvement with the ensemble and energy in their work).
- Noticeable integration of the skills being taught.
- Development throughout the duration of the class.
- Test scores (when applicable) and timely completion of assignments.

Discussion of progress and development is an integral part of the framework of each class and instructors are encouraged to speak openly and honestly with students about their work within the classroom. This type of personal, one-on-one, immediate feedback constitutes a significant part of the evaluation process for each student. The process is designed to mirror an actor's experience working with a director by promoting open discussion and a respectful sharing of creative ideas while keeping the environment productive and professional for the entire ensemble. Beyond simply giving direction, though, instructors offer techniques and advice on how students can apply themselves to the demands of the text and integrate the skills being taught. All Atlantic classes provide evaluation for students through in-class discussion and it is the school's belief that students benefit most from straightforward feedback and the opportunity to reinvestigate their work in the moment.

Atlantic programs have policies and procedures for written evaluation for students that vary depending on the length and intensity of the program and whether or not the student is completing the work for college credit. All written evaluations are retained in the student's file by the administration. In all programs, instructors are asked to refer any difficulties with students to the administration and to comment upon any specific incidents in writing. If a student proves to be a disruption to class, a record of their behavior will be kept in their student file. A student who fails to participate successfully in any program or class can be denied acceptance to other Atlantic programs.

Mid-Semester Evaluation & Advisement

A faculty meeting is held mid-semester and a short written review is required for each student. The progress of each student is discussed and any outstanding issues or problems are noted. Students then meet with their faculty advisor in person (usually soon after the faculty meeting) to receive their notes, discuss the progress of their training, and troubleshoot any issues.

Faculty will address any concerns about the students in class behavior and work during the mid-semester advisement. If there is no discernible progress in the student's work, behavior and/or attitude by the end of the semester, the student can be dismissed from the program or put on probation. The mid-semester faculty meeting allows the student to receive a warning of this possibility. Students should also take the opportunity to bring any concerns they may have to the attention of their faculty advisor.

End of Semester Evaluation & Grading

Faculty members are required to submit a written evaluation on each student at the end of the semester. A template of a suggested format is provided to faculty but each instructor may choose to submit the final evaluation in any form that best suits the sharing of information including narrative form, tables, or charts. The administration approves the format of all final evaluations to ensure clarity and that all necessary information is addressed. The Director of Student Affairs reads all written faculty evaluations and reports any significant issues to the School Executive Director. Students can retrieve their written evaluations at the school or request to have them mailed.

Along with their end of the semester evaluations, faculty members submit a grade for each student in their class. Atlantic uses a number scale for grading in which each number between 15-0 corresponds to a letter grade A-F.

Numerical Assignment	Letter Grade	Numerical Assignment	Letter Grade
15	A	**9**	C
14	A-	**8**	C-
13	B+	**7**	D+
12	B	**6**	D
11	B-	**0**	F
10	C+		

In order to abide by the SAP guidelines, be allowed to enroll in the following semester and qualify for graduation, students must earn at least a C, equivalent to a 9, each semester. Students are graded and reviewed against the syllabus and grades are weighted by the number of hours the class met. Students who fall below a C risk falling behind their cohort year, failing the program, and losing their financial aid, if the student is an aid recipient.

Grades are submitted via a Google Survey online tool and collated by the administration. A grade report for each student is included with their written evaluations for retrieval at the school or mailed upon request. Cumulative grades for students will be regularly calculated for students who enter in the Fall of 2019 and after. Students and alumni who matriculated prior to Fall 2019 may receive a cumulative grade upon request.

Grade Appeals

Assessment of a student's performance in a course is at the instructor's discretion. When a student feels a grade appeal is warranted, the student should first speak with the instructor of the course in order to understand how the evaluation was arrived at or to clarify other specific concerns. If the student is uncomfortable broaching this matter with the instructor because the student feels the reasons for the grade are discriminatory in nature, the student should speak with the Director of Student Affairs or the Director of Conservatory and Academic Affairs.

The Director of Conservatory and Academic Affairs and the Director of Student Affairs may offer a student advice on approaching an instructor about a grade appeal. If the student is unable to resolve the matter and/or believes that a procedural or ethical issue is involved, the student should bring the matter to the attention of the Executive Director of the Atlantic Acting School who will work with the student and the faculty member to determine whether there has been a break in procedure and take any necessary steps to resolve the issue should one exist. Students must submit a Grade Appeal Form within two months of the school disseminating grades.

Academic Probation and Appeal

Students who earn below a C for the semester or are otherwise having difficulties or displaying behaviors in the 2 Year or Evening Conservatory programs that are detrimental to their and their classmates' educational progress will be placed on academic probation and may be required to repeat the semester. Students placed on academic and/or financial aid probation may appeal this decision to the Director of Student Affairs or the Directory of Conservatory Training and Academic Affairs. Students may appeal the decision by the school only on the basis of the following conditions:

- The death of a relative
- A serious injury or illness of the student or immediate family member where immediate family members are defined as parents, guardians, or siblings
- Other special circumstances may be considered with proper documentation

The student must be able to provide:

- Proper documentation from a doctor or medical institution documenting the long-term nature of the student's or family member's illness
- Written documentation detailing the student's plan for success in future semesters and how they plan to demonstrate SAP at the next evaluation period

Students who are placed on academic probation are put on an action plan determined in consultations with school administrative staff. At the end of the current or following semester, whichever is more appropriate, the student's progress will be reevaluated to determine if they have completed or are on track to complete their action plan. Action plans are developed on a case by case basis. Academic probation is not contingent on attendance.

Incompletes

Students must complete all coursework by the latter of the following: the last day of class, final scene day, or class make-up days. For students who cannot complete their course or performance work or who are unable to take a final examination, an incomplete for a course in progress may be granted by the Director of Conservatory Training and Academic Affairs in consult with the Director of Student Affairs, the Executive Director, the Director of Education and Recruitment and the faculty member for the class in question.

Student petitions for official incompletes at the end of term should be based on unexpected circumstances that arise only within the last two weeks of the course, which may prevent a student from timely completion of the final coursework or exam. The only reasons for which an incomplete will be granted are incapacitating illness, as certified by a personal physician, serious family emergency, or circumstances of comparable gravity. Students who wish to receive an incomplete for a class for the semester must petition school administration officials in writing. To be granted an incomplete, it is expected that students will have completed all work in the class with the exception of the final paper, exam, or performance. Students who are granted an incomplete are assigned a deadline for completion of the overdue work, a date by which a deferred examination must be taken, or a date by which a deferred class performance must be presented. Those who fail to meet the assigned deadline or criteria or miss the deferred examination or performance will receive the grade provided by the instructor.

Students who petition school administration for an incomplete in a class where incomplete work includes an in-class performance, may take the incomplete, if granted. However, it is the student's responsibility to contact their scene partners and arrange for rehearsals before the deadline. The school will ensure the faculty member for the class is present at the determined time and that a room has been reserved.

These policies apply to all students in the conservatory programs regardless of their financial aid eligibility. However, students may not petition for an incomplete for their participation in full-length or one-act productions, either on stage or on crew. These productions are the result of a culmination of months of work by staff and student crewmembers and rehearsal by the student and other members of the cast. It is impossible to recreate this environment for the benefit of a single student. If a student truly feels that they cannot participate in the production and provides proper documentation for the cause, then an agreement will be made on a case by case basis with the School Artistic Director, Director of Student Affairs, Director of Conservatory Training and Academic Affairs, and Executive Director.

Student Complaints

In addition to its policies of regularly scheduled evaluations, advisements, and grading, the Atlantic Acting School takes an active role in ensuring the safety and productivity of all enrolled students. The administrative staff maintains an open-door policy, allowing students, faculty and staff members to air complaints or talk through any issues relating to the school. At the end of each semester, students are asked to fill out a Course Evaluation form in each course. Students

also fill out and submit a general studio evaluation which is shared only with the school administration, but may be shared with faculty if something relevant presents.

Students are encouraged to approach the administration throughout the year on an as-needed basis to discuss their progress and any issues regarding their training. Any noteworthy incidents are addressed immediately with students and faculty. The administration commonly addresses personal, financial, behavioral, health and emotional issues with students that are affecting the progress of their training.

When a concern or complaint regarding a faculty member is presented, the Atlantic administration follows a set plan of action to investigate the situation. This plan of action is developed on a case by case basis as school officials are made aware of potential situations. A plan of action may include, but is not limited to, meetings or interventions with the Executive Director of the School, the Director of Conservatory and Academic Affairs, and other school staff as necessary.

Certificate Requirements

Expectation for Completion

The Full-Time Conservatory program is designed to be challenging and rigorous but is also intended to nurture the actor's development in the most comprehensive, productive and straightforward way possible. Each semester of study introduces a specific set of skills that students are expected to master before being promoted into the next semester. Mastery of the skills in line with the program's intentions can and does vary from student to student.

Upon graduation from the Full-Time Conservatory program, students are expected to have:

· A clear understanding of the Practical Aesthetic Script Analysis process and how to apply its principles to interpret any text.
· Competency in using the vocal warm-up and integration of the principles of an open and honest voice.
· A free and released voice with the vocal strength and breath support necessary to perform in large theater houses and meet the challenges of any role.
· Proficiency with the tools to score texts for proper pronunciation and dialects using the International Phonetic Alphabet.
· Experience with the fundamentals of performance including blocking, improvisation, timing, vocal projection, and character choices.
· Physical strength, control, flexibility, and freedom developed through a multi-faceted exploration of the body.
· Awareness of physical strengths and limitations, alignment and overall health from which to build the physical behavior of characters.
· Comprehension and use of 'moment-to-moment' work established through Repetition exercises to elicit impulsive, truthful performances.

· Strong familiarity with classical theater and its history through the study of the Greeks, Chekhov, Shakespeare, the English Restoration and the most significant playwrights from the late 19th and 20th centuries.
· Knowledge of a broad range of contemporary and international dramatic literatures.
· A deep understanding of ensemble acting based on the principles of the Practical Aesthetic philosophy.
· Audition skills combined with knowledge of casting procedures and the nature of the entertainment business.
· A strong work ethic and solid code of professionalism.

The Full-Time Conservatory is the only program at the Atlantic Acting School to award a Certificate for completion of their program. The granting of this certificate confirms the student's successful completion of a rigorous, advanced actor training resulting in proficiency in the basic skills of acting for theater, film or television.

Graduation Requirements

Students must satisfactorily complete all coursework, meet attendance requirements and maintain a high standard of professionalism while enrolled to successfully complete a program at Atlantic Acting School. In order to graduate with a certificate from the Atlantic Acting School, students must either maintain and finish their final semester with at least a C or, if the student was placed on academic probation during their studies, have completed their action plan in a manner satisfactory to the school staff. Students must have completed all required courses in the proper, progressive order and meet the SAP guidelines.

Time to Completion

The 2 Year Conservatory program is comprised of four semesters. Each semester averages 30 clock hours of instruction per week. It is expected that students will complete the program in the time allotted and students are given academic and personal support to do so. The entire program contains 1,800 clock hours. The maximum time frame for completion of the program is 2,700 clock hours.

Pace of Completion

Once a student pays their tuition deposit, students are considered to be enrolled in the Conservatory program. Each cohort year averages two or three groups of 16-22 students. Students are assigned to groups and each student in the group follows the same schedule. For some classes, more than one group may be combined. School administrators automatically enroll students in their classes once they have been assigned their groups and students may not take classes outside of their assigned group. For example, a student in Group A could not take a speech class with Group B. Students are strongly encouraged to complete the classes in which they are automatically enrolled each semester as repeating a class or being held back a year disrupts the student's educational progression and overall ensemble coherence. In order to progress to the next semester, students must complete and receive at least a C in all classes.

To determine whether or not a student is on track to complete the program on time, the Director of Student Affairs or the Director of Conservatory Training and Academic Affairs will take the number of completed clock hours determined by the completion of those classes within the parameters of the attendance policy and divide that number by the number of clock hours attempted. The Atlantic Acting School does not offer remedial classes and therefore will not include them when calculating a student's completion rate. Once a student's completion rate is determined each semester, the information is added to the student's record. The information is kept on file with their evaluations, their financial aid file and their academic file.

Withdrawal & Leave of Absence Policies

Students are not permitted to have a course deleted from their academic record after the drop deadline (the fourth week of classes), after which a student will not receive a refund for their tuition. If a student withdraws from a program, in writing, after the last day they are scheduled to be in class during the fourth week and no later than the eleventh week of classes, the transcript will show a mark of W for all courses. This is a permanent mark and will remain on the transcript even if the student repeats the course. Students are not permitted to withdraw from individual classes. They must withdraw from the full program.

Students may not drop or withdraw from any course after the eleventh week of classes. After that point, students will receive whatever letter grade they have earned in the course. If a student does not inform school administrators in writing that they would like to withdraw from a program, they will not be considered to be officially withdrawn.

Returning from a Leave of Absence or Withdrawal

Students who withdraw and/or take a leave of absence may return to complete their studies at the Atlantic Acting School depending on the circumstances of their departure and only after conversations with the Executive Director and the Director of Conservatory and Academic Affairs. Students must return to study in the semester after the last one they fully completed and for which they received grades. For example, if a student leaves during the sixth week of the fall semester of their second year, then the last semester they completed and received grades for was the spring semester of their first year, which means when the student returns to Atlantic they must do so in the fall semester of their second year. Any work completed, performed or turned in for a class for which the student did not receive a semester grade cannot be transferred to the semester in which the student returns. For example, if the same student performed in a five-minute scene in the third week of the fall semester before they leave in the sixth week, any grade or mark of completion received for that performance cannot be transferred to the fall semester in which the student wishes to return. The student must redo all submitted coursework.

Students who were asked to leave because of behavioral disruptions affecting the ensemble or who are deemed to be a threat to the safety of the student body, staff, and or faculty members will not be permitted to return to school under any circumstances.

Institutional Policies

Standards of Conduct

Students of Atlantic Acting School are members of multiple communities: their class and ensemble communities, the Atlantic community, and the greater New York theater community. As an active member of these communities, enrolled students are expected to behave with the utmost respect, integrity, and open-mindedness. Atlantic's founding principles, both as a school and as a theater, place the primary focus on excellent, unique, and adventurous storytelling in a coherent, honest, and ambitious ensemble. Yet, this can only be achieved if all members of the ensemble are ready and willing, physically and mentally, to do the work needed to learn the craft of acting in a higher education environment and effectively participate in productions.

Therefore, students are expected to conduct themselves respectfully, honorably, and with concern for others in all aspects of their lives. Students who do not adhere to this standard inhibit their ability and the ability of their fellow students to learn, achieve, and grow as artists. Any student found in violation of this principle, either as an academic or behavioral infraction, will be subject to discipline by the school administrative staff.

Disciplinary academic and behavioral violations include, but are not limited to:

Behavioral Infractions

- Accessing Atlantic Theater Company and Acting School spaces beyond the hours of operation when not warranted or without prior approval.
- Alcohol consumption outside of a school or theater sponsored event where alcohol is provided. Arriving to a class or a production intoxicated is strictly prohibited.
- Violation of Atlantic's Drug and Alcohol, Inclusive and Non-Discrimination, and Sex-Based Discrimination and Sexual Misconduct policies.
- Behavior that fellow students, faculty members, and/or Atlantic staff members deem to be disruptive to the regular operation of the school or theater activities and/or to the ability of other students to learn in a safe and supportive environment.
- Behavior that physically or mentally endangers other students, faculty members and staff.
- Violation of any federal, state, or local laws.
- Harassing any individual is strictly prohibited. Harassment is defined as but not limited to verbal or physical threats or conduct that are pervasive and persistent and interfere with an individual's ability to learn and work effectively. Harassment may be physical, verbal, or electronic in nature.

- Theft of another person's property is prohibited.
- Violation of any school policy not strictly enumerated in the Student Code of Conduct
- Vandalism or damage to Atlantic Acting School and Atlantic Theater Company property or the property of students, faculty, and staff members is prohibited.
- No weapons are allowed on campus, which is included but not limited to firearms, explosives, and knives larger than a Swiss Army Knife.
- Students are expressly forbidden from the use of cell phones and other electronic devices in class without the express permission of the instructor.

Academic Violations

- Bribery by offering or giving something of value in exchange for influencing a student's grade or evaluation.
- Lying, falsifying, or otherwise misrepresenting information, coursework, or work otherwise to be presented for a grade in order to obtain a better grade or evaluation is prohibited.
- Intentionally and maliciously harming the work of a fellow student is strictly prohibited.

Disciplinary Measures

Any questions or comments concerning student code of conduct procedures should be directed to the Director of Student Affairs. Email is the preferred method of communication regarding all student conduct procedures and complaints. School Administrative Staff will use the student's email address on record, which the student provided at enrollment, to engage and communicate with students, faculty, and staff about the complaints, infractions, and questions pertaining to the student and community code of conduct.

Reporting Complains

a. All complaints concerning alleged misconduct by students must be submitted in writing to the Director of Student Affairs.
b. The statute to make a complaint against a student for a violation of the student code of conduct is one year. The statute may be waived by school administrative staff of the Atlantic Acting School in the event of extreme situations.

Initial Investigation

a. When complaints are received by the Director of Student Affairs, they will review the complaint and collect relevant information, if necessary, and conduct a further investigation.
b. If it is determined that an investigation is warranted, the Director of Student Affairs will notify the student accused of the violation in writing and within a timely manner. The accused student shall be made aware of the following information:
    i. The nature of the alleged violation and the portion of the student and community code of conduct which the student is alleged to have violated.
    ii. Information regarding the accused student's right to bring a person to support them at any meetings or hearings the student may attend in regard to the allegation.

iii. Notification that the student is expected to respond to the notification of the allegations within three days' time of the communication from the school so an initial meeting can be arranged.
iv. Notification that the student's record will be placed on hold should the student not respond to the notification and request for a meeting within three days or if they fail to attend any scheduled meetings. The student will be made aware of when this action has been taken. Should the student fail to respond and their records are placed on hold, the student will not be able to obtain any evaluations, records, transcripts, or grades, and will not be considered to be enrolled in the following semester until a meeting time has been set and the student has attended.
v. The Director of Student Affairs may also direct the accused student to have no contact with or disturb others named in the complaint.

Meeting with the Director of Student Affairs

a. At the initial meeting, the Director of Student Affairs will:
    i. Make sure the accused student has been given access to Atlantic Acting School's student and community code of conduct.
    ii. Inform the student that under the guidelines of FERPA, the contents of the meeting will be kept private.
    iii. Explain that the purpose of the meeting is to determine whether or not there has indeed been a violation of the student and community code of conduct.
    iv. Gather any additional relevant information and find a way to an appropriate resolution or disciplinary action.
    v. Inform and describe to the student the nature of the allegations and bring to the attention of the student the sections in the student and community code of conduct they are alleged to have violated.
    vi. Provide a space for the student to speak their peace, be heard, and respond to the allegations in a supportive and constructive environment.
    vii. Describe to the student their right to review potential documentation pertaining to the case with the understanding that such documents may be redacted to protect the privacy of others and adhere to state and federal laws regarding privacy.
    viii. Describe potential outcomes, sanctions, and other disciplinary actions.

Making a Determination

a. Standard of Proof:
    i. Atlantic Acting School will determine if there is a preponderance of evidence to support the accusation or not. The Director of Student Affairs will determine whether it is more likely than not that the accused student committed the misconduct of which they are alleged.
b. The student will receive written notification of any outcome or disciplinary action the school is taking against the student.
c. Determining Credibility of Evidence:

i. Insufficient Information: if the Director of Student Affairs determines that there is insufficient evidence to support the claim alleged against the student, the matter will be closed and no further action will be taken against the student.
ii. Imposing sanctions: if the Director of Student Affairs determines there is sufficient evidence to support the claim alleged against the student, they will determine appropriate sanctions and take into account the severity and number of the violations, past disciplinary offenses, and previous sanctions imposed for the same or similar violations.

Resolution Agreement

a. If the Director of Student Affairs determines there was sufficient evidence to support the allegation against the student, a Resolution Agreement will detail the process, the outcome, and any appropriate sanctions. The agreement is a formal disciplinary action and is binding. Failure to abide by the agreement may result in additional disciplinary actions and/or sanctions.
b. Resolution Agreements will include:
    i. The determination made by the Director of Student Affairs.
    ii. The charges alleged against the student.
    iii. The sanctions imposed on the student and any deadline by which the student must abide.
    iv. Language detailing the student's right to appeal disciplinary actions taken.
c. Resolution Agreement may also include:
    i. Language directing the accused student to refrain from certain behaviors or to contact or engage with certain individuals involved in the matter.
    ii. Expectations for the student to take educational classes or programs or engage in mediation or some other type of reconciliation procedure.

Decisions in the Absence of Student Participation

a. If the student fails to participate in the disciplinary process, ignores communication from the school, and/or has withdrawn from Atlantic Acting School, the Director of Student Affairs may continue to investigate and make a determination in the matter without the input from the student.

Sanctions and Other Actions

a. The Director of Student Affairs will consider the context of the violation and seriousness of the circumstances when determining sanctions and disciplinary actions.
b. The Director of Student Affairs may assign additional sanctions and actions if it is determined that the student in question discriminated against another individual on the basis of race, color, national or ethnic origin, citizenship, sex, religion, age, sexual orientation, gender identity, pregnancy, marital status, ancestry, service in the uniformed services, physical or mental disability, medical condition, or perceived membership in any of these classifications.
c. The Director of Student Affairs may impose one or more of the sanctions listed below:
    i. Warning

1. Serves as a notice to the student that they have violated Atlantic Acting School student and community standards. Should the student continue to repeat the offense, the Director of Student Affairs may take additional disciplinary action.
2. A warning is not marked on the student's transcript.

ii. Probation
1. A student placed on probation must abide by Atlantic Acting School Student and Community Code of Conduct and demonstrate personal conduct in line with the policies and values laid out in the code.
2. The school may restrict the student's privileges and ability to participate in certain school activities.
3. A temporary notation will be placed on the student's transcript until the end of the probationary period, at which point it will be removed if no further actions are taken against the student.
4. Violation of probation will warrant additional actions including but not limited to suspension or expulsion.

iii. Suspension
1. A student placed on suspension is placed on a temporary terminated status for a predetermined period of time, which could be the remainder of the term, the academic year, or multiple academic terms.
2. Students placed on suspension are not eligible to enroll in any Atlantic Acting School courses until the suspension term has been completed.
3. Atlantic Acting School will place a hold on all student records for students placed on suspension which will prevent the student from registering for classes, obtaining transcripts, completing verification, or completing the certificate requirements.
4. Students may be reinstated from suspension if they comply with all conditions of their resolution agreements and suspension stipulations, their academic progress enables them to return to school, and their tuition payments are up to date and any required restitutions are paid.
5. If a student is suspended for more than one full academic term, a permanent note will be made on their transcript. Students placed on probation lasting a single academic term or less will receive only a temporary mark on their transcript.
6. If a student on probation further violates Atlantic Acting School's Student and Community Code of Conduct, they will be expelled from the program.

iv. Expulsion
1. A student who has been expelled from Atlantic Acting School is permanently terminated from the school and is ineligible to enroll in any Atlantic Acting School courses on any campus indefinitely.
2. Expelled students are prohibited from all Atlantic Acting School spaces, though they may still attend regular season productions of the Atlantic

Theater Company at the Linda Gross Theater. However, they are prohibited from attending any Atlantic Acting School activities.
3. Expulsion carries a permanent note of the action on the student's transcript.

v. Revocation of Previously Awarded Certificate
1. If a student is found responsible for violating Atlantic Acting School's Student and Community Code of Conduct after they have graduated and been awarded a certificate, the Director of Student Affairs may impose sanctions on the student, including but not limited to a revocation of the previously awarded certificate.
2. The Director of Student Affairs will submit a letter to the Director of Conservatory Training recommending the revocation of the student's certificate.
3. The student shall receive a Notice of Intent to Revoke a Certificate. The Notice shall include the details of the violation and the basis for the school to revoke the certificate.
4. Students may submit, in writing to the Executive Director of Atlantic Acting School, an appeal of the revocation of their graduation certificate from Atlantic Acting School within 10 business days, excluding weekends and holidays, of the Notice of Intent to Revoke a Certificate. The Executive Director will review the appeal with the help of the Director of Student Affairs and the Director of Conservatory Training. The decision of the Executive Director is final.

vi. The Atlantic Acting School May impose educational sanctions as part of a warning or suspension that include but are not limited to:
1. Reflective papers, presentations, or assignments
2. Community service
3. Financial restitution
4. Participation in educational programs or classes
5. A letter of apology
6. Exclusion from entering certain areas of campus
7. Loss of privileges and/or participation in Atlantic Acting School activities
8. Except that loss of employment can only be a sanction if maintaining student status and/or good disciplinary status is a mandatory condition of employment

Granting Credit for Previous Experience and Training

Atlantic will review college credit or equivalency for education completed prior to attending either conservatory program at the Atlantic Acting School, but prior credit is seldom applicable to the Conservatory program. The programs prepare students to enter the theater, film and television industries through the acting technique Practical Aesthetics, which was created and developed

at the Atlantic Theater Company and Acting School. The unique and specific nature of the program and the heavy focus on creating a coherent ensemble of each year's student group makes transferring education credit difficult while maintaining the integrity of the program.

On occasion, students who have completed one year of training in the NYU Studio Program at the Atlantic will transfer into the 2 Year Conservatory. New York University does not permit incoming students from the Atlantic to make a similar transfer into the NYU Studio Program.

Transferring Atlantic Training to Other Institutions

Atlantic Acting School offers training in clock hours not credit hours. Acceptance of coursework taken at Atlantic Acting School is at the discretion of the higher education institution to which the student applies and is accepted. By no means does the Atlantic Acting School ensure that its coursework will be accepted by any other institution for credit towards a degree or certificate program at another higher education institution.

Tuition Refund Policy

The failure of a student to immediately notify the school administration in writing of the student's intent to withdraw may delay a refund of tuition to the student pursuant to Section 5002(3) of the Education Law.

If a student chooses to leave the Full-Time Conservatory or Evening Conservatory program for any reason, refunds will be issued according to the following policy, where end of business shall be defined as 6:00 PM.

If the student notifies the Administration in writing,

- More than two weeks from the first day of the program, 100% of the refundable tuition paid will be returned.
- By the end of business on the Friday of the first week of classes, 75% of the refundable tuition paid will be returned.
- By the end of business on the Friday of the second week of classes, 50% of the refundable tuition paid will be returned.
- By the end of business on the Friday of the third week of classes, 25% of the tuition paid will be returned.
- NO REFUNDS WILL BE GIVEN once the fourth week of classes begins.

Requesting a Tuition Refund

To obtain a tuition refund, students must submit a request in writing to either the Director of Student Affairs or the Director of Conservatory and Academic Affairs either in person or via email. If the student elects to leave the school, and does so before the third week of class has ended, they will receive a tuition refund in the amount in accordance with the scheduled outlines

above. Checks will either be held for pick up at Atlantic Acting School or sent Certified Mail at the expense of the student to their permanent address.

Students who are asked to leave Atlantic Acting School will not receive any type of tuition refund. By signing the student contract, prospective and current students acknowledge their awareness of this policy.

Drug and Alcohol Policies

The administration of Atlantic Acting School believes that a strong, creative ensemble is essential not only to a student's individual success, but also to the success of the student body as a whole. Thus the administration believes that drug use and alcohol consumption at school sponsored activities and outside of school activities either before or during class and performances hurts the student's ability not only to perform at their best in scenes and productions, but also to be a healthy and stable ensemble member and scene partner.

Illicit Drugs

Atlantic Acting School recognizes the illegality and danger of drug abuse and, thus, prohibits the possession, use, or distribution of illicit drugs on school premises or as part of school activities. Manufacturing, distributing, or possessing a controlled substance in the studios, offices, and performance spaces owned, rented or operated by the Atlantic Theater Company and/or Atlantic Acting School is strictly forbidden. More specifically, these actions are forbidden in spaces rented by the Atlantic Theater Company or Atlantic Acting School specifically for outside classes, performances, and rehearsal space.

Students, employees, and faculty members should be aware that, in addition to sanctions imposed by the administration of Atlantic Acting School, they may be subject to criminal prosecution under federal and state laws that specify severe penalties, including fines and imprisonment, for drug-related criminal offenses.

Alcohol Policy and School Sponsored Activities

Alcohol may be present at Atlantic Acting School sponsored events and students are expected to adhere to New York State laws regarding alcohol consumption and underage drinking. Students attending school events who appear to be intoxicated will be removed from the event and may be banned from future Atlantic Acting School events where alcohol is served. Students, faculty and staff who break federal, state and local laws are subject to prosecution.

Students Found to Be Under the Influence

It is the belief of the Atlantic Acting School administration that students who abuse alcohol and illicit drugs lessen not only their educational experience, but also that of their fellow students and ensemble members. Students who abuse drugs or who drink on campus outside of school-sponsored events will be subject to expulsion without refund of tuition. Students found to

be under the influence of drugs or alcohol on campus, while in class or during a production will be subject to suspension or expulsion.

Family and Education Rights and Privacy Act (FERPA)

Atlantic Acting School strictly adheres to the policies and regulation contained in the Federal Family Educational Rights and Privacy Act (FERPA) of 1974 when maintaining, distributing, and protecting student files and personal information. FERPA guides higher education institutions when creating policies regarding:

- Management of student records maintained by the school.
- Regulations regarding who may or may not gain access to student records.
- Determining when it is appropriate and within the guidelines of FERPA policies to grant access to student records.

However, the act also:

- Permits Atlantic Acting School to release limited directory information without a student's consent.
- Guarantees students access to their record and allows them to restrict such access to other individuals. Students may restrict access to their academic records, as well as *reverse* a restriction to their records.

Students can review a copy of the FERPA guidelines in the school's administrative offices or by visiting the United States Department of Education website.

Atlantic Acting School will not distribute or release any personal or identifying information without prior consent from the student or except as authorized by FERPA. FERPA's authorizations for release without consent of the student allows Atlantic Acting School to release student information:

- To other school officials, including teachers, within Atlantic Acting School whom the administration has determined to have legitimate educational interests.
- To officials of another school where the student seeks or intends to enroll.
- To authorized representatives of the U. S. Comptroller General, the U. S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the school's State-supported education programs. Disclosures under this provision may be made in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement or compliance with Federal legal requirements that relate to those programs.
- In connection with financial aid for which the student has applied or which the student has received.

- To organizations conducting studies for, or on behalf of, the school, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction.
- To accrediting organizations to carry out their accrediting functions.
- To parents of an eligible student if the student is a dependent for IRS tax purposes.
- To comply with a judicial order or lawfully issued subpoena.
- To appropriate officials in connection with a health or safety emergency.
- To a victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding.
- To parents of a student regarding the student's violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21.

Student File Retention

The Atlantic Acting School maintains records of former and current students from each program. Student records are kept in digital files on a secure server that can only be accessed by a limited selection of school and finance staff, such as:

- School Executive Director
- Director of Education and Recruitment
- Director of Conservatory and Academic Affairs
- Director of Student Affairs
- Finance Director
- Financial Aid Administrator

Some components of a student's file are kept in physical form only. These are stored in a locked cabinet accessible only to the Director of Education and Recruitment.

Documents contained in a student's file may contain, but are not limited to:

- Application materials
- Personal address and contact information
- Prior Credit Evaluation Form
- Emergency contact information
- Financial history of tuition payments
- Medical history – information provided by the student regarding any health issues the school should be aware of in case of any emergency
- Any correspondence between the administration and the student
- Any correspondence between faculty and the student
- Any correspondence between the administration and faculty regarding the student
- Any notices of behavior or performance problems

Grades and written evaluations of each student are retained and filed by class and year. Students' academic and financial records are kept on file for seven years.

Inclusive and Non-Discrimination Policy

Atlantic Acting School is committed to providing a space where students of all races, ethnicities, religious, and economic backgrounds are welcome and encouraged to share their life experiences. The administration, staff and faculty of Atlantic Acting School strive to make sure that every student is free from unlawful discrimination and harassment.

The Atlantic Acting School was founded on the belief and importance of an ensemble, a group of individuals that come together to tell a story. A healthy, strong ensemble is one that not only accepts but also nourishes the differences of one another. Thus, it is the commitment of the Atlantic Acting School and Atlantic Theater Company to welcome a diverse group of individuals to the student body, faculty, and staff.

Consistent with this commitment, and with all applicable laws, it is the policy of Atlantic Acting School not to tolerate unlawful discrimination or harassment in any form and to provide those who feel that they are victims of discrimination with mechanisms for seeking redress.

Atlantic Acting School prohibits any form of discrimination against any person on the basis of race, color, religion, sex, gender, age, national origin, disability, sexual orientation, marital status, status as a victim of domestic violence, citizenship or immigration status, military status, status as a parent or any other applicable legally protected status.

Any inquiries or desires to address discrimination should be directed to:

Lorielle Mallue
Director of Conservatory and Academic Affairs
lmallue@atlantictheater.org

Alex Oleksy
Coordinator of Student Affairs - Conservatory
aoleksy@atlantictheater.org

Mahima Saigal
Coordinator of Student Affairs - NYU
msaigal@atlantictheater.org

Mary McCann
Executive Director
mmccann@atlantictheater.org

Sex-Based Discrimination and Sexual Misconduct

Atlantic Acting School strives to maintain a safe, constructive, supportive environment for its students, staff, and faculty members. With these goals in mind, Atlantic Acting School prohibits sexual misconduct, sex or gender-based harassment, and sexual assault. Atlantic Acting School's policy regarding sexual misconduct also prohibits relationship violence, stalking, and retaliation against students for making a good faith report of conduct prohibited under this policy. Violation of any of Atlantic's sexual misconduct policy will not be tolerated.

Atlantic Acting School does not discriminate on the basis of sex or gender in its education or employment programs and activities.

Atlantic's policies against sex-based discrimination and sexual misconduct are intended to comply with the following federal and state laws:

- Title IX of the Education Amendments of 1972
- Provisions of the Violence Against Women Reauthorization Act of 2013
- Title VII of the Civil Rights Act of 1964
- Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act ("Clery Act")
- New York State's 'Enough is Enough' law requiring affirmative consent
- New York State and City human rights laws

Affirmative Consent

The State of New York requires "affirmative consent" when individuals engage in sexual intercourse and sexual relations. Sexual activity of any kind is prohibited in all Atlantic Acting School and Theater Spaces.

Affirmative consent means that all participants make a knowing, voluntary, and mutual decision to engage in sexual activity. Affirmative consent can be given in words or actions, as long as those words or actions clearly indicate permission regarding willingness to engage in sexual activity. When preparing to engage in sexual activities, it is crucial not to assume consent before it is truly given. If there is confusion or ambiguity, participants in sexual activity need to stop and talk about each person's willingness to continue. Additionally, consenting to one type of sexual activity, such as a kiss, does not imply consent to another activity, such as sexual intercourse.

The definition of consent does not vary based upon a person's sex, sexual orientation, gender identity, or gender expression. Silence or lack of resistance alone is not an indication of consent. Individuals should be aware that depending solely on nonverbal communication may result in a violation of the State's affirmative consent law. Consent may not be obtained by the use of force or coercion or by exploiting the incapacitation of another individual.

A person who is incapacitated by alcohol or drug use or for any other reason cannot consent to sexual activity. Signs a person may be incapacitated or approaching incapacitation as a result of alcohol or drug use may include slurred or incomprehensible speech, vomiting, or unsteady gait.

Alcohol and drugs lower inhibitions and create confusion over whether consent is being given freely and affirmatively.

Reporting Discrimination

Atlantic Acting School responds promptly to any and all reports of discrimination, harassment or misconduct. Students, staff and faculty members who have witnessed or experienced discrimination, harassment, or other forms of verbal or physical attacks should email or phone one of the individuals listed below to make an appointment to submit a formal complaint:

- Director of Conservatory and Academic Affairs
- Director of Student Affairs
- Executive Director

Atlantic will take appropriate actions to investigate all complaints and allegations of discrimination. School administration officials will interview all parties involved in the incident and determine the appropriate actions to be taken. If warranted, students, staff and faculty members may be asked to leave or be terminated. In other instances, they may be required to enroll in a Sensitivity Training course at their own expense.

Facilities and Equipment

Administrative Facilities

The administrative portion of the Atlantic Acting School shares space on the third floor with administrative personnel of the Atlantic Theater Company. Some Atlantic Theater Company employees also perform duties for the school so this shared space arrangement proves useful, practical and sensible considering the long and intrinsic relationship between the school and the theater company.

The administrative spaces are reached from the front door of the suite by passing the Front Desk. An employee is continually seated at the Front Desk throughout the open hours of the studio (8:00 am to 10:00 pm Monday-Friday and 9:00am-10:00pm on the weekends). The Front Desk staff facilitates school and theater office needs and also acts as a liaison between students, staff, the administration and visitors.

Student Facilities

A lounge for students is located off the hallway leading from the front door to the teaching studios. The lounge contains dining tables with chairs and lockers. Lockers available, free of charge, for students during their academic semester or program, whichever is shorter. The student lounge also features posting boards for student, school and community information.

The partial kitchen in the student lounge has a full-size refrigerator, sink, water filter and cabinets.

Library

The Atlantic Acting School has an informal library in-house for use by current students and faculty. Smaller collections held by the School Artistic Director, the Literary Manager, faculty and staff are available to students by request. The primary library is located in the administrative area of the school and is easily accessible. This collection contains a wide variety of literary criticism, research materials, actor resources and dramatic literature from the historical canon, contemporary authors and world literature. The holdings are not considered comprehensive but do include most texts necessary for completion of assigned coursework in the 2 Year Conservatory.

As a requirement for the Theater History course, Full-Time Conservatory students must also visit the New York Public Library for Performing Arts located at Lincoln Center. During this mandatory field trip, students tour the holdings with a library guide and register for a library card.

Restrooms

On the 3rd floor, Men's and Women's restrooms are located in the general use hallways of the building near the front door to the suite.

In the sub-basement level and Stage 2, Men's and Women's restrooms for faculty, staff, student and visitor restrooms are located in the main hallway opposite Studio A. Gender neutral bathrooms are also available backstage for students when the space is not designated for production.

Teaching Spaces

Upstairs (Third Floor) Teaching Spaces

Seven teaching studios are located in the third-floor suite adjacent to the administrative area. Dimensions for the upstairs studios are:

STUDIO	DIMENSIONS	SQUARE FEET
Studio 1	28.5' x 18'	513'
Studio 2	28.5' x 19'	541.5'

Studio 3	33.7’ x 25.3’	825.6’
Studio 4	32.2’ x 40.6’	1307.3’
Studio 5	21.8’ x 22.1’	481.8’
Studio 6	21.8’ x 22.1’	481.8’
Studio 7	21' x 22.8’	478.8’

Each studio contains a minimum of 20 chairs, 1 table and 4 rehearsal blocks. Rehearsal blocks are 2’x 2’x1.5’ squares made of durable plastic for use as furniture and/or architecture in scene work and rehearsals. Gym mats and foam blocks are available for use in studios, primarily for classes in Voice and Movement.

Vending machines are located in the hallway connecting the studio spaces and are available for use by anyone using the area.

Downstairs (Basement) Teaching Spaces

There are two additional studios for class and production purposes located in the sub-basement. Dimensions and details for these studios are:

STUDIO	DIMENSIONS	SQUARE FEET
Studio A	32' x 32'	1024'
Studio B	21' x 23’	483’

Studio A has a sprung hardwood floor. Studio B is used for class purposes but also acts as a green room for any productions taking place in the Atlantic Stage 2 theater. Men’s and Women’s bathrooms are located in the foyer to the theater space.

Atlantic Stage 2 Theater and Equipment

The Atlantic Stage 2 located in the basement of 76 Ninth Avenue is a first-rate black-box style performance space. Equipped with state-of-the-art lighting and sound systems installed in 2006, the 99-seat seat theater is used for teaching and student productions as well as for Atlantic Theater Company workshops and productions.

Tool Room

All students are trained by the Production Manager on how to use power and work tools and are under constant supervision when using any tools in the Atlantic spaces. The Tool Room also has a large supply of safety equipment, from gloves to ear protection. Safety goggles and ear protection are required when any power tools are in use. All safety procedures are taught and demonstrated before any student is allowed to use any of the tools or participate in a build.

Health and Safety Policies

The Atlantic Stage 2 meets all fire codes and regulations as required by the City of New York. The space is inspected regularly and all codes are strictly adhered to. Certificates are on hand. All scenery is flame proofed. Students are instructed how to call the main offices of the Atlantic Theater Company in case of an emergency and are made aware of all fire alarms and exit routes from the building.

Off Campus Rentals

Studio space at the Atlantic Acting School is sometimes inadequate to house the number of classes, programs and events that occur at the location. For this reason, the school must contract with other organizations to hold classes at a second campus. For the 2021-22 academic year and the foreseeable future, the Atlantic Acting School has made arrangements with Ripley Grier to maintain a consistent and dedicated space to accommodate the surplus of class. Ripley Grier is located at 520 8th Avenue in Manhattan. Students are advised of the specific studio in which their class will be held prior to class via the online schedule. Atlantic also maintains a relationship with Alchemical, which is located at 104 West 14th Street, in the event that additional space is needed beyond the space at Atlantic and Ripley Grier.

Class Size

Class sizes at the Atlantic Acting School range from an approximate minimum of 10 and is limited to 28 students. The goal is to reach a class size that maintains a positive educational experience for all students.

Handicap Access

All spaces of the Atlantic Acting School and the Atlantic Theater Company are handicap accessible and comply with New York City and State requirements.

Available Equipment

Atlantic has three pianos available for use in-class by faculty or for use in productions. Pianos can be moved for use in any upstairs studio. There are three CD players for use by students and faculty for in-class work. Two AV/media set-ups are stored in the conference room for use by faculty. These set-ups include a monitor, video camera with microphone, tripod and projector and are exclusively for use by faculty.

Frequently Asked Questions

Frequently Asked Questions Regarding Admissions and Financial Aid

Q: Do students need to complete a separate application for general admission to the Full-Time or Evening Conservatory before I apply for the Practical Aesthetics Scholarship?

A: Yes, applicants must complete a program application found HERE , as well as a scholarship application found HERE.

Q: I was accepted into the Full-Time/Evening Conservatory last year and deferred my acceptance; do I have to apply again?

A: If your deferral was approved by the Admissions Department, you do not need to apply again under normal circumstances. Deferrals are granted at the discretion of the Office of Admissions. Deferrals are only good for a year after the acceptance date and scholarship awards cannot be deferred from year to year.

Q: Can I be accepted into the program, even if I don't receive the scholarship?

A: Yes, you will be considered for admission to the program, even if you don't receive the award.

Q: I received a scholarship from Atlantic, what other scholarships can I apply for?

A: If you have received one scholarship from Atlantic, you are not eligible to apply for any other Atlantic scholarships.

Q: Can I apply for federal financial aid?

A: Yes! Please see our website for more information about federal financial aid, or refer to the Course Catalogue.

Atlantic Acting School participates in the Federal Student Aid program through the Department of Education. Students are eligible for Federal financial aid through FAFSA for the Certificate Program – 2 years: Acting.

Atlantic Acting School's institution code is 042903.

Application for Institutional Financial Aid can be found HERE. Atlantic's IFA Awards are based on the strength of application. Applying early is recommended for best consideration.

Please contact the Financial Aid Office if you have any questions: financialaid@atlantictheater.org

Q: When is the Early Admission Practical Aesthetics Scholarship application due?
A: The period for early applications for admission happens each fall between September and December.

Q: What happens once I send in my application?
A: Applications received by the application deadline will be considered for a callback with a panel of Atlantic faculty and administrators. Callbacks will be held by appointment on the selected dates only and will be either in person or via Zoom. The audition panel will be held in December.

Work-Study*

Please Note: Our Work Study program was paused in late March 2019. Stay tuned for updates regarding when Work Study will be resumed. Atlantic does not currently participate in a Federal Work Study program.

Fully enrolled students have the opportunity to apply for a work study award of $500. Recipients will be chosen based on financial need and work study eligibility. All work study awards are applied directly to tuition costs and require approximately 30 hours of work.

Scholarship Withdrawal Policy

In the event a student withdraws from or is dismissed from the program before the year's completion, any scholarship awards will be forfeited. Students must remain in good standing with all school policies, attendance, and evaluations and fulfill all duties as an Atlantic student, per the student contract, in order to continue receiving their scholarship award. This scholarship award is administered as a tuition credit for the program. There will be no cash award given.

Student Academic Rights & Responsibilities

Students at Atlantic Acting School have the right to:

- Access accurate and clearly stated information relating to the student's academic standing, fulfillment of graduation requirements, and individual course requirements.
- Fair and impartial treatment from administration, faculty, staff and fellow students.
- Freely express their First Amendment rights by expressing their opinions through words, actions or writings. However, students should remind themselves of their surroundings and fellow students and anticipate possible repercussions before making strong statements.
- Protest peacefully and orderly as long as established rules and procedures are followed and as long as they do not disrupt the functions of the School or violate the rights of others.
- Appeal a grade or disciplinary action by following established procedures and submitting the appropriate forms.
- Engage in discussion with school administration officials to discuss problems and concerns free from fear of retribution.

Students can expect Atlantic Acting School to make easily accessible knowledge regarding:

- Financial aid programs available to students including information on institutional aid.
- Cost of attending Atlantic Acting School's programs and the School's refund policy.
- Criteria used by Atlantic Acting School to select recipients of the Practical Aesthetic Scholarship and all other institutional aid.
- The process by which Atlantic Acting School determines a student's financial need, which includes how Atlantic Acting School calculates costs for tuition and fees, books, and living expenses that are considered in a student's budget.
- How much of a student's financial need has been met through expected family and student contribution and internal and external grants, loans, and scholarships.

Prospective and Currently Enrolled Students at Atlantic Acting School are responsible for:

- Completing all admission and financial aid application forms honestly and accurately in a timely manner and submitting them as directed to the appropriate office.
- Reading and fully understanding all the forms that they are asked to sign or asking questions so they can be fully understood.
- Reading and remaining familiar with all information contained in the Student Handbook, the Atlantic Acting School catalog, and other relevant publications and policies of the School prior to enrollment.
- Checking their email regularly and responding to any necessary messages from school administrators.
- Carrying their building pass while in any spaces rented or leased by the Atlantic Acting School and Theater Company.
- Notifying the lender of any education loans of changes to a student's name, address or enrollment status.
- Accepting responsibility for all agreements signed by the student.

Alumni Services

At Atlantic Acting School, we are deeply committed to fostering lifelong relationships with our alumni network, recognizing that our connection with graduates is a key measure of the success of our 2-Year Conservatory program. We are proud that many of our alumni continue to work in the industry, return to the school to teach or take additional classes, and actively participate in alumni events.

Our Office of Alumni, led by Sky Smith, ensures that we remain engaged with our alumni through a variety of events each year. These include the Annual Alumni Showcase, a fully produced event where graduates perform for industry professionals, and the Alumni Mixer, a networking opportunity for alumni to reconnect, share resources, and expand their professional circles. We also offer exclusive advanced-level classes for alumni, and host Alumni Night, where

graduates are invited to a pre-show mixer and attend performances at the Atlantic Theater Company.

In addition, Atlantic frequently offers alumni the chance to audition for Atlantic Theater Company productions, further strengthening our ties to the professional community. Our Atlantic for Kids production, which holds auditions once a year, sees over one hundred alumni participate, with a particularly strong turnout from our 2-Year Conservatory graduates.

Across all programs, the ongoing engagement and positive relationships with our alumni are a testament to the strength and impact of the Atlantic Acting School experience.

Addendum: Full-Time 2 Year Conservatory Clock Hour Outline and Sample Schedules

A. 2-Year Conservatory Program Outline with Clock Hours Per Semester

Last Updated 9/21/26

Class	Fall First Year	Spring First Year	Fall Second Year	Spring Second Year	Totals
Script Analysis	45	45	45	45	180
Moment Lab	45	45			90
Performance Technique	45	45			90
Voice	45	45	45	30	165
Speech	45	45	45	30	165
Movement	45	45	45	30	165
Rehearsal Projects			45		45
Introduction to NY Theater	22.5				22.5
Theater History		22.5			22.5
Presence, Play, Ensemble	22.5	22.5			45
Improv	22.5				22.5
Professional Development		22.5			22.5
Rehearsal	60	60	60	40	220

First Year Crew		30			30
Combat & Intimacy	30				30
Film				15	15
Performance Technique: Rehearsal					0
Comedy			45		45
Showcase				58	58
Styles				30	30
Equity Principal Auditions / Monologues			22.5		22.5
Ensemble Meeting	22.5	22.5	45	15	105
Business			22.5	15	37.5
Audition Preparation			30		30
Production				142	142
Totals	450	450	450	450	1800

2 Year Conservatory Class Schedule Samples

This is a sample schedule. There are typically multiple groups in each academic year, so students may have different schedules. Regardless, their total clock hours remain the same.

First Year Sample Schedule		
	Fall Term	**Spring Term**
	Weekly Clock Hour Total: 28***	Weekly Clock Hour Total: 30
	Semester Total: 450	Semester Total: 450
	Mondays	
9:00 - 10:30 AM	Performance Technique	Movement
10:45 - 12:15 PM	Movement	Performance Technique
1:45 - 3:15 PM	Speech	Moment Lab
3:30 - 5:00 PM	Moment Lab	Speech
5:15 - 6:00 PM	Rehearsal	Rehearsal
	Tuesdays	
9:00 - 10:30 AM	Intro to New York Theater	Improv
10:45 - 12:15 PM	Improv	Intro to New York Theater
1:45 - 3:15 PM	Moment Lab	Voice
3:30 - 5:00 PM	Voice	Moment Lab
5:15 - 6:00 PM	Rehearsal	Rehearsal
	Wednesdays	
9:00 - 10:30 AM	Script Analysis	Speech
10:45 - 12:15 PM	Speech	Script Analysis
1:45 - 3:15 PM	Rehearsal	Rehearsal
3:30 - 5:00 PM	FREE	FREE
5:15 - 6:00 PM	FREE	FREE
	Thursdays	
9:00 - 10:30 AM	Presence, Play, Ensemble	Script Analysis

*Crew Assignment occurs in the evenings and on weekends according to the One-Act and Full-Length production schedule for the semester. Crew Assignment hours may occur in either Fall or Spring term for a given student but will always total 30 clock hours in the first year of the program. Each student's SAP and pace of completion during the first academic year will take into account the distribution of their Crew Assignment hours.
**Introduction to NY Theater requires regular outside viewings of theater throughout New York City.
***Class weeks in the fall semester will have on average 28 hours each. A 30 clock hour one-week Combat & Intimacy Workshop held in early January serves as the final week of the fall semester, bringing its clock hour total to 450.
****All class schedules are sample only and are not guaranteed to be the schedule of a given enrolled student.

Second Year Sample Schedule		
	Fall Term	**Spring Term**
	Weekly Clock Hour Total: 28***	Weekly Clock Hour Total: 30
	Semester Total: 450	Semester Total: 450
	Mondays	
9:00 - 10:30 AM	Business	Ensemble Meeting
10:45 - 12:15 PM	Ensemble Meeting	Business

1:45 - 3:15 PM	Voice	Speech
3:30 - 5:00 PM	Speech	Voice
5:15 - 6:00 PM	Rehearsal	Rehearsal
	Tuesdays	
9:00 - 10:30 AM	Suzuki/ViewPoints	Ensemble Meeting
10:45 - 12:15 PM	Ensemble Meeting	Suzuki/ViewPoints
1:45 - 3:15 PM	Comedy	Performance Tech: Rehearsal Project
3:30 - 5:00 PM	Performance Tech: Rehearsal Project	Script Analysis (Subtext)
5:15 - 6:15 PM	Rehearsal	Rehearsal
6:30 - 7:30 PM		Production*
	Wednesdays	
9:00 - 10:30 AM	Ensemble Meeting	Suzuki / Viewpoints
10:45 - 12:15 PM	Suzuki / Viewpoints	Ensemble Meeting
1:45 - 3:15 PM	Voice	Speech
3:30 - 5:00 PM	Speech	Voice
5:15 - 6:15 PM	Rehearsal	Rehearsal
	Thursdays	
9:00 - 10:30 AM	Comedy	Script Analysis
10:45 - 12:15 PM	Script Analysis	Comedy
1:45 - 3:15 PM	Script Analysis	Rehearsal Projects
3:30 - 5:00 PM	Rehearsal Projects	Script Analysis
5:15 - 6:15 PM	Rehearsal	Rehearsal
	Saturdays	
12:00 - 1:00 PM		Production*

*The spring semester of the second year of the program changes more significantly week-to-week than earlier semesters. Production rehearsal will occur outside of class time and will depend on the semester's

production and rehearsal schedule. One full week of the Spring Term will be dedicated to the showcase project.
**All class schedules are sample only and are not guaranteed to be the schedule of a given enrolled student.
******Class weeks in the fall semester will have on average 28 hours each. A 30 clock hour one-week Audition Preparation Workshop held in early January serves as the final week of the fall semester, bringing its clock hour total to 450.

Addendum: Pending Payment Compliance

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

In accordance with Title 38 US Code 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or any Vocational Rehabilitation and Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent nor delay the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources available to other students who have satisfied their tuition and fee bills to the institution, including but not limited to access to classes, libraries, or other institutional facilities.

However, to qualify for this provision, such students may be required to:

- Produce the Certificate of Eligibility by the first day of class;
- Provide written request to be certified;
- Provide additional information needed to properly certify the enrollment as described in other institutional policies.

Disclaimers

As of this catalog's publication, the Atlantic Theater Company and Acting School does not have a pending bankruptcy petition. The organization has never filed a petition for bankruptcy.

Atlantic Theater Company and Atlantic Acting School do not use erroneous, deceptive, or misleading practices when recruiting students and enrolling them in our educational programming.