

NEW SCHOOL DRAMA

CATALOG

2008-2009

THE NEW SCHOOL FOR DRAMA



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A MESSAGE FROM THE DIRECTOR

The New School for Drama will help you identify your secret, your emotional truth, your organic voice. You will come away with professional training, but figuring out your secret—the one that scares you—that is what will make you unique. I know many artists who never touch that inner voice, but brilliant artists always own and command their secret. When you enter the professional world, you'll possess a distinct identity that will reverberate in the industry, whether you are a playwright, director, or actor.

Practical application, not theory, is the real teacher. And the learning curve never ends. The theater is a series of tests: You audition. You get the job. Those steps are followed by rehearsals, opening night, closing night. Embedded in our curriculum are similar challenges so that as you develop your craft, you learn to become self-reliant and gauge your progress.

In addition to being master teachers, most of our faculty are working professionals. There is such a generosity of spirit in our faculty. Because of their experiences, they know what the industry demands and the importance of what they are passing on to the next generation.

Robert LuPone
Director, The New School for Drama

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cover photo: Scott Wynn

THE NEW SCHOOL FOR DRAMA

Director, Robert LuPone
Managing Director, Robert A. McAlpin
Associate Director, Matthew Keltz
Director of Professional Development, Robert Hoyt
Director of Development, Mary Hastings
Production Supervisor, Tim Capalbo
Managing Associate to the Director, Linda Kleppinger
Assistant Production Supervisor, Brian Olsen
Senior Office Assistant, Emerson Brathwaite

At The New School for Drama, the creative instinct is nurtured. Actors stretch their talents through a combination of techniques including Alexander, an exacting voice and speech curriculum that integrates several systems of training, and Stanislavski. Playwrights hone their skills as they create and refine works for one-act festivals and mainstage productions. And directors develop a deep understanding of story and proficiency and in creating visionary theater. In all three disciplines, a faculty of working professionals help students find their unique and original voice.

The three-year MFA program is progressive: students begin with self-discovery, build technical skills in the second year, and finish by writing, directing, and acting in productions, as well as developing a business plan for postgraduation. They establish a sense of themselves as individuals and the ability to apply their gifts in seamless collaboration with other artists.

The New School for Drama has its roots in the legendary Dramatic Workshop, which was established at The New School in 1940. Its founder, Erwin Piscator, and faculty including Stella Adler and Lee Strasberg, fostered artistic voices as distinctive as Tennessee Williams and Marlon Brando. The university has offered an MFA degree in the dramatic arts since 1994.

With theater in the air and on the streets as well as on its hundreds of stages, New York City provides unrivaled opportunities for observation and professional development. Through its integrated program of acting, directing, and playwriting, The New School for Drama is forging the next generation of artists capable of bringing stories to life on stage.

Discovery, Structure, Production, Connections

Collaboration is at the core of the three-year MFA program at The New School for Drama, which culminates in a one-act festival, produced and presented to the public by each graduating class. The festival consists of plays written, performed, and directed by third-year students.

Playwrights, actors, and directors (both students and teachers) are all often represented in rehearsals and classes, allowing students a taste of what it means to develop a new play. This crossover lets students learn from their peers as well as from the instructors at Drama and also gives them the opportunity to develop important and long-lasting professional connections.

Career Development and Alumni Relations

The office of Career Development at The New School for Drama offers career seminars, workshops, and colloquia for students and graduates. Leaders in the business—including agents, managers, publishers, artistic directors, playwrights, stage directors, and actors—help students and alumni fine-tune the skills they need to succeed in their chosen fields.

The office of Alumni Relations maintains contacts and builds networks with graduates of The New School for Drama, publishing a semi-annual alumni newsletter and sponsoring special events to bring alumni back to The New School. In addition, Drama sponsors the Drama Alumni Play Development Project and Drama Alumni Playwright Lab, which are workshop lab opportunities for Drama alumni to create and develop new work. Alumni are welcome to attend most public events at The New School free of charge and have use of some university facilities. Visit the New School alumni website, www.newschool.edu/drama/subpage.aspx?id=8882.

ABOUT THE NEW SCHOOL

The New School is a unique university in New York City's Greenwich Village. It was founded in 1919 by a group of well-known progressive scholars including Charles Beard, John Dewey, James Harvey Robinson, and Thorstein Veblen. They described the New School for Social Research, as it was incorporated, as a center for "discussion, instruction, and counseling for mature men and women." They intended their school to bring higher education out of the traditional universities, with an open curriculum, minimal hierarchy, and free discussion of controversial ideas.

In 1933, The New School became a degree-granting institution when it gave a home to a University in Exile as a refuge for scholars forced out of Europe by the Nazis. In 1934, this distinguished intellectual community was incorporated into The New School for Social Research as the Graduate Faculty of Political and Social Science, offering MA and PhD degrees.

In the decades since, The New School has grown into a university of eight undergraduate and graduate schools enrolling more than 9,000 students in its degree programs. It also continues to enroll thousands of students annually in non-credit continuing education programs. It offers courses online as well as in the classroom, and it is home to several distinguished research and policy institutes.

From its beginnings, the university was always called simply The New School. In 2005, this simpler name was made official. At the same time, the eight academic divisions were renamed to emphasize their affiliation with The New School. The divisions are now called The New School for General Studies, The New School for Social Research, Parsons The New School for Design, Milano The New School for Management and Urban Policy, Eugene Lang College The New School for Liberal Arts, Mannes College The New School for Music, The New School for Drama, and The New School for Jazz and Contemporary Music.

What is unchanged is the university's commitment to breaking down the walls of traditional academic disciplines, its close connections to the cosmopolitan cultural and professional life of New York City, and its willingness to reinvent itself. Superbly adapted to the postmodern world of lifelong education for all citizens, The New School holds a place in the avant-garde of American universities. For the adventurous, the creative, those interested in a vocation as well as a career, The New School is a good place to be today, just as it was in 1919.

Accreditation

The New School is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools. A privately supported institution, the university is chartered by the Board of Regents of the State of New York and its programs are approved by the state's Division of Veterans Affairs.

ACADEMIC CALENDAR

Fall 2008

Registration	March 31–May 2 (Registration for continuing students) Aug. 25–29 (Reg for new students; late reg for continuing students)
Classes Begin	Tues., Sept. 2
Convocation	Thurs., Sept. 4
Last day to add a class	Mon., Sept. 15
Last day to drop a class	Mon., Sept. 22
<i>Last day to withdraw from a class with a grade of W</i>	
Undergraduate Students	Mon., Oct. 20
Parsons Graduate Students	Mon., Oct. 20
All Other Graduate Students	Tues., Dec. 23
Holidays:	
Labor Day:	Mon., Sept. 1
Rosh Hashonah:	Mon.–Tues., Sept. 29 eve*–30
Yom Kippur:	Wed.–Thurs., Oct. 8 eve*–9
	*No classes held that begin Monday and Wednesday 4:00 p.m. or later and no classes all day Tuesday and Thursday.
Thanksgiving:	Thurs.–Sun., Nov. 27–30 Wed., Nov. 26: <i>The class schedule below is necessary in order to fulfill the number of class sessions for the Fall 2008 semester</i> classes scheduled to begin before 4:00 p.m. will not meet classes scheduled to begin on or after 4:00 p.m. will meet
Winter break:	Wed.–Fri., Dec. 24–Jan. 23
Make ups and Rescheduled Days	Tuesday, Nov. 25 classes follow the Thursday schedule. Monday, Dec. 22 only classes scheduled to begin on or after 4:00 p.m. will meet
Spring '09 Registration	Oct. 27–Nov. 25 (Arranged by program)
Juries	Arranged by Program
Classes & Exams End	Tues., Dec. 23

Spring 2009

Registration	Oct. 27–Nov. 25 (Registration for continuing students) Jan. 20–23 (Reg for new students; late reg for continuing students)
Classes Begin	Mon., Jan. 26
Last day to add a class	Fri., Feb. 6
Last day to drop a class	Fri., Feb. 13
<i>Last day to withdraw from a class with a grade of W</i>	
Undergraduate Students	Fri., Mar. 13
Parsons Graduate Students	Fri., Mar. 13
All Other Graduate Students	Mon., May 18
Holidays:	
Martin Luther King Day:	Mon., Jan. 19
President's Day:	Mon., Feb. 16
Spring break:	Mon.–Sun., Mar. 16–22
Fall '09 Registration	Mar. 30–May 1
Juries	Arranged by Program
Classes & Exams End	Mon., May 18
Graduation	Thurs., May 21

FACULTY

Robert LuPone, Director

Robert LuPone, a member of the Actors Studio, appeared on Broadway in *True West*, *A Thousand Clowns*, *A View from the Bridge*, *Late Nite Comic*, *Zoya's Apartment*, *Swing*, *St. Joan*, and *Nefertiti* and as Zach in *A Chorus Line*. His off-Broadway credits include *Pericles*, *Clothes for a Summer Hotel*, *Black Angel*, *Lennon*, and *Snow Orchid*. In regional theater, he has performed at the Brooklyn Academy of Music, Hartford Stage, Yale Rep, Arena Stage, Berkshire Theater Festival, Shakespeare Theater of New Jersey, Williamstown Theater Festival, and the Goodman Theater, where he won the Jefferson Award for his performance in *The Tooth of Crime*. Mr. LuPone's television credits include *Law and Order*, *Crossing Jordan*, *Swift Justice*, *Guiding Light*, *Mia—Child of Hollywood*, *American Tragedy*, *Palookaville*, *Sex and the City*, and *The Sopranos* as Dr. Cusimano. He received an Emmy nomination for his portrayal of Zach Grayson on *All My Children*. His film credits include *Nick of Time*, *Dead Presidents*, *The Doors*, *Jesus Christ Superstar*, *The Door in the Floor*, *Indocumentos*, and the upcoming *Tiny Dancer* and *Then She Found Me*. Mr. LuPone is president of the board of ART/NY, and the artistic director of MCC Theater in New York City.

Acting

Ron Leibman, Chair

Ron Leibman received the Tony Award and Drama Desk Award as Best Actor in Tony Kushner's Pulitzer Prize-winning *Angels in America*. He won the Emmy Award as Best Actor for his work on *Kaz*, which he also created. Mr. Leibman has won Drama Desk Awards for *We Bombed in New Haven* (for which he also won a Theatre World Award), *Room Service*, *A Dybbuk*, and *Transfers* and Obie Awards for his performance as Shylock in the New York Shakespeare Festival's *Merchant of Venice* and for his role in *Transfers*. His other Broadway appearances include *Rumors* and *I Ought to Be in Pictures* (both by Neil Simon), *Cop-Out* by John Guare, *The Deputy*, and *Dear Me, the Sky Is Falling*. His film work includes *Norma Rae*, *Night Falls on Manhattan*, *Where's Poppa?*, *Slaughterhouse Five*, *Super Cops*, *The Hot Rock*, *Personal Velocity* (Sundance Grand Jury Prize winner), Paul Schrader's *Auto Focus*, and *Garden State*. Mr. Leibman has also appeared on TV in *Friends* (as Rachel's father), *Christmas Eve* (a Golden Globe winner), *Central Park West*, *Law and Order*, a recurring role on *The Sopranos*, and numerous mini-series. Mr. Leibman is a member of the Actors Studio.

Part-Time Faculty: Linda Gillen, Gene Lasko, Karen Ludwig, Paul Rudd, Arthur Storch, Mimi Turque, Robert Walden.

Directing

Elinor Renfield, Chair

Elinor Renfield began training as a dancer with the Martha Graham Company in the 1950s. She attended the "old" High School of the Performing Arts and the Central School of Speech and Drama in London and earned an MA in Theater at City University of New York. She has directed more than 25 new American plays since 1976 at NY Shakespeare Festival, Playwrights Horizon, The American Place Theater, Ensemble Studio Theater, Theater for the New City, and Café La Mama. Her production of *Johnny Got His Gun* at the Circle Repertory won an Obie Award; her production of *The Diary of Anne Frank* won the Boston Theater Award; and her production of *Passion Play* by Peter Nichols at the Arena Stage in Washington, DC was nominated for a Helen Hayes Award. She has since again directed *Passion Play*, at the Minetta Lane Theater (off-Broadway), and revised the libretto and directed the Schwartz/Fields musical *A Tree Grows in Brooklyn* at the Goodspeed Opera House. On Broadway, Ms. Renfield directed *Open Admissions* by Shirley Lauro at the Music Box. Since 1988, she has been a member of the Theater and Dance faculty at Princeton University.

Part-Time Faculty: Casey Biggs, Lou Jacob, Dorothy Lyman, Austin Pendleton, Jamie Richards.

Playwriting

Pippin Parker, Chair

Pippin Parker works as a writer in theater, film, television, radio and interactive media. He is a founding member and former Artistic Director of Naked Angels Theater Company in New York City and a founder of Writer Group, a collective of dramatic and fiction authors, whose members include Nicole Burdette, Frank Pugliese and Kenny Lonergan. With Naked Angels, Mr. Parker helped develop Naked Angels' cold reading series Tuesdays@9, which has brought together emerging playwrights and actors for weekly presentations of works-in-progress for the past 15 years. He also co-conceived the company's signature Issues Projects, for which he has had the opportunity to collaborate with Amnesty International, the Center for American Progress, Project A.L.S. and the Culture Project. His short play *A Gift* was produced in New York and Los Angeles and was subsequently adapted for radio for NPR's *The Next Big Thing*, featuring Lily Taylor. He has been a staff writer for shows including the animated series *The Tick*, and developed work with producer Tom Fontana. His current projects include his new play, *Assisted Living*, which has been presented at Naked Angels and at New York Stage and Film, and an original television series now in development at HBO. He is an active member of the Writers Guild of America, East.

Part-Time Faculty: Nicole Burdette, Laura Censabella, Frank Pugliese, Chris Shinn, Michael Weller.

Movement

Thomas Vasiliades, Chair

Tom Vasiliades is an internationally recognized teacher of the Alexander Technique with thirty years' experience in theater and movement. In addition to studying acting with Stella Adler, Robert Lewis, and Sanford Meisner, he studied various techniques including mime with Richard Morse as a member of the Richard Morse Mime Theater, the Williamson Technique with Loyd Williamson, movement for actors with Anna Sokolow, viewpoints with Mary Overlie, and the techniques of Michael Chekhov. He has acted in regional and New York productions, had a recurring role on the CBS-TV daytime show *As the World Turns*, and produced two plays in New York, *The Sin Eaters* and *Triptych*. His Alexander Technique and movement coaching work includes the Tony Award-winning revival of *Private Lives* and *My Name Is Rachel Corrie*. In November 2004, he founded the Alexander Technique Center for Performance and Development; he currently serves as the center's director.

Part-Time Faculty: Teva Bjerken, Ragnar Freidank, Cynthia Reynolds, Rick Sordelet, Jean Taylor, Shelley Wyant, Mina Yakim.

While living at home with his growing family in Greenwich, Connecticut, he developed language and theater workshops for middle schools and high schools from Harlem to Norwalk, Connecticut. In 2000, Mr. Rudd joined the theater faculty at Sarah Lawrence College as an acting teacher. He later worked as Shakespeare teacher and director. He is currently teaching classics, period, and style to our third-year acting students.

Part-Time Faculty: Jane Ann Crum, Gary Vena, Stephen Willems.

Voice and Speech

Nova Thomas, Chair

Nova Thomas is an internationally acclaimed opera singer and has been with The New School for Drama since its first year. At Drama, she has co-authored and developed a three-year curriculum of voice and speech training designed to parallel and partner the Stanislavski-inspired system of training. Her performances have taken her to opera houses all over the world, where she has distinguished herself in a variety of roles, including Violetta in *La Traviata*, Leonora in *Il Trovatore*, Mimì in *La Bohème*, Desdemona in *Otello*, Lady Macbeth in *Macbeth*, all four heroines of *Les Contes d'Hoffman*, and the title roles in *Madama Butterfly*, *Norma*, *Anna Bolena*, *Tosca*, *Aida*, and *Turandot*. She also recorded the Bohemian Girl for DECCA records. Ms. Thomas conducts master classes, appears as a guest lecturer and public speaker, and serves on the National Board of Directors for the General H. Hugh Shelton Leadership Initiative, as well as several national scholarship committees. She has won the New School's Excellence in Teaching Award and a Lifetime Achievement Award from her home state of North Carolina for her contributions to the arts.

Part-Time Faculty: Keith Buhl, Susan Cameron, Patricia Fletcher, Molly Goforth, Alba Quezada, Chris Roselli.

History and Criticism

Paul Rudd, Chair

Paul Rudd worked as a professional actor and director from 1967 through 1986 in New York City both on and off Broadway and in regional theaters around the country. His credits include NY Shakespeare Festival/Public Theater, Lincoln Center Theater, Roundabout Theater, Circle-in-the-Square, Hudson Guild Theater, Longwharf Theater, Hartford Stage Company, Arena Stage, American Repertory Theater, Goodman Theater, South Coast Repertory, and San Diego Shakespeare Festival. Primarily a theater actor, Mr. Rudd began his career carrying a spear for Joe Papp in Shakespeare's *Henry IV*, Parts 1 and 2; he became a respected New York performer as Billy Wilson in the premiere of David Rabe's *Streamers*, the Gentleman Caller in *Glass Menagerie*, Romeo in *Romeo and Juliet*, and the title role in *Henry V* for Joe Papp in Central Park. He worked in television and film and productions of *End of Summer*, *A Family Reunion*, and *Beulah Land*. His roles include Brian Mallory in *Beacon Hill*, JFK in *Johnny We Hardly Knew Ye*, and guest roles in episodes of *Moonlighting*, *Knot's Landing*, *Hart to Hart*, and *Murder, She Wrote*. In 1986, after his first child was born, he opted to stay home.

ACADEMICS

MASTER OF FINE ARTS DEGREE

The New School for Drama offers the Master of Fine Arts (MFA) degree in Acting, Directing, or Playwriting in a full-time course of study that is designed to be completed in three years (six semesters) and must be completed in five years. Because of the integral nature of the program, transfer credits are not accepted.

Higher Education General Information Survey (HEGIS) codes: Acting (HEGIS 1007.00); Directing (HEGIS 1007.00); Playwriting (HEGIS 1007.00).

Intellectual Property Policy

Under The New School's Intellectual Property Policy, the university shall have a nonexclusive, royalty-free, worldwide license to use works created by its students and faculty for archival, reference, research, classroom, and other educational purposes. With regard to tangible works of fine art or applied art, this license will attach only to stored images of such work (e.g., slides, videos, digitized images) and does not give the university a right to the tangible works themselves. With regard to literary, artistic, and musical works, this license will attach only to brief excerpts of such works for purposes of education. When using works pursuant to this license, the university will make reasonable efforts to display indicia of the authorship of a work. This license shall be presumed to arise automatically, and no additional formality shall be required. If the university wishes to acquire rights to use the work or a reproduction or image of the work for advertising, promotional, or fundraising purposes, the university will negotiate directly with the creator in order to obtain permission.

PROGRAMS OF STUDY

Acting

With the techniques of Konstantin Stanislavski as its organic center, The New School for Drama's acting track offers intensive training in all aspects of internal and external disciplines, as well as in the individual and collaborative application of classical and modern texts. The goals ensure that each student understands the intellectual, emotional, physical, vocal, and psychological demands of individual performance in the current professional world; builds their individual voices as a performer and as a collaborator with others in the program and in the profession; and learns the skills they need for the acting profession.

Year One: Discovery

Integral to the acting track is the step-by-step development of both basic acting and text discovery skills. With the classroom as laboratory, students explore the process of imagination through games, storytelling, and sensory and word exercises. In the second semester, students probe accessible texts through scene work and develop stronger, deeper, more nuanced vocal and physical performance in comprehensive voice and movement classes.

Year Two: Structure

This year centers on the development and application of stylistic and structural knowledge and command, both in class and in public performance of one-act plays.

Year Three: Production

The final year focuses on production experience and professional preparation. The personal and collaborative skills that students have developed in the first two years are realized in work that may include experimental pieces, cabarets, classics with an edge, and original full-length plays. The practical aspects of entering the acting profession are explored. Students attend sessions with producers, directors, writers, actors, casting directors, and agents. Students also rehearse for an industry showcase in which they display their skills to the professional world.

Directing

If the playwright is the author of the text, the director, in conjunction with the actors, is the author of the production.

Directors at The New School for Drama study theater history, acting, staging, script analysis, and hands-on directing. The directing track enables students to build necessary skills in play analysis, define and execute the given circumstances, and shape a production around the director's idea of the story of a play. A large part of the work consists of exercises in interpretations, which is as much a part of the storytelling process as motivating actors in a rehearsal; collaborating dramaturgically with a playwright to develop a script; and learning to use classic texts for language, style, and stage composition.

Year One: Discovery

Directors work on ten-minute plays—both published and new—to develop their skills clarifying relationships and building conflict and dramatic action.

Year Two: Structure

The emphasis is on the study of classic texts (from Chekhov to Albee), culminating in a one-act performance festival at the end of the year.

Year Three: Production

Students focus entirely on performance and production, applying the skills mastered in the first two years, .

Playwriting

The playwriting department challenges a select group of students to become courageous, informed writers able to support and artistically express themselves in the professional world. In the course of three years, playwrights build a portfolio of a ten-minute play, two one-acts, a full-length play, a screenplay, and a sample television script, some of which may be workshopped or produced. The program helps students develop not only the fundamental skills of craft and discipline but also self-awareness and sensitivity to the range and depth of human experience in the larger world.

Like the other programs at Drama, playwriting emphasizes collaboration, in the belief that the best theater emerges from an intelligent and passionate fusion of writing, directing, and acting.

Year One: Discovery

Playwrights are immersed in the creation, history, and significance of drama. Class exercises build from the seed of inspiration to the fully developed, well-written scene. Text analyses of classic and modern plays emphasize the building blocks of the dramatic forms. Lab class is an initiation into the vocabulary and technique of collaboration.

Year Two: Structure

The second year begins with the ten-minute play, developed and critiqued in writing and lab classes and presented at the end of the first semester. In the second semester, students begin writing their first full-length play and delve into the process of rewriting as they work on longer one-acts, which are produced at the end of the year.

Year Three: Production

Over the summer, students begin their thesis by writing the first draft of a 35-minute one-act and starting fresh on a full-length play. Both pieces are workshopped in writing and lab classes, then presented to the public at the end of the year. Students also take classes in screenwriting and writing for television.

CURRICULUM

Students must complete all courses in their program of study. All courses are offered every year.

Acting

Total Required Credits 107

Year One	Credits
Co-Lab 1.1&1.2	4
Stanislavski Technique 1&2	8
Alexander Technique 1&1.2	6
Vocal Production 1&1.2	6
Neutral American Speech 1&2	4
History of Theatre 1&2	6
Michael Chekhov Technique	1
Neutral Masque	1
Character Masque	1
Stage Combat	1
Total	38

Year Two	Credits
Co-Lab 2.1&2.2	4
Scene Study 1&2	8
Classical Technique 1&2	6
Alexander Technique 2.1&2.2	6
Vocal Production 2.1&2.2	6
Special Topics in Theater History (listed under Special Electives)	3
Script Analysis for Actors	2
Character Masque	1
Clowning	1
Dialects 1&2	4
Total	41

Year Three	Credits
Co-Lab 3.1&3.2	8
Continuum 1&2	8
Auditioning for the Stage	1
Auditioning for the Camera	1
Vocal Production 3.1&3.2	6
The Physical Life of the Role	2
Thesis	2
Total	28

Directing

Total Required Credits 84

Year One	Credits
Co-Lab 1.1&1.2	4
Fundamentals of Directing	4
Stanislavski Technique for Directors & Playwrights	4
History of Theatre 1&2	6
History of Directing	3
Scene Study for Directors & Playwrights	4
Directing the One Act Play	4
Staging the Play	3

Total 32

Year Two	Credits
Co-Lab 2.1&2.2	4
Directing Chekhov and Beckett	4
Directing for Television	4
Production Design 1&2	4
Script Analysis for Directors & Playwrights	4
The Avant-Garde	3
Directing Classical Plays	4
Directing for Film	3

Total 30

Year Three	Credits
Co-Lab 3.1&3.2	8
Directing Current American Plays	3
Directing Classical Plays	4
Directing for Film	3
Directing for Television	4
Thesis	2

Total 24

Playwriting

Total Required Credits 90

Year One	Credits
Co-Lab 1.1&1.2	4
Stanislavski Technique for Directors and Playwrights	4
Playwriting 1.1&1.2	8
The Writer and the World 1&2	8
History of Theatre 1&2	6
Scene Study for Directors & Playwrights	4

Total 34

Year Two	Credits
Co-Lab 2.1&2.2	4
Playwriting 2.1&2.2	8
The Play in Motion 1&2	8
Script Analysis for Directors & Playwrights	4
The Avant-Garde	3

Total 27

Year Three	Credits
Co-Lab 3.1&3.2	8
Playwriting 3.1&3.2	8
Writing for Film	6
Writing for Television	3
Thesis Supervision	2
Thesis	2

Total 29

Special Electives

Other than actors, who must earn three credits in theater history, students are not required to earn elective credits for graduation.

A = Actors

D = Directors

P = Playwrights

Year Two	Credits
Actor and Musical Theater (open to 3rd year A, D and P)	3
Special Topics in Theater History (elective for D and P; 2nd Year A must choose one)	3
British Theater of Anger Masterpieces of American Drama	1
Professional Training Internship	1

COURSE DESCRIPTIONS

Acting

Auditioning for the Stage and for the Camera

Students learn how to prepare theater, film, and television auditions so that their performance is specific and full of life—on camera and off. 1 credit.

Classical Technique

Students discover the works of Shakespeare, learning to decode text and reveal character by understanding the “givens” in texts and adding the “imaginative.” The course enables students to bring a contemporary consciousness to plays written centuries ago. Students learn to convey urgency and vitality in presentations of monologues and scenes in class. 6 credits.

Continuum

Students continue to develop their ability to analyze a play and use technique in meeting scenic demands. They apply their skills to complex characters and material, understand more complex texts, see how the structure of the text informs the portrayal of the character and play, and synthesize acting choices to develop an organic, multifaceted character that best serves the play. 8 credits.

Scene Study

Students use techniques learned in the first year to meet the demands of a play. In addition to sensory choices based on script analysis, work focuses on the event of the scene, objectives, relationships, and character behavior. Music, paintings, dreams, private moments, and animal work deemed useful and stimulating for the scene will be assigned. First readings and the rehearsal process will be part of the first presentations of scenes. 8 credits.

Stanislavski Technique

In this course, students gain a basic understanding of the sensory technique and its application. They use the technique to free the instrument, stimulate the imagination, and develop a greater awareness of self. 8 credits.

Directing

Directing Chekhov and Beckett

Student study *Three Sisters* and *Endgame*. They develop the ability to apply the technique of play analysis to abstract material, interpret “oblique thinking” (i.e., when a play’s meaning is not spelled out in a linear manner), understand the balance of humor and horror in the modern existential text, understand the necessity for paradoxical conclusions, and strip form and content down to the most profound observations about human behavior. 4 credits.

Fundamentals of Directing

This class introduces vocabulary that will be incorporated in the technique students develop over three years of training. The focus of the class is separating the mechanics of play analysis (i.e., the objective irrefutable givens within the text) and the subjective interpretive concepts that students need to test to find their own voice. The semester begins with abstract material, such as photos, poems, and isolated dialogue, broken down into dramatic, playable dialogue that adds up to a story. In order for this material to be successfully adapted, it must live in a dramatic context that the students have to invent. Students direct faculty-assigned ten-minute plays for the first part of the semester and select their own material for their final project. 8 credits.

Directing for Film

This course covers the language of a camera director, who’s who on a film crew, “seeing” cinematically, and writing shots down to convey the vision of the director. Above all, this course develops the director’s vision. 3 credits.

Directing Current American Plays

This class focuses on specific issues facing a director staging a premiere of a play by a living playwright. Each director goes through a process of preparing for a production of a play; analyzing the play dramaturgically; establishing a relationship with the playwright; working effectively with a playwright; identifying the beauty, energy and central driving forces of a play as well as the problems and challenges it poses; and developing design ideas for the production. 5 credits.

Production and Design

Students are taught a working design vocabulary through discussion with designers and directors at the top of their professions. They observe works-in-progress by the artists, from design meetings through opening night, and learn to communicate with designers and develop an appreciation of the infinitely variable processes of collaboration and production. 4 credits.

Directing Classical Plays

Please contact the associate director for more information. 2 credits.

Directing: Special Topics

Please contact the director of Academic Affairs for more information. 4 credits.

Playwriting

The Writer and the World

This course explores the evocation of truth through dramatic narrative and theatrical effect. Students examine the practical, theoretical, and ineffable aspects of the theater, study the work of great playwrights, engage in writing exercises, and workshop their work. 8 credits.

The Play in Motion

Student work is used to examine all aspects of the writer’s process and the narrative and to sharpen the creative and analytical skills necessary to create work of high artistic ambition and deep emotional and behavioral truth. We also regard the work as it plays out in the physical world onstage—another aspect of the play in motion—as interpreted by the director and actors in CoLab 2. We devote much of the first semester to a deeper examination of the form as students develop several short original pieces. Students advance from the ten-minute play to original one-act plays 20 to 30 minutes in length. In the second semester, students gain a practical understanding of the inherent challenges and possibilities of the longer one-act play. Particular attention is devoted to the rewriting process. 8 credits.

Playwriting 1

The bulk of this class is devoted to exercises in which students write scenes that are genuine and vital on a moment-to-moment basis. Good writing springs from the gut, not the head, and it must start from an emotional base. Many of the in-class exercises use sense memory, free association, and reacting in the moment to reinforce the experience of writing from an uncontrolled and authentic place. In addition, the exercises are structured to form the possible basis for a new play. Students bring in one scene or one-act per week and receive support and criticism. The emphasis is on structuring short plays and developing a vocabulary for talking about them. Playwriting craft is emphasized—not as an end in itself but as a means of accessing and clarifying what lies deep in the soul of the playwright. Key points from the previous semester’s exercises continue to be stressed, but the instructor now helps students apply these concepts to their own plays. 6 credits.

Playwriting 2

Students advance from the one-act play to the longer form. This course focuses on the art and craft of the full-length play—with an emphasis on structure. Students write an early draft of their original play and focus on structure, plot, and theme in both their own work and in classic plays, particularly those of Shakespeare. 8 credits.

Playwriting 3

Having spent the previous four semesters learning all the fundamental skills necessary for playwriting in its various forms, students now face their most challenging and critical project—writing a full-length play worthy of consideration by a professional theater or theater company. Students also attend at least one live theater presentation per week in order to familiarize themselves with the professional theater (its range, possibilities, and trends) and the artists currently in it. In the first semester, students submit proposals for their full-length piece. Each proposal is examined and discussed and is reworked accordingly. Students then write first drafts of their plays. 8 credits

Writing for Film

In this introduction to screenwriting, students learn and apply the fundamental tools of the craft to complete original full-length screenplays. Scripts and films by established screenwriters and filmmakers are analyzed weekly as a means of developing students' understanding of the craft. 4 credits.

Dramatic Writing 3.2: Writing for Television

Students explore the fundamentals of television writing by following the typical professional arc for a one-hour dramatic series, moving from the germ of the idea through the outline to the completed pilot script. 4 credits.

Movement

Alexander Technique 1

The principles and concepts of the Alexander Technique (sensory appreciation, inhibition, direction, primary control) as they relate to use and functioning are introduced. Through exploratory exercises, students become aware of physical habits of misuse (constriction, collapse, compression, rigidity) that impede performance. They develop conscious, directive thinking to transform their habits of misuse and learn to respond in the moment rather than from habit to improve use and functioning in everyday activities and meet the emotional, physical, and vocal demands of the actor's craft. By developing their sensory appreciation (creating a more reliable sense of movement and balance), functioning in performance (e.g., better breathing and vocal production, freedom of movement, and fuller emotional availability and expression). Throughout the year, students are challenged to practice Alexander while meeting the demands of their acting and vocal work. 6 credits.

Alexander Technique 2

Students further develop their understanding and facility with the Alexander Technique. They use their previous training and exercises to develop the physical life of a character different from their own. The ongoing practice of the Alexander Technique supports the creation of a free and open physical instrument, which allows for vibrant, dynamic, and artistic expression while developing character. In the fall semester, students work with scenes from classic American plays by authors including O'Neill, Odets, Miller, Williams, and Inge. 6 credits.

Character Masque

Training with masks gives actors a free and expansive experience of the body. It unlocks hidden knowledge of the physical body and the inspiration, expression, and release that accompany this freedom. Actors who delve into mask work learn to find the actor's body, allowing the actor to live freely in a scene or improvise from the character's perspective. Several masks will be used during the course including grotesques, archetypes, inmates, and clowns. 1 credit.

Clowning

The study of theatrical clowning teaches us many things about ourselves as performers: how to begin from a place of simple yet energized presence, how to develop greater trust in our imagination and creative impulses, and how to rediscover the great pleasure of playing in the moment. Above all, clowning teaches us to accept our own unique ridiculousness, which in turn transforms habits of restriction into skills of open expression. The class is a progression of group and solo activities and improvisations designed to help students experience the world of theatrical clowning and discover for themselves how clowning informs and enriches an actor's craft. In addition to in-class work, students create and present two short clown pieces. 1 credit.

Neutral Masque

Neutral Mask is an exploration of the world of the mask and the freedom enjoyed by performers within that world. Students discover the essence of transformation by using breath and focus and learn to identify the elements that contribute to physical freedom through the four stages of man and mythological stories. Our class begins with transformation, goes on to exploration, and then examines the four stages of man. We may also work on hinge moments. 1 credit.

Stage Combat

This course covers the fundamentals of hand-to-hand combat. Students learn to create realistic staged violence using a physical vocabulary: partnering, grappling, punching, kicking, slapping, hair pulling, use of stage blood, stage knives, and stage guns. 1 credit.

The Physical Life of a Role

This course teaches actors to prepare the physical life of the character for the first rehearsal, how to develop the physical life of the character in rehearsal, and how to create a performance that meets the demands of the play and production. Students discover the physical life of different characters for performance by working on experimental, exploratory exercises from varied techniques and disciplines. They also discover how to convey expression, maintain emotional truth, and understand who the audience is (size of house, camera position, etc.). Additionally, the class covers basic stage movement for performance, including using props while crossing, gesturing with downstage and upstage hands, not upstaging other actors, finding your light, and making entrances and exits. 4 credits.

Michael Chekhov Technique

This course explores Michael Chekhov's unique approach to acting and movement. Students are taught to approach their craft through Chekhov's stages of the creative process—atmosphere, imagination, incorporation, and inspiration—and learn how these stages relate to the psychological gesture and physical expression. 1 credit.

Voice and Speech

Dialects

Building upon the actor's voice, speech, and IPA training, Dialects familiarizes students with fundamental dialects of English. Sensitivity to variations in pitch, rhythm, and inflection are developed. Speech and dialect choices are studied in their relationship to character. The effect of climate, culture, and commerce on dialect development is explored. Dialects covered include standard British, Irish, Cockney, Southern, and dialects of New York. 4 credits.

Introduction to Neutral American Speech

Please contact the associate director for more information. No credits.

Neutral American Speech

This class gives students an understanding of the International Phonetic Alphabet and its uses in distinguishing the sound changes necessary for accent elimination. Students learn to eliminate their accents and achieve neutral American speech by examining sound placement in the mouth and connecting mistakes to phoneme articulation. 4 credits.

The Actor and Musical Theater

This class provides actors interested in music theater with a solid background in its history and performance practices. We study the techniques of centering and focus developed by Don Greene and featured in his book *Performance Success*. Singing is an essential part of this class and is featured every day with an accompanist. In addition to regular classroom participation, each student receives eight half-hour private vocal coachings per semester to learn repertoire, work on style, and practice performance and audition skills. 3 credits.

Vocal Production 1

Voice and Speech training begins with the recognition and release of constricting, tension-related habits that impede the full, free, flexible, and expressive use of the vocal instrument. Students proceed through explorations and exercises in relaxation, physical “readiness,” alignment (in collaboration with Alexander), breath and “positioning,” phonation, support, registration (the development of range, color, and dynamic variety), and resonance. Speech work begins with a detailed study of the International Phonetic Alphabet. Sounds and symbols are explored kinesthetically and studied in relationship to overall vocal training, rather than as isolated exercises in articulation or pronunciation. Source materials for both semesters include poetry, classical texts, speeches, stories, and (in the second semester) monologues. Learning activities include storytelling and singing. 6 credits.

Vocal Production 2

Students further develop and practice the techniques of voice and speech studied in their first year. They learn to synthesize the abilities and skills of a well-trained voice with the specific needs of text. While Shakespeare and other stylistically challenging texts are a focus, a variety of dramatic materials are used. The class also introduces students to storytelling through songs. 6 credits.

Vocal Production 3

Students apply their vocal abilities, skills, and techniques to a wide variety of dramatic styles and materials. All work emphasizes a synthesis of the skills of a well-trained voice with the text, the requirements of the character, and the circumstances of the play. The increasing expectations and demands of performance are a focus, as is the process of applying theory to professional practice. 3 credits.

Theater History, Criticism, and Literature

British Theater of Anger

Anger and After: Considered the turning point in mid-twentieth-century British drama, John Osborne’s *Look Back in Anger* opened the door to “theater in the raw,” which continues full force fifty years later. This course investigates the voices and styles in the social and political environment that gave rise to the works of writers such as Harold Pinter, Joe Orton, David Storey, Simon Gray, Peter Nichols, David Hare, Peter Shaffer, Howard Brenton, and Sarah Kane. The class also examines left-wing agitprop groups ranging from Joan Littlewood’s Theatre Workshop and Caryl Churchill’s Joint Stock to Simon McBurney’s Théâtre de Complicité. 3 credits.

Avant-Garde

Please contact the associate director for more information. 3 credits.

History of Directing

Through readings, screenings, and discussion, students examine the development of the principal modern theater directors. The seminar provides both an overview and an intimate study of the history and evolution of the modern director, including the origins of the chief personalities, their ideas about the nature and role of the director, and the development of those ideas from the 19th century to the present day. Emphasis is placed on the 75 years following the emergence of the modern director, since it was in this period that foundational ideas were established. The availability of materials in the recent period makes it easier for students to research contemporary directors with primary history as the base. 3 credits.

History of Theater 1

This course surveys theater history and dramatic literature from classical Greece to 1836 Germany. It focuses on the development of theater as craft and literature—paying homage to the belief that language is the means through which we construct our world. In addition to analyzing texts of plays, the class examines theater’s links with (its cultural milieu) and with contemporary thought. 3 credits.

History of Theater 2

This course follows theater history and dramatic literature from the early 19th century. It examines the historical, cultural, and political context of plays through the modern era, paying special attention to production effects, design, the influence of other performing arts, the growing contribution of director and designer, and the relevant themes and issues of the plays. 3 credits.

Masterpieces of American Drama

This course examines the development of genuinely American drama beginning during the period of urban expansion and industrialization through the latter half of the 19th century and into the 20th. It analyzes the achievement of American drama firsts, focusing on the masterworks of playwrights from Albee to Mac Wellman, on genres from the avant-garde to poetic realism to postmodernism (including political contexts), and on landmark institutions from the Provincetown Players and the Group Theater to La MaMa and after. 3 credits.

Script Analysis (for Directors and Playwrights)

This course provides a general methodology enabling students to track plot points, character arcs, and thematic development of dramatic works based on the Aristotelian principles of “tying” to the climatic “untying,” discovery, and catharsis. The texts used reflect a progression from the more easily deciphered “well-made play” format to plays more challenging to analyze but still accessible through a loose application of classical methodology. 4 credits.

Script Analysis (for Actors)

This course provides general methodology to acting students to track the plot points of dramatic works from the traditional Aristotelian structure of the “well-made play” to other forms that are more challenging to decipher but still accessible with the application of classical methodology. Students learn how conditions both within and outside the world of the play determine the actions of the characters and how those actions lead to the climactic discovery and catharsis of the drama. 2 credits.

Shakespeare and His Adapters

This course considers Shakespeare’s plays and those of his adapters from the 17th through the 21st century. Students examine play and film adaptations by Kurosawa (Japan); Brecht, Durrenmatt, Mueller (Germany); Jarry (France); Shaw, Stoppard, Brook, Bond, Barker, and Benton (Great Britain); and Marowitz, Vogel, LaPage, and Walcott (North America). 3 credits.

Team-Taught Labs

Collaboration Lab (CoLab) 1

In this beginning class in collaboration, the art of working together in the theater is explored. How do the three disciplines come together to tell a story with a common vision? Where do the responsibilities of one discipline end and those of the next begin? How artists create an atmosphere of safety and play so that everyone is inspired to take risks? What constitutes “good enough” collaboration? Every student will have a chance to explore playwrighting, acting, and directing through guided exercises. These exercises focus on small goals that teach students what each discipline is like from the inside and enable them to see the collaborative process in its entirety. Students are introduced to the questions each discipline asks of a piece and the language each discipline uses. As the class progresses, students develop longer pieces with the goal of working on full scenes. 2 credits.

Collaboration Lab (CoLab) 2

In this workshop for all second-year students, the dialogue between writer, actor, and director continues. By the second year, the directors have more skills in dramaturgy and work independently with the playwright whose work has been approved by the chair of Playwriting. The collaborations strive to focus the play and the production. Three original 10-minute pieces are presented in the first semester and an original one-act is presented in the spring. Directors also spend five weeks creating a dramatic piece by adapting it from a non-theatrical source. The playwrights and playwriting faculty contribute structural ideas. 2 credits.

Collaboration Lab (CoLab) 3

In this class, student playwrights, directors, and actors develop their work from proposal to production in the One-Act Play Festival. The class focuses on collaboration between playwrights, directors, and actors; development of a critical eye; effective communication skills; and all aspects of the creation of theatrical work, from first reading to performance. The first semester focuses on the selection process. Proposed original student one-act plays are also read and discussed. 12 credits.

ADMISSION

Eligibility

Applicants to The New School for Drama must hold a bachelor's degree from an accredited college or university and have sufficient theater experience to benefit from training at the graduate level.

How to Apply

Students may apply to The New School for Drama online or by downloading and mailing the application. Visit www.newschool.edu/drama for forms and instructions. Applying online is strongly recommended.

Application Deadline

The deadline is **January 10** for the following school year (mailed applications must be postmarked by January 10). Early application is strongly encouraged, especially for applicants for the Acting program who wish to attend an earlier audition date.

The following items must be submitted to the University Admission Office by the published deadline: a completed application form, a nonrefundable application fee, a statement of purpose, an artistic resume, official transcripts of all undergraduate and graduate studies, two letters of recommendation that speak to the applicant's artistic ability, and an actor's headshot (actors only) or photograph (playwrights and directors). Playwriting applicants must also submit a writing sample, and directing applicants must also submit a production portfolio. Additional information regarding the required materials for each program of study is listed below.

Auditions and Interviews

Applicants are invited to audition or interview on the basis of a review of their application. Not all applicants receive an invitation. Audition and interview schedules are posted on the website.

Acting

Applicants to the Acting program must submit a standard headshot in addition to all other materials. They must also complete a regional and a chair weekend audition in order to be admitted into the program. For further information, visit www.newschool.edu/drama.

Playwriting

Acceptance into the MFA program is based on a review of the applicant's writing, in addition to other materials. Writing samples must include either the first 50 pages of an original full-length play or 2 original one-acts. After all materials are reviewed, playwrights may be invited to interview at The New School with the departmental chair. Applicants invited to interview must make plans to travel to New York City.

Directing

Acceptance into the MFA program is based on review of a director's portfolio and an audition, in addition to all other materials. No applications for the Directing program without a portfolio will be processed. Production information should be organized in a standard portfolio binder and should include reviews if available. After the portfolios are reviewed, directors may be invited to audition by directing a scene (to be arranged) for a member of the faculty. Applicants invited to audition must make plans to travel to New York City.

Applying to Multiple Degree Programs

Because many theater artists have interests and talents that cross the three disciplines of writing, acting, and directing, The New School for Drama does allow application to more than one area of study at a time. However, a student will be admitted into one program only—and once an offer of admission has been made for an area of study, it is not negotiable. Students should not consider applying to multiple programs unless they will be equally happy in whichever program they are admitted to. Any applicant who has a preference for one discipline over another should apply only for the preferred area of study.

International Applicants

In addition to all other materials, non-US citizens will need to submit the following to complete an application:

- TOEFL Results—The Educational Testing Service (ETS) administers the Test of English as a Foreign Language. This test is required for all applicants whose first language is not English. ETS' information number in the U.S. is 609.771.7100. The New School for Drama's TOEFL code is 2385.
- Certified English translations of all school credentials not in English.
- A Course-by-Course Evaluation Report prepared by World Education Services (www.wes.org), our preferred provider, or another member of the National Association of Credit Evaluation Services (NACES).

We recommend that international applicants start the evaluation process—including submission of required documents to WES (or another provider)—as early as possible, in order to ensure the timely completion of an evaluation report.

This school is authorized under federal law to enroll non-immigrant international students. If admitted to The New School for Drama, international students will receive a URL link to a website with their letter of acceptance. Accepted students who are not US citizens or permanent US residents (green card holders) should download and complete the form and submit it to International Student Services. Once they receive an I-20 or DS-2019, they may apply for an F-1 Student or J-1 Exchange Visitor visa. It is essential that accepted international students apply immediately, as the process can take 90 days or longer. For more information on obtaining a visa, please check the International Student Services website at www.newschool.edu/studentsservices/ international. You may also contact ISS via phone at +1.212.229.5592 or via email at iss@newschool.edu.

Additional Information

For complete and updated application information, visit the Drama website at www.newschool.edu/drama. Students may also call 877.528.3321, or email studentinfo@newschool.edu.

FINANCIAL INFORMATION

ANNUAL COST OF ATTENDANCE

The New School for Drama MFA Program

All information is for the 2008-2009 school year and is subject to change. Students can get current information about tuition, fees, and all education-related expenses online at www.newschool.edu/studentsservices, or by contacting Student Financial Services at sfs@newschool.edu or 212.229.8930.

Typical School Year Expenses 2008–09 Academic Year

MFA Candidate

Tuition	\$32,390
Maintenance of Status	\$78 per term
Extended Study Fee	\$1,055 per semester
University Services Fee	\$200
Student Health Insurance	\$1,617
Health Services Fee	\$480
Room (on campus)*	\$12,260
Board**	\$3,000
Personal Expenses**	\$1,550
Transportation**	\$684
Books and Supplies**	\$2,050

*Actual-on-campus housing charges will vary from student to student.

**Estimates only; actual expenses will vary.

Please note: All eligible students are automatically charged a Student Health Insurance Fee and a Student Health Services Fee. Depending on course load and status, students may be eligible to decline these services by submitting an Online Waiver Form.

BILLING POLICIES

In an effort to offer greater access to invoice and payment information as well as reduce the university's impact on the environment, electronic invoices (E-bills) will be sent to all registered continuing students. Students will not receive paper invoices at their official address, and will instead receive a notification to their New School (@newschool.edu) email account when an invoice is ready to be viewed.

An electronic invoice for the fall semester will be available online by mid-July. Payment or approved payment arrangements are due August 10. For the spring semester, electronic invoices will be ready for viewing online the first week in December and payment or approved payment arrangements are due January 10. Invoices will be available only to registered students. Registered continuing students will be charged a late payment fee if they do not make payment or approved payment arrangements by the payment due date.

Accepted Forms of Payment

Students are encouraged to make payment online by ACH, using a checking or savings account or credit card (MasterCard, Visa, and American Express) by signing onto MyNewSchool and going to the Student tab. Payment may also be made by mail or in person, by bank debit card and cash (in person only), or by personal check, Visa, MasterCard, American Express, or wire transfer.

Payment by Check

Please make checks payable to The New School and include the student's name and New School ID number in the memo section. Mail payment to The New School, Cashiering, 65 Fifth Avenue, New York, NY 10003.

According to university policy, third-party checks are not accepted with the exception of checks from parents, which must include the name of the student and the New School ID number in the memo section. Please be advised that funds to cover any checks submitted to The New School must be available at the time checks are submitted. Also see the "Returned Check Policy" section below for more information.

Returned Check Policy

If, for any reason, a check does not clear for payment, a penalty of \$30 is charged to the student's account. The university cannot presume that the student has withdrawn from classes because the check has not cleared or has been stopped; payment and penalty remain due. Payment for the amount of the returned check and the \$30 returned check fee must be made with cash, certified bank check, or money order. Another personal check is not acceptable.

An additional 10 percent penalty is charged if payment for a returned check is not received within four weeks. After a second returned check, all future charges must be paid with cash, certified bank check, or money order. Personal checks or payment by ACH online will not be acceptable. If it becomes necessary to forward an account to a collection agency, an additional 10 percent penalty will be charged on the remaining account balance.

Wire Transfer Information

For information on how to wire transfer funds to The New School, please sign on to MyNewSchool (click the "Student" tab, then in the "Student Financial Services" channel click "Wire transfer information.>").

Students who do not have access to MyNewSchool, please email Student Financial Services for instructions. Only students who have been admitted and deposited can send funds by wire.

Monthly Payment Plan

The university offers a monthly payment plan. The plan enables students or their families to pay interest-free monthly installments on their account toward their tuition, fees, and housing. Many students and families find monthly installments more manageable than one lump payment each semester. Through this plan, the fall and spring semester's charges may be paid in five monthly installments beginning on August 1, or September 1 for a four month plan for the fall semester. For spring, payment for the payment plan begins January 1 for the five month plan and February 1 for the four month plan. Students must sign-up for the payment plan each semester, as it is based on the charges on a student's account and the university charges by semester. The payment plan is not a loan. Therefore, there are no credit checks. (This payment plan is not available for summer charges.) Matriculated students taking six or more credits per semester and The New School for Social Research students maintaining matriculation are eligible. More information on the monthly payment plan is available at MyNewSchool.

On MyNewSchool, students may sign-up for electronic refunds, in order to have funds deposited directly into their bank account. For students who are using a parent PLUS Loan to finance their educational expenses, the parent borrower (if applicable) will still be mailed a paper refund check. Students may also authorize parents, guardians or employers to view their student account and make payment.

Employer/Sponsor Reimbursement

Students expecting reimbursement from their employer/sponsor may defer payment of tuition and fees upon presentation of a signed, official authorization from their employer/sponsor on company letterhead. The authorization, which needs to accompany the appropriate form(s) must show a current date and include the following: student name, the New School ID number, the amount of tuition (and fees, if applicable) to be covered by the employer/sponsor, the semester for which tuition will be covered, the employer's address and phone number, and the specific terms for payment,

i.e., whether upon receipt of grades or upon registration. Payment may not be deferred on any portion of the charges that the employer has not agreed to pay.

If the reimbursement is to be made upon receipt of grades, there is an employee participation fee of \$150.00. The participation fee, all mandatory fees, and any tuition balance not covered by the employer/sponsor must be made prior or upon submission of forms. Payment by credit card or ACH payment using a checking/saving account may be made online at MyNewSchool. Students may also fax a credit card authorization to 212.229.8582 when faxing the other forms. Students taking this type of deferral need to complete both the Deferral Credit Card Payment Authorization and Employer Reimbursement Deferral forms found online on The New School website. The payment due dates of the balance being deferred are February 1 for the fall semester, June 15 for the spring semester and August 15 for the summer semester.

If The New School can submit an invoice to the employer/sponsor once the student is registered, and payment is not contingent upon receipt of grades, there is no participation fee. Students need to complete the Employer Reimbursement Deferral form (found online) and submit with the employer authorization. Any balance not covered by the employer/sponsor must be made prior or upon submission of forms.

Students who are deferring because they are expecting reimbursement from their employer/sponsor must submit the employer authorization letter and form(s) to Student Financial Services by the appropriate payment due dates in order to avoid the late payment fee. Employer authorizations and form(s) may be faxed to 212.229.8582 or mailed to The New School, Attn: Third Party Billing, 79 Fifth Avenue—5th Floor, New York, NY 10003 or brought in person to the Cashiering Office at 65 Fifth Avenue. For any questions regarding employer reimbursement you may e-mail sfs@newschool.edu or call 212.229.8930, option 2.

Payment to the university is the responsibility of the student. Payment is not contingent on receiving grades, receiving passing grades, or completing courses. Additional deferral information can be found on The New School website.

FINANCIAL ASSISTANCE

The New School offers a comprehensive program of financial services for graduate students, including institutional scholarship support to eligible students on the basis of merit. All applicants may apply for financial aid. All applicants for admission may, and should, apply for financial aid consideration if they feel they need it.

The New School for Drama understands that an arts education is very expensive. While scholarships will cover part of the cost of studies for many students, scholarships alone will not finance the full cost of education for any student. There are two types of financial support available: merit-based awards administered by the school's director of Academic Affairs and need-based financial assistance administered by Student Financial Services.

Eligibility

In general, to be eligible for federal assistance under any of the programs described below, students must be matriculated in a degree program, enroll for at least 6 credits in a semester and must not be in default on or owe a refund to any federal aid program.

New School Drama Scholarships

Returning students may be offered financial assistance by The New School for Drama on the basis of merit. "Merit" is defined as outstanding theatrical and academic achievement and ability. At the end of each academic year, members of the faculty complete individual student evaluations on the basis of several aspects of the student's performance in the classroom.

Factors considered include but are not limited to professional behavior, class participation and collaboration, openness and application of new techniques and ideas, written work, and contributions to the Drama community. Those criteria are tabulated according to a weighted formula, and the score becomes the basis for allocating scholarship funding for the next year. To ensure honest and direct feedback from the faculty, Drama does not make these evaluations available for review by students.

The New School for Drama attempts to award a constant level of funding throughout the three years of study, offering recipients the same dollar amount each year. The good-faith efforts of the school to maintain scholarship amounts should not be taken as a guarantee as many factors go into awarding institutional funds. In addition, scholarships may occasionally be increased for outstanding students or decreased for students fail to meet program expectations. (Students should never assume that they will receive an increase or decrease in scholarship funding.)

If a student feels that a scholarship award does not adequately reflect his or her academic performance in the previous year and funds are available, the award may be appealed in writing to the Scholarship Appeal Committee at Drama. That committee will review the appeal along with any pertinent documentation and decide whether to amend the scholarship allocation. The decision of the committee is final.

The school may reduce or withhold a student's scholarship under some circumstances, including placement on academic probation or serious disciplinary action (such as for violating the university Code of Conduct; see www.newschool.edu/student-services/rights). In any such case, the student will receive prior notice of the reason.

Student Financial Services

Need-based financial assistance (on-campus employment and federal student loans) is awarded in accordance with U.S. government regulations. Students may also be eligible for various university scholarships and awards. All students who file a financial aid application are automatically considered for all available New School scholarships.

Scholarship and Grant Programs

New York State Tuition Assistance Program (TAP)
New School Scholarships (see the university website for more information)

Loan Programs

Federal Stafford Loan Program
Graduate PLUS Loan Program
Federal Perkins Loan Program
Private credit-based educational loans

Work Programs

Federal Work-Study Program
On-Campus Student Employment

Other Financial Aid Programs

Federal Aid to Native Americans
Veterans Benefits
Social Security payments to children of deceased parents or parents with disabilities

Applying for Financial Assistance

Students interested in obtaining government or New School financial assistance must file the Free Application for Federal Student Aid (FAFSA) every year. The FAFSA can be filed online at www.fafsa.ed.gov. The New School's code is 002780. Students who file the FAFSA online enable Student Financial Services to receive a need analysis report, or Student Aid Report (SAR), electronically. All financial aid awards are offered for one academic year only. Students are reconsidered every year.

(International students with F1 visas are not eligible for government financial aid but may be eligible for institutional scholarships.)

Applicants should not wait for an admissions decision before applying for financial assistance.

FAFSA may be filed after January 1 for the next school year. The final deadline is March 1. File early, using estimated income data if necessary, and update the FAFSA with actual income information from tax records as soon as it becomes available.

Keep all copies of forms received from the U.S. Department of Education for future reference and for correcting any errors. Retain copies of all application materials requested by the Student Financial Services Office. These may include tax returns, proof of residency, and proof of date of birth. The student's legal name and New School ID number should be written clearly on all materials.

If the financial aid application materials are in order, an applicant can expect to receive a financial aid award letter shortly after receiving the letter of admission to the MFA program (late March or early April). Continuing students can expect to hear about the coming year's financial award by the end of the current academic year.

Estimated Cost of Attendance and Determining Eligibility

The information on student resources contained in the Student Aid Report (SAR) allows Student Financial Services to determine a student's eligibility for federal aid programs. The expected student contribution and aid from other sources are subtracted from the student expense budget to determine the individual student's financial need. The financial aid equation may be expressed as: student expense budget – available resources = need.

The student expense budget, or Cost of Attendance, is the basis on which eligibility for student financial assistance is determined. Federal laws regulating the disbursement of funds to students receiving Title IV aid (including subsidized and unsubsidized Federal Stafford Loans, Graduate PLUS Loans, Federal Perkins Loans, and Federal Work-Study awards) dictate the expense items that can be included in the calculation of Cost of Attendance budgets. Allowable expenses for the period of enrollment are tuition and fees, books and supplies, room and board, other personal expenses, transportation costs, and federal loan fees.

For More Information

Forms, instructions, and program details are available from Student Financial Services, The New School, 65 Fifth Avenue, New York, NY 10003; 212.229.8930; sfs@newschool.edu or by visiting their website at www.newschool.edu/admin/finaid. Students are entitled to receive hard copies of all information and application procedures and can do so by contacting Student Financial Services at sfs@newschool.edu or 212.229.8930.

STUDENT LIFE

STUDENT SERVICES

Student Services offers workshops, lectures, events, and programs that enrich each students' academic experience at The New School and reflect the university's diverse student population. Students are encouraged to become involved in student organizations and other leadership programs. Student Services also offers a recreation program and a health education program. It is committed to bringing students together from the eight schools to build a community and an environment that reflect the principles of fairness, civility, and diversity. The offices include:

- Student Housing and Residence Life
- Student Health Services
- International Student Services
- Student Disability Services
- Student Rights and Responsibilities
- Career Development
- Intercultural Support
- Student Development

To find out more about Student Services, visit www.newschool.edu/studentsservices

Student Housing and Residence Life

Student Housing and Residence Life offers undergraduates and graduate students unique living and learning spaces with amenities to suit individual needs and budgets. All residences and some apartment facilities are fully furnished and are staffed with professional residence hall directors and student resident advisors. Through the enthusiasm and creativity of our resident advisors, students are exposed to diverse educational and social programs that take advantage of the rich traditions of The New School and the cultural opportunities of New York City. There is 24-hour security coverage, and our residential staff is trained to handle crises and emergencies. The Residence Hall Handbook details housing services and residence hall policies that are essential to creating safe, supportive, and respectful communities.

For students who wish to navigate the metro New York real estate market, Student Housing offers information to aid in searching for off-campus accommodations. Listings of rental properties and shared apartments, as well as short-term accommodations and subletting opportunities, are available in the Student Housing office. Student Housing will provide an up-to-date printed and electronic compilation of these listings upon request. The *Off-Campus Housing Resource Guide* also provides information about New York City and its neighborhoods and about the local real estate market. Workshops and one-on-one sessions are also available. For more information about student housing, visit www.newschool.edu/studentsservices.

International Student Services

This school is authorized under federal law to enroll non-immigrant alien students.

International Student Services' mission is to help international students reach their fullest potential and have positive experiences at the university. In cooperation with departments, faculty, staff, and students themselves, International Student Services promotes diversity and respect for people from all over the world. The office helps international students offers workshops, handouts, and other programs as well as advice and support.

All international students are required to attend orientation and check in with International Student Services so that the office can review their documents and ensure that they have been properly admitted into the United States and

to review rights, responsibilities and regulations. One-on-one advising sessions are available to all international students. For more information, visit www.newschool.edu/studentsservices.

Student Health and Counseling Services

Student Health Services promotes the health and well-being of students by providing counseling and medical services, health education, and the Student Health Insurance plan. All degree, diploma, visiting, mobility, graduate certificate, and nonmatriculating students in undergraduate and graduate degree programs, including students taking courses only online, are automatically charged a Health Services Fee at registration.

Student Health and Counseling Services offers medical services to students who are ill or injured or have questions about their health. A staff of physicians, nurse practitioners, physician assistants, nurses, and office assistants is available to serve students' medical needs. The counseling services staff, including licensed psychologists, clinical social workers, psychological counselors, and a psychiatrist, provides students with a supportive environment to discuss concerns or problems. Counseling services works with each student to decide on a plan of treatment that will address these concerns in a reasonable and helpful manner. The Health Education Program offers a variety of health-related workshops and training and outreach programs throughout the university. For more information, visit www.newschool.edu/studentsservices.

Student Health Insurance

The Student Health Insurance plan offers affordable medical insurance. All degree, diploma, visiting, mobility, graduate certificate, and nonmatriculating students in undergraduate and graduate degree programs, including students taking courses only online, are automatically enrolled in the plan unless they waive participation by demonstrating that they already have comparable health insurance. Graduate and undergraduate students who register for fewer than 6 credits may waive participation without demonstrating other insurance. There is a deadline for waiving student health insurance. For complete information about the Student Health Insurance Plan, visit www.newschool.edu/studentsservices.

Food Services

Dining facilities on campus offer weekday food service. Students use the facilities on a cash basis or can participate in the Food Services Plan. For more information, visit www.newschool.edu/studentsservices.

Intercultural Support and HEOP

The Office of Intercultural Support (OIS) works with students of diverse backgrounds to build and establish community at The New School. The OIS offers individual counseling services and sponsors events and workshops to promote intercultural awareness. The staff works closely with recognized student organizations as well as the University Diversity Committee. The office also administers the Higher Education Opportunity Program (HEOP) and the Student Ombuds Office.

FACILITIES AND RESOURCES

The New School for Drama Facilities

151 Bank Street

The New School for Drama facility at 151 Bank Street is located in Westbeth Artists Community Complex in the historic Bell Laboratories building near the Hudson River in the West Village. The facility includes administrative offices, seven rehearsal/classroom studios of varying sizes, costume and props shops and storage, and The New School for Drama Theater—a 120-seat black-box theater. The facility is within walking distance of the subway and buses as well as many cafes, restaurants, nightclubs, stores, and parking garages.

The Herbert Robinson Drama Book and Script Collection

Located in the office of Professional Development at 151 Bank Street, this archive and reference collection includes scripts and a wide range of texts on theater, film, and the television arts, career development and craft, history, and criticism. Built around a private collection generously donated by Herbert Robinson, the library continues to receive donations from Mr. Robinson and other contributors. In addition, Drama subscribes to reference periodicals such as *Back Stage*, *ArtSearch*, *American Theater*, and *Dramatist Magazine*. Most books can be borrowed on an honor system.

Rehearsal Studios

The rehearsal/classroom studios at 151 Bank Street fall within two general categories. There are four large studios measuring roughly 30 feet by 20 feet and three mid-sized studios measuring roughly 20 feet by 20 feet.

Studio Reservation Policies

Students wishing to use a room must reserve it via email by Wednesday the week prior to the rehearsal. Only rooms and times allotted to each student track may be reserved in advance. All requests and responses to room requests are sent by email. All requests should be coordinated within a class/track to avoid multiple requests for the same time in the same space. Classes are encouraged to elect class secretaries to assist in determining who will use the allotted space at the allotted time. Students may sign up for additional rehearsal space once the weekly schedule is posted.”

To reserve space, class secretaries should email NSD@newschool.edu along with the entire class, the mutually decided requests for the week. The person for whom the rooms is assigned is ultimately responsible for the room, its contents and cleanliness.

Emails should include:

- Class or project the request is for (including, professor’s name, course name, track and year of class)
- Date requested
- Times and corresponding name of individual requesting use of the space

Students who need additional space once the deadline has passed, DO NOT SEND AN EMAIL. Instead, sign up for any available room once the weekly schedule has been posted outside Room 204. Students should write their locker number in the space indicating the room they will be using, and block out the time they will be in the space. If a reserved room is empty, students should wait fifteen minutes, if the person who originally signed the room out has not arrived, it’s yours. The new student should write their locker number on the schedule and use the space.

Studio Rules

- Students may not use a room unless they have reserved it in advance or signed it out.
- Students are responsible for the room, its contents and its cleanliness.
- Students must not remove furniture or props from any room.

- Students should report any broken or missing items to the Production Office immediately.
- Students must not nail, tape, or attach anything to the walls, floor, or light fixtures.
- Open flames—matches, lighters, and candles and other flammable items—are strictly prohibited.
- Students must restore and vacate the room by the end of your scheduled time. Fold and stack all chairs, push all furniture to the wall, wash any dishes used, and throw away all trash.

Student Responsibilities:

- Rules are posted in the hallways, in every studio, and are distributed to all students and faculty via this document. Students are responsible for knowing, understanding and abiding by the rules.
- If a student signs out a room, he/she must use it or cancel it so that it’s available to others.
- If students are more than fifteen minutes late, they forfeit their reservation. If someone else is using the room when you arrive, it’s theirs.
- If a student needs to cancel a room request, they must send an email as soon as possible. If the cancellation request is for the same day, they must go to the schedule outside the Production Office, cross out their name, and write “free”.
- Students must not request more space or time than they need. This takes space away from others and, in turn, the requester as well.
- Failure to abide by any of these rules will result in loss of room request privileges.

Theater Rules:

- Theater may not be reserved or used by students, faculty or staff outside of scheduled production rehearsals and classes.
- Eating or drinking anything except bottled water is not allowed inside the theater.
- Open flames—matches, lighters, and candles and other flammable items—are strictly prohibited.
- Glitter and confetti are strictly prohibited.
- No set pieces may be brought into the theater without prior written approval from the Production Department.
- Props, costumes, set pieces, etc. associated with a production may not be used. Classes will be supplied with classroom furniture and rehearsal items.
- Operation of or interference with the air conditioning is prohibited.
- The lobby may be used as a lounge or waiting area but not for rehearsal space or storage.
- The designated student class secretary is responsible for turning house and work lights on and off. Classes are not permitted to use the stage lighting or sound systems.
- Nothing may be drilled, hammered, or inserted into the stage floor, ceiling, pillars, softgoods, etc. Nothing may be attached to the grid. Nothing may be taped, glued, or otherwise attached to the walls anywhere inside the theater.
- The room must be restored and vacated by the end of the scheduled time. Fold and stack all chairs and tables, store furniture in designated areas, wash any dishes used, and throw away all trash.

On occasion, The New School for Drama will rent alternate spaces for classes, rehearsals, or performances. Students who are involved in events in these spaces are expected to abide by all guidelines set forth by the Production Department, Office of Professional Development and the faculty or staff member overseeing the event.”

Lockers

Every student at The New School for Drama is assigned a locker in which to store personal belongings. Students must provide their own locks. The dimensions are 12 inches deep by 10.5 inches wide by 22 inches tall. Lockers are assigned by the Program Office at the beginning of each school year and must be vacated the week after final classes and exams at the end of the spring semester.

Photocopying

The New School for Drama provides free copying of approved materials for students. All requests for copies must follow the school's guidelines, which are distributed to students at orientation and are available from the Program Office, room 203.

University Facilities

The New School is located in the heart of Greenwich Village, one of New York City's oldest and most beautiful neighborhoods. The New School occupies thirteen buildings, mainly in the neighborhood of Fifth and Sixth Avenues and 11th and 14th Streets. The main building, at 66 West 12th Street was designed by the Austrian architect Joseph Urban and was the first significant example of Bauhaus architecture in the United States. The architecturally notable complex of university buildings on West 11th and 12th Streets houses one of the most dramatic and thought-provoking collections of art to be found anywhere in the city. The collection includes murals by José Clemente Orozco and works by Robert Indiana, Odili Donald Odita, and James Welling.

Libraries

The New School Libraries offer a full array of workshops and lab classes for students and faculty. Individual appointments are available upon request from students and faculty. In addition to libraries within the university, students also have access to a consortium of libraries in New York City, a few of which are listed below. To learn more, visit www.newschool.edu/library.

Raymond Fogelman Library

The Fogelman Library's collection focuses on the social sciences and the humanities. Its resources include 200,000 books, 600 journals, and 170 electronic full-text and citation databases, along with microform publications and an extensive collection of reserve reading.

Adam and Sophie Gimbel Design Library

The Adam and Sophie Gimbel Design Library supports the study of art, architecture, and design. The Gimbel Library's holdings include books, periodicals, and electronic databases supporting the study of graphic, product, and fashion design; architecture; and decorative arts. Additional resources include an extensive picture collection, audio and videotapes, DVDs, and the Stephen and Anna Maria Kellen Archives Center of Parsons The New School for Design. The Kellen Archives Center houses original materials documenting the history of Parsons The New School for Design as well as the careers of some of the most important designers and artists of the 20th century.

Harry Scherman Library

Scherman Library supports programs at the Mannes College The New School for Music. Its collections contains scores, recordings, monographs, and periodicals supporting the study of music history, theory, and musicology. The Scherman Library provides online access to recorded music as well as to RLIM, RIPM, and other electronic databases supporting study and research in music theory, history, and performance practice.

Elmer Holmes Bobst Library

New York University
70 Washington Square South
212.998.2500
library.nyu.edu

Bobst Library is the main library for New York University. All full-time and part-time New School students enrolled in degree programs enjoy full library privileges at Bobst Library. Students may check out circulating materials and have on-site access to noncirculating materials such as periodicals, electronic databases, and the moving image and recorded sound collections located in the library's Avery Fisher Center.

Cooper Union Library

41 Cooper Square
(at 7th Street and Third Avenue)
212.353.4189

All full-time and part-time New School students enrolled in degree programs enjoy full privileges at the Cooper Union Library. The Cooper Union Library emphasizes architecture, art, and engineering, and supplements the resources of The New School's Gimbel Library.

Chutick Library

Cardozo School of Law
Yeshiva University
55 Fifth Avenue
212.790.0220

All full-time and part-time students enrolled in degree programs enjoy reading privileges at Chutick Library, which contains a wide range of legal materials. Students may not borrow books from this library.

The New York Public Libraries

www.nypl.org

The University Writing Center

www.newschool.edu/admin/writingcenter

The University Writing Center helps students become better expository and academic writers through individual tutoring sessions. Tutors can help students develop a rough draft and approach and organize an assignment, or revise a paper. The University Writing Center is more valuable than a quick-fix editing or proofreading service because tutors help students develop versatile, lifelong communication skills. The staff includes many professional writers in addition to ESOL specialists and speech coaches.

The University Writing Center has tutors available for walk-in appointments, but students are encouraged to arrange an appointment online. Students can also request assistance from a tutor through email or by telephone.

Computer Facilities

Visit computing services at www.newschool.edu/at.

Academic Computing Center

65 Fifth Avenue, rooms 216 and 014
212.229.5300 x3067

The Academic Computing Center is equipped with Windows and Mac workstations in classrooms and an open lab. The facilities are fully networked with research, productivity, and design software; Internet access; and printing.

Arnhold Hall Multimedia Observatory

55 West 13th Street, 8th and 9th Floors
212.229.5300 x4760
Equipment Center 212.229.5300 x4762

The Knowledge Union provides professional video, modeling, animation, and sound facilities. Students have access to open lab workstations/suites and an audiovisual studio. The Equipment Center offers checkout of video, imaging, sound, and lighting equipment.

University Computing Center

55 West 13th Street, 3rd and 4th floors
212.229.5300 x4571
Print Output 212.229.5300 x4522

University Computing manages a number of labs, classrooms, and centers that provide students with the use of the latest technology, including Mac and Windows computers, color print output, and video, web design, print design, modeling, and animation software and tools.

Wireless

The New School provides free wireless Internet access throughout the campus. As in any networked environment, students should be sure to have the latest anti-virus and anti-spyware software.

University Help Desk

55 West 13th Street, 3rd and 4th Floors
212.229.2828
helpdesk@newschool.edu

The University Help Desk is the point of contact for students, faculty, and staff requiring assistance or information on all university computing issues. The help desk is open Monday through Friday from 8:30 a.m. to 6:00 p.m. Telephone messages can be left on the voice mail. Voice messages are usually returned within the hour during business hours.

Other Resources

Barnes and Noble

105 Fifth Avenue at 18th Street
212.675.5500
www.barnesandnoble.com/textbooks

Textbooks for most New School courses are available for purchase at this Barnes and Noble store.

The Foundation Center

79 Fifth Avenue, 2nd floor
212.620.4230
www.fdncenter.org

Many foundations administer scholarship programs for students, but most funds are granted to colleges and universities, which then distribute awards according to various criteria. A small number of foundations (some 5,000 organizations identified by the Foundation Center) nonetheless approve grants directly to individuals. These organizations are listed in an online database, and a significant proportion of those grants are for direct scholarships, fellowships, and loans to students at all undergraduate levels. If you are pursuing foundation funding for your education, reference librarians at the Foundation Center can help. To learn more about these special resources for scholarships, visit the website and/or the scholarship library/learning center.

COMMUNICATION

Students receive official notices and other communications through university email, in departmental mailboxes, and on departmental and common-area bulletin boards.

Every matriculated student is assigned a university email address (user@newschool.edu). It is **mandatory** that students check their New School email accounts regularly. Students may set up automatic forwarding to have New School email sent directly to their private address. To set up email forwarding, use the GroupWise application on New School computers and follow the instructions at www.newschool.edu/at. Students can access their New School email by logging in to MyNewSchool (see below).

MyNewSchool

MyNewSchool (my.newschool.edu) is a customizable Web portal for students, faculty, and administrators. Students can use this site to access email accounts and get financial aid information, account summaries, transcripts, etc. with a single password sign-on. It also provides access to library resources, registration status, and online courses. MyNewSchool provides important announcements, special events updates, and special offers such as free theater tickets. MyNewSchool allows students to customize their personal environment through incorporating links to their favorite websites. It can help students manage their time through its calendar functions. With group tools, students can post messages, circulate articles with friends, and share files and photographs. It is the students' online connection to the university.

ALVIN

ALVIN contains personal information and records. It can be accessed through MyNewSchool.

POLICIES AND PROCEDURES

REGISTRATION

The University Registrar's Office registers students for classes, charges tuition and fees, and processes course changes and withdrawals.

Registration Procedures

Registration procedures at The New School vary by school, and the Registration Information and Procedures booklet, distributed each semester, provides students with detailed registration procedures specific to their school, as well as relevant policy information. Students should follow registration procedures as outlined by their school.

Note the following specifics regarding registration procedures:

- Exact advising and web registration dates will be provided by the student's department. Generally speaking, new students register in July or August (for the fall term) or January (for the spring term). Continuing degree students register in April for the following fall term, and in November for the following spring term.
- All course registrations must be approved by a departmental advisor before a student registers, and then submitted to the University Registrar's Office either in MyNewSchool or in-person.
- Student Financial Services e-mails continuing degree students a schedule of classes and a single invoice for tuition and fees several weeks before the start of the semester. Students should verify the accuracy of the schedule. A student is not registered, and will not receive credit, for courses not appearing on the schedule. In addition, registration is not complete until payment or payment arrangements have been made.
- Students who do not register or who do not make payments by the stated deadlines (see below) will incur late fees. Deadlines for completing registration will not be extended because of delays in clearing registration holds (which may be imposed for reasons including non-payment of tuition, late fees, or library fees, or for failure to return vaccination forms).

Adding, Dropping, and Withdrawing From Courses

To add, drop, or withdraw from a course, students must contact their academic advisor for approval and instructions. All course changes must be submitted to the University Registrar's Office, either via MyNewSchool or in-person. No course change is effective until this is complete.

Deadlines for adding, dropping, and withdrawing from courses are as follows (see the Academic Calendar for exact dates for each semester):

Adding a course:

through 2nd week of semester

Dropping a course (deleted from student's academic transcript):

through 3rd week of semester

Withdrawal with a grade of W noted on academic transcript (no academic penalty)

Undergraduate students: through 7th week of semester

Parsons, Mannes graduate students: through 7th week of semester

All other graduate students: through end of semester

Withdrawal with a grade of WF noted on academic transcript (equivalent to an F in GPA)

Undergraduate students: after 7th week of semester

Parsons, Mannes graduate students: after 7th week of semester

Attendance in class or completion of course requirements alone does not constitute formal registration and will not make a student eligible to receive credit for that course. Likewise, failure to attend classes, failure to complete course-work, failure to complete payment, or notification of the instructor, does not constitute official withdrawal and may result in a permanent grade of WF on the student's record.

Refund Schedule and Policies

In the event of early withdrawal, a percentage of tuition will be refunded (see University Refund Schedule below). Refunds will be granted only after the official withdrawal procedure has been completed or the university determines the student is no longer enrolled. Refund processing takes approximately four weeks.

University Refund Schedule—Degree Students

Courses dropped	% Semester Tuition Charges Refunded
Before semester begins	100%
Within first week of semester	90%
Within second week of semester	80%
Within third week of semester	70%
Within fourth week of semester	60%
After fourth week of semester	No refund

Fees, including tuition deposits for new students, are non-refundable.

Housing fees are subject to the terms stated in the housing contract.

The above percentages will be applied to the number of credits dropped and the tuition will be recalculated based on the new credit load. Refund amounts will be the difference between tuition already paid and the recalculated tuition. Student financial aid may be affected when a student withdraws or drops credits. Students should contact Student Financial Services with questions regarding their account. Failure to complete payment prior to withdrawal does not relieve a student of financial liability.

For students receiving Title IV funds (federal aid) who withdraw officially or unofficially from all classes, refund calculations will be based on the amount of Title IV aid earned and on the amount of time the student was in attendance, using a proportional calculation through 60 percent of the payment period. This calculation has no relationship to the student's institutional charges. The amount of tuition, fees, housing, and meal plans assessed will be based on the institutional refund policy.

Electronic Refunds Deposited in Your Bank Account

Student refunds can be deposited directly into a personal savings or checking account. Contact Student Financial Services for more information. Exception: A paper refund check will be sent to the parent borrower for any student whose fees were paid with a PLUS loan.

Late Registration and Late Payment Fees

The policy outlined below applies to all continuing degree students, except those returning from a leave of absence or mobility. It does not apply to newly admitted students during their first semester.

Please note that tuition and fee policies are subject to change.

Fall semester: Students registered for the fall semester are required to make arrangements to pay by August 10. Failure to do so will result in a late payment fee of \$150. Students who register after August 10 will be charged a late registration fee of \$150.

Spring Semester: Students registered for the spring semester will be required to make arrangements to pay by January 10. Failure to do so will result in a late payment fee of \$150. Students who register after January 10 will be charged a late registration fee of \$150.

Appeals: Students who are charged the late payment fee or late registration fee and have extenuating circumstances that warrant a review of the fee may appeal by writing a letter stating their case and attaching appropriate documentation.

The appeal must be received prior to October 15 for the fall term or prior to February 15 for the spring term. The fee must be paid before the appeal can be reviewed. If the appeal is granted, a refund will be issued. The appeal should be sent to:

Late Fee Appeal Committee
c/o William Kimmel
University Registrar
The New School
79 Fifth Avenue, 5th floor
New York, NY 10003

GRADES AND GRADING

Grade Reporting

At The New School for Drama, grades reflect faculty members' assessment of students' growth and accomplishments in the application of the knowledge and skills taught in a course, students' professional comportment, attendance, preparations for class, and contributions to class activities.

Faculty members determine the grades that each student will receive for work done under their instruction. Grades are recorded for all students registered in a course for credit, and they are generally posted within two weeks after a course ends. Students can access their grades and view their academic transcript through MyNewSchool. The university does not automatically mail paper copies of grades to students. Students who need an official copy of their grades for the current term can request it through MyNewSchool.

Grade Descriptions

A grade of A indicates work that exceeds what is expected. B indicates consistently good work of the quality expected of graduate students. C indicates inconsistent or mediocre work whose quality is below that expected of graduate students. There is no grade of D; credit is not given at the graduate level for work deemed less than mediocre.

Numerical values of grades are as follows:

A = 4.0	B+ = 3.3	C+ = 2.3	D = 1.0
A- = 3.7	B = 3.0	C = 2.0	F = 0.0
	B- = 2.7	C- = 1.7	WF = 0.0

The following grades are not figured into the grade-point average:

W = Withdraw

I = Temporary incomplete

P = Pass (credits count toward degree)

U = Unsatisfactory (credits do not count toward degree)

AP = Approved (non-credit certificate)

NA = Not approved (non-credit certificate)

GM = Grade not reported

Grade of W

The grade of W may be issued by the Registrar's Office to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript.

A grade of W may also be issued by an instructor to a graduate student (except at Parsons and Mannes) who has not completed course requirements nor arranged for an Incomplete.

Grade of WF

The grade of WF is issued by an instructor to a student (undergraduates and graduate students at Parsons and Mannes) who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from "F," which indicates that the student technically completed requirements but that the level of work did not qualify for a passing grade. The WF is equivalent to an F in calculating the grade point average (zero grade points) and no credit is awarded.

Grades of Incomplete

The grade of I, or Temporary Incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only on the request of the student and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor.

The time allowed for completion of the work and removal of the "I" mark will be set by the instructor as follows:

Undergraduate students and Graduate Students at Parsons and Mannes:

no later than the seventh week of the following fall semester for spring or summer term incompletes or the seventh week of the following spring semester for fall term incompletes. Grades of "I" not revised in the prescribed time will be recorded as a final grade of "WF" by the Registrar's Office.

All Other Graduate Students: no later than one year following the end of the class. Grades of "I" not revised in the prescribed time will be recorded as a final grade of "N" by the Registrar's Office. The grade of "N" does not affect the GPA but does indicate a permanent incomplete.

Grade-Point Averages

The semester grade-point average is computed at the end of each term by multiplying the number of credits earned in each course by the numerical values associated with the grade received in that course. The grade points for all courses are totaled and then divided by the total number of graded credits attempted, including any failed courses.

The cumulative grade-point average is computed by dividing the total number of grade points earned (quality points) by the total number of graded credits attempted. Credits transferred from another institution are not included in the cumulative GPA.

Grade Changes

Final grades are subject to revision by the instructor with the approval of the dean's office for one semester following the term in which the course was offered (one year for graduate students). After that time has elapsed, all grades recorded in the University Registrar's Office become a permanent part of the academic record, and no changes are permitted.

Grade Appeal Policy

Students may petition for review of any grade within sixty days after the grade was issued. Before deciding to appeal, the student must request an informal explanation of the basis of the grade from the instructor. If the student is not satisfied with the explanation, the student may pursue the matter as follows:

- The student submits a letter outlining any questions and/or objections directly to the faculty member, with a copy sent to both the department chair and director of Academic Affairs of the drama school. (If the faculty member is also the chair or director, the copy will be sent to the dean's office.)
- The instructor submits a written response to the student's letter within one month of receipt, with a copy to both the department chair and director of Academic Affairs.

- If the student is still unsatisfied after the faculty member's written response, the student may appeal further by writing to the director of Academic Affairs, who will convene an appeals committee to review both letters, clarify any outstanding questions or issues and make a recommendation to the director of the drama school. The director's decision is final.

Academic Transcripts

An official transcript carries the Registrar's signature and The New School seal, and documents a student's permanent academic record at the university. Students may request a copy of their transcript, to be mailed to the address of their choosing (including other colleges and institutions), by submitting an official request to the University Registrar's Office. This can be done online at my.newschool.edu, or by completing the transcript request form available on the web:

www.newschool.edu/student-services/registrar/transcript_requests.aspx?s=6:1
Standard transcript services are free of charge. Transcripts are not issued for students with outstanding debts to the university.

Transferring Credits

Evaluation of transfer credit for undergraduate degree students is handled through the Office of Admissions (at Mannes, transfer credit evaluation is handled through the Dean's Office). The University Registrar's Office will post approved transfer credit to the student's transcript. Graduate students complete a Transfer of Credit Petition available at the University Registrar's Office. The New School does not transfer grades or grade points from other schools. Credits only are transferred.

ACADEMIC STANDING AND PROGRESS

Dean's List

Undergraduates who are full time and have a term grade point average of 3.7 or better are enrolled on the Dean's List, which is noted on the academic transcript.

Retaking a Course

With approval, graduate students with a grade of B- or below and undergraduate students with a grade of F or WF in a course are eligible to retake the course. Students are allowed to retake up to three courses during a single degree program. The initial grade will continue to appear on the transcript but will drop out of the cumulative GPA; the grade earned the second time will be used to compute GPA. Retaken courses will not count twice toward fulfillment of graduation requirements nor for student loan or New York Tuition Assistance Program (TAP) certification. Students wishing to retake a course should contact their advising or dean's office to learn the proper procedure prior to registration.

Academic Standing Requirements

All graduate students must earn a 3.0 term GPA and cumulative GPA to remain in good academic standing. Students with less than a 3.0 term GPA or cumulative GPA will be placed on academic probation. Students who earn less than a 3.0 cumulative GPA for two consecutive semesters will be dismissed.

In addition, graduate students who do not complete one half of accumulated attempted credits after two consecutive semesters in their program will be subject to probation and will not necessarily be allowed to register for more courses and/or equivalency credits in the following semester.

Drama students must earn a grade of B- or better in required classes to remain in good standing in the program. At the conclusion of a semester's probation, students who receive additional grades below B- will be subject to dismissal. Students who fail any required course will be dismissed.

Students are responsible for meeting department/program academic requirements in order to remain in good academic standing in their program.

Dismissal Notification

Students dismissed based on fall semester grades must be notified before spring semester classes begin. Otherwise, the student will be placed on probation and allowed to attend spring term classes.

Academic Dismissal Appeals

A student dismissed from The New School for Drama may petition the director to reverse the decision by filing a formal, written appeal. All appeals must be presented in writing, with supporting documentation, within two weeks of receipt of notice of academic dismissal. Students may expect to hear the results of an appeal within two to four weeks of its submission. The director's decision is final.

Appeals must contain the following information:

- An explanation of poor performance and/or failure to complete required coursework.
- A description of plans to improve academic performance and/or to complete outstanding work.
- Any other relevant information pertaining to academic history or potential.

Academic Standing and Financial Aid

Satisfactory academic progress is a crucial factor in maintaining eligibility for state, federal, and institutional financial aid. In addition to the standards described above, certain aid programs (such as New York State's TAP) may have additional or different academic progress requirements. Failure to meet these requirements may jeopardize a student's continued financial assistance. Students should contact the Financial Aid Office with questions about general requirements or personal status.

A student who loses financial aid eligibility because of failure to satisfy academic progress requirements may have his or her financial aid reinstated if satisfactory academic standing is regained or if he or she is readmitted to the academic program.

Leave of Absence

Students in good academic standing may petition for a leave of absence. Students taking a leave of absence should meet with the Academic Affairs Officer in their school and complete the official Exit Form. Due to the sequential nature of the curriculum, The New School for Drama requires that all leaves of absence be for an academic year (two semesters). Recipients of student loans should note that a leave of absence constitutes a break in their program of study, resulting in loss of their loan repayment grace period and/or eligibility for student deferment. They should consult Student Financial Services when contemplating taking a leave of absence. International students on F1 and J1 visas normally fall out of status during the period of a leave and must return to their home countries during the leave; international students should consult International Student Services when contemplating a leave of absence.

Academic records for students on leave are maintained in accordance with the relevant drop and withdrawal deadlines, and refunds are calculated in accordance with the university refund schedule.

Medical leaves of absence require appropriate documentation. To return from a medical leave, a student must submit follow-up documentation indicating that the student is able to continue study, at which point a decision will be made as to the student's eligibility to return.

If unable to return to study as planned, the student must contact their Academic Affairs Officer immediately to request an extension of their leave. Students who remain on leave longer than the approved leave period must reapply through the Office of Admissions.

Students who wish to withdraw completely from the university must meet with the Academic Affairs Officer in their school and complete the official Exit Form (at Mannes, Exit Forms are available in the Dean's Office). Their academic records will be maintained in accordance with the relevant drop and withdrawal deadlines, and refunds will be calculated in accordance with the university refund schedule.

Withdrawal from a Degree Program

Students who withdraw and later wish to return to the university must reapply to the Office of Admissions.

Degree Completion Term Limits

Students must complete degree requirements within five years for the master's degree. Term limits for the PhD are: 10 years at The New School for Social Research, except the clinical psychology PhD, which must be completed within 12 years, and eight years at Milano The New School for Management and Urban Policy. Beyond these time limits, students are not permitted to register unless an extension of time is obtained. Extensions of time may be granted based on a petition submitted by the student and assessed by the student's academic department. To petition, the student must outline work completed toward the degree and a plan for completion of the degree. If the extension of time is not granted, the student will be dismissed from the program.

GRADUATION

Requirements for Graduation

To earn an undergraduate degree, students must have a minimum 2.0 cumulative grade-point average and must complete all degree requirements (as specified in school catalogs) prior to the graduation date.

To earn a graduate degree, students must have a minimum 3.0 cumulative GPA and must complete all degree requirements (as specified in school catalogs) prior to the graduation date. Doctoral programs may require cumulative GPA's above 3.0.

Petitioning to Graduate

Students intending to graduate must file a graduation petition form with the University Registrar's Office and pay the appropriate fee by the following dates:

For January graduation

Prior to October 1	No fee
After October 1	\$20 late fee
After November 1	\$50 late fee

The final deadline to petition is November 15.

For May graduation

Prior to February 15	No fee
After February 15	\$20 late fee
After March 15	\$50 late fee

The final deadline to petition is March 30.

The commencement ceremony for both May and January graduates is held in May. Students attending the May graduation ceremony must purchase graduation attire from the university supplier.

PhD students must pay for the microfilming and binding of their dissertation when they petition to graduate.

Graduation with Honors

Undergraduates who have completed at least 60 credits in residence for a bachelor's degree and 34 credits for an associate's degree and who have a cumulative grade point average of 3.7 or higher may graduate "with honors" noted on their diplomas and transcripts. Departmental graduation honors are internally awarded and may be noted on transcripts but not on the diploma.

Degree Conferral and Issuing of Diplomas

The New School confers degrees in January and May. After all semester grades are received and posted, an evaluation of the student's academic record will be done to determine eligibility to graduate. This process will take several weeks. If the student is eligible to graduate, the degree will be conferred and a diploma will be mailed to the student's specified "diploma address" approximately 12 weeks later. Diplomas are not issued to students with outstanding debts to the university.

STUDENT RESPONSIBILITY

At The New School for Drama, students are expected to take an active role in their own education.

All students are responsible for promoting and upholding the highest standards of academic integrity, including learning the procedures specific to their disciplines for correctly and appropriately differentiating original work from quoted, incorporated, or emulated sources.

All students are responsible for knowing and fulfilling the requirements of every course they take: to familiarize themselves with course requirements by reading the syllabus and following oral and written instructions for assignments and to know and comply with the attendance policy of the instructor. Students who have questions about course requirements, assignments, examinations, attendance records, progress, or grades, should ask instructors for clarification.

All students are responsible for keeping track of their academic progress. At all times, students should be aware of the credits they have earned, are in the process of earning, and have yet to earn, in order to meet graduation requirements. If students have questions, they should ask the director of Academic Affairs.

Professional Conduct

Students at The New School for Drama are expected to conduct themselves in a professional manner at all times. This includes interactions with faculty, staff, and other students, and with production personnel including stage managers, designers, directors, crew, and shop staff. Failure to follow these guidelines can result in disciplinary action and/or a change in grade, drop in academic standing, or change in scholarship eligibility.

Responsibilities include but are not limited to the following:

Actors

- Actors must be on time, sign in when required, and attend rehearsals faithfully. Absence, lateness, or any violation of the requirements listed below are grounds for replacing the actor.
- Actors are required to learn lines verbatim in a timely manner.
- All legitimate artistic disagreements in rehearsal must be negotiated with the director.
- In all disputes, actors must accept the decisions of the producer as the final authority.
- Actors must follow all stage management and crew instructions, with regard to conduct in rehearsal and in the theater, in a professional manner.
- Actors must never give acting notes to other actors.

Directors

- Directors are required to be prepared, arrive on time, and attend rehearsals faithfully. Absence, lateness or any violation of the requirements listed below may be grounds for replacing the director on a project.
- Directors fulfill their responsibility to the producer by maintaining artistic control of projects.
- Directors fulfill their responsibility to the playwright by faithfully executing the playwright's work.
- Directors should report artistic disagreements to the producer, who will attempt to negotiate agreement. The producer will have final say on all artistic issues if agreement cannot be reached.

Playwrights

- Playwrights are required to arrive on time and attend rehearsals mutually agreed upon with the director faithfully. Absence, lateness, or any violation of the requirements listed below may be grounds for terminating the production of a project.
- Playwrights must attend any meetings or rehearsals requested by the producer or director.
- Playwrights must complete all agreed-upon revisions in a timely manner for instructors and company.
- Playwrights must engage collaboratively with directors when questions arise about the script.
- Playwrights must always go through the director regarding any acting or production notes. They should never give notes directly to actors during rehearsals or performances.

Photography and Videography

The New School for Drama employs professional directors, designers, and playwrights for its productions and pays all appropriate royalties for using established works. Therefore, photographing, sound and/or video recording, or the possession of any device for photographing, sound and/or video recording inside any theater or place of performance occupied by the school without written permission of The New School is prohibited by law. Violators may be ejected, and violations may render the offender liable for monetary damages. For questions regarding this policy and/or whether it applies to a specific performance, contact the managing director of The New School for Drama.

It may be permissible for students to photograph or make sound and/or video recordings in the classroom, if the instructor approves it in advance.

Use of Photographs by the University

The New School reserves the right to take or cause to be taken, without remuneration, photographs, film or videos, and other graphic depictions of students, faculty, staff, and visitors for promotional, educational, and/or noncommercial purposes, as well as approve such use by third parties with whom the university may engage in joint marketing. Such purposes may include print and electronic publications. This paragraph serves as public notice of the intent of the university to do so and as a release to the university giving permission to use those images for such purposes

Attendance

The New School for Drama expects that students attend classes regularly and promptly in compliance with the expectations stated in every course syllabus. Full participation is essential to successful completion of graduate-level course work and enhances the educational experience for all, particularly in courses where group work is integral. As aspiring theater professionals, all students should make it their personal policy never to miss classes.

Faculty members are required to make attendance policies clear, in writing, at the beginning of the semester. A student is allowed two absences in a course per semester. Absences will not be considered as excused or unexcused. After two absences, the instructor will have the discretion to issue the student a grade of "F" in the class, or to issue any other grade that accurately reflects the effect of the absences on the student's work.

Policy on Lateness At The New School For Drama

A student who enters a classroom after the stated start time of the course will be considered late for the purpose of instructor record-keeping. An instance of lateness will be considered "half of an absence" and will be considered in accordance with the division's absence policy when assessing a student's work and assigning a grade for the course. Faculty members will have the option to refuse entry to any student arriving more than fifteen minutes late to a class, and to designate that student as absent for that session.

Important Note

These policies will serve as a MINIMAL expectation for classes. Some instructors may have stricter policies regarding absence and lateness in their classrooms. Any instructor's stricter policy should be considered to take precedence over the school's policy.

ACADEMIC HONESTY

The duty of every member of an academic community to claim authorship of his or her own work and only for that work and to recognize the contributions of others accurately and completely is fundamental to the integrity of intellectual debate and creative and academic pursuits. All members of the university community are expected to conduct themselves in accord with the standards of academic honesty. Students are responsible for knowing and making use of proper procedures for research and writing, presenting and performing work, and taking examinations. Instructors are responsible for informing students of their policies with respect to the limits within which students may collaborate with or seek help from others on specific assignments. Instructors are expected to educate students about the ethical and legal regulations placed upon creative work and about the consequences of dishonesty in the professional world.

Academic dishonesty includes but is not limited to

- cheating on examinations, whether by copying another student's work or by using unauthorized materials
- any act of plagiarism, defined in detail below
- destruction or defacement of the work of others
- aiding or abetting any act of dishonesty
- any attempt to gain academic advantage by presenting misleading information, making deceptive statements, or falsifying documents.

Plagiarism

Plagiarism is the use of another's work without proper acknowledgement, intentionally or unintentionally, in one's own academic or creative writing, research data, examinations, creative projects, etc. Material from any source, whether books, journals, internet postings, the words or ideas of other students, or faculty, etc., when used without attribution is plagiarized, including purchased or "outsourced" written assignments.

Principle of Acknowledgement

A simple rule determines which sources must be acknowledged: When any text, data, or idea is quoted or paraphrased from a particular source, the source must be clearly acknowledged and credited. In particular, direct quotations must be placed in quotation marks and the source clearly cited.

Reuse of the Same Work

A student may not submit the same research or creative project to fulfill the requirements for two separate courses, unless with the specific prior approval of both instructors in the form of a written agreement signed by both. The rule is not intended to regulate repeated use of a concept or skill developed by the student, but no student should receive academic credit more than once for an identical formulation and presentation. Anyone with questions about the application of this rule in a specific case should consult with the Director of Academic Affairs. Exception: In the case of sequenced writing courses, where a student may work on several drafts of a longer work over the course of several semesters, acknowledgment of the continuation of the project by the writing instructor is sufficient.

Unauthorized Collaboration

Collaboration with other students in laboratories, reports, papers, homework assignments, examinations, senior projects, or other academic work depends on expectations communicated by the instructor in a course. Sometimes students are encouraged to collaborate on research, for example, but instructed to submit their reports independently. Unless specifically authorized, students should presume that collaboration on academic work is not permitted. Submission of collaborative work without acknowledgement definitely constitutes a violation of academic honesty. Any questions or uncertainties on this subject should be discussed with the course instructors in advance.

Disciplinary Procedures and Penalties

An instructor who suspects a student of academic dishonesty should give the student an opportunity to explain the materials or activity in question and investigate whether the student understands the relevant standards of conduct. On the basis of this discussion, the instructor should assess the case, taking into consideration the extent of the plagiarism or dishonest activity, the likelihood that the dishonesty was intentional, and the importance of the work in question to the student's grade, and determine whether a minor or major offense has occurred. If the instructor determines that an offense is minor, he or she may counsel the student about academic honesty, explain the consequences of academic dishonesty, and require the student to resubmit the work with appropriate modifications or otherwise make restitution.

When an instructor determines that a major offense has occurred, he or she is required to assign a failing grade to any work in question and report the incident to the director of academic affairs. The report should include the student's name, the course, semester, copies of the relevant plagiarized submission with problems identified or a description of other dishonest activity, and notes on his or her conversations with the student. Questions about how to handle any particular case should be addressed to the director of academic affairs. (If the course in question is offered by a different division of the university, the dean's office of that division will handle the case and inform the director of academic affairs of the outcome.)

The director of academic affairs will issue a formal letter to the student, with a copy to the instructor and a file copy, documenting the accusation. The director of academic affairs, in consultation with the director of the drama school and selected members of the student's department faculty, may impose additional sanctions, which could include a failing grade in the course and suspension or dismissal from the program. For a second major offense, a student will be dismissed from the program.

Students penalized for academic dishonesty may appeal the findings and penalties to the university Academic Appeals Committee.

INSTITUTIONAL INFORMATION

The New School provides the following institutional information on the university website at www.newschool.edu:

- **Family Educational Rights and Privacy Act (FERPA)**
- **Financial assistance information** (federal, state, local, private, and institutional need-based and non-need-based assistance programs, Title IV, FFEL, and Direct Loan deferments)
- **Institutional information** (fees, refund policy, withdrawal from school, Title IV grant or loan assistance information, academic information, and disability services for students)
- **Completion and graduation rates and transfer-out-rates** (graduation rate of degree-seeking students, and transfer-out rates of degree-seeking students)
- **Campus crime statistics**

To request copies of any of these reports, contact the appropriate office listed on the website.

Online access to student account and records: All registered students can access their personal current student information through ALVIN on MyNewSchool, the university's Web portal. Students, once they have a password, can access ALVIN on MyNewSchool to view up-to-date records including enrollment in courses, status of tuition and fees (paid, owed, and refundable), and grades earned.

Religious Absences and Equivalent Opportunity

Pursuant to Section 224-a of the New York State Education Laws, any student who is absent from school, because of his or her religious beliefs, will be given an equivalent opportunity to register for classes or make up any examination, study or work requirements which he or she may have missed because of such absence on any particular day or days.

Immunization Requirements

New York State requires that matriculated students enrolling for six or more credits (including equivalency credit) who were born on or after January 1, 1957, provide the university with documentation of their immunity to measles, mumps, and rubella.

All students must also affirm that they have read the material distributed by the university on meningococcal disease and either plan to get an immunization, have documentation of having had a meningococcal immunization, or decline the immunization in writing. All new students receive in their admissions packet an immunization and meningitis documentation form that must be completed and submitted prior to registering for classes. Students who do not submit the form will not be allowed to register.

Campus Crime Reporting and Statistics

The Security and Advisory Committee on Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education. Anyone wishing to review the University's current crime statistics may access them through the website for the Department of Education: ope.ed.gov/security. A copy of the statistics may also be obtained by contacting the Director of Security for The New School at 212.229.5101.

The Student Right to Know Act

The New School makes available to all students and prospective students information about the persistence of undergraduate students pursuing degrees at this institution as required by the Student Right to Know Act. During the 2007–2008 academic year, for example, the university reports the “persistence rate” for the year 2005 (i.e., the percentage of all freshmen studying full time in fall 2005 who were still studying full time in the same degree programs in fall 2006). This information may be requested at any time between July 1 and June 30. Visit the Office of Institutional Research at www.newschool.edu/admin/oir for more information. .

Family Educational Rights and Privacy Act

The Family Educational Rights and Privacy Act (FERPA) of 1974 as amended in 1995 and 1996, with which The New School complies, was enacted to protect the privacy of students regarding their education records, to establish the right of students to inspect and review their education records, and to provide guidelines for correction of inaccurate or misleading statements.

The New School has established the following student information as public or directory information, which may be disclosed by the institution at its discretion: student name; major field of study; dates of attendance; full- or part-time enrollment status; year level, degrees and awards received, including Dean's List; the most recent previous educational agency or institution attended; addresses; phone numbers; photographs; email addresses; and date and place of birth.

Students may request that The New School withhold release of their directory information by notifying the University Registrar's Office in writing. This notification must be renewed annually at the start of each fall term.

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their records:

- The right to inspect and review the student's education records within 45 days of the day the university receives a request for access. Students should submit to the University Registrar's Office, dean, head of the academic department, or other appropriate official written requests that

identify the record(s) they wish to inspect. The university official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the university official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

- The right to request the amendment of the student's education records that the student believes are inaccurate or misleading. Students may ask the university to amend a record that they believe is inaccurate or misleading. They should write the university official responsible for the records, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading. If the university decides not to amend the record as requested, the university will notify the student of the decision and advise the student of the right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when s/he is notified of the right to a hearing.
- The right to consent to disclosures of personally identifiable information contained in the student's education records except to the extent that FERPA authorizes disclosure without consent. Generally, the university needs written permission from the parent or eligible student in order to release any information from a student's educational record. One exception that permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by the university in an administrative, supervisory, academic or research, or support staff position (including law enforcement units and health staff); a person or company with whom the university has contracted (such as an attorney, auditor, or collection agent); a person serving on the board of trustees; or a student serving on an official committee (such as a disciplinary or grievance committee) or assisting another school official in performing school-related tasks. School officials have a legitimate educational interest if the review of an education record is necessary in order to fulfill their professional responsibility.
- The right to file a complaint with the U.S. Department of Education concerning alleged failures by The New School to comply with the requirements of FERPA. The office that administers FERPA is:
Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue SW
Washington, DC 20202-4605

Equal Employment and Educational Opportunity

The New School is committed to creating and maintaining an environment that promises diversity and tolerance in all areas of employment, education and access to its educational, artistic and/or cultural programs and activities. The New School does not discriminate on the basis of age, race, color, gender or sexual orientation, religion, religious practices, mental or physical disability, national or ethnic origin, citizenship status, veteran or marital status.

Inquiries concerning the application of the laws and regulations concerning equal employment and educational opportunity at The New School (including Title VI—equal opportunity regardless of race, color or national origin; Section 504—equal opportunity for the disabled; and Title IX—equal opportunity without regard to gender) may be referred to: The Office of the General Counsel, The New School, 80 Fifth Avenue, Suite 800, New York, New York 10011. Inquiries may also be referred to: the Office of Federal Contract Compliance Programs, U.S. Department of Labor, 23 Federal Plaza, New York, NY 10278 or the U.S. Equal Employment Opportunity Commission (EEOC), New York District Office, 201 Varick Street, Suite 1009, New York, NY 10014. For individuals with hearing impairments, EEOC's TDD number is 212.741.3080.

Students or Employees who believe they have been discriminated against on the basis of a disability may contact their Division's Dean Office, their Department Director, or the Office of the Senior Vice-President for Human Resources & Labor Relations, who is the University Disability Official.

Statement of Ethical Responsibility for Research Involving Human Subjects

New School faculty and staff engaged in research or supervising student research projects must be aware of their responsibilities for ethical conduct in any project involving the use of human subjects. Faculty and staff are responsible for research done by students under their supervision with respect to these matters. Each research design must be examined for possible risk to subjects. If even minor risk of physical, psychological, sociological, or other harm may be involved, the faculty or staff member must consult with the university Institutional Review Board. The full policy with guidelines and consent forms can be found at newschool.edu/admin/gsp/gspframeset.html.

Academic Freedom: Free Exchange of Ideas

An abiding commitment to preserving and enhancing freedom of speech, thought, inquiry, and artistic expression is deeply rooted in the history of The New School. The New School was founded in 1919 by scholars responding to a threat to academic freedom in this country. The University in Exile, progenitor of The New School for Social Research, was established in 1933 in response to threats to academic freedom abroad. The bylaws of the institution, adopted when it received its charter from the State of New York in 1934, state that the “principles of academic freedom and responsibility ... have ever been the glory of the New School for Social Research.” Since its beginnings The New School, has endeavored to be an educational community in which public as well as scholarly issues are openly discussed and debated, regardless of how controversial or unpopular the views expressed are. From the first, providing such a forum was seen as an integral part of a university’s responsibility in a democratic society.

The New School is committed to academic freedom in all forms and for all members of its community. It is equally committed to protecting the right of free speech of all outside individuals authorized to use its facilities or invited to participate in the educational activities of any of the university’s schools. A university in any meaningful sense of the term is compromised without unhindered exchanges of ideas, however unpopular, and without the assurance that both the presentation and confrontation of ideas takes place freely and without coercion. Because of its educational role as a forum for public debate, the university is committed to for preserving and securing the conditions that permit the free exchange of ideas to flourish. Faculty members, administrators, staff members, students, and guests are obligated to reflect in their actions a respect for the right of all individuals to speak their views freely and be heard. They must refrain from any action that would cause that right to be abridged. At the same time, the university recognizes that the right of speakers to speak and be heard does not preclude the right of others to express differing points of view. However, this latter right must be exercised in ways that allow speakers to state their position and must not involve any form of intimidation or physical violence.

Beyond the responsibility of individuals for their own actions, members of the New School community share in a collective responsibility for preserving freedom of speech. This collective responsibility entails mutual cooperation in minimizing the possibility that speech will be curtailed, especially when contentious issues are being discussed, and in ensuring that due process is accorded to any individual alleged to have interfered with the free exchange of ideas.

Consistent with these principles, the university is prepared to take necessary steps to secure the conditions for free speech. Individuals whose acts abridge that freedom will be referred to the appropriate academic school for disciplinary review.

Diversity Initiative

The Diversity Initiative supports the work of the University Diversity Committee, and of the diversity committees of the university’s individual schools and departments, through the sponsorship, or co-sponsorship, of co-curricular programming. All members of the New School community are invited to develop proposals for public performances and presentations that foster inclusion and represent diverse perspectives as enumerated in the University Diversity Committee’s Mission Statement below. For information, contact Celesti Colds Fechter, associate dean for Academic Services, New School for General Studies, 212.229/5615.

University Diversity Committee Mission Statement

The mission of The New School Diversity Committee is to support—among students, faculty, and staff—the inclusion of people who are members of class, ethnic, and racial groups that have been historically underrepresented in American higher education; people who are members of the international community; people who are disabled; and people of all sexual orientations and gender identities. We believe that an academic community fostered by such inclusion contributes to the free and respectful exchange of differing ideas, beliefs, and perspectives in educational, co-curricular, and public programming and is an essential element in the education of students who will take their places as citizens in a pluralistic world.

ABOUT THE UNIVERSITY

OFFICERS AND BOARD OF TRUSTEES

Visit www.newschool.edu/administration.html.

THE DIVISIONS OF THE NEW SCHOOL

The New School for Drama is one of eight divisions of The New School. The other schools are described briefly below.

The New School for General Studies

66 West 12th Street, New York, NY 10011
212.229.5615, www.newschool.edu/generalstudies

As the founding division of the university, The New School for General Studies has been a leader in adult education since the early 20th century. Today, adults with a passion for knowledge and a commitment to creativity take advantage of the school's master's, bachelor's, and certificate programs as well as hundreds of continuing education courses, all of which integrate theory and practice in original ways. The bachelor's program in liberal arts and master's programs—in creative writing, media studies, international affairs, and teaching English to speakers of other languages (TESOL)—are taught by professionals at the top of their fields. Many classes and degrees can be completed online through an innovative program that is fast becoming a national model. A pioneer in lifelong education, The New School for General Studies remains a center of innovation in American higher education.

The New School for Social Research

65 Fifth Avenue, New York, NY 10003
212.229.5700, www.newschool.edu/socialresearch

The mission of The New School for Social Research—which derives from American progressive thinkers, the legacy of the University in Exile, and the critical theorists of Europe—is grounded in the core social sciences and broadened with philosophical and historical inquiry. The New School for Social Research has always offered an academic setting where disciplinary boundaries are easily crossed. The school awards graduate degrees in anthropology, economics, philosophy, political science, psychology (including clinical psychology), sociology, historical studies, and liberal studies. Through their research and coursework, students are encouraged to continue the tradition of questioning, critique, political and ethical engagement, and innovation that started when The New School for Social Research opened nearly 75 years ago.

Parsons The New School for Design

2 West 13th Street, New York, NY 10011
212.229.8950, www.newschool.edu/parsons

One of the most prestigious and comprehensive colleges of art and design in the nation, Parsons The New School for Design has been a pioneer in the field since its founding in 1896. Today, Parsons focuses on creating engaged citizens and exceptional artists, designers, scholars, and business leaders through a design-based education. Parsons students learn to rise to the challenges of living, working, and making decisions in a world where human experience is increasingly designed. Embracing the principles of innovation and social responsibility, the Parsons curriculum encourages students to design with an awareness of complex social issues like sustainability and globalization. Parsons offers the bachelor of fine arts degree in architectural design, communication design, design and technology, fashion design, fine arts, illustration, integrated design, interior design, photography, and product design; bachelor of business administration in design and management; and bachelor of science in environmental studies. Master's degrees are offered in design and technology, lighting design, interior design (state approval pending), fine arts, photography, architecture, history of decorative arts and design. Parsons also offers an AAS degree, a joint BA/BFA degree with Eugene Lang College, and a continuing education program.

Eugene Lang College The New School for Liberal Arts

65 West 11th Street, New York, NY 10011
212.229.5665, www.newschool.edu/lang

Eugene Lang College The New School for Liberal Arts is a four-year college for traditional-age undergraduate students. As a division of The New School Lang provides the advantages of a small, intimate liberal arts college and the resources of a major university. Considered by The Princeton Review to be one of the colleges that most actively encourages debate and discussion, Lang attracts top students who value individual attention and the opportunity to be challenged in small, interactive seminars and classes. Committed leaders, scholars, and newsmakers teach these talented young people and help them to make important connections in related industries. For more than 20 years, the founding philosophy has remained consistent: pursue the highest aims of social justice, political responsibility, and cultural awareness in order to effect positive change in the world. Eugene Lang College students earn Bachelor of Arts degrees in the arts, culture and media, economics, environmental studies, history, interdisciplinary science (state approval pending), literary studies, philosophy, psychology, and liberal arts. Qualified students can earn a dual bachelor of arts/bachelor of fine arts degree at Parsons or The New School for Jazz and Contemporary Music. There are accelerated bachelor's/master's degree options in association with several graduate programs.

Mannes College The New School for Music

150 West 85th Street, New York, NY 10024
212.580.0210, www.newschool.edu/mannes

Founded in 1916 by David Mannes, the school became a division of The New School in 1989. Mannes College The New School for Music is now considered one of the world's top classical music conservatories, training tomorrow's musical leaders in an intimate, supportive environment. Aspiring young musicians have access to an unusually comprehensive curriculum, which includes instrumental and vocal performance, composition, conducting, and music theory. Preeminent faculty members impart thorough knowledge of music and its structures, cultivating young musicians not merely as masterful technicians but also as imaginative, communicative, and compassionate artists. That artistry is seen in the performances and recordings of Mannes' accomplished alumni and in the hundreds of concerts produced by the school each year. Mannes offers the bachelor of music, bachelor of science, undergraduate diploma, master of music, and professional studies diploma. Mannes also remains true to its origins as a community music school, through its Extension and Children's Preparatory Divisions.

Milano The New School for Management and Urban Policy

72 Fifth Avenue, New York, NY 10011
212.229.5400, www.newschool.edu/milano

Since 1975, Milano's graduate programs have been developing the analytical, managerial, and leadership skills of working professionals with the goal of facilitating positive change in communities, governments, and corporations on the local, national, and global levels. The school is named for the university trustee Robert J. Milano, who generously supported its mission. Milano offers the master of science degree in urban policy analysis and management, nonprofit management, and organizational change management and a PhD degree in public and urban policy.

The New School for Jazz and Contemporary Music

55 West 13th Street, 5th floor, New York, NY 10011
212.229.5896, www.newschool.edu/jazz

The New School for Jazz and Contemporary Music offers an innovative course of study in which a passionately engaged faculty guides students toward high standards of achievement and development of their creative voices. Since its inception in 1986, the program's approach to teaching has been based on the tradition of artist as mentor. The focus is on small-group performance led by faculty members with significant links to the history and evolution of jazz, blues, pop, and new genres. The ultimate proof of the program's success is heard in the musical voices of an established generation of New School Jazz alumni, represented at the highest artistic levels and in every musical genre. The New School for Jazz and Contemporary Music offers the bachelor of fine arts degree in jazz performance and jazz composition and arranging. Qualified students can pursue a dual BA/BFA degree in collaboration with Eugene Lang College.



Albert List Academic Center F

Alumni Relations D

Alvin Johnson/J.M. Kaplan Hall A

Arnhold Hall I
 Dorothy H. Hirshon Suite I
 Theresa Lang Community & Student Center I
 Tishman Gallery I

Auditoria
 Edward Swayduck Auditorium F
 John L. Tishman Auditorium A
 Parsons Auditorium N

Building Affiliates
 Beth Israel 317 E. 17 St.
 Cardozo Law Library 55 Fifth Ave.
 Cooper Hewitt Museum 2 E. 91 St.
 Cooper Union Library Cooper Sq.
 Elmer Holmes Bobst Library Wash. Sq. S.

Cafeterias B, F, I

Centers and Institutes
 Center for New York City Affairs H
 India China Institute N
 International Center for Migration, Ethnicity
 & Citizenship D
 Parsons Institute for Information Mapping I
 Schwartz Center for Economic Policy Analysis D
 Transregional Center for Democratic Studies G
 University Writing Center F
 Vera List Center for Art & Politics A
 Wolfson Center for National Affairs N

Computing Centers
 Academic Computing Center F
 Digital Resource Library I
 Fashion Computing Center K
 Knowledge Union I
 University Computing Center I

Eugene Lang College The New School for Liberal Arts B
 Admissions C
 Lang Annex B
 Lang Writing Center B

Fanton Hall H

Human Resources D

Libraries
 Raymond Fogelman Library F
 Adam & Sophie Gimbel Design Library N
 Kellen Archives N
 Harry Scherman Library J

Mannes College The New School for Music J
 Admissions J
 Goldmark Practice Center O

**Milano The New School for Management and
 Urban Policy** H
 Admissions H

The New School for Drama Z
 Admissions Z
 Theater Z

The New School for General Studies A
 Admissions A
 International Affairs Program A
 Media Studies Program N
 TESOL Program M
 Writing Program A

The New School for Jazz and Contemporary Music I
 Admissions I

The New School for Social Research D
 Academic Affairs D
 Admissions F

Parsons The New School for Design D, E, K, L, N
 Admissions F
 Arnold & Sheila Aronson Galleries N
 David Schwartz Fashion Education Center K
 Sheila C. Johnson Design Center L, M, N

Residence Halls
 13th Street Residence V
 20th Street Residence Y
 Grove Street Apartments U
 Loeb Residence S
 Marilton Residence R
 Union Square West Residence T
 William Street Residence O

Student Services (university-wide)
 Career Development F
 Health Services S
 Higher Education Opportunity Program (HEOP) D
 Housing D
 Intercultural Support F
 International Student Services D
 Ombuds D
 Records D
 Registrar's Office D
 Registration F
 Student Development I
 Student Disability Services D
 Student Financial Services F
 Student Rights and Responsibilities D

University Administration A, D, G, I

Not shown: Anderson Residence: Anderson Hall, Manhattan School of Music, Claremont Ave. & W. 122nd St.; Stuyvesant Apartments: 1st Ave. & E. 14th St.; 23rd Street Apartments: 225 W. 23rd St.