

SIGHT & SOUND
CONSERVATORY
WHERE THE CLASSROOM MEETS THE STAGE

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School Catalog

*Providing professional training in the performing
arts from a Christ-Centered Worldview*

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Sight & Sound Conservatory

Our Education Philosophy

The Sight & Sound Conservatory is uniquely positioned to provide promising young artists professional training in the performing arts - from a Christ-Centered Worldview.

There are many excellent theatre schools and many wonderful professional theatres. However, there are not many professional theatres that operate integrated theatre schools; and very, very few that do so from a Christ-Centered Worldview. Our vision is to provide a place where young performing artists can experience quality professional theatrical training that embraces a Christ-Centered Worldview.

Christ-Centered Worldview

Sight & Sound Conservatory defines a Worldview as the philosophical “lens” through which a person sees and interprets the world. At SSC, our definition of a *Christ-Centered* Worldview is the belief that (1) God exists, and that He created everything that exists; (2) that the Bible is the Word of God and the ultimate standard for truth; (3) that Jesus Christ is the Son of God Who died on a cross and rose from the dead to grant forgiveness of sins and eternal life to all who would believe in Him. To fulfill the mission of SSC, each student must personally embrace this *Christ-Centered* Worldview.

Education Objectives

The primary objective of the Sight & Sound Conservatory is to invest in the next generation of Christ-Centered performing artists by training and mentoring them in the foundational elements and disciplines of the performing arts, and immersing them in the dynamic environment of professional theatre. The core method of our training is an apprentice based approach: (1) teaching essential performance skills; (2) providing the opportunity to develop skills in a professional setting; and (3) cultivating a lifestyle of character, commitment and competence in relation to the world around them. Whether in the secular or religious realm of performing arts, it is our intention that each graduate of Sight & Sound Conservatory will be a proficient, productive, and powerful influence for Christ in the world.

Teaching Methodology and Subjects Offered

A core value of SSC is to invest in our students by enriching both the performer and the person. All SSC courses and labs will fulfill a Threefold schema: Skills, Experience, and Discipleship.

Skills. Students at SSC will train in the essential elements of performing arts. Course work is designed to engage three main disciplines: acting, singing, and dancing. Each day, students will train in these disciplines and their related classes. For example, in the discipline of acting, classes such as Improvisation, Shakespeare, and Voice and Speech will support weekly Acting classes. Likewise,

Dance classes will be augmented by courses in Movement and Stage Combat, and Musical Theatre singing will be supported by private voice lessons and instruction in Sight Singing.

SSC's primary teaching methodology will be situated learning, however, classroom based techniques such as lecture, text book reading and essay writing will also be employed.

Experience. In keeping with an apprentice approach, a unique and dynamic component of SSC is that students will perform daily in Sight & Sound Theatres® stage productions as members of the cast. This is an invaluable opportunity for the developing performing artist. As cast members, students will experience the rehearsal process and the full run of a professional theatre production, working alongside seasoned performers and theatre artists. This is where the theories of the classroom become the craft of the performer on stage.

Discipleship. A primary purpose of SSC is to create an environment where the student can discern and develop who they are as a person, and an artist, with a Christ-Centered worldview. How will their relationship with Christ influence how they relate to the world around them, professionally and personally? To help facilitate this, working professionals will share their experience with the students, encouraging a dialogue on what it means to live out Biblical principles in the world today.

Seminars in Theatre Arts. To broaden the students' comprehensive knowledge of theatre arts, resident Sight & Sound professionals will teach in a series of "stagecraft" seminars focusing on such theatrical elements as Lighting, Costumes, Audio, Art and Media, Set Design, Marketing, Directing, and Stage Management. SSC will also bring in at least one Guest Artist a year for an extended seminar in the performing arts.

Program Description

SSC is a very demanding and intensive experience. Students will be in class and or performing up to 10 hours a day, five and a half days a week. Each week, students will train in acting, singing, and dancing. Throughout each quarter, SSC will provide a wide range of seminars and classes to promote a more expansive theatre training experience. Additionally, at the end of the year, a student graduation "showcase" will be presented.

Student Life

A typical day at SSC might include a stage combat class, scene work on creating a character, a dance sectional rehearsal, and a performance of a Sight & Sound Theatre production. By design, SSC will expose students to a broad variety of experiences in their training, preferring multiple focused encounters with a wide range of subject matter, over a more exhaustive study of a few select topics. The goal of SSC is for students to understand and embody the truly important values of professional performing arts, and be able to employ them with integrity and excellence.

A prominent portion of SSC's training will be the student's participation in Sight & Sound Theatre productions. This is where the practice of the classroom develops into the performance of the stage. Students will have "hands on" experience and be evaluated in the three major areas of a professional stage production: the rehearsal period, backstage and daily preparation, and the performance.

As has been stated, SSC will be a very concentrated and immersive experience. This too will help the student prepare for the oftentimes rigorous demands of being a performing artist. However, with this in mind, there will be no lab or classroom work scheduled for Sunday and Monday. **We highly recommend that students do not work outside of the program.** SSC is a very intensive, time consuming program. The student's will be spending much time in study and class work preparation, as well as potentially serving in a local church, and experiencing the cultural, historical and theatrical opportunities in the surrounding cities of Lancaster, Harrisburg, Hershey, Philadelphia, Washington D.C and New York.

SSC will organize at least one trip to New York City to see a Broadway performance. SSC students will also have access to discounts for many local performing arts venues.

The focus of SSC is not only to educate students, but to train *performers*. Our passion is for students to be able to perform at a professional level; striving always to interact graciously with their peers, and to lead with integrity and wisdom. So whether students feel called to a career in the world of arts and entertainment, or to work in existing Christ-centered theatre, minister through creative arts in the Church, or even pioneer a work of their own, SSC exists to provide students the training that can lead to lifelong fulfillment both professionally and personally.

Program Length

The 50 week program will consist of two semesters, each twenty-five weeks in length. Each week approximately 50 clock hours will be scheduled. The total program will consist of 2483 clock hours of instruction.

Facilities

SSC is housed in Sight & Sound's Theatre, located at 300 Hartman Bridge Rd (Route 896) just outside the charming village of Strasburg, PA. Situated among the beautiful rolling fields of Amish farmland, Sight & Sound's Theatre attracts over $\frac{3}{4}$ of a million people each year. SSC will be located primarily in two studio spaces on the building's second floor, in addition to making use of the state of the art 300 foot wrap around stage.

SSC is also minutes away from historic Lancaster, PA, home to a vibrant, burgeoning arts community. Lancaster has its own train station, access to bus lines, and is within easy driving distance to the Harrisburg, Philadelphia, and Baltimore/Washington airports.

Non-Discrimination Policy

Sight & Sound Conservatory provides equal opportunity and admits students of any race, color, gender, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the Conservatory. It does not discriminate on the basis of race, color, gender, national or ethnic origin in administration of its admissions or educational policies, scholarships, or other school-administered programs.

Admission Requirements and Procedures

Overview

Sight & Sound Conservatory is a post secondary education program, appropriate for students who have earned a high school diploma, GED, or a passing score on the Wonderlic Test. Up to 10 students will be selected for the Professional Performing Arts Program at SSC.

Sight & Sound Conservatory application deadline is **May 25, 2018**.

Entrance Requirements

For consideration, applicants must meet these minimal standards before submitting an application:

- 1) Applicants must be a minimum of 17 years of age.
- 2) Applicants must hold a Christ-Centered Worldview as expressed by SSC.
- 3) Applicants must have either a High School Diploma*, GED, or a score of 15 on the Wonderlic Basic Skills Test.*
- 4) Applicants will be required to present evidence of catastrophic health insurance. If the applicant wishes, they may purchase this insurance through a provider recommended by Sight & Sound Conservatory.

* The majority of reading requirements for SSC are at an 11th or 12th grade level. Though instructors will certainly work with students to help them comprehend the content of assigned readings, if tutoring is necessary, it is the student's responsibility to make arrangements for any additional independent study.

Applying to SSC – 2 Step Process

The application process for SSC is a two-step process. Step 1 consists of providing all required materials and mailing them to Sight & Sound Conservatory. **Please be aware that not all applicants who complete Step 1 of the application process will necessarily be asked to continue on to Step 2: the audition process.**

Step 1 material can be mailed to:

Sight & Sound Conservatory,
300 Hartman Bridge Road
Ronks, PA 17572

Step 1 – What to include in Step 1 of the Application

- **Create a Statement of Purpose:**
The statement of purpose should include a statement of faith; a narrative expressing why

you desire to train in professional performing arts with a Christian Worldview; and how you intend to apply this training to your life and artistic career. Additionally, we ask for you to summarize your assessment of your strengths and weaknesses as a performing artist.

- **Complete and Sign the SSC Application. The application form can be downloaded at www.sightsoundconservatory.com** Please print clearly, especially concerning all contact information.
- **3 Letters of recommendation:**
Please include three letters of recommendation. Two letters of recommendation from former teachers, directors, or any other artistic or academic professional who can speak to your creative skills, your artistic promise and your capacity for growth; and one letter of recommendation from your pastor or youth pastor.
- **High School Diploma or GED, Curriculum Vitae and Resume:**
Please enclose a photocopy of your High School Diploma or GED or Wonderlic Exam. Please also include any additional Curriculum Vitae (i.e. any relevant degrees, diplomas or certificates), and a Resume comprised of any performance experience, ministry, theatrical training and skills.
- **Photo:** Please provide an updated **8x10 photo or headshot** such that we might recognize you upon meeting you in person.
- **Financial Plan:** Please include a short statement regarding how you plan on paying tuition and living expenses. **Full tuition must be paid in its entirety before a student can begin the program.** All non-resident applicants who require a student Visa must provide a written statement outlining how living expenses will be met while in the U.S.
- **Application Fee:** A one time \$25 non refundable application fee must be included with the completed application. The application fee can be paid with a check or money order made payable to Sight & Sound Conservatory.

Upon receiving all required materials for Step 1 of the Application, Sight & Sound Conservatory will email the applicant a notification of receipt. Once SSC has notified an applicant that a completed application has been received, the applicant will be notified if they have been accepted to continue on to Step 2: the audition process. If applicant has not been accepted to continue on to the audition process, SSC will notify them via email.

Step 2 - The Audition Process

If accepted to continue on to the audition process, SSC will notify the applicant and arrange an audition time. **Auditions for Sight & Sound Conservatory will be held June 4 & 11, 2018 on site at the Sight and Sound Theatre** located at 300 Hartman Bridge Road, Ronks, PA 17572.

For the audition, the applicant will need to perform:

- **2 monologues; 1 serious and 1 comedic – approximately 1 minute each (NO LONGER).**
Please no Shakespeare or monologues which require an accent.

- **2 songs; 1 up-tempo and 1 ballad - 32 MEASURES EACH. Please bring a musical digital file on an electronic device with the accompanying musical tracks for each song.**
- **A dance routine, taught by our choreographer at the time of the audition. Please bring/wear clothes you can move in comfortably.**

After the audition process is completed, SSC will notify applicants whether they have been accepted or not into the program, or if they are on the alternate list by the end of **June**. All applicants on the alternate list are still under consideration until all available student positions have been filled.

International Students

In addition to being a fully licensed, private school by the state of Pennsylvania, Sight & Sound Conservatory is also a SEVIS registered institution authorized under federal law to enroll non-immigrant alien students. If accepted, Sight & Sound Conservatory will provide Federal documentation for the student for the student to apply for non-immigrant M1 Visa status.

Enrollment Agreement

When accepted as a student of the program, the applicant is required to sign and return the Enrollment Agreement by **July 31, 2018**. He/She shall include a **\$500 non-refundable deposit** with the signed Enrollment Agreement. This deposit will be applied to the full tuition balance which is payable any time after acceptance, but no later than **January 1, 2019**. All payments may be made by check or money order, payable to Sight and Sound Conservatory. For any additional information regarding enrollment or tuition refunds, please see the **Tuition Refund Table** below for a full description of the terms.

Contact

For questions regarding admissions procedures, please contact the school at SSConservatory@sight-sound.com or 717-687-4220 ext. 4500

Tuition and Fees

1. Tuition will be **\$7950**, and must be paid by **January 1, 2019** in its entirety before a student can begin the program. Tuition covers all student costs associated with the program. Required reading materials and textbooks will be provided to the student. Textbooks must be returned at the end of each semester.
2. Tuition does not cover the student's housing, living expenses, transportation or insurance. The student is responsible to provide for these costs.
3. As stated in the above section titled, "Enrollment Agreement", a **\$500 non-refundable deposit** is to be included with the signed and returned Enrollment Agreement. This deposit will be applied to the full tuition cost.

Cancellation Refund Policy

If initiated by School...

Probationary Review:

Upon beginning the program, all students are subject to a 10 week probationary review. The School reserves the right to terminate training at the conclusion of the probationary period if a student's progress is determined to be unsatisfactory. If training is terminated during the probationary period, the student is entitled to a refund of all unearned tuition. See Tuition Refund Table below for percentage of tuition refunded.

Withdrawal and Refund Policy

- A. In case of injury, sickness, or if special circumstances arise, a student may request a leave of absence, which should include the date the student anticipates the leave beginning and ending. If the leave is due to injury, then the student must submit their request with a doctor's recommendation of absence. The withdrawal date will specify the date the student is scheduled to return from the leave of absence. If a student requires an extension of the leave of absence, it is necessary for the student to communicate extension with the School Headmaster to avoid withdrawal.
- B. The performing arts program at S&S Conservatory is a very demanding and intensive program that requires regular attendance. If, for whatever reason, a student misses a prolonged period of time that adversely affects the quality of the program experience, the Headmaster and Conservatory leadership will determine if withdrawal is necessary.
- C. All refunds, if applicable according to the below table, will be returned to the student within 30 calendar days of the withdrawal date.

<p>Tuition refunds will be determined as follows:</p> <p><i>Please note that the following text provides the minimum refund policy pursuant to ACT 174 of 1986 and The Regulations of The State Board of Private Licensed Schools, Title 22, Ch. 73.134:</i></p> <p>Proportion of Total Program Taught by Withdrawal Date</p>	<p>Tuition Refund</p>
<p>Upon receipt of Tuition until the start of the school term</p>	<p>100% of program cost</p>
<p>Within first 7 calendar days of the school term</p>	<p>75% of program cost</p>
<p>Less than 25% of Total Program Taught</p>	<p>55% of program cost</p>
<p>25% up to but less than 50% of Program Taught</p>	<p>30% of program cost</p>

50% or more of Program Taught	No Refund
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Minimum Requirements for Commencement of Program

For any given academic year, Sight & Sound Conservatory requires a minimum of 6 students before it can commence the Performing Arts Program. If less than 6 students are enrolled in the program, SSC reserves the right to delay commencement of the program until such time as enrollment minimum and fulfillment of program requirements can be met.

Student to Teacher Ratio

The number of students in the Performing Arts program will not exceed 10 students per academic year, thus making the student teacher ratio no more than 10:1.

Grading System

Grades will be assigned on a pass/fail basis. While the final grades will be issued at the end of each semester, students will be aware of their progress throughout each semester. Additionally, students and faculty will engage in ongoing dialogue regarding student progress. While some quantitative tools will be used in certain skills based courses, grading will focus on qualitative evaluation of each student’s strengths, weaknesses, and artistic growth. Each evaluation will be followed by one of the four grading distinctions:

Pass (P) – Reserved for sufficient proficiency of course training, a decrease in a specified weakness, an increase in a specified strength, and/or for general artistic growth in relation to course training (unless otherwise indicated in course syllabus, requires a 60% total score of grading rubrics and/or quantitative assessments throughout course).

Failed (F) – Reserved for insufficient proficiency of course training, inadequate decrease in a specified weakness, increase in a specified strength, and/or inadequate artistic growth in relation to course training.

Withdraw (W) – Denotes that the student withdrew from the course before completion (see Withdraw policy on p. 9 for complete details); a plan for make-up work and/or academic recovery will accompany this grade.

Incomplete (I) – Indicates that the student did not satisfactorily complete course training, and did not withdraw from the course or program; at the discretion of the teaching faculty or School Headmaster, a plan for make-up work and/or academic recovery may accompany this grade; in some cases, an incomplete grade may result in termination of the program.

Satisfactory Academic Progress

Satisfactory Academic Progress in attendance and classroom/lab work is a requirement.

Satisfactory Academic Progress is determined by the faculty throughout each semester. In addition to attendance requirements, each instructor will evaluate the student’s progress in classroom or lab work as well as a qualitative evaluation of each student’s strengths, weaknesses, and artistic

growth. If a student is not meeting Satisfactory Academic Progress for any given semester, he/she will be advised of their academic and attendance status. If deemed necessary by the faculty and Headmaster, the student can be put on Academic Probation.

Academic Probation. If placed on Academic Probation, the student's progress will be evaluated at the end of six weeks to determine their future in the program. It is the expectation that during the probation period the student will attend all scheduled classes and shows and complete all required work. If the student fails to display satisfactory academic progress, the school reserves the right to terminate training at the conclusion of the probationary period.

Make Up Work Policy

The make up work policy affords student the opportunity to make up classwork and tests that they have missed or failed. Students who miss or fail a test must make up the test prior to graduation in order to receive credit for the test. The student is responsible to make arrangements with the instructor to schedule a time to make up the test. No general or instructor fees will be charged for make up work.

In order to graduate with a certificate of completion from SSC, students must have a passing grade for all classes. If a student fails to pass a class, SSC faculty will work with the student to provide options for make up work which may include oral quizzes, skill development tests, hands-on skill evaluation, and participation in solo or group projects. However it is the student's responsibility to make arrangements for any additional practice or independent study.

Attendance Policy

Regular, punctual attendance is mandatory. Each student is allowed to have unexcused absences for 10% of classes for each course in a semester. For example, if a course has 20 classes in a semester, the student may incur two unexcused absences without penalty. If the student has more than 10% of unexcused absences for any course, they will be at risk of being placed on academic probation.

Excused Absences. If a student notifies the instructor that they will be absent 24 hours prior to the class, the absence is excused. A doctor's note or evidence of special circumstances will change an unexcused absence to excused.

Unexcused Absences. Students are required to notify their instructors 24 hours prior to being absent. If a student fails to notify their instructor within 24 hours of being absent, the absence will be considered unexcused.

Tardiness. A student will be considered absent from class if they miss more than fifteen minutes of class time. The absence will be considered unexcused.

Student Code of Conduct Policy

It is the policy of Sight & Sound Conservatory to enforce the rules of expected conduct, including the expectation of courtesy and respect in a consistent and equitable manner. To ensure orderly

operations and provide the best possible work environment, Sight & Sound Conservatory expects students to follow rules of conduct that will protect the interests and safety of all fellow Conservatory students and employees of Sight & Sound Theatres®.

Examples of violations of the general rules of conduct are as follows:

- A. Failure to interact courteously and tactfully with fellow Conservatory students, Sight & Sound Theatre employees and customers to the point that productivity or morale suffers.
- B. Theft or attempted theft of property belonging to the school, company or an individual.
- C. Sleeping or sleep-like behavior during class and lab hours.
- D. Threatened assault or actual physical violence, and/or fighting with another.
- E. False statements, misrepresentations, or material omissions on records including, but not limited to, employment applications, reports, time records and other documents.
- F. Use, sale or possession of alcohol or drugs on the premises, including parking lots.
- G. Reporting to class or lab under the influence of alcohol or illegal drugs.
- H. Deliberate destruction or defacing of property.
- I. Immoral, indecent, or inappropriate conduct.
- J. Gross negligence.
- K. Breach of confidentiality.
- L. Refusal to allow inspection of packages, lockers, and/or work stations.
- M. Gambling
- N. Harassment
- O. Willful, deliberate or repeated violation of safety rules.
- P. Absent from class and labs without notification.
- Q. Willful, deliberate use of foul or profane language.
- R. Unauthorized use, possession, conveyance, or storage of any firearms, explosives or other dangerous weapons on facility premises.

In addition to the rules of expected conduct while on the premises of Sight & Sound, there may be instances where a student's off campus conduct, may, in the opinion of faculty, be related to an on campus role or conduct which is considered immoral or inconsistent with principles of Christ-centered conduct, including for example, the use of illegal drugs or abuse of legal drugs, driving under the influence, fraud, theft, shoplifting or non-marital or same-sex sexual relationships. *Please be advised that in such instances, disciplinary action up to and including dismissal, may be taken.*

A student who exhibits serious behavior problems arising from physical or mental health issues which threaten the health or safety of the student or others, may be put on a required medical leave. In the event of a required medical leave, the student is entitled to a refund of all unearned tuition. See Tuition Refund Table for percentage of tuition refunded.

Sexual Harrassment/Discrimination Policy

Sight & Sound Conservatory specifically prohibits sexual harassment/discrimination of students, employees, or visitors, and is committed to investigating and resolving all such complaints. Such conduct will result in disciplinary action up to and including dismissal, whether the offender is faculty, staff, administrator, student, or trustee. The policy applies also to vendors, contractors, or

other persons doing business with the Conservatory, in which case-appropriate recommendations and business decisions will be made. Also prohibited is retaliation through discrimination, intimidation, threat, coercion, or any other means against anyone who has reported sexual harassment or filed a grievance alleging sexual harassment.

Sexual harassment involves unwelcome sexual advances, requests for sexual favors, and other verbal, visual, or physical behaviors related to a person's gender, sexual identity, or sexuality when:

1. Submission to such conduct is made either explicitly or implicitly a term or condition of an individual's academic advancement or employment;
2. Submission to or rejection of such conduct by an individual is used as a discriminatory basis for employment decisions or academic decisions affecting such individual; or
3. Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive work or academic environment.

If a student wishes to file a sexual harassment or discrimination complaint, please see the Student Grievance/Complaint Policy below.

Student Grievance/Complaint Policy

A student who wishes to initiate any kind of grievance or complaint, must request in writing (an email is acceptable) a meeting with the School Headmaster. The written request should include the following information:

- 1) Student's full name, contact information, and date of complaint.
- 2) A letter comprised of a statement of the concern including dates, times, instructors, and if applicable, other students involved.
- 3) Three dates in which the student would be available for a meeting with the School Headmaster. These dates should be within 5 business days of the complaint.

School Headmaster Contact info:

Jeff Bender
SSConservatory@sight-sound.com
717-687-4220 x4500
Sight & Sound Conservatory
300 Hartman Bridge Road
Ronks, PA 17572

The intent of the School Headmaster is to respond expediently to any complaint, and notify the student in writing of a meeting time in which the concerns or appeal can be addressed. The School Headmaster is responsible to provide the active School Directors with copies of the student's complaint letter, and to have at least one active Director present at the meeting. Every effort will be made to take appropriate measures to address the issue and bring an amicable closure to the concern. Should it be necessary, the Board of Sight & Sound Conservatory will hear the concerns and will be asked to assist in any pertinent investigation into the matter to bring an accurate and

equitable resolution to concerns and/or appeals. The student will be notified in writing within five business days of the outcome of the meetings.

Enrollment Complaint Policy

Any complaints regarding the school's satisfying the terms of the enrollment agreement can be directed to the School Headmaster, and if necessary, the Sight & Sound Conservatory Board of Directors. Questions or concerns that are not satisfactorily resolved by the School Headmaster or by the Sight & Sound Conservatory Board of Directors may be directed to:

State Board of Private Licensed Schools
Pennsylvania Department of Education
333 Market St, 12th Floor
Harrisburg, PA 17126-0333

Transfer of Academic Credit

As a non-degree bearing post-secondary institution, the Sight & Sound Conservatory cannot guarantee the transfer of credit to other educational institutions, and will not accept transfer of credit from other institutions into the School.

Observed Holidays

The School and its administrative offices will observe all scheduled holidays of Sight & Sound Theatres. This includes any of the following holidays:

Labor Day (the Tuesday after)
Thanksgiving Eve
Thanksgiving
Christmas
New Year's Day
Easter (the Tuesday after)
Memorial Day (the Tuesday after)

2019 School Calendar

1st Semester - Jan - July 2019

Scheduled Holidays: Easter; Memorial Day ; 4th of July

2nd Semester - July – Dec 2019

Scheduled Holidays: Labor Day; Thanksgiving; Christmas

Requirements for Graduation

Students must pass all courses to be eligible for graduation. For potential remediation of classes failed, see the Make-Up Work Policy on p. 11 of the School Catalog.

Certificate of Completion

Upon completing the program, students will be awarded a Certificate of Completion of the Sight & Sound Conservatory Performing Arts Program.

Job Placement

There is no employment counselor at SSC to assist students in job placement. However, included in the Curriculum will be instruction in resume writing, audition skills, and interview coaching. It is our expectation that a graduate of SSC will be prepared for a variety of employment possibilities such as: pursuing a career in the entertainment industry; working in Christian theatre; ministering in the Creative Arts in a church setting; working with, or pioneering a parachurch ministry in the performing arts; or going on to further education.

Course Descriptions

COURSE TITLE: ACTING

COURSE NUMBER: 1.1A

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 40 weeks / 90 minutes

COURSE OVERVIEW: This course is designed to introduce the student to the time-tested concepts of the master acting teachers, equipping them with a dynamic, repeatable and personalized acting technique. Through reading, lecture-discussions, essay, and in-class exercises, students will be instructed in the essential concepts of the actor's process. These concepts will be applied through scene and monologue presentation, in-class exercises, and a final project.

COURSE TITLE: SPEECH

COURSE NUMBER: 1.2A

INSTRUCTOR: Chris Faith

COURSE LENGTH: 18 weeks / 60 minutes

COURSE OVERVIEW: The voice/speech course of study will explore the capabilities of the human instrument while developing speech technique skills that “empower” the ‘act’ of the actor.

COURSE TITLE: IMPROVISATION

COURSE NUMBER: 1.3A

INSTRUCTOR: Chris Faith

COURSE LENGTH: 20 weeks / 60 minutes

COURSE OVERVIEW: Improvisational acting will engage the student in a variety of exercises relative to creating a greater focus on acting technique within imaginary circumstances. Through improvisation, the student will enhance his ability to make moment-to-moment choices that advance the story and further articulate the character.

COURSE TITLE: SHAKESPEARE

COURSE NUMBER: 1.4A

INSTRUCTOR: Ray Hilton

COURSE LENGTH: 20 weeks / 90 minutes

COURSE OVERVIEW: This course will examine the analytical, research, and technical skills needed to perform plays written in “high verse” with an emphasis on the plays of Shakespeare.

COURSE TITLE: SIGHT SINGING

COURSE NUMBER: 1.1S

INSTRUCTOR: Robert Gibson

COURSE LENGTH: 20 weeks / 60 minutes

COURSE OVERVIEW: This two-part course is designed to take the student through the basic fundamentals and application of Music Theory and Ensemble Singing. Through lecture, guest

appearances, varied media formats, hands-on application, individual reading/written/research assignments, and personal demonstration – the student will be exposed to Musical Identification and Notation, Aural Skills, Sight Reading, Keyboard Application, Vocal Pedagogy and Vocal Pedagogy – with an emphasis on singing within the ensemble. The course will complete with students performing in a final recital.

COURSE TITLE: SINGING FOR THE STAGE

COURSE NUMBER: 1.2S

INSTRUCTOR: Joanne Abrom

COURSE LENGTH: 40 weeks / 90 minutes

COURSE OVERVIEW: Singing for the stage involves more than just knowing the melody and lyrics to the song. This course will allow the student to understand how to present the song so that the audience experiences the emotion in the music and the character behind the lyrics. With a sound knowledge of vocal technique and intensive work on phrasing and character development, the student will gain presentational skills that will better connect with an audience during performance.

COURSE TITLE: BALLET TECHNIQUE

COURSE NUMBER: 1.1M

INSTRUCTOR: Kristine Anthony

COURSE LENGTH: 40 weeks / 90 minutes

COURSE OVERVIEW: This course will be an introduction of the fundamentals of ballet. It will focus on basic ballet positions and terms, while learning proper alignment and body lines; control and balance; working to increase strength and flexibility. The students' will strive to execute combinations of steps with little thought and the appearance of ease.

COURSE TITLE: MUSICAL THEATRE DANCE/TAP

COURSE NUMBER: 1.2M

INSTRUCTOR: Leah Rooney/Andrea Calderon

COURSE LENGTH: 40 Weeks / 90 Minutes

COURSE OVERVIEW: This course will focus on training performers in a variety of dance styles used in Broadway Musicals. The students will demonstrate these dance skills by performing a musical theatre pieces and utilizing styles such as Jazz, Tap, etc. The students will then apply this knowledge towards a final performance of contrasting pieces.

COURSE TITLE: THE VIEWPOINTS

COURSE NUMBER: 1.3M

INSTRUCTOR: Johnny Russell

COURSE LENGTH: 20 weeks / 60 minutes

COURSE OVERVIEW: The Viewpoints is a technique of improvisation that grew out of the post-modern dance world. It was first articulated by choreographer Mary Overlie who broke down the two dominant issues performers deal with - time and space - into six categories. She called her approach the Six Viewpoints. Since that time, Artistic Director Anne Bogart and SITI Company have expanded her notions and adapted them for actors. The Viewpoints allows a group of actors to function together spontaneously and intuitively and to generate bold, theatrical work quickly. It develops flexibility, articulation, and strength in movement and makes ensemble playing really possible.

COURSE TITLE: STAGE COMBAT

COURSE NUMBER: 1.4M

INSTRUCTOR: Scott Ticen, BFA, Certified Actor/Combatant

COURSE LENGTH: 20 weeks / 60 minutes

COURSE OVERVIEW: This course will enable the student to safely rehearse and perform effective acts of violence for the dramatic stage. Additional focus will be given to freeing the body for natural and believable creative response.

COURSE TITLE: THEATRICAL HORSEMANSHIP

COURSE NUMBER: 1.5M

INSTRUCTOR: William W. Shiplet

COURSE LENGTH: 20 weeks (10 weeks per ½ of class)/ 90 minutes

COURSE OVERVIEW: This course will be an introduction to the fundamentals equestrian riding. The course will provide education on horse temperament, anatomy, safety, riding techniques and horsemanship to provide the confidence to ride successfully.

COURSE TITLE: DISCIPLESHIP

COURSE NUMBER: 1.1D

INSTRUCTOR: Kim Miller & Tricia Bridgeman

COURSE LENGTH: 20 weeks first semester

20 weeks (10 weeks per ½ of class)/ 90 minutes

COURSE OVERVIEW: This course will examine the importance of integrity in character development both on the stage and off. Course work will involve a detailed examination of the high standards of conduct as clearly presented by Jesus in the discourse of The Beatitudes. The intent of this course is to establish the expectations of living a Christian life, as found in Holy Scripture, and the practicum of walking out those expectations in our personal and professional life.

COURSE TITLE: PROPHETIC DRAMA AND STORY

COURSE NUMBER: 1.2D

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 6 weeks / 60 minutes

COURSE OVERVIEW: This course is designed to introduce students to the nature and purpose of Prophetic Drama and its expression through Story. Emphasis will be given to both the theoretical and practical aspects of these two subjects. We will seek to answer “why” an understanding of

Prophetic Drama and Story is important; and also “how” to give informed and insightful expression to both. For the Final Project, students will have the opportunity to create, produce and perform a theatrical piece implementing the principal values of Prophetic Drama and Story.

COURSE TITLE: THEATRE HISTORY (AND APPRECIATION)

COURSE NUMBER: 1.1C

INSTRUCTOR: Johnny Russell

COURSE LENGTH: 14 weeks / 60 minutes

COURSE OVERVIEW: Theatre history will examine the historical development of theatre, from its origins to present day.

COURSE TITLE: INTRO TO STAGE MAKEUP

COURSE NUMBER: 1.2C

INSTRUCTOR: Tom Sharpes

COURSE LENGTH: 2 sessions / 90 minutes

COURSE OVERVIEW: An introduction to theatrical Makeup. The course will address the aesthetic and practical concepts of theatrical Makeup, with emphasis on proper application, airbrush technique, maintenance, and how to create a neutral and old age look for the stage.

COURSE TITLE: STAGECRAFT LECTURE SERIES

COURSE NUMBER: 1.3C

GUEST LECTURERS: Dan Deal, Aaron Crosby, Lashonda Alderfer, Jay Petersheim/Glen Brodersen, Dean Sell, and Darren Ingram, Amberly Barker/Curt Edwards

COURSE LENGTH: 7 weeks / 90 minutes

COURSE OVERVIEW: This course consists of a series of lectures by working professionals from varying disciplines of the Theatre. The 7 disciplines represented will include: Set design, Lighting, Costumes, Art and Media, Producing, Marketing and Audio. The speakers will discuss the nature and purpose of their discipline, as well as share their personal journey and pertinent insights gained.

COURSE TITLE: REHEARSAL LAB

COURSE NUMBER: 1.1P

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 8 weeks / 8 hours daily

COURSE OVERVIEW: Rehearsal Lab is the practicum for a professional rehearsal process. Students will experience everything that goes into mounting a professional production, from blocking to memorization work, sectionals to technical rehearsals, and finally dress rehearsals.

COURSE TITLE: BACKSTAGE LAB

COURSE NUMBER: 1.2P

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 42 weeks / 2 hours daily

COURSE OVERVIEW: Backstage Lab is the Practicum for the daily preparation and backstage duties during the run of a professional production. Emphasis will be given to an attitude of awareness, respect for fellow performers, stage technicians, dressing room responsibilities, and personal preparation.

COURSE TITLE: PERFORMANCE LAB

COURSE NUMBER: 1.3P

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 42 weeks / 5 to 7 ½ hours daily

COURSE OVERVIEW: Performance Lab is the Practicum for the Performance aspect of a professional production. Students will experience what it takes to perform daily in a professional environment. Emphasis will be given to Consistency in Blocking, Energy, Focus, Intention, Picking up Cues, Listening, and Physicalization.

Faculty

The School Headmaster

Jeff Bender has acted in numerous productions at Sight & Sound Theatres since 1998. In 2003, he became a member of the Producing Group where he's been actively involved in creating, writing and directing shows such as *Ruth, Psalms of David, Voices of Christmas, In the Beginning, Joseph, Jonah and Moses*. After graduating with an MFA from NYU's Tisch School of the Arts, he acted professionally in theatre and television in New York for 7 years. He went on to earn a Masters of Theology from the Assemblies of God Theological Seminary. He is a worship leader, and has performed in and directed drama ministries for churches, parachurch ministries and on the mission field.

Core Faculty

Johnny Russell has spent nearly two decades studying and performing across the country as well as internationally in Toronto, London, throughout Scotland, Wales, Germany, Austria, the Netherlands and China. After completing a residency at Steppenwolf Theatre in Chicago, he went on to co-found the award-winning SiNNERMAN Ensemble. He has his M.F.A. in Theatre from Penn State University where he was awarded the *Manuel Duque Scholarship*. Most recently Johnny taught in the theatre departments at both Penn State and Malone University, and served as the founding Artistic Director and lead teacher with Parallax Ensemble in Canton, Ohio. He is a member of the Theatre Communications Group, the Association of Theatre Movement Educators and is a certified Tai Chi instructor.

Joanne Abrom has her BM in Music Education from Susquehanna University and her MM in Vocal Performance and Pedagogy from Arizona State University. As a teacher and adjudicator, she has been hired nationally and overseas to teach to a variety of age groups on topics ranging from Vocal Pedagogy to Musical Theatre. She has taught in both Private and public schools and has conducted both elementary and high school choirs. At the University level, Joanne has worked as a

choreographer and musical theatre director. As a singer, she has performed pieces in at least seven different languages, studied music of different cultures, and attended workshops with teachers from all over the world. Currently, she teaches private voice lessons to approximately 70 students from her studio in Lancaster, and is on the private teaching staff at Lancaster Country Day. Her students have performed professionally on Broadway, regional theatres, theme parks, commercials, movies, as front singers for bands, recording artists, and as music directors and conductors. Many of her high school performers have gained full scholarships for University study, allowing them access to a plethora of musical opportunities and choices. Joanne is also a Teaching Artist at the Fulton Academy of Theatre where she is the musical director for their Broadway Junior shows.

Kristine Anthony received her Bachelor of Fine Arts degree from Kutztown University in 1998. She majored in related arts with a concentration in dance, and supplementary areas in literature and theater. While at Kutztown, Kristi was a substitute teacher and was a member of the school's Performing Dance Portmanteau. Kristine spent a year traveling the contiguous United States with the group Re-Creation. For the last 10 years she has also taught at two separate dance studios, Dance one Studios in Pottstown, PA where she was entitled the Ballet Specialist; and Willow Street Dance Steps where she continues to teach today. She also has spent several years working with the studio's competitive dance company, Les

Scott Ticen has been a full time actor at Sight and Sound Theatres for over 10 years, having appeared in Abraham and Sarah, Daniel, Noah, Ruth, Miracle of Christmas, Behold the Lamb, Joseph and more. Since 2001, Scott has collaborated with the Producing Group in choreographing and teaching stage combat for all productions at Sight and Sound. Scott Received his BFA in Dramatic Performance from Cincinnati College Conservatory of Music in 2000. He is a Recognized Actor/Combatant by the Society of American Fight Directors and is certified in Rapier/ Dagger, Unarmed fighting, Quarter Staff, and Broad Sword. In addition to acting at Sight and Sound, Scott is regularly featured in television and radio commercials.

Tricia Bridgeman has been a performer at Sight & Sound Theatres for 12 years. Her roles have included Sarah in *Abraham and Sarah*, Elizabeth in *Miracle of Christmas*, Jonah's mother Rivka in *Jonah*, and Noah's wife Emuwnah in *Noah*. Tricia graduated from Bob Jones University in 1995, with a B.S. in Special Education and a minor in Interpretative Speech. During her 6 years of teaching in the public education system of VA and PA, she directed various middle school drama club, church and community theatre productions. She also taught Bible and English at S.Y.M.E., KOREA, serving as a short-term missionary with Word of Life. For the past ten years, Tricia and her husband Steve have ministered with Blessed Hurricane Ministries as musicians in the Christopher Wright Band. They also performed together in 2 east coast Christmas tours of the original production *A Peculiar Christmas*, written and performed by Charlie and Ruth Jones of Peculiar People.

William W. Shiplet started riding horses at the age of 3. He grew up on a farm, and was taught how to handle many different animals. After graduating from Oxford Area High School in 1987, he went on to Cecil Community College for 3 years, where he studied acting and photography and worked in theatre, film and television. In 1991 he began working at Sight and Sound Theatres and was cast in acting roles that required him to ride horses. In 2000 he became a full time animal trainer for Sight and Sound Theatres. He has studied under many different trainers, and has completed level 2 of the Pat Parelli Natural Horsemanship program. He has also attended many animal training seminars,

and studied from a variety of animal trainers including dogs, mules, and donkeys. He has taught numerous actors and animal handlers horsemanship for performance in theatrical productions.

Andrea Calderon, originally from Lexington, Kentucky, holds a BFA in Performing Arts/Dance from Western Kentucky University. For the past 16 years, Andrea has performed, taught, and choreographed around the country. Teaching credits include Dove Dance Studio (Oklahoma City), 3D Dance Studio (Sevierville, TN), Viktor Yeliohin's International Ballet Academy, Cavod Academy and Premiere Danse Academy. Performance credits include five years with the award winning show *Country Tonite* in Pigeon Forge, TN (Matt Davenport Productions), and in Branson, MO (Starlite Entertainment) as a featured dancer. She also spent two years working at Fee/Hedrick Entertainment, with her husband Wally Calderon, in their productions of *The Miracle*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Christmas at the Smoky Mountain Opry*. Locally she has been seen with PRiMA Theatre Company, as a back-up dancer for *Weird Al Yankovic* at The American Music Theatre, and as a magician's assistant in *The Magic and Wonder Show in Bird-in-Hand*.

Ray Hilton - Ray received his Bachelors in Music from East Texas Baptist University while also studying and participating in theater. After graduation, he became an apprentice with the Atlanta Shakespeare Company at the New American Shakespeare Tavern where he studied stage combat, acting for Shakespeare, and movement while working on stage and as an education artist. He then went on to appear at various theaters in the Atlanta area as Edgar Beane in *Titanic*, Ira Stone in *Laughter On The 23rd Floor* at Next Stage Theatre Company, and Angelo the Goldsmith in *Comedy of Errors* at the Atlanta Shakespeare Company to name a few. Ray has been with Sight and Sound Theatres since January of 2014 and is the understudy for Aaron in *Moses*. His teaching experience includes working as an Education Artist with ASC and teaching with Christian Youth Theater as well as private lessons in acting.

Kim Miller - Kim is the oldest daughter of Glenn and Shirley Eshelman, the founders and owners of Sight & Sound Theatres in Lancaster County, Pa and Branson, Mo. She has been involved in the ministry of Sight & Sound from the beginning, serving in many capacities. For years she was a principle actress and singer in multiple productions, and presently serves as the company's Ministry Coordinator. Kim is also a speaker for a variety of ministry events, and is a member of the Sight & Sound Board of Directors. Kim and her husband, Dwight, have four children and four grandchildren.

Chris Faith holds an MFA in Acting from Brandeis University and a BA in Theatre Performance from the University of Missouri. Chris has been an actor as well as an educator for over 20 years. Some of his favorite roles have been Colin in *The Secret Garden* (Off Broadway-NYC), The Fool in *King Lear* (Pennsylvania Shakespeare Festival), Huck Finn in *Big River* (Tulane Summer Lyric Theatre) and Gaza in Sight and Sound's new production of *Samson*. Chris served as professor of Acting at the Boston Conservatory and professor of

Musical Theatre at Temple University in Philadelphia. He also owned and operated a successful performing arts school, Dance Arts Collaborative, in Plumsteadville, PA. He developed and led a Drama Ministry program for Schweitzer United Methodist Church in Springfield, MO, writing and directing many works dramatizing the themes and messages of weekly sermons. Most recently, he headed up the Performing Literature, Period Styles in Acting and the Improvisation for Scene Technique classes at Missouri State University and Evangel University, both located in Springfield, MO.

Leah Ann Rooney began her training at Linn McDonald Dance Co. where she studied all styles of dance for over ten years. Additionally, Leah studied under such names as, Barbra Weinberger founder of the PA Youth Ballet, Doug Bentz of Point Park University and School of American Ballet. She was one of 30 dancers in the state selected to attend PA Governor's School of the Arts where she majored in ballet and minored in voice. She has performed lead roles in numerous ballets such as, *Sugar Plum Fairy* in *The Nutcracker*, and *Lise* in *La Fille Mal Gardee*. Musical Theatre credits include: *The King and I (Eliza)*, *Phantom (Belladova)* Bucks County Playhouse, *Christy (Christy) Footloose*, *Crazy for You*, *Kiss Me Kate* Prather Family Theatres. In 2007 Leah joined the cast of Sight & Sound Theatres where she took on the role of Dance Captain for the premier show, *In The Beginning*. Other shows at S&S include; *Daniel (Queen Amitis)*, *Psalms Of David (Story Teller)*, *Miracle of Christmas (Orpha) Jonah (Jonah's Sister.)* Leah continues to perform and choreograph in the Lancaster County area, where she resides.

Robert T. Gibson was called to music at a young age. He knew that he wanted to become a music educator when he would turn his collection of matchbox cars into a choir rather than racing with them. Since then, his mission has been to "inspire, uplift, and encourage the future generation of musicians to excel in excellence." Robert received his Bachelors of Music Education from the University of North Texas and earned a Masters of Music in Choral Conducting from Missouri State University. He has worked as guest conductor and clinician in various cities throughout Texas, Missouri, and Pennsylvania.