

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 and text book reading will also be employed.

Experience. In keeping with an apprentice approach, a unique and dynamic component of SSC is that students will perform 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 semester, SSC will provide a wide range of classes to promote a more expansive theatre training experience. Additionally, at the completion of the program 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 is a very rigorous, intense and immersive experience. Because of this, **it is our strong recommendation that students do not work outside of the program during the second and third semesters. In addition, we ask that students not participate in outside performance opportunities while attending SSC.** Students are in class, rehearsal or performances 8 to 10 hours a day, Monday through Saturday. Sunday is an off day. However, as students have opportunity, we encourage them to take in the many cultural, historical and theatrical venues 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 85 week program will consist of four semesters. The first semester is 15 weeks followed by semesters two through four which are 20 weeks in length. The total program will consist of **3406 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 the dance equipped studio space 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 arts community. Lancaster has its own train station with access to New York City and Philadelphia, 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 **March 19, 2021**.

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.

* 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, GED, or transcripts and Curriculum Vitae/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.
- **Application Fee:** A one-time **\$25 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 invited to continue on to Step 2: the audition process. If applicant has not been invited 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 March 27 & April 3, 2021 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 **April 2021**. All applicants on the alternate list are still under consideration until all available student positions have been filled.

International Students

Unfortunately, at this time, we are unable to accept applications from international students.

Enrollment Agreement

When accepted as a student of the program, the applicant is required to sign and return the Enrollment Agreement by **May 21, 2021**. He/She shall include a **\$500 deposit** with the signed Enrollment Agreement. This deposit will be applied to the first year tuition balance which is payable any time after acceptance, but no later than **September 1, 2021**. 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 **\$19,200**. Half of the total, **\$9600 (minus the \$500 deposit) for a total of \$9100**, must be paid by **September 1, 2021** before a student can begin the program. The second half of the tuition, **\$9600**, must be paid by **July 15, 2022** before a student can begin the third semester. Tuition covers all student costs associated with the program. Required reading materials and textbooks will be provided to the student.
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 deposit** is to be included with the signed and returned Enrollment Agreement. **This deposit will be applied to the first year's 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, including \$500 deposit</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>
<p>50% or more of Program Taught</p>	<p>No Refund</p>

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 Letter Grade/GPA 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. In order to graduate from SSC, students must have a grade of at least 70 or higher for all classes.

<u>Letter Grade</u>	<u>Percent Grade</u>	<u>4.0 Scale</u>
A+	97 – 100	4.0
A	93 - 96	4.0
A-	90 – 92	3.7
B+	87 – 89	3.3
B	83 – 86	3.0
B-	80 – 82	2.7
C+	77 – 79	2.3
C	73 – 76	2.0
C-	70 – 72	1.7
D+	67 – 69	1.3
D	65 – 66	1.0
F	Below 65	0.0

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.

Requirements for Graduation

Students must complete all courses with a passing grade of at least 70 or higher to be eligible for graduation. For potential remediation of classes failed, see the Make-Up Work Policy on p. 11 of the School Catalog.

In order to graduate with a diploma from SSC, students must have a passing grade of at least 70 or higher 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.

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 diploma 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. For every semester, **each student is allowed to have either 2 excused absences or 1 unexcused absence without penalty.** If the student exceeds this limit, 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 an 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 Harassment/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

Enrollment Agreement Complaint Policy:

Sight & Sound Conservatory is licensed by the Pennsylvania State Board of Private Licensed Schools. Any complaints regarding the school's satisfying the terms of the enrollment agreement can be directed to the School Director, and should it be necessary, the Sight & Sound Conservatory Board of Directors. Questions or concerns that are not satisfactorily resolved by the School Director 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 (Tuesday after)
Thanksgiving Eve
Thanksgiving
Christmas
Easter (the Tuesday after)
Memorial Day (the Tuesday after)
Fourth of July

2021-2023 School Calendar

1st Semester – Sept-Dec
Scheduled Holidays: Thanksgiving and Christmas

2nd Semester – Jan-July
Scheduled Holidays: Easter and Memorial Day

3rd Semester – July-Dec
Scheduled Holidays: Fourth of July and Labor Day

4th Semester – Jan-May
Scheduled Holidays – Easter

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.

Diploma

Upon successful completion of the performing arts program, students will be awarded a diploma from the Sight & Sound Conservatory.

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, interview coaching, and utilizing social media. 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. Though there are numerous theatrical employment opportunities in the Lancaster area, relocation may be required to gain employment.

Course Descriptions

COURSE TITLE: Acting I

COURSE NUMBER: ACT101

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 15 weeks / 180 minutes / 45 hrs.

PREREQUISITE: None

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 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: Acting II – Meisner

COURSE NUMBER: ACT201

INSTRUCTOR: Johnny Russell

COURSE LENGTH: 20 weeks / 90 minutes / 30 hrs.

PREREQUISITE: Completion of Acting I

COURSE OVERVIEW:

This course focuses on the foundation of Meisner technique, the repetition exercise. Through this exercise students learn to break through “conditioned behaviors” to connect to their own emotional life as well as with their acting partner. This course will prepare the students for working with less restraint and more open truthful behavior, creating a more dynamic performer. Students will also learn how to expand their emotional range and work toward making strong active choices moment to moment.

COURSE TITLE: Acting III

COURSE NUMBER: ACT301

INSTRUCTOR: Marion Wood O’Sullivan

COURSE LENGTH: 20 weeks / 90 minutes / 30 hrs.

PREREQUISITE: Completion of Acting I & II

COURSE OVERVIEW:

Building on the concepts of the actor’s process learned in Acting I and in Meisner Technique, this course takes the student deeper into the dynamics of advanced acting technique. Through reading, research, analysis, lecture-discussions, in-class exercises, and formal presentations, students will engage in skill building exercises and will apply these acquired skills in One-Act play and One-Person Show presentations.

COURSE TITLE: Performance Skills
COURSE NUMBER: PFSK
INSTRUCTOR: Jeff Bender
COURSE LENGTH: 20 weeks / 3 hours per day / 300 hrs.
PREREQUISITE: Acting I, II, & III

COURSE OVERVIEW:

This course is designed for students to implement the tools gained in Acting I, Acting II and Acting III, in the performance of a play, a musical, and a cabaret. In addition to demonstrating their skills in acting, students will also engage the principles and techniques learned in the disciplines of singing and dance.

COURSE TITLE: Shakespeare I
COURSE NUMBER: SH101
INSTRUCTOR: Ray Hilton
COURSE LENGTH: 20 weeks / 90 Minutes / 30 hrs.
PREREQUISITE: None

COURSE OVERVIEW:

This course will examine the analytical, technical, and research skills needed to perform text written in “high verse” using the plays of Shakespeare.

COURSE TITLE: Shakespeare II
COURSE NUMBER: SH201

INSTRUCTOR: Ray Hilton

COURSE SCHEDULE: Tuesdays, 1-2:30pm

PREREQUISITE: Completion of Shakespeare I

COURSE OVERVIEW: A continuation of Shakespeare I. This course will continue to examine the analytical, technical, and research skills needed to perform text written in “high verse” using the plays of Shakespeare.

COURSE TITLE: Story Analysis

COURSE NUMBER: STAL

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 15 weeks / 60 minutes / 15 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

This course is designed to introduce students to the relevance, structure, function and purpose of Story. We will survey: the components of story in the Old and New Testament as expressed through Prophetic Drama and the Parables; the use of Symbols in theatre; the classical structure of an Archetype Story; and how to analyze a Script.

COURSE TITLE: Improvisation I

COURSE NUMBER: IMP101

INSTRUCTOR: Chris Faith

COURSE LENGTH: 15 weeks / 90 minutes / 22.5 hrs.

PREREQUISITE: None

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: Improvisation II
COURSE NUMBER: IMP201
INSTRUCTOR: Chris Faith
COURSE LENGTH: 20 weeks / 60 minutes / 20 hrs.
PREREQUISITE: Completion of Improvisation I

COURSE OVERVIEW:

Building upon Improvisational I, 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: Audition
COURSE NUMBER: AUD
INSTRUCTOR: Chris Faith
COURSE LENGTH: 20 weeks / 90 minutes / 30 hrs.
PREREQUISITE: None

COURSE OVERVIEW:

This course is designed to equip students with the necessary skills, resources and knowledge of the industry to confidently audition in the professional theatre world.

COURSE TITLE: TV, Voice-over, & Commercial Acting

COURSE NUMBER: TOCVO

INSTRUCTOR: Stephen Atherholt

COURSE LENGTH: 20 weeks / 90 minutes / 30 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

This course will teach how to audition and perform for TV, commercials, and voice-over. Students will also learn the business aspects of promotion, invoicing, and acting representation.

COURSE TITLE: Makeup

COURSE NUMBER: MKP

INSTRUCTOR: Tom Sharpes

COURSE LENGTH: 5 weeks / 90 minutes / 7.5 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

This course is designed to introduce the student to the use of makeup as part of creating a character for the stage. Particular attention will be placed on how makeup can create the illusion of an altered appearance, including old age. Students will have the opportunity to practice demonstrated techniques in order to create these illusions. They will also be instructed on character research and through application, observation and discussion, have an opportunity to learn from other students' designs.

COURSE TITLE: Voice & Speech I

COURSE NUMBER: VS101
INSTRUCTOR: Chris Wert
COURSE LENGTH: 15 weeks / 120 minutes / 30 hrs.
PREREQUISITE: None

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: Voice & Speech II
COURSE NUMBER: VS201
INSTRUCTOR: Chris Wert
COURSE LENGTH: 20 weeks / 60 minutes / 20 hrs.
PREREQUISITE: Completion of Voice & Speech I

COURSE OVERVIEW:

The Voice / Speech II course will continue to explore the capabilities of the human instrument while developing speech technique skills that “empower” the ‘act’ of the actor which were established in Voice Speech I.

COURSE TITLE: Singing for the Stage I
COURSE NUMBER: SST101
INSTRUCTOR: Joanne Abrom
COURSE LENGTH: Semester 1 - 15 weeks / 90 minutes / 22.5 hrs.
Semester 2 - 20 weeks /90 minutes / 30 hrs.
PREREQUISITE: None

COURSE OVERVIEW:

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

COURSE TITLE: Singing for the Stage II

COURSE NUMBER: SST201

INSTRUCTOR: Joanne Abrom

COURSE LENGTH: Semester 3 - 20 weeks / 90 minutes / 30 hrs.
Semester 4 - 20 weeks / 90 minutes / 30 hrs.

PREREQUISITE: Completion of Singing for the Stage I

COURSE OVERVIEW:

Singing for the Stage II builds upon the foundation that was started in Singing for the Stage I. Students will continue to refine their vocal technique and performance skills by delving further into use of gestures, specificity in objectives, tactics, relationships and stakes. Students will use these skills to prepare themselves and their materials for auditions and understanding the business of the business. The student will gain the presentational skills that will better connect with an audience during performance and auditions.

COURSE TITLE: Voice Lessons

COURSE NUMBER: VL

INSTRUCTOR: Joanne Abrom

COURSE LENGTH: 76 weeks / 60 minutes bi-weekly / 38 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

Students will learn to sing using healthy technique that can be applied to a variety of singing styles. We will concentrate on a healthy, free production that blends classical and current contemporary singing techniques. Musical theatre as well as contemporary pieces will be utilized. Students will be assigned technique exercises, music to learn and memorize, and listening assignments. Students will research the background of their songs, the shows they come from, and the composers. Music notation, diction, breath control, vocal pedagogy and sight-singing will be incorporated.

COURSE TITLE: Music Theory

COURSE NUMBER: MUTH

INSTRUCTOR: Kelsey Zimmerman

COURSE LENGTH: 15 weeks / 60 minutes / 15 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

This course is designed to enhance and prepare students in the fundamental skills of music theory. Students will build a comprehension of how to read and understand music. They will gain expertise in how to execute it through both written and performance based platforms.

COURSE TITLE: Sight Singing

COURSE NUMBER: SS

INSTRUCTOR: Kelsey Zimmerman

COURSE LENGTH: 20 weeks / 60 minutes / 20 hrs.

PREREQUISITE: Completion of Music Theory

COURSE OVERVIEW:

This course is designed to enhance and prepare students in the fundamental skills of music theory. Students will build a comprehension of how to read and understand music. They will gain expertise in how to execute it through both written and performance based platforms.

COURSE TITLE: Ballet I

COURSE NUMBER: BAL101

INSTRUCTOR: Kristy Anthony

COURSE LENGTH: Semester 1 - 15 weeks / 180 minutes / 45 hrs.
Semester 2 - 20 weeks / 60 minutes / 20 hrs.

PREREQUISITE: None

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. As the course progresses, the class will explore occasional center barre and floor barre exercises, incorporating other ways to warm-up the body and utilize different muscles. The students will be challenged to become more self-reliant with memorization of the exercises given.

COURSE TITLE: Ballet II

COURSE NUMBER: BAL201

INSTRUCTOR: Kristy Anthony

COURSE LENGTH: Semester 1 - 15 weeks / 180 minutes / 45 hrs.
Semester 2 - 20 weeks / 60 minutes / 20 hrs.

PREREQUISITE: Successfully test-out of Ballet I at the beginning of the 1st Semester.

COURSE OVERVIEW:

This course is designed for the student with an established, basic ballet background. There will be continued practice of body alignment; control and balance; working to increase strength and flexibility. The students will be expected to execute more challenging exercises and combinations with less assistance from the instructor. As the course progresses, the class will explore occasional center barre and floor barre exercises, incorporating other ways to warm-up the body and utilize different muscles. The students will be given a piece of choreography to be performed in a showcase with the expectation that they will do so, while displaying confidence and grace in their movements.

COURSE TITLE: Musical Theatre Dance I

COURSE NUMBER: MTD101

INSTRUCTOR: Leah Ann Rooney

COURSE LENGTH: 20 weeks / 90 minutes / 30 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

This course will focus on training performers in the various dance styles used in Broadway Musicals. The students will demonstrate these dance skills by performing pieces of choreography created by well-known musical choreographers such as Michael Bennett, Agnes de Mille, Jerome Robbins, and Bob Fosse. The students will then apply this knowledge towards a final performance of two contrasting pieces.

COURSE TITLE: Musical Theatre Dance II

COURSE NUMBER: MTD201

INSTRUCTOR: Leah Ann Rooney

COURSE LENGTH: 20 weeks / 90 minutes / 30 hrs.

PREREQUISITE: Completion of Musical Theatre Dance I

COURSE OVERVIEW:

Building upon Musical theatre Dance I, this course will focus on training performers in the various dance styles used in Broadway Musicals. The students will demonstrate these dance skills by performing pieces of choreography created by well-known musical choreographers such as Michael Bennett, Agnes de Mille, Jerome Robbins, and Bob Fosse. The students will then apply this knowledge towards a final performance of two contrasting pieces.

COURSE TITLE: Tap I

INSTRUCTOR: Andrea Calderon

COURSE NUMBER: TAP101

COURSE LENGTH: 20 weeks / 90 minutes / 30 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

Introduction to the basic concepts of tap dance. Through practice and repetition, students will learn proper tap technique. As the course progresses the technical elements will increase in difficulty, challenging the student's knowledge of previously mastered tap fundamentals. This course will test and develop the student's comprehensive understanding of the technical elements of tap dance, including rhythms, vocabulary, time, and spatial awareness.

COURSE TITLE: Tap II

INSTRUCTOR: Andrea Calderon

COURSE NUMBER: TAP201

COURSE LENGTH: 20 weeks / 90 minutes / 30 hrs.

PREREQUISITE: Completion of Tap I

COURSE OVERVIEW:

Introduction to the advanced beginner/intermediate level of tap dance. Through practice and repetition, students will learn proper tap technique. As the course progresses the technical elements will increase in difficulty, challenging the student's knowledge of previously mastered tap fundamentals. This course will test and develop the student's comprehensive understanding of the technical elements of tap dance, including rhythms, vocabulary, time, and spatial awareness.

COURSE TITLE: Movement for the Actor

COURSE NUMBER: MOVE

INSTRUCTOR: Marion Wood O'Sullivan

COURSE LENGTH: 15 weeks / 90 minutes / 22.5 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

This course is designed to instill the disciplines of movement for Theatre that lead to professional-level craft. Through weekly engagement in "Movement Core" exercises and various Movement Disciplines students will obtain the flexibility, range of motion, physical awareness and artistic sensitivity to bring stories, characters, relationships, and theatrical spectacle to life on the stage.

COURSE TITLE: Viewpoints I

INSTRUCTOR: Marion Wood

COURSE NUMBER: VP101

COURSE LENGTH: 15 weeks / 90 minutes / 22.5 hrs.

PREREQUISITE: None

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: Viewpoints II

COURSE NUMBER: VP201

INSTRUCTOR: Marion Wood

COURSE LENGTH: 20 weeks / 60 minutes / 20 hrs.

PREREQUISITE: Completion of Viewpoints I

COURSE OVERVIEW:

The Viewpoints II course is designed to take the practical fundamentals learned in Viewpoints I and utilize them in the creation of new compositions.

COURSE TITLE: Stage Combat

COURSE NUMBER: STCO

INSTRUCTOR: Stephen Atherholt

COURSE LENGTH: 20 weeks / 60 minutes / 20 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

This course is designed to support the performer in freeing the body for creative response. Additional training in stage combat will help the student rehearse and perform safe and effective acts of violence for the dramatic stage.

COURSE TITLE: Stagecraft Lecture Series

COURSE NUMBER: STCR

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 8 weeks / 90 minutes / 12 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

This course consists of a series of lectures by working professionals from varying disciplines of the Theatre. The 8 disciplines represented will include: Set design, Lighting, Costumes, Marketing and Brand, Directing, Set Build, Stage Management and Audio Design. The speakers will discuss the nature and purpose of their discipline, as well as share their personal journey and relevant insights gained.

COURSE TITLE: Special Skills

COURSE NUMBER: SSK

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 20 weeks / 90 minutes / 30 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

This course is designed to equip students with unique and special skills that will broaden and enhance their Theatrical abilities and employment viability.

COURSE TITLE: Discipleship I

COURSE NUMBER: DIS101

INSTRUCTOR: Kim Miller

COURSE LENGTH: 15 weeks / 60 minutes / 15 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

This course is designed to help nurture students in their spiritual lives and deepen their relationship with Christ. This is fostered through group discussion, selected readings, prayer, and practical application.

COURSE TITLE: Discipleship II

COURSE NUMBER: DIS201

INSTRUCTOR: Jaime Hilton

COURSE LENGTH: 20 weeks / 90 minutes / 60 hrs.

PREREQUISITE: Completion of Discipleship I

COURSE OVERVIEW: This course will examine the importance of integrity in character development, with an emphasis on the inner man and matters of the heart (Proverbs 4:23 and 23:7). Course work will involve a detailed examination of the Christian world view as compared to a secular world view ([Matthew 5-7](#)), and its influence on integrity and conduct, while stressing the personal development of such inward disciplines as prayer, Bible study and meditation. The intent of this course is to fill our minds with the teachings of Jesus Christ, in expectant hope of renewal and heart transformation...allowing us to truly and effectively minister as salt and light in our personal and professional lives.

COURSE TITLE: Discipleship III

COURSE NUMBER: DIS301
INSTRUCTOR: Dennis Bracken
COURSE LENGTH: 40 weeks / 60 minutes / 40 hrs.
PREREQUISITE: Completion of Discipleship I & II

COURSE OVERVIEW:

This course is designed to equip students to be effective disciples of Jesus Christ within the entertainment industry by exploring the themes of Identity, Community, Service and Thanksgiving. Through reading, lecture-discussions and in-class exercises, students will be instructed in what the Bible and authors from throughout Church history say about their identity, and how to live lives that exemplify the above stated themes.

COURSE TITLE: Theater History & Resource
COURSE NUMBER: THR
INSTRUCTOR: Johnny Russell
COURSE LENGTH: 15 weeks / 90 minutes / 22.5 hrs.
PREREQUISITE: None

COURSE OVERVIEW:

This course is designed to highlight the impact of world history on theater as well as the impact of the theater on world history.

COURSE TITLE: Theatre Business
COURSE NUMBER: THB
INSTRUCTOR: Jeff Bender
COURSE LENGTH: 20 weeks / 90 minutes / 30 hrs.
PREREQUISITE: None

COURSE OVERVIEW:

This course is designed to prepare students for the business side of Theatre; equipping them with tools, resources, and life skills, to put them in position to find success in Professional Theatre.

COURSE TITLE: Backstage Lab

COURSE NUMBER: BL

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 42 weeks / 2 hrs. daily for 5 days / 420 hrs.

PREREQUISITE: Completion of Rehearsal Lab

COURSE OVERVIEW:

Backstage Lab is the Practicum for the daily preparation and backstage duties of the student during a 42 week 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: PL

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 42 weeks / 5 hrs. Tues-Fri and 7 ½ hrs. Sat / 1,155 hrs.

PREREQUISITE: Completion of Rehearsal Lab

COURSE OVERVIEW: Performance Lab is the Practicum for the performance phase during a 42 week run of a professional production. Students will experience what it takes to perform daily in a professional show. Throughout the run of the production, 3 major disciplines will be assessed: Acting, Singing, and Dancing. Within these 3

disciplines, emphasis will be given to Consistency in Blocking, Energy, Focus, Intention, Listening, and Physicalization.

COURSE TITLE: Rehearsal Lab

COURSE NUMBER: RL

INSTRUCTOR: Jeff Bender

COURSE LENGTH: 8 weeks / 8 hrs. daily for 6 days / 384 hrs.

PREREQUISITE: None

COURSE OVERVIEW:

Rehearsal Lab is the practicum for a professional rehearsal process during a 42 week run of a professional production. Students will experience everything that goes into mounting a professional production, from blocking to memorization work, sectionals to technical rehearsals, and finally dress rehearsals.

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, Moses* and *Samson*. 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

Dennis Bracken has spent the last decade in various forms of ministry. First with Youth with A Mission England he led discipleship training schools, organized a city-wide prayer movement for

churches in the city of Brighton, and taught leadership development courses for the next generation of leaders in YWAM England. Before coming to Sight & Sound he served as the Next Generation Pastor for Gap Community Church in Gap, PA where he led and developed the children's, youth and young adult ministries as well as regularly preaching for the entire church family. He holds a bachelor's degree in business administration from Elizabethtown College, and is currently pursuing his Master of Divinity at Fuller Theological Seminary.

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.

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 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.

D. Christopher Wert has been an actor and educator for two decades. In 2012, he became the Director of Sight & Sound's Story Department where he oversees the creative team of Producers, Writers, Directors, and Audio Designers. He has also directed second-year S&S productions of *Joseph*, *Moses*, and *Samson*. A graduate of the University of Florida's MFA Theatre program, Chris was a Presidential Fellow recipient and was named the Outstanding Graduate Student by the UF School of Theatre and Dance in 2009. Since 2006, he has taught numerous undergraduate and graduate-level theatre courses, including Theatre Appreciation, Oral Interpretation, Acting for Theatre Majors, and Voice/Speech with emphasis on the Lessac Vocal Technique.

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.

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

Kelsey Zimmerman is a Music Education graduate from Susquehanna University. After graduation she toured around the country performing at different regional theaters and studying voice and pedagogy with Dr. Kim Council and Dr. Ann-Marie Daehn. Some of her favorite roles to date are Suzie in *The Marvelous Wonderettes*, Gertrude in *Seussical*, and Little Sally in *Urinetown*. She came to Sight and Sound Theaters in 2012 as a cast member, working in both the Lancaster and Branson locations. She has taught voice, piano and theory with several theaters, dance studios and academies, including Miss Kathey's Academy of Music, Carol's Academy of Dance, Dutch Apple Dinner Theater, and currently teaching at a private studio in Lancaster, PA.

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.

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

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.

Marion Wood O'Sullivan, MFA A.R.T/Moscow Art Theatre/Harvard University
Marion is a life-long performer with a passion for professional and educational theatre. Her experience as a working actor spans regional and International theatre, Off Broadway and National and International tours. Having learned the craft from the best in the field of theatre: Jose Quintero, Sir Peter Hall, Augusto Boal, Edward Albee, and Marcel Marceau to name a few, Marion delights in passing on "the tricks of the trade" to her students. Marion is also a member of The Actor's Equity Association since 2001 and is currently on Faculty at Millersville University, Eastern Mennonite University and PA College of Health Sciences. Glory and thanks be to God!

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. His teaching experience includes working as an Education Artist with ASC and teaching with Christian Youth Theater as well as private lessons in acting.

Stephen Atherholt graduated from Indiana University of PA with a BA in Theatre, and then went on to earn his MFA from Virginia Commonwealth University. For over 15 years, Steve was a principal actor at Sight & Sound Theatres. He has also had the privilege of performing in

hundreds of video jobs including: commercials, industrial videos, TV, and voice-overs. In addition to teaching in the Conservatory, Steve is also an adjunct professor at Lancaster Bible College.

Jaime Hilton serves as the Director of Theatre at Veritas Academy as well as a freelance writer, director, audition coach, and acting teacher. She earned a B.A. from East Texas Baptist University where she first learned to connect her passion for Bible study with her love of theatre. Some favorite projects include *As You Like It* (Veritas Academy), *The Nativity* (Piercing Word), *Oleanna* (Hilltop Players), and *A Doll's House (Mrs. Linde)* (Hilltop Players).