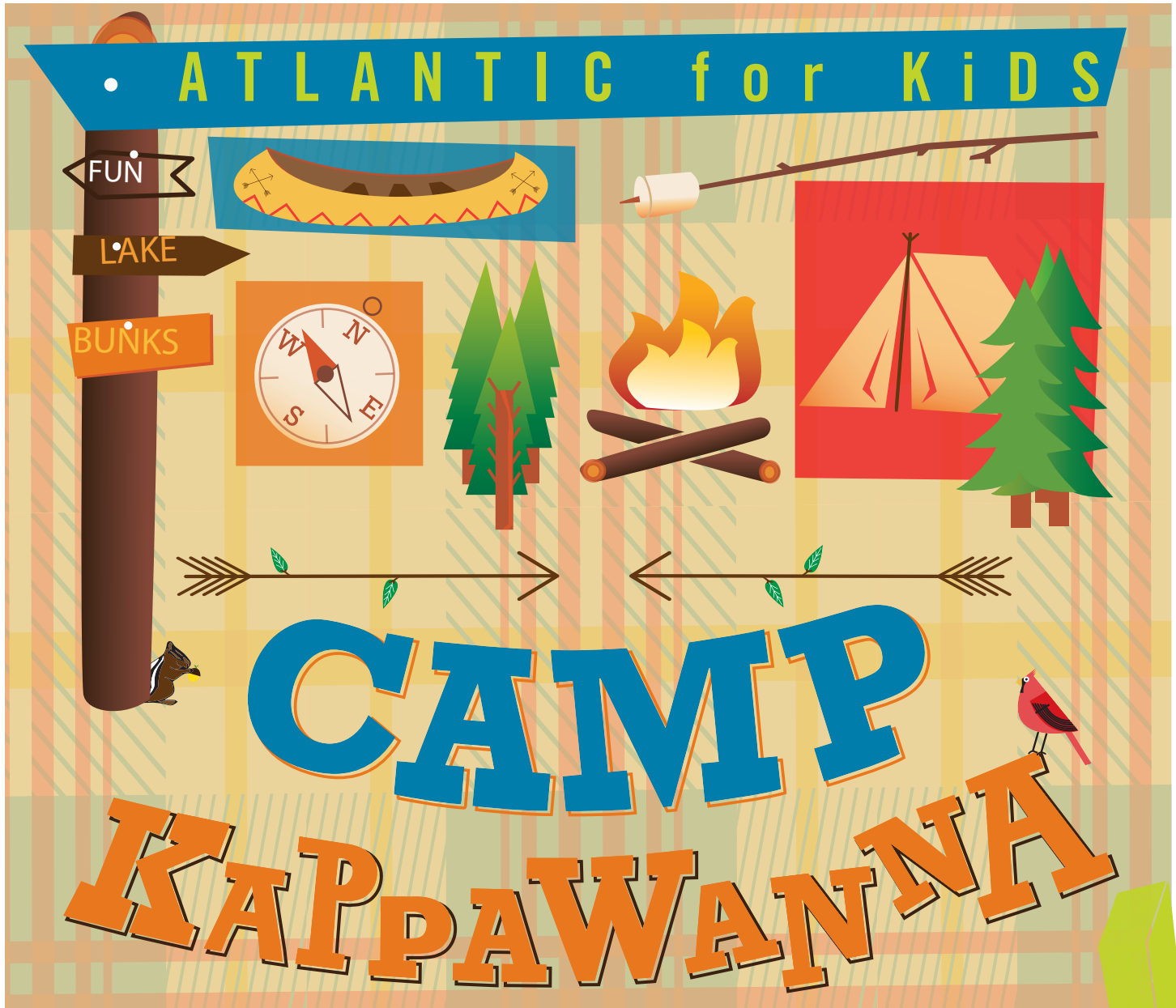


# STUDY GUIDE: ATLANTIC FOR KIDS



Director of Education  
**HEATHER BAIRD**

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Education Coordinator  
**FRAN TARR**

Music & Lyrics by  
**LISA LOEB, MICHELLE  
LEWIS & DAN PETTY**

Book by  
**CUSI GRAM &  
PETER HIRSCH**

Directed by  
**ALISON BEATTY**

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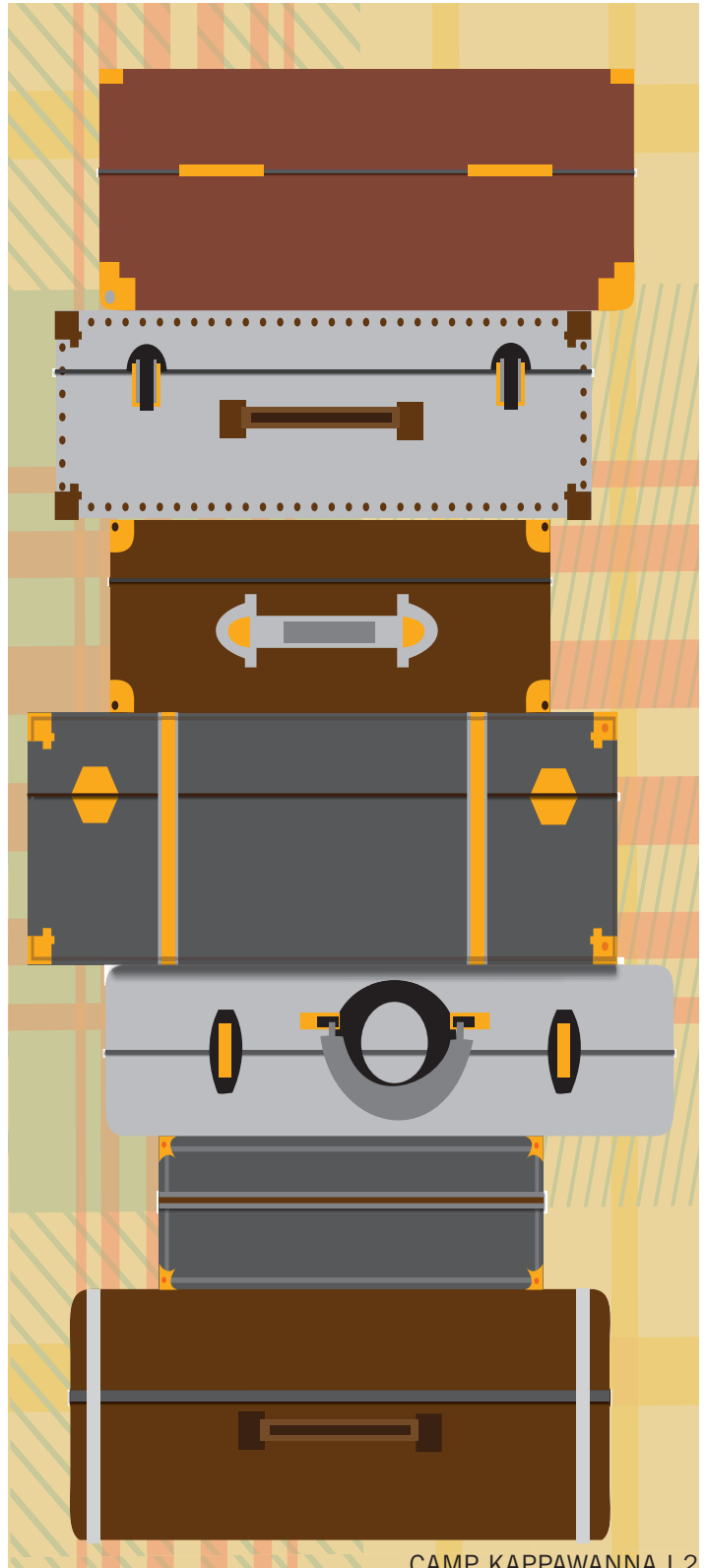
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# SECTION 1: THE PLAY

## TEACHER OBJECTIVE

To introduce students to the characters, setting and story of *Camp Kappawanna*.

## STUDENT GOAL

To understand that the actors will simply and truthfully create the story of the play.

## SYNOPSIS

Following the misadventures of 12-year old Jennifer Jenkins, *Camp Kappawanna* portrays the fear and excitement of leaving home for the first time. This lighthearted musical, inspired by Lisa Loeb's own nostalgic summer camp memories, has an acoustic sound that will take you back to nights spent around the camp fire and ignite your students' imaginations.

## CHARACTERS

THE YOUNGSTERS (ALL 12-14) AT CAMP KAPPAWANNA:

JENNY JENKINS - shy, wry, easy to root for  
VERONICA - a priss, a fashionista with very hidden depths  
NICK - a videogame guru, prefers screens to people

AT CAMP BANKSTON:

MAXIMUS - seems like a future frat boy but could be a poet if you squint  
TINA - like Veronica but without the hidden depths  
JANE - annoyingly perfect, she seems like a robot and guess what, she is

THE GROWN UPS (ALL OLD ENOUGH TO DRIVE):

BETTY TIBALDI - has done a lot of living and may not have quite recovered but has a heart of gold  
CHAD BANKS - the viciously competitive director of Camp Bankston  
JENNY'S MOM - a harried but caring Mom with a vicious toddler



## SETTING

Camp Kappawanna and Camp Bankston, somewhere USA.

## THEMES

Friends help friends  
Feeling left out hurts  
Having fun is winning

## SECTION 2: CAST & CREATIVE



### LISA LOEB (*Music & Lyrics*)

Grammy®-nominated singer/songwriter Lisa Loeb was catapulted into early success with the platinum-selling No.1 hit song “Stay (I Missed You),” and went on to record eight acclaimed albums. She is also author of Lisa Loeb’s Silly Sing-Along: The Disappointing Pancake and Other Zany Songs (Sterling Children’s Books, October 2011), which won a Parent’s Choice Award. Lisa’s dynamic career encompasses music, film, television, an eyewear collection, award-winning children’s recordings, and work on behalf of her charity, the Camp Lisa Foundation.



### MICHELLE LEWIS (*Music & Lyrics*)

The daughter of a renowned jazz musician and a first-call studio singer, Michelle Lewis has written songs for well-known pop artists like Cher, Shawn Colvin and Amy Grant. She has written several top-10 hits, including most recently, “Wings” by Little Mix, in 2012 and has had her songs recorded by an impressive array of artists, including Demi Lovato, R5, Kelly Osbourne, The Backstreet Boys, and Better Than Ezra among many others. Recently, she has expanded her talents to include creating music-based television shows with her writing partner, Kay Hanley and composing all of the original music for Disney’s “Club Penguin” and Disney Jr’s hit series, “Doc McStuffins.”



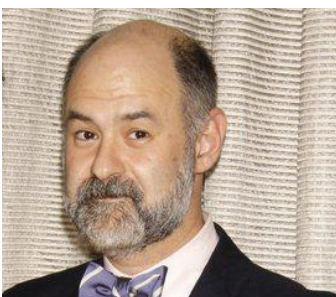
### DAN PETTY (*Music & Lyrics*)

After graduating from Berklee College of Music, Dan moved to New York City and quickly became one of the most sought after session guitar players in town, recording and/or touring with the likes of Britney Spears, Shawn Colvin, LeAnn Rimes, Joan Osborne, Jessica Simpson, Curt Smith of Tears For Fears and many others. When not working as a sideman, Dan was busy touring with his own band, Marry Me Jane which made two records for Sony, the first being the soundtrack to the Sarah Jessica Parker movie “If Lucy Fell.” After moving to Los Angeles in 2002, Dan turned his attention towards song writing and production working with artists such as Lisa Loeb, Audra MacDonald and Lucy Woodward.



### CUSI CRAM (*Book*)

Cusi Cram’s plays have been produced by: Primary Stages, LAByrinth Theater Company, The Williamstown Theater Festival, South Coast Repertory, The Denver Theater Center, and New Georges. She is a 2014-15 Audrey Resident at New Georges, where she is developing a new play entitled, *Forgiven*, which she will also direct. She has received three Emmy award nominations for her extensive writing in children’s television, most notably for WGBH’s, *Arthur*. She wrote and directed *Wild & Precious* in conjunction with AFI’s Directing Workshop for Women, where she was awarded The Adrienne Shelly and Nancy Malone Awards. She teaches dramatic writing in the Fordham/Primary Stages MFA Writing Program.



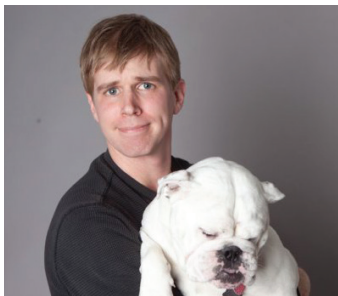
### PETER HIRSCH (*Book*)

Peter K. Hirsch is the Executive Editor of Content for *cafe.com*, a new human-interest digital magazine. Before that he was the head writer for the PBS animated series, *Arthur*. He has written for children’s television for twenty years, has won seven Emmys and is thrilled to be working with his talented wife Cusi Cram on this project.

## SECTION 2: CAST &amp; CREATIVE

**ALISON BEATTY** (*Director*)

Alison Beatty is the current School Artistic Director of the Atlantic Theater Company Acting School, where she programs and produces a season of 15 shows annually with Atlantic's conservatory acting students, as well as two Atlantic for Kids productions. Additionally, she has directed/ choreographed several Atlantic for Kids musicals, including *The Hundred Dresses* (NY Premiere), *Miss Nelson is Missing*, and *Really Rosie* and served as choreographer on productions of *Tilly the Trickster* (World Premiere), *The True Story of the Three Little Pigs* (NY Premiere), *No Dogs Allowed* (World Premiere), *Strega Nona*, *The Big Stew*, and *You're A Good Man Charlie Brown*.

**NATE WEIDA** (*Musical Director*)

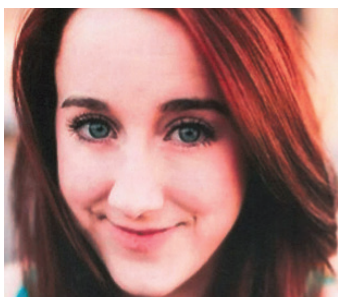
Nate Weida is a composer and writer living in Hell's Kitchen. His last two musicals were *Byuioo* (2013), produced by Pipeline Theatre Company at The Gym at Judson, and *The New Hopeville Comics* (2009), performed at the Chernuchin Theatre. His music for Fordham University's production of Brecht's *Life of Galileo* was performed at Lincoln Center in 2011. He is a member of and regular contributor to services at Judson Church. He currently plays in a bluegrass band called "Great Dog Almighty" and is writing an epic poem called *I's Twinkle*.

**LYDIAN BLOSSOM** (*Betty Tibaldi*)

Past roles include Amy March in *Women* (BethDies Inc. Hollywood Fringe Festival), Susie in the original musical, *Molly Bloom-Lately* (Galapagos Arts Space), and Bubbe in *The Flying Latke* (The Flea Theatre). She loves hiking, swimming, singing around campfires, and her cat, Lyca. BA, Sarah Lawrence College. Artistic Associate, Calliope Theatre Company.

**KATIE BRADY** (*Tina*)

Katie Brady graduated the Musical Theatre Program at Marymount Manhattan College (2014). Favorite credits include co-starring in Oxygen's new T.V. comedy series, *My Crazy Love*, and appearing as Harriet Pemberton (*Orphan Train*) at Grand Central Station. Katie is eager to relive her greatest childhood memories with the *Camp Kappawanna* company. [www.katiebrady.com](http://www.katiebrady.com)

**SAVANNAH DESORMEAUX** (*Jane*)

Savannah DesOrmeaux, a Louisiana native, is a recent graduate of NYU Tisch Drama and Atlantic Acting School where she played Mary in *The Children's Hour* and Celia in *As You Like It*. Plus, check out her witching skills in "American Horror Story: Coven!" Her fondest summer camp memory is setting the camp record for highest propel off the blob. Props to her family and friends who make life so very good.



## SECTION 2: CAST & CREATIVE



### **NATHANIEL JANIS** (*Maximus*)

Nathaniel Janis is a graduate of Yale University. Favorite camp activities include tubing, ping pong, and blindfold ATV races. Nathaniel has recently appeared in: *Afterland* (Yale Institute for Music Theatre), *Sleepy Hollow* (Player's Theatre), and *Dust Can't Kill Me* (NY Fringe). He is thrilled to be back at camp for his Atlantic debut!



### **MARA MEASOR** (*Jenny*)

Mara Measor is thrilled to be a Kappawanna camper! Raised in Hong Kong, Mara received her training at NYU (B.F.A.). In her free time, she performs as a singer-songwriter with her guitar and ukelele around the city. Credits: *Bluebird* (Atlantic Theater Company), *Blue Bloods* (CBS).



### **FAYE REX** (*Veronica*)

Contrary to popular belief, Faye Rex is not a stage name. This is the real-life name of a real-life girl who was born in NYC, bred in New Jersey and is now an NYU Tisch Atlantic Acting School graduate living in Brooklyn. Faye never got to go to camp, but is so excited to have the chance now at the Linda Gross Theater!



### **ANTHONY RITOSA** (*Chad Banks*)

Anthony Ritosa is a veteran Atlantic for Kids actor, having performed in both *Books Cook!* and *Revoluting Rhymes* under theatre counselor Elizabeth Swados' fearless direction. His favorite camp activities include winning limbo competitions, excelling in trampoline routines, and perfecting his flying trapeze skills. Thanks Mom, Dad, and all my best friends!



### **WES ZURICK** (*Nick*)

Wesley Zurick is an alumnus of the conservatory at the Atlantic Acting School. He is thrilled to be returning for his second show at Atlantic for Kids. Other recent credits include *The Trestle at Pope Lick Creek* (Playhouse on Park), *Gods and Kings* (Other Mirror Theatre), and *I's Twinkle* (Pipeline Theatre Company). Best Director at the Strawberry Theatre Festival 2013. In his spare time he is a playwright and composer. He also teaches music at Brooklyn College Campus After School and Atlantic Acting School.

## SECTION 3: YOUR STUDENTS AS AUDIENCE

*“Plays should tell simple, honest stories.”*

- David Mamet, American playwright  
& noted actor, William H. Macy,  
founders of Atlantic Theater Company

The following activities will assist your students in understanding the intentions of the playwright in telling a simple story.

This particular play *Camp Kappawanna* is a story that demonstrates many different points of view.

Why do you feel it will be important to discuss with your students prior to viewing *Camp Kappawanna* the value of listening to all sides of a story— any story: personal or imaginary?



# THEATER VOCABULARY

## TEACHER OBJECTIVE

To be able to discuss theater through a common, shared vocabulary.

## STUDENT GOAL

To understand that the most effective way to discuss theater and new ideas is through a shared vocabulary.

**Action** The events that move along the story of the play and which influence the characters within the play.

**Characters** Individuals the audience learns about from their actions and reactions.

**Ensemble** A group of performers working together to create a complete production.

**Dialogue** The exchange of speech between two characters which reveals the feelings of the character as well as the story of the play.

**Monologue** A speech by one actor on stage which is intended to reveal the inner thoughts of the character the actor plays.

**Character Arc** The change produced in a character by the events and other characters in the play.

**Mood** The overall feeling the play evokes.

**Costume** The clothes, boots, etc., worn by the actors based on their character.

**Prop** Objects used by an actor to enhance their character. For example, wine glasses at a bar for drinks.

**Set** The constructed environment of a play within which the action takes place.

**Lighting** The effects used to illuminate the stage, set and characters.

**Sound** Noises and music used in the play.





# A LETTER FROM THE CAST

## TEACHER OBJECTIVE

To introduce the students to professional New York City actors, their process and motivation.

## STUDENT GOAL

To understand that actors need an enthusiastic, informed audience to view their work.

## MATERIALS

Chalkboard, chalk, paper, pens, the webbing and discussion triggers.

## Dear *Camp Kappawanna* Audience,

When I read the *Camp Kappawanna* script for the first time, I was really surprised by how much I am just like Jenny. I am quite shy (even though I'm an actor!), I love my guitar, and I love to sing. When I learned the song "What Average Looks Like" for the audition, I just kept thinking, "This is totally something I would sing in my head!"

The rehearsal process for this musical has been so much fun! Because the Bankston campers and Kappawanna campers are so different, we have such a fun time playing around with their completely opposite natures, even in the little things like the way they walk and talk. Sometimes we even catch ourselves saying something like, "That's so Kappawanna" when an actor does something sloppily.

I love how at the end of the play Jenny recognizes that she is a work-in-progress. Even though I'm probably twice Jenny's age, I still feel like I'm a work-in-progress, and I'm not sure if that will ever change. And I think that's an exciting thing, I hope as I get older and older I will keep learning, keep experiencing new things, and keep having fun doing that!

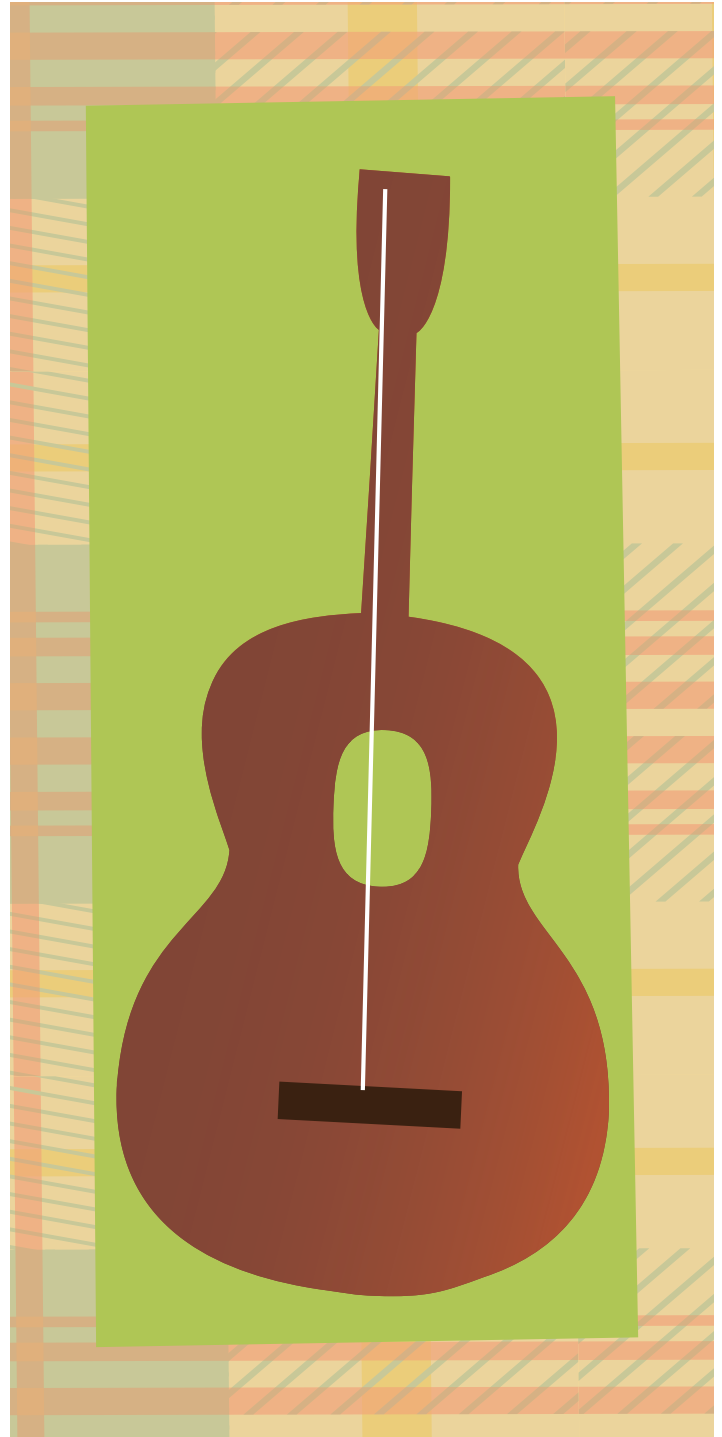
Sincerely,  
Mara Measor

## SECTION 4: YOUR STUDENTS AS ACTORS

*“Actors should remain truthful to the story  
and their character.”*

- David Mamet, American playwright  
& noted actor, William H. Macy,  
founders of Atlantic Theater Company

The following activities are designed to assist your students in understanding the actor’s “job.” Like every job, even acting has its “tools.”



# READING A SCENE FOR UNDERSTANDING

## TEACHER OBJECTIVE

To introduce the Practical Aesthetics “tools” for breaking down a scene. To understand the character and the story of the scene by relating the character’s action to the student’s own life.

## STUDENT GOAL

To understand that an important part creating a simple, honest character involves knowing what that character “wants.”

## MATERIALS

Copies of the scene from *Camp Kappawanna*.

## A SCENE FROM *CAMP KAPPAWANNA*

### Maximus

Please don’t tell! Uh? What?

*He rolls over on his back and points to the frisbee, which now rests on his tummy.*

### Maximus

That I was playing with this!

### Jenny

Um OK. But that’s super weird.

*He sits up and twirls the frisbee on his finger and looks at it longingly.*

### Maximus

It’s just really, really fun! The way it glides through the air and you never know exactly where it’ll go and you can look at the clouds...as it soars.  
*(a deep sigh)* I like looking at clouds.

### Jenny

And that’s bad, why?

### Maximus

Fun is bad.

### Jenny

Says, who?

# CHARACTER ANALYSIS

## IF YOU'RE PLAYING MAXIMUS

Here are your “tools” for understanding your character:

### What is my character literally doing?

Maximus is literally talking to Jenny about how he isn't allowed to admit how much fun he has playing with the frisbee.

### What does my character want?

Maximus wants Jenny to promise not to tell anyone about him playing with the frisbee.

### What is the action I'm going to play?

To get a guarantee.

### The As-if

It's as if I was letting my best friend borrow my cell phone (or some other important thing) and I needed them to guarantee they wouldn't let anything happen to it.

## IF YOU'RE PLAYING JENNY

Here are your “tools” for understanding your character:

### What is my character literally doing?

Jenny is literally talking to Maximus about why she thinks it's weird to be worried about playing with a frisbee.

### What does my character want?

Jenny wants Maximus to explain why anyone would think having fun was a bad thing.

### What is the action I'm going to play?

To get someone to see their mistake.

### The As-if

It's as if my brother had dropped out of school and I had to convince him to go back before the decision was final.

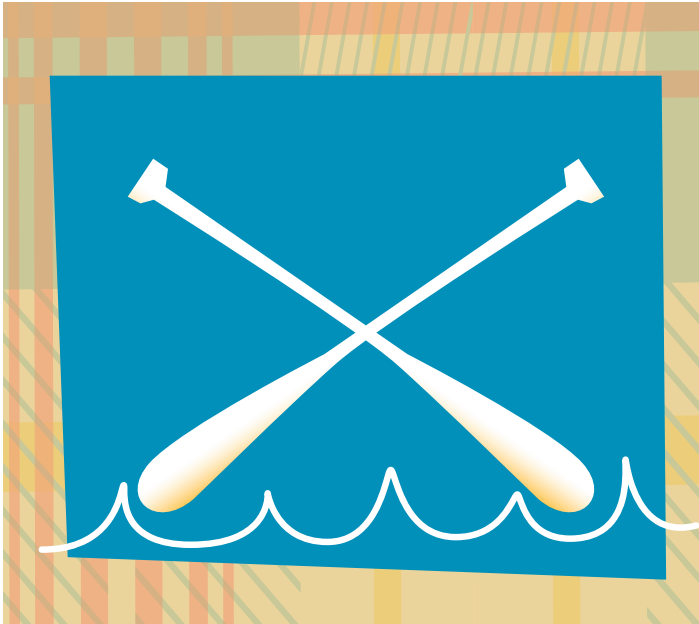


## SECTION 5: YOUR STUDENTS AS ARTISTS

*“Create your own work.”*

- David Mamet, American playwright  
& noted actor, William H. Macy,  
founders of Atlantic Theater Company

The following activities will assist your students in understanding themselves as artists creating original work that connects with their own experiences in the world.



# DRAWING TO WRITE (GRADES 3-4)

## TEACHER OBJECTIVE

Facilitate the students' abilities to gather details by having them write a story based on an original drawing. Encourage the students to develop their own creative insight by using these drawings as triggers for short written scenes.

## STUDENT GOAL

To understand recalling vivid details of an experience is a great artistic "tool."

## MATERIALS

Pencils, crayons, markers, 11 X 14 Manila paper, writing paper.

## MOTIVATION

Discuss the following concepts with your students:

- Does adding small details to your drawing make it more interesting to look at?
- Do these small details help your drawing tell a good story? Why?
- Do details in writing a story make it more interesting? Believable? Funny?

## Step One

Using the art materials, ask students to draw their favorite scenes from *Camp Kappawanna* and feel free to mix the scenes and characters together.

## Step Two

Use the students' individual drawings to trigger ideas for a written story about the images in their drawing.

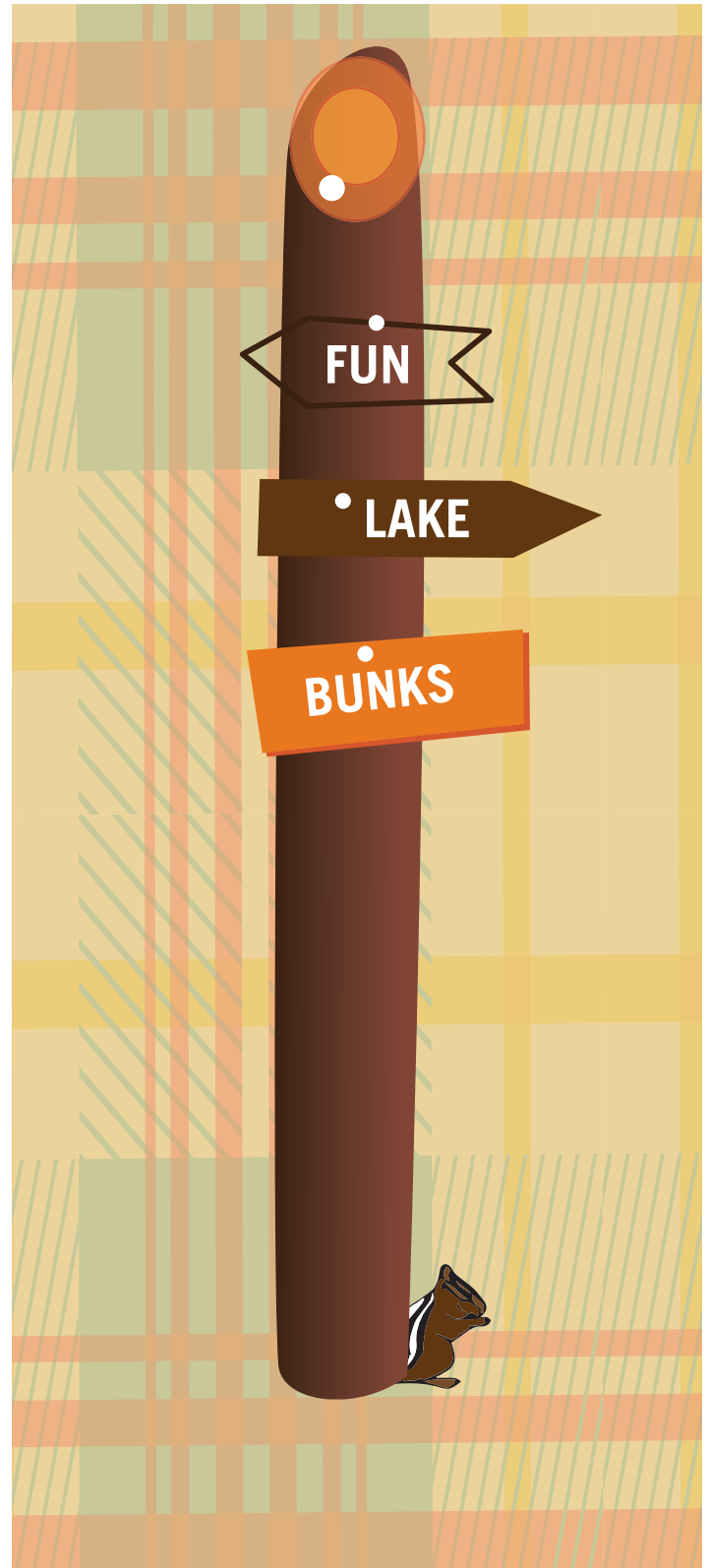
## AT A LATER DATE:

## Step Three

Have the students divide into small groups.

## Step Four

Each student should create six lines of dialogue for their character. Check the vocabulary list from Section 3 for the definition of dialogue as a reminder. Have each group read their sample scene to the class.



# EXPLODE THE MOMENT (GRADES 4-6)

## TEACHER OBJECTIVE

To engage students in lively writing on the topic of bullying.

## STUDENT GOAL

To create a piece of writing about a personal experience with bullying.

## MATERIALS

Paper for writing, copy of Explode The Moment Planning Sheet (page 16), pen or pencil.

*One tool in a writer's toolkit is the "explode the moment," in which the writer slows down the action of a particular moment to describe it in detail.*



## Step One

Ask students to think of a moment when they saw someone else being left out or when they felt left out themselves.

## Step Two

Instruct students to think on that experience for a moment and remember the details: specific things they heard, saw, said, felt, thought, and did.

## Step Three

Have students fill out the prewriting worksheet. Encourage students to think of at least two examples for each category.

NOTE: It is alright if one or two categories has only one detail—each should have at least one, most two, and in general as many more as they'd like.

## Step Four

Once students have finished prewriting, tell them to start writing. Encourage them to use all of the details they prewrote, and to dive right in with a strong detail. For example, instead of "One time my friend was left out..." they might try starting with a quote or with something they saw, felt, or thought.

## Step Five

If you like, as additional writing practice, have students revise their work to ensure that every sentence is active and the writing is rich and descriptive.

## Step Six

If you like, you may choose to take it to the publishing phase and put together an anthology of student stories.

# EXPLODE THE MOMENT PLANNING SHEET

I saw...

---

---

I heard...

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---

I felt...

---

---

I thought...

---

---

I said...

---

---

I did...

---

---



# DICTION & DRAMATIZATION (GRADES K-2)

## TEACHER OBJECTIVE

To develop an understanding of the relationship between the written word and the action of a play.

## STUDENT GOAL

Students gain insight into how plays are constructed.

## MATERIALS

Large white sheets of paper, markers, the synopsis of *Camp Kappawanna*, and an open space for “acting-out” the dramatization.

## Step Four

When the story is complete, assign one student to each role in the story.

## Step Five

Read the story aloud from the paper while the student “actors” improvise the action and the dialogue of each character in front of the entire class.

NOTE: Encourage the students to contribute dialogue to the story as it is created. Pause while the student “actors” improvise the action and dialogue in the “Acting.”

## Step One

Read the synopsis of *Camp Kappawanna* aloud to the class. Discuss how Ivy, Bean and Nancy deal with their everyday situations.

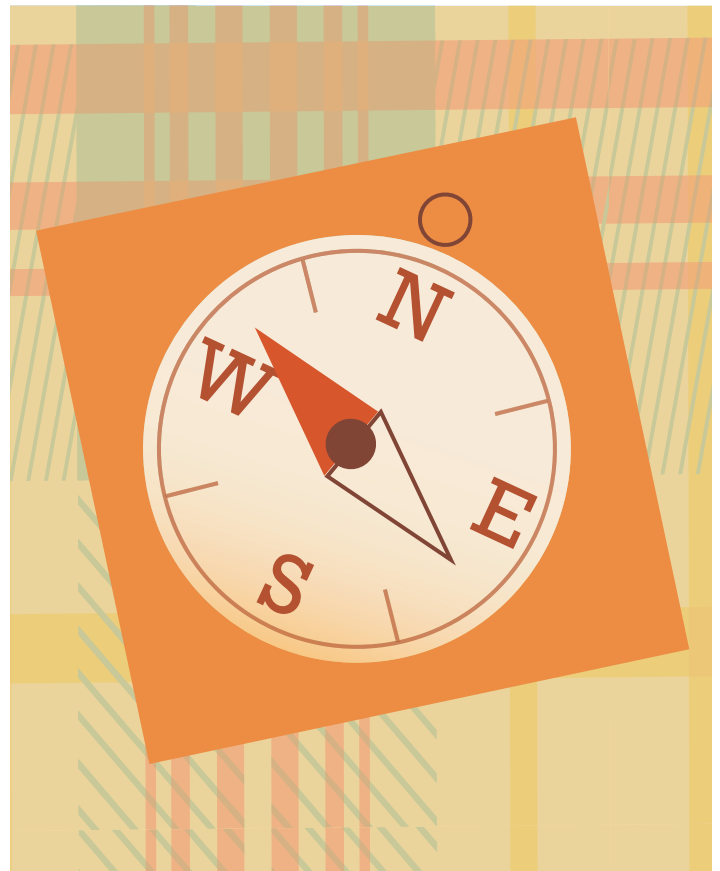
## Step Two

Select one of the themes from *Camp Kappawanna* such as friends help friends or feeling left out hurts. Another possibility is to let the students create their own personal movie script of their lives.

## Step Three

Ask the students to create a story based on one selected theme while the classroom teacher writes the story on a large sheet of paper for all the students to see.

NOTE: There should be one main good character who is on a journey or adventure with a clear goal at the end, and a character who keeps the main character from completing her journey. The main character’s friends help her complete the journey and achieve her goal.



# POST CARD ACTIVITY (GRADES K-2)

## TEACHER OBJECTIVE

Develop the student's critical thinking skills, drawing on a number of skills.

## STUDENT GOAL

To draw the details from their favorite visual moment in the play and to write a personal response to the play.

## MATERIALS

Pens, pencils, crayons and markers, copies of the post card design provided.

## MOTIVATION

Discuss the play with your students, asking them to select their favorite "moment" in the performance.

## Step One

On the front of the card, draw your favorite scene from *Camp Kappawanna* with as much detail as possible - color, design, background. Fill the entire front of the postcard with your drawing.

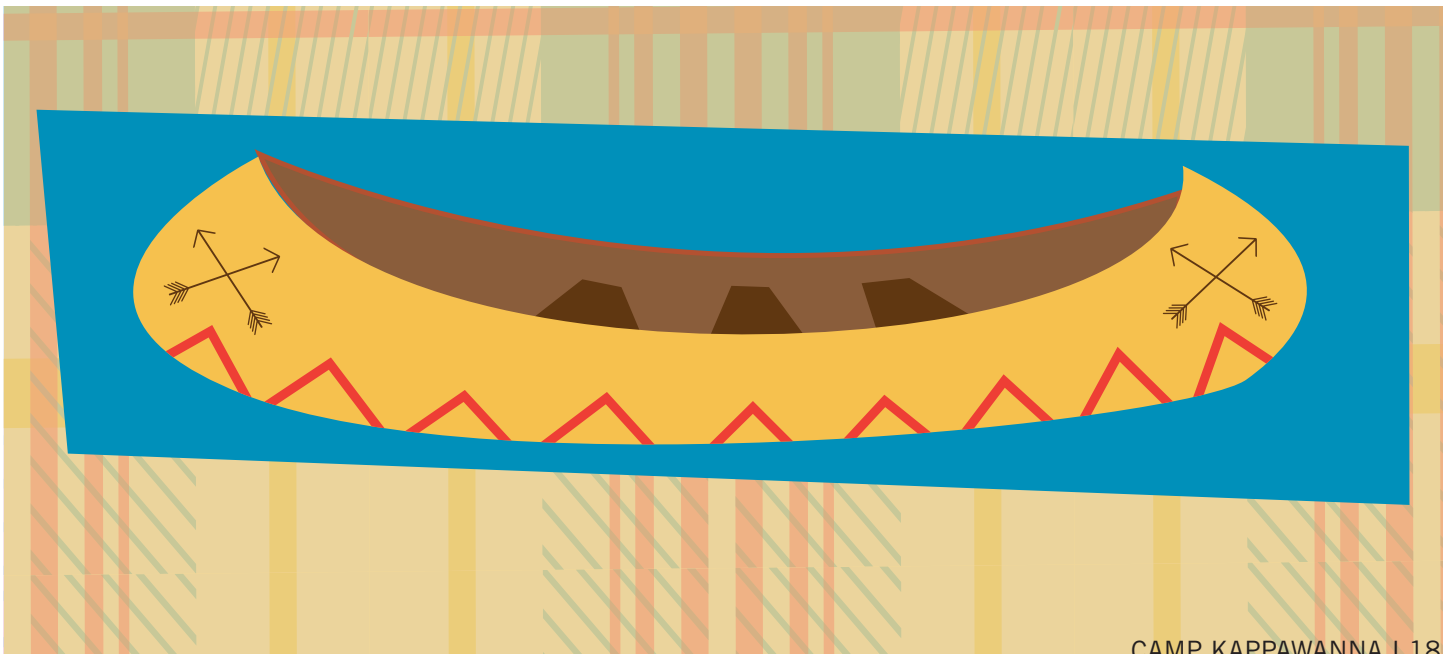
## Step Two

On the back of the card, write to a friend or family member about your feelings concerning the scene on the card's front.

## Step Three

Address the post card to the friend or family member.

NOTE: Small groups may arrange their post cards in the sequence in which their drawn scenes appeared in the play.





**CAMP**  
**KAPPAWANNA**



**CAMP**  
**KAPPAWANNA**





**TO:**

A rectangular box with a thin green border, intended for the recipient's address.



**TO:**

A rectangular box with a thin green border, intended for the recipient's address.



# THUMBS UP OR THUMBS DOWN? (GRADES 4 -6)

## TEACHER OBJECTIVE

To introduce the critical thinking skills involved in expressing one's personal opinion.

## STUDENT GOAL

To understand that the 4Ws can be used to critically describe an artistic experience. To enhance the literacy skills of the 4Ws and sequencing in writing.

## MATERIALS

Paper, pen, copy of *Camp Kappawanna* program, attached worksheets

Who:

What:

Where:

When:

List some images that first spring to mind when you think about the play:

---

---

List some words or phrases that will remind you of points you want to make:

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---

What did you think of the play? What was your opinion?

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---

How do you think the costumes, lights, and music affected the performance?

---

---

How might you start your paper?

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# DISCUSSIONS & DOE THEATER BLUEPRINT

## PARTNER DISCUSSIONS

When students have the opportunity to discuss a theater production with others, they discover connections that they may not have made to the story and also aspects of the story they might have missed or misinterpreted.

Having partner discussions not only brings a social component to experiencing live theater but also supports comprehension. Use the following process to set up an effective partner discussion.

- Face your partner. Be sure you are both on the same level (sitting on the floor or at desks).
- Decide who will go first in sharing his/her connections and insight into the story.
- Place your program under a chair or behind you if you are the listener. This prevents distractions and allows you to be focused on listening to your partner.
- Tell a little about the play. Talk about a scene or character that was interesting or funny. Also share any portion of the play that confused you.
- Share a part of the play where you changed your thinking about the story or about a character.
- Describe details and traits of one of the characters.
- Once you are done, ask your partner if s/he has any questions.

*Correlates to Common Core Speaking and Listening: Comprehension and Collaboration, 1-3.1A, 1-3.1D*

## STRAND BENCHMARKS

### Theater Making: Acting

**BENCHMARK:** Students increase their ability as imaginative actors while continuing to participate as collaborative ensemble members. Students demonstrate the ability to reflect on and think critically about their own work.

### Theater Making: Playwriting/Play Making

**BENCHMARK:** Students refine their ability as playwrights to express point of view and personal vision.

### Developing Theater Literacy

**BENCHMARK:** Students develop skills as critics by analyzing the critical writings of others.

### Making Connections Through Theater

**BENCHMARK:** Students demonstrate a capacity for deep personal connection to theater and a realization of the meaning and messages of theater.

### Working with Community and Cultural Resources

**BENCHMARK:** Students invigorate and broaden their understanding of theater through collaborative partnerships with theater professionals.

# SECTION 6: THE ATLANTIC LEGACY

## ATLANTIC THEATER COMPANY & ATLANTIC ACTING SCHOOL

76 Ninth Avenue, Suite 537, New York, NY, 10011  
Phone: 212-691-5919

atlantictheater.org  
atlanticactingschool.org

## LINDA GROSS THEATER

336 West 20th Street, New York, NY, 10011

## ATLANTIC STAGE 2

330 West 16th Street, New York, NY, 10011

Inspired by the Group Theater, Stanislavsky, and a passion for ensemble acting, David Mamet and William H. Macy formed the Atlantic Theater Company in 1985 with a select group of New York University Undergraduate drama students. Since its inception, Atlantic has produced more than 100 plays and garnered numerous awards, including: 12 Tony Awards, 11 Lucille Lortel Awards, 15 OBIE Awards, five Outer Critics Circle Awards, seven Drama Desk Awards, and three Drama League Awards. Noted productions include: *Spring Awakening*, *Port Authority*, *The Lieutenant of Inishmore*, *The Beauty Queen of Leenane*, *Boy's Life*, and *American Buffalo*.

The Atlantic Theater Company's mission is to produce plays simply and truthfully, utilizing an artistic ensemble. Atlantic believes that the story of the play and the intent of its playwright are at the core of a successful theatrical production.

The Atlantic Acting School fosters new generations of actors by passing on the tools learned from Mamet and Macy and by preparing students for all aspects of a career in film, television and theater. The Atlantic offers studies through New York University, a full time conservatory program, part-time programs and summer workshops. Atlantic for Kids offers acting classes in an after school setting as well as summer programs for children ages 4 to 18.

