

# ART OF ACTING STUDIO™

*Los Angeles Campus of the Stella Adler Studio of Acting in NYC*

## SCHOOL CATALOG

January 1, 2015 – December 31, 2015

Address

**1017 N. Orange Drive  
Los Angeles, CA 90038**

Phone Number:

**323-601-5310**

Web site:

**[www.artofactingstudio.com](http://www.artofactingstudio.com)**

# Index

	<u>Page</u>
Mission Statement	3
State of California BPPE Disclosures	4
Message from the Managing Artistic Director	5
Board of Directors	5
Administrative Staff	5, 6
Office Hours	6
Class Schedules	6
Observed Holidays	6
Physical Facilities / the Space	7
Equipment	7
Parking	7, 8
Library and Resources	8 - 11
Student Complaint/Grievance Procedures	11
Admissions Policy, Acceptance	11, 12
Registration, Tuition, Fees	12
Academic Policies	13
Evaluation Standards and Grading	13, 14
Programs of Study	14-20
Instructor Biographies	20-23
Housing	23
Student Services: Career Services	24
Student Records	24
Transfer of Credits, Experiential Credit	24
Student Tuition Recovery Fund (STRF) Fees	25, 26
Attendance Policy	26
Leave of Absence	26, 27
Dismissal, Probation, and Suspension	27
Refund, Withdrawals, and Cancellation Policy	27, 28
Additional BPPE Disclosures (Title IV, Loans, Distance Learning, ESL, Bankruptcy)	29, 30

# **MISSION STATEMENT**

## **Notice to Students:**

This institution is a private institution that is approved to operate by the BPPE (Bureau for Private Postsecondary Education). An institution may not imply that the Bureau endorses program or that Bureau approval means the institution exceeds minimum state standards. (CEC§ 94909(a)(2) and CEC§ 94897(l)(1)(2). Approval means that this institution's programs and policies have been reviewed by the bureau, approval does not mean that the Bureau sanctions or recommends this institution.

## **Preamble**

Growth as an actor and growth as a human being are synonymous. The *Art of Acting Studio* is a 501(c)3 non-profit organization dedicated to the perpetuation of this insight.

## **Mission Statement**

The Mission of this institution is to provide the structure and framework for artists to become disciplined and well-structured in their pursuit of an artistic career. Students are educated in the techniques, methods, training and practice that allows for them to grow as artists and to demonstrate what they have learned; they learn how to translate what they have learned to a variety of professional mediums: stage, film, television, live performances.

## **Objectives:**

While working to achieve the overall mission of this institution, the school prides itself in its efforts to nurture and encourage talented actors while providing these artists with the tools, techniques, and guidance to achieve the skills necessary to pursue a professional career. These objectives are pursued in each of our Educational Programs, including the Full Time Evening Conservatory and the Summer Program.

## **PROFESSIONALISM:**

Training student actors to be professional artists is more than teaching them the craft. The nobility of this profession commands a respect and decorum. Conservatory students are expected to conduct themselves professionally.

## **Corporate Governance**

The *Art of Acting Studio* in Los Angeles is a branch campus of the *Stella Adler Studio* in New York City.

## **Specific Notice to Students Regarding this Catalog:**

⇒ As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be

provided to you prior to signing an enrollment agreement. The School Catalog is available to download from our website at [www.artofactingstudio.com/classes/admissions/](http://www.artofactingstudio.com/classes/admissions/), and can be emailed when requested. If you would like an email version of this Catalog, please email [info@artofactingstudio.com](mailto:info@artofactingstudio.com) with the subject line "Catalog Request."

### **State of California required Disclosures**

▼ The Art of Acting Studio is a private, educational institution and the school is approved to operate by the State of California, Bureau for Private Postsecondary Education as of August 4<sup>th</sup>, 2014.

▼ The Art of Acting Studio accredited by the National Association of Schools of Theater.

▼ Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at:

**Bureau for Private Postsecondary Education  
2535 Capitol Oaks Drive, Suite 400  
Sacramento, CA 95833**

**P.O Box 980818, West Sacramento, CA 95798-0818**

**Website: [www.bppe.ca.gov](http://www.bppe.ca.gov)**

**Toll Free: (888) 370-7589**

**Phone: (916) 431-6959**

**Fax: (916) 263-1897**

**E-mail: [bppe@dca.ca.gov](mailto:bppe@dca.ca.gov)**

▼ As a prospective student you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

▼ A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888-370-7589 or by completing a complaint form, which can be obtained on the Bureau's internet Web Site: [www.bppe.ca.gov](http://www.bppe.ca.gov).

▼ All student records are maintained at the school while students are enrolled and for five years afterwards. After five years, official academic transcripts only are maintained permanently.

▼ All classes are held at 1017 N. Orange Drive, Los Angeles, CA 90038.

## **Accreditation**

The Art of Acting Studio is accredited by the National Association of Schools of Theater (NAST).

The Following programs are accredited:

**Full Time Evening Conservatory  
Summer Program**

## **Message from the Managing Artistic Director:**

Dear Students:

As the Managing Artistic Director of the Art of Acting Studio, Los Angeles, I take great pride in welcoming you to Art of Acting Studio.

As you begin your journey into the study of the art and craft of acting, we ask that you never let the core principles of the Art of Acting Studio and the Stella Adler Studio stray far from your mind: that growth as an actor and growth as a human being are synonymous. We are proud that you have chosen us as a proving ground to explore and expand on this ideal and will do everything in our power to make this a safe, exciting and challenging environment in which to do so.

Again, welcome. We look forward to having you as part of the Art of Acting community.

Sincerely,

*Don Williams,*  
Managing Artistic Director

### **▼ Board of Directors**

Tom Oppenheim, President  
Warren Beatty, Honorary Chair  
Elaine Stritch, Honorary Chair (in Memoriam)  
Marlon Brando, Honorary Chair (in Memoriam)  
Ellen Adler, Executive Chair  
Colin Greer, Chair  
Stephen Dembitzer, Vice-Chair  
Megan Dullaghan Glionna, Secretary  
Leigh Rogers Stack, Treasurer

Charles S Cohen  
Carol Feinberg  
Mike Medavoy  
Kate Mulgrew  
Pamela J. Newman  
Welland H. Scripps  
Debra Wasser

### **▼ Administrative Staff**

Tom Oppenheim, Artistic Director & CEO  
Michael Grenham, Executive Manager  
Nina Capelli, Director of Cultural Programming  
Johnny Yoder, School Director & Chief Operating Officer  
Don Williams, Managing Artistic Director & Chief Academic Officer  
Cecilia Kim, Office & Production Manager

Nick Bonanno, Administrative Assistant  
Anne Escobar, Controller

**For qualifications of staff and board of directors, please visit our website at [www.artofactingstudio.com](http://www.artofactingstudio.com)**

**▼ Office Hours**

Monday through Friday, by Appointment  
Mondays & Wednesdays 5:00 – 7:00

**▼ Class Schedules**

*Professional Conservatory*  
Monday – Friday  
7:00pm – 11:00pm

*Summer Conservatory*  
Monday - Thursday  
9:30am – 6:00pm

Class schedules are designed to begin at five minutes after the scheduled time and end five minutes before the scheduled time. This allots the student ten minutes between each class. Any tardiness will influence evaluation. Students who are late may not be allowed to participate in or be admitted to the class and their absence will be recorded.

**▼ Semester Dates – 2015 - 2016**

*Professional Conservatory – Fall Start*  
September 21, 2015 – May 6, 2016 – Frist Year  
September 21, 2015 – May 13, 2016 – Second Year

*Professional Conservatory – January Start*  
January 25, 2016 – August 26, 2016 – Frist Year

*Summer Conservatory*  
June 6 – August 12, 2016

**▼ Observed Holidays**

New Year's Day  
Martin Luther King's Birthday  
President's Day  
Memorial Day  
Independence Day  
Labor Day  
Thanksgiving Day, and the day after  
Christmas Eve  
Christmas Day  
New Year's Eve

## **▼ Physical Facilities**

The school is located on a quiet business and residential area with street parking available nearby. The school resides in a two-story building with 4,320 square feet of space that includes an entry lobby, three rehearsal studios, one for on-camera work, one for movement and voice work, and one primary scene study. The 50-seat black-box theatre is 840 square feet equipped with a sound system, lighting system, 22-foot ceiling skylights and 35 fixed theatre seats on risers. Administrative offices are located on the second floor.

## **▼ Equipment Information**

Television (4)	Costume (10 boxes)
Vending Machine (1)	Speaker (2 sets)
Soundboard (2)	Amplifier (2)
Camera (3)	Telecommunications Device (4)
Desktop Computer (4)	Refrigerator (2)
Microwave (2)	Printer (3)
Laptop Lighting Console	Light Board (2)
Lights (36)	Acting Blocks (7)
Table (3)	Jigsaw (1)
Ladders (3)	Power Drill (2)
Soft Box (2)	Boom Mike (2)
Circular Saw (1)	

## **▼The Space:**

Please help us keep our studios clean and orderly. The classroom is a sacred space, and respect for it represents respect for yourself, your fellow actors and teachers, and for your craft. At the end of every class, your classroom should be left clean and orderly. Furniture (including folding chairs) should be put against the wall.

It is the student's responsibility to obtain and transport all props necessary for class work. You may not store props at the studio.

Trash, especially food trash, should **NEVER** be left in the classrooms. You may not bring any food or beverage into the classroom other than water. There is a refrigerator in the lounge area that you are welcome to use.

Each group will be assigned a class secretary. It will be the class secretary's responsibility to make sure the group leaves each room in the proper condition (more on class secretaries later).

## **PARKING:**

### **DAY (9am-6:30pm)**

No Students may park in the lot under any circumstances. Please use street parking.

### **NIGHT (6:30pm-11pm)**

The same rules apply for the AOA spaces. Students may park in spaces of the neighboring businesses; you may not park in the spaces marked 1020 STUDIOS under any circumstances. Again, street parking is an option.

No double parking EVER. If you are asked to move your car by anyone in our administration or anyone from a neighboring business, you have to do it. No questions asked. Parking isn't an acceptable excuse for anyone's tardiness.

### **SMOKING, DRUGS, AND ALCOHOL:**

This is a non-smoking environment. **There is no smoking in the building or directly outside of the building!** This also includes your scene study classes. You can have a cigarette in your hand, but you may not smoke.

Any student who uses drugs or alcohol on the premises will be DISMISSED immediately. When playing a character that uses drugs or alcohol, you must use substances that either simulates drugs or alcohol or you can cut those props.

### **OFFICES AND LOBBY:**

The offices are quite busy and only for the use of staff and faculty. **Please understand that we cannot store personal belongings or props in individual offices.** We cannot take phone messages for students except under emergency circumstances. We cannot give information to parents concerning the students by mandate of the *Student's Privacy Act*. Students are not permitted to use the phones in the offices. Students must not tie up our copy machine for any length of time.

**Students are not permitted to congregate on the chairs in the lobby. These chairs are reserved for guests and for people auditioning for our program. You may use the student lounge which is upstairs by the vending machines.**

### **SECURITY:**

Security cameras are located on the exterior of the studio to keep a steady eye on all who enter the school; nevertheless, please be wary of your personal belongings as theft is possible in any location where such numbers are present. Unfortunately, we cannot be held responsible for money lost in the vending machine and lost or stolen personal items.

When leaving the building after dark, we strongly advise students to leave in pairs or groups, to minimize the security risk outside the building.

### **Library**

The Art of Acting Studio's library is a combination library/resource center and lounge, equipped with a refrigerator and vending machines. The Library is available Monday through Friday from 10am to 10pm for students. The studio's library holding, which includes over 1400 plays, books, and screenplays, is available online to browse via the website, [www.artofactingstudio.com](http://www.artofactingstudio.com).



To check out an Art of Acting Studio library book, please bring the book to the front desk with your Student ID card. Your book will be scanned and attached to your file. Books may be checked out for two week periods. Students are subject to a \$.25 per day late charge for overdue items.

Los Angeles is also host to specialized libraries and a list is provided to students below:

## **1. The Academy of Motion Picture Arts and Sciences**

### **Fairbanks Center for Motion Picture Study**

333 South La Cienega Blvd.  
Beverly Hills, California 90211 U.S.A.

**Telephone Reference and General Inquiries: (310) 247-3020**

(Telephone service hours: Monday, Tuesday, Thursday and Friday from 9 a.m. to 3 p.m. Pacific Time)

## **2. UCLA Collections**

While individual academic departments may also have their own collections of film and video, the repositories below house collections that are publicly cataloged or listed. Each has a different access policy and many are administered by separate campus entities, so it is important to check individual websites even though many holdings appear in the UCLA Library Catalog.

**UCLA Film and Television Archive** The UCLA Film and Television Archive has research copies of many titles, with particular strength in Hollywood film. The catalog is also distinct, and can be accessed via the Archive's homepage.

## **3. USC Libraries**

### **Contact Information**

Sandra Garcia-Myers  
[garciamy@usc.edu](mailto:garciamy@usc.edu)  
(213) 740 8383

### **Performing Arts Archives**

**Location:** Cinematic Arts Library

### **Overview**

The Cinema Library's Archives of Performing Arts contains the studio collections of MGM, Universal Studios, Twentieth Century-Fox, Hal Roach, Republic Pictures and Carolco Pictures, and, in an affiliated collection, the complete Warner Bros. Archives. Additionally the archive contains the papers and materials of some 300 individual practitioners of the art of the motion picture. Included are such varied materials as scripts, production records, memos and correspondence, stills, scrapbooks, pressbooks, sketches and drawings, music scores, editing notes and much more, reflecting the diversity of artistry in the fields of film and television. Over the years, members of the Hollywood community, such as directors Robert Wise and George Cukor; agent Stanley Musgrove; composers Dimitri Tiomkin, Alfred Newman, and Maurice Jarre; and actors Clark Gable, Edward G. Robinson and Burt Lancaster campaigned to enhance the library's collection of primary resource materials devoted to motion pictures and television.

Thirty-six of these collections are described and searchable on the [Search Collections Web site](#).

#### **4. Frances Howard Goldwyn - Hollywood Regional**

**Address:** 1623 N. Ivar Avenue      Los Angeles, CA 90028  
**Phone:** (323) 856-8260  
**Fax:** (323) 467-5707  
**Email:** [Contact form](#)  
**Librarian:** Kian Daizadeh, Senior Librarian

##### **Special Collections Room**

The Special Collections Room was established in 1985 after a fire which destroyed the old library building and its collections in 1982. The creation of this collection was the result of an outpouring of generosity both from the film and television industry and from citizens and supporters of the Hollywood community. They wanted to have available in a public library setting the kinds of materials that represent Hollywood in film, television, the performing arts and community history.

##### **The Book Collection**

Over 2,000 volumes supplement extensive holdings in the regular collections. Included are many out-of-print and signed or inscribed titles. Some are early or scarce such as Samuel Goldwyn's biography, *Behind the Screen*, published in 1923. Film yearbooks date from the 1920s and 30s and the collection contains a run of *The Standard*, an early Los Angeles casting directory which began in 1923. There is a small but significant collection of photo-play editions of novels from the silent era which contain photos from the films. Included are *The Squaw Man*, 1914, *Birth of a Nation*, 1915 and *The Sea-Hawk*, 1924.

##### **Unpublished motion picture and television scripts**

#### **5. John C. Fremont Library**

**6121 Melrose Ave, Los Angeles, CA 90038**  
**(323) 962-3521**

<b>Mon:</b>	10:00 AM - 8:00 PM
<b>Tues:</b>	12:30 PM - 8:00 PM
<b>Weds:</b>	10:00 AM - 8:00 PM
<b>Thurs:</b>	12:30 PM - 8:00 PM
<b>Fri:</b>	10:00 AM - 5:30 PM
<b>Sat:</b>	10:00 AM - 5:30 PM
<b>Sun:</b>	Closed

##### **Resources & Services**

All branch libraries provide free access to computer workstations which are connected to the Library's information network. In addition to providing Internet access, these workstations enable the public to search LAPL's many electronic resources including the

online catalog, subscription databases, word processing, language learning, literacy and a large historic document and photograph collection.

All branch libraries have:

- Free Public Wi-Fi                      Wireless Printing
- Reserve a Computer

## **▼ Student Complaint/Grievance Procedures**

Persons seeking to resolve problems or complaints should first contact the instructor in charge and then the office administration. Requests for further action may be made to the School Director or to the Chief Academic Officer (CAO).

***The School Director or The Chief Academic Officer (CAO)*** is the initial contact for any ethics issues or grievances about classes, students, instructors, staff members, or situations. Students who have ethics concerns may contact the school to request the name and phone number for the **CAO or School Director**. **Any contact/discussion with the School Director or CAO is completely confidential.**

Additionally, if a student is not satisfied with the School's conduct the student can follow the policies of the BPPE, as follows:

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling the toll-free phone number at **888-370-7589**, or by completing a complaint form, which can be obtained on the Bureau's Internet Web Site: **[www.bppe.ca.gov](http://www.bppe.ca.gov)**. Please refer to the last page of this catalog for all of the Bureau's contact information.

## **▼ Admission Policy:**

### **General Information**

The Art of Acting Studio is an equal opportunity institution that does not discriminate on the basis of age, sex, sexual orientation, race, religion, creed, handicap, color, ethnic origin, or national origin (as defined in the Rehabilitation Act of 1973) in selecting qualified matriculates, administering its educational and admissions policies, its scholarship and loan programs, or any other school-administered programs.

### **ACCEPTANCE:**

**To be qualified for admittance into the acting program** at the Art of Acting Studio requires the following:

- Students must be 18 years of age or older
- Students must be a high school graduate or have a G.E.D.
- Students must achieve a successful Audition and Interview

**Training for a Profession:** Art of Acting trains actors to be professional actors; this is our only goal. There is no license for this profession, only great training.

**Auditions:** Video and In-Person

Applicants who do not live in LA County or surrounding counties may send online audition through Vimeo, Youtube, or a digital video file. Video auditions must be submitted along with the completed application requirements for each program. An interview must follow all auditions, and they may occur over the phone. Auditions and interviews are required for admission to the Art of Acting Studio.

**Certification**

Upon satisfactory completion of the Evening Conservatory, graduating students will receive a Certificate of Completion.

**▼ Registration**

The process for registration is as follows:

- 1) Upon acceptance, students need to pay a \$250 registration fee plus the \$500 deposit (Full Time Evening Conservatory) or \$250 (Summer Program). This fee guarantees their place in the program.
- 2) Students must return a signed letter of intent to attend along with the registration fee.
- 3) Students must agree to a payment schedule set up with the School's Registrar.

**▼ Tuition and Fees (Full Time Evening Conservatory)**

All fees are payable by specified dates before the beginning of each semester. Unless otherwise agreed to, all late payments are subject to a late payment charge of 2% per month.

REGISTRATION FEE:	\$ <u>250.00</u>	Non-refundable one-time only fee
STRF (fee)	\$ <u>0.00</u>	Currently there is no charge for the STRF (fee)
DEPOSIT	\$ <u>500.00</u>	
TUITION FEE (Total 2 Years):	\$ <u>19,230.00</u>	
LAB/Equipment/Other FEES:	\$ <u>0.00</u>	
BOOKS and SUPPLIES:	\$ <u>0.00</u>	

All tuition fees & Deposit are inclusive, only the registration fee and STRF fees are added costs.

**▼ Tuition and Fees (Summer Conservatory)**

All fees are payable by specified dates before the beginning of the program. Unless otherwise agreed to, all late payments are subject to a late payment charge of 2% per month.

REGISTRATION FEE:	\$ <u>250.00</u>	Non-refundable one-time only fee
STRF (fee)	\$ <u>0.00</u>	Currently there is no charge for the STRF (fee)
DEPOSIT	\$ <u>250.00</u>	
TUITION FEE:	\$ <u>2800.00</u>	
LAB/Equipment/Other FEES:	\$ <u>0.00</u>	
BOOKS and SUPPLIES:	\$ <u>0.00</u>	

All tuition fees and deposit are inclusive, only the registration fee and STRF fees are added costs.

## **▼ Academic Policies**

### **CLASS VISITATION:**

The art of acting is highly personal and focused. Class members develop intimate professional relationships and the classroom atmosphere is sacred and fragile. Visitors such as family or friends are allowed only with permission of the teacher. Please do not wait until the day to ask a teacher for this permission.

### **ATTIRE:**

Students are expected to dress properly for the specific needs of each class. For all Voice and Movement classes, students MUST wear solid-black, loose-fitting. Also, you will find it useful to have the following clothing at your disposal for other classes.

#### **WOMEN**

REHEARSAL SKIRT MUST BE FLOOR-LENGTH AND OR FULL OR A-LINE STYLE  
CHARACTER SHOES WITH A LOW HEEL

#### **MEN**

TROUSERS AND SHIRTS  
DRESS SHOES

Clothing items can be purchased at discounted prices at the Goodwill and Salvation Army Stores.

### **CLASS SECRETARIES:**

Those students who agree to be class secretaries, your responsibilities are as follows:

1. Make sure every room your class uses is left organized and clean (no trash, furniture should be up against the wall or placed in hallways in the designated areas).
2. Help teachers schedule and inform class about what students work on what days.

### **PRIVACY POLICY:**

The Art of Acting Studio respects the privacy of all our students, faculty, staff and guests, and takes seriously any invasion of that privacy.

In an effort to ensure a safe creative environment for our students, employees and guests, please note the following:

Unauthorized photography, video and/or audio recording of any student, instructor, staff, guest artist, audience member, class work, rehearsal, scene presentation or production is strictly prohibited.

## **▼ Evaluation Standards and Grading for Student Achievement:**

Every student enrolled in the Evening Conservatory is continuously evaluated by the faculty and given guidance regarding the progress and growth. Formal evaluations, in the form of faculty interviews, are given each semester. In the workshop programs, students are evaluated by the faculty to determine whether they are ready to move to the next class level. To maintain adequate standing in the Professional Conservatory, students must maintain a GPA Average of C- or better.

Students falling below this will be put on probation. If GPA is raised, students will be dismissed from the program.

**Grading System** Generally grades are on a pass/fail system, but when grades are issued the following formula is used:

<u>Number</u>	<u>Grade</u>
9	A
8	A-
7	B+
6	B
5	B-
4	C+
3	C
2	C-
1	D
0	Failure
Incomplete	I

### **ATTITUDE:**

A student may not engage in violent or derogatory behavior towards a teacher, classmate, or towards the Studio, UNDER ANY CIRCUMSTANCES. Any student who does so will be IMMEDIATELY DISMISSED.

### **CREW ASSIGNMENTS:**

Those in the Conservatory must serve as a crew member on one conservatory production or project. Those who do not crew will not be cast in substantial roles when it comes time to perform.

## **▼ Programs of Study: Professional Conservatory**

The Objectives of the Professional Conservatory are for students to learn tools and techniques to better engage their imagination, to analyze text deeply and accurately, to create rich, specific characters, to engage the body and voice fully and to work professionally and creatively on both stage and screen. The goal of this program is to fully prepare students for both the craft and business of acting.

### **▼Programs – ACTING**

#### **Year 1**

Acting Technique 1 – 56 Hours

Acting Technique 2 – 16 hours

Script Analysis – 14 hours

Voice & Speech 1 – 56 hours

Voice & Speech 2 – 42 hours

Movement 1 – 56 hours

Movement 2 – 42 hours

Scene Study 1 – 42 hours

Scene Study 2 – 32 hours

Improvisation 1 – 56 hours  
Improvisation 2 – 32 hours

## **Year 2**

Scene Study 3 – 42 hours  
Scene Study 4/Company – 42 hours  
Voice & Speech 3 – 42 Hours  
Voice & Speech 4 – 32 hours  
Movement 3 – 42 Hours  
Movement 4 – 32 Hours  
Improvisation 3 – 42 hours  
Improvisation 4 – 16 hours  
On-Camera 1 – 42 hours  
On-Camera 2 – 32 hours  
Shakespeare 1 – 42 hours  
Shakespeare 2 – 32 hours  
Business of Acting 1 – 28 hours

### **ACTING TECHNIQUE I – 56 Hours**

This course serves as an introduction to the principles developed over the past 70 years by Stella Adler. The class will practically explore the language and principles of Stella Adler's approach to acting, including the development of imagination, action, circumstance, and justification.

### **ACTING TECHNIQUE II – 16 Hours**

This advanced level course serves as a deeper investigation of the concepts introduced in Acting Technique I. Students will strengthen what they have learned in Acting Technique I through advanced exercises developed by Stella Adler. Through the introduction of text, students will apply skills gained in Technique I in a more practical way, culminating in fully prepared scenes and monologues designed to fully integrate the Adler Technique.

### **SCRIPT ANALYSIS – 14 hours**

This course works in conjunction with Acting Technique II to expose the student to deeper and more advanced technique training. Using a single text, students will explore the history of the time, biography or the writer, style of writing, personal influences and professional trajectory to gain a greater understanding of the perspective of the author. Students will also develop skills to better identify the universal themes, Spine and overarching character action.

### **VOICE AND SPEECH I – 56 Hours**

Drawing from both Fitzmaurice and Linklater techniques, students will be trained in a series of practical exercises, including relaxation, breath, production of tone, range of voice, elongation of breath and tone, and clarity of speech. These exercises assist in developing healthy, natural and career sustaining vocal technique, and help students fully realize the potential and variety in their own voices.

### **VOICE AND SPEECH II – 42 hours**

This course serves to deepen the skills acquired in Voice and Speech I. Through a greater emphasis on text, students will explore in specific terms the use of the voice as both an emotional vehicle and as a tool for greater freedom and relaxation. Students will learn skills that help to make their vocal production more seamless and invisible.

### **VOICE AND SPEECH III – 42 hours**

This course focuses on advanced development of the speaking and performing voice. Students will enhance core support, flexibility, range, resonance, stamina, variety and vocal power. Students will apply advanced vocalization and technique to group pieces known as “poetry projects” in preparation for the vocal demands of the professional theatre.

### **VOICE AND SPEECH IV – 32 hours**

This course serves as the apex of the vocal program. Students will apply techniques gained in Voice and Speech I-III and apply them to roles they are currently working on for their “company” work. Faculty will attend and monitor progress in the rehearsal hall and transfer and tailor specific exercises to address those practical problems that arise in rehearsal.

### **MOVEMENT I – 56 hours**

This course develops the student's basic awareness of the body, in terms of alignment, flexibility, strength and stamina, and as an expressive instrument. Various physical disciplines and basic dance techniques are introduced to develop use of the body in both contemporary and stylized forms.

### **MOVEMENT II – 42 hours**

This course is a deeper investigation of the work and exercises introduced in Movement I. Through a greater emphasis on expressing specific thoughts and ideas through physical presentation, Students will begin to develop a “dictionary” of physicalized actions. Students will acquire and develop the ability to create simple compositions.

### **MOVEMENT III – 42 hours**

Building upon techniques learned in Movement I-II, students will learn the fundamental skills of mask, contact improvisation and Laban techniques. Students will be given the opportunity to work with full face and half masks in order to greater explore and refine all three disciplines. This course culminates in a loose individual “process” presentation for studio and faculty.

### **MOVEMENT IV – 32 hours**

This course is designed to encourage the student to integrate the skills gained in Movement I-III through the creation, production and performance of ensemble compositions. In addition, faculty will monitor and design in-class exercises to address problems that arise during the Company production component of training.

### **ON CAMERA I – 42 hours**

This course explores fundamental methods and techniques for acting on camera. Students are introduced to the differences and similarities between the language used in the mediums of film and theatre. Using Adler based exercises gained in previous courses students will gain skills to learn how to apply those techniques to the medium of film.

### **ON CAMERA II – 32 hours**

In addition to the further development of advanced on camera acting skills, Students will develop and explore the arc of characters through the use of full scripts. Through shooting out of sequence, repeated takes, coverage shots, close-ups and master shots Students will continue to be challenged to gain greater flexibility of choice while still maintaining a high level of consistency.



### **SCENE STUDY I – 42 hours**

This course serves as a basis for all text based classes. Through the use of Adler based exercises, students use “blank scenes” or scenes without context to explore the general ideas of scene study, such as stage awareness, scenic design and floor plan, rehearsal techniques and spatial relationships

### **SCENE STUDY II – 32 hours**

Scene Study II takes the skills gained in Scene Study I and applies them to published contemporary texts. Students will develop and implement the use of the arc of the character and objective to justify all movement and action in a scene. This class serves in conjunction with Text Analysis and Technique I-II.

### **SCENE STUDY III – 42 hours**

In this course, students will explore how to incorporate truthfulness, economy, specificity and spontaneity into their performance. Using material from early realism such as Ibsen, Chekov and Strindberg, Students will learn how to develop deep and colorful backstories, take risks while also maintaining simplicity and appropriateness in acting choices.

### **SCENE STUDY IV/ COMPANY – 42 hours**

Students will work to commit fully to a character’s arc, environment, physicality and obstacles through rehearsal and performance of fully produced plays. Through cultivating a greater sense of independence, power and expressiveness, students will work to create honest and compelling moments on stage. Students will gain greater skills toward becoming a “self-directed actor”.

### **IMPROVISATION I – 56 hours**

This course is designed to introduce the student to the principles of improvisation as a tool for greater freedom in more devised and scripted work. Students will begin to master the techniques taught at such institutions as the Upright Citizens Brigade and Second City, but with a greater emphasis on the use of improvisation as a means to opening the mind and body to the myriad choices available to the student.

### **IMPROVISATION II – 42 hours**

This course is a deeper investigation of the concepts introduced in Improvisation I. Students will work on problem-solving, moment-to-moment interaction and spontaneity, highlighting character development. Students will learn to create and play well-rounded characters, and to discover strong, clear storylines.

### **IMPROVISATION III – 42 hours**

Students will explore improvisation games and techniques, including non-verbal scenes, sensory improvisation exercises, repetition exercises, verbal improvisation techniques and scene work with improvisation foundations.

### **IMPROVISATION IV – 16 hours**

Building upon techniques learned in Improvisation I-III, students will train in the technique of Long Form improvisation and Story Theatre. This course will culminate in a public performance, which will be used by the faculty as an assessment opportunity.

### **SHAKESPEARE I – 42 hours**

Students will be immersed in the examination of historical, textual and analytic aspects of Shakespeare's works. Through exercises and research presentations students will deepen their understanding of the writer and source material available to Shakespeare. Secondary emphasis will focus on the understanding and use of scansion as a means to greater speech and understanding of text.

### **SHAKESPEARE II – 32 hours**

This course is a further investigation of Shakespeare I with greater emphasis on scene and monologue work. In addition, other classical writers will be examined and performed including the Greek dramatists, Calderon, Moliere, Racine, Ibsen and Chekhov. Students will gain performance experience with the classics, thereby broadening their acting foundation.

### **BUSINESS OF ACTING – 28 hours**

This course is designed to strengthen all previous training and enable the new artist with abundant resources for entering the professional entertainment work force. Included will be exploration of: headshots, resumes, business cards, reels, on-line presence, contact database and a selection of audition material.

### **▼Requirements for Completion of Study**

All courses listed above are required for each student to complete in order for students to receive their Certificate of Completion. The required clock hours are listed next to each class above. In addition to class hours, students must successfully complete the following performances:

#### **Year 1**

Poetry Project  
Rehearsal Project

#### **Year 2**

Solo Show  
Short Film Festival  
Play Performance  
Industry Showcase

### **▼Time Frame for Completion Requirements:**

All clock hours and performances requirements must be completed in four semesters (two years).

### **▼ Programs of Study: Summer Conservatory**

The Objectives of the Summer Conservatory are for students to learn tools and techniques to better engage their imagination, to analyze text deeply and accurately, to create rich, specific characters, to engage the body and voice fully and to work professionally and creatively on both stage and screen. The goal of this program is to introduce students to advanced training and to give students a taste of the Professional Conservatory

## **▼Programs – ACTING**

### **Summer Conservatory**

Acting Technique – 30 Hours

Script Analysis – 8 hours

Voice & Speech 30 hours

Movement – 30 hours

Scene Study – 32 hours

Improvisation – 30 hours

On-Camera – 30 hours

Shakespeare – 30 hours

### **ACTING TECHNIQUE – 30 Hours**

This course serves as an introduction to the principles developed over the past 70 years by Stella Adler. The class will practically explore the language and principles of Stella Adler’s approach to acting, including the development of imagination, action, circumstance, and justification.

### **SCRIPT ANALYSIS – 8 hours**

This course works in conjunction with Acting Technique II to expose the student to deeper and more advanced technique training. Using a single text, students will explore the history of the time, biography or the writer, style of writing, personal influences and professional trajectory to gain a greater understanding of the perspective of the author. Students will also develop skills to better identify the universal themes, Spine and overarching character action.

### **VOICE AND SPEECH I – 30 Hours**

Drawing from both Fitzmaurice and Linklater techniques, students will be trained in a series of practical exercises, including relaxation, breath, production of tone, range of voice, elongation of breath and tone, and clarity of speech. These exercises assist in developing healthy, natural and career sustaining vocal technique, and help students fully realize the potential and variety in their own voices.

### **MOVEMENT – 30 hours**

This course develops the student's basic awareness of the body, in terms of alignment, flexibility, strength and stamina, and as an expressive instrument. Various physical disciplines and basic dance techniques are introduced to develop use of the body in both contemporary and stylized forms.

### **SCENE STUDY – 32 hours**

This course serves as a basis for all text based classes. Through the use of Adler based exercises, students use “blank scenes” or scenes without context to explore the general ideas of scene study, such as stage awareness, scenic design and floor plan, rehearsal techniques and spatial relationships

### **IMPROVISATION – 30 hours**

This course is designed to introduce the student to the principles of improvisation as a tool for greater freedom in more devised and scripted work. Students will begin to master the techniques taught at such institutions as the Upright Citizens Brigade and Second City, but with a greater emphasis on the use of improvisation as a means to opening the mind and body to the myriad choices available to the student.

### **ON CAMERA – 30 hours**

This course explores fundamental methods and techniques for acting on camera. Students are introduced to the differences and similarities between the language used in the mediums of film and theatre. Using Adler based exercises gained in previous courses students will gain skills to learn how to apply those techniques to the medium of film.

### **SHAKESPEARE – 30 hours**

Students will be immersed in the examination of historical, textual and analytic aspects of Shakespeare's works. Through exercises and research presentations students will deepen their understanding of the writer and source material available to Shakespeare. Secondary emphasis will focus on the understanding and use of scansion as a means to greater speech and understanding of text.

### **▼Requirements for Completion of Study**

All courses listed above are required for each student to complete in order for students to receive their Certificate of Completion. The required clock hours are listed next to each class above.

### **▼Time Frame for Completion Requirements:**

All clock hours and requirements must be completed in 10 Weeks of Study.

## **Instructor Biographies**

### **Jen Albert – Stage Combat**

Jen Albert is a fight choreographer, martial artist and actor from Chicago. She trained with SAFD fight master David Woolley and is certified in Unarmed, Rapier and Dagger, Smallsword, Broadsword, Sword and Shield and Quartstaff. She is also a Blue Belt in Kenpo and an original company member of Babes With Blades, Chicago's only all-female stage combat company and has performed and staged violence in Chicago, LA and Edinburgh, Scotland.

### **Michael Keith Allen – Scene Study & Shakespeare**

Michael Keith Allen has taught acting, stagecraft and set design at colleges and high schools throughout California. In theatre he has acted professionally both in New York and Los Angeles, is trained in stage combat and is a voice over artist. Michael holds an MFA from the National Theatre Conservatory at the Denver Center and is a member of SAG/AFTRA and Equity.

### **Ron Burrus - Master Teacher, Acting Technique, On Camera**

Mr. Burrus spent many years studying and teaching alongside Ms. Adler in New York City. He has directed theater in both New York City and Los Angeles, as well as feature film. His acting seminars are done nationally and internationally: Australia, Switzerland, Japan, Mexico, France, Italy, and Germany.

### **Sean Cowhig – Improv**

Sean Cowhig is a graduate of Emerson College where he studied many aspects of acting (Kristin Linklater voice, movement, Shakespeare, on camera acting) while also performing with comedy troupe This is Pathetic which led him to discover improv. Sean has been working in the improv world

for over 15 years. He is a graduate of iO West in Los Angeles where he is also a teacher. He has performed and taught workshops at comedy festivals in Los Angeles, San Francisco, Boston, Providence, Austin, Phoenix, and even across the border in Montreal.

### **Nike Doukas – Shakespeare Scene Study**

Ms. Doukas' recent teaching credits include scene study and Shakespeare Basics at the Anteaus Company, and Speaking Shakespeare at A Noise Within. With her teaching partner H. Richard Greene, she teaches a summer intensive acting conservatory at UCLA, Berkeley, and Florida State University. As an actress she is a regular at South Coast Repertory Theatre, where she has appeared in five world premieres and an array of classical roles. She has an MFA from the American Conservatory Theatre.

### **Laura Flanagan – Voice and Speech**

Ms. Flanagan has numerous Off-Broadway, Off-Off Broadway, and regional credits and has taught and coached at many colleges and universities, including Long Island University, New York University, Harvard College, and Fordham University. She is currently on faculty at the American Musical and Dramatic Academy. She holds degrees from Yale and Carnegie Mellon University and is a certified Fitzmaurice Voicework instructor.

### **Jane Fleiss-Brogger – Acting Technique, Script Analysis**

Ms. Fleiss Brogger is an award-winning actress who trained with both Stella Adler (five years) and Uta Hagen (two years). She has extensive theatrical experience, including leading roles on Broadway. Having graduated from NYU with a BFA, she returned there to teach first-year acting students improvisation and scene study at the Stella Adler Conservatory/NYU, and has taught advanced classes in Chekhov, as well as scene study and master play analysis.

### **H. Richard Greene – Scene Study**

Richard has been a private acting coach for over ten years in New York and Los Angeles. He has taught as a UCLA faculty member and served as President of a local theatre company. He is a professional, working actor who has won acclaim for his work in New York and Los Angeles, and can be seen regularly on TV and in film.

### **Lindsay Halladay – Audition Technique**

With degrees in both theatre and English literature from Rutgers University (under the direction of William Esper), Ms. Halladay has been writing, performing, and teaching for nearly ten years. As an actress, she has worked in regional and Off-Broadway theater and has been seen in multiple cable TV shows. She has been working with Brad Henke since 2005 and has been teaching his technique since 2007.

### **Eric Hunicutt – Movement, Viewpoints**

Eric Hunicutt has been performing scripted and improvised theatre continuously since he was 15 years old. Eric has studied and performed with the Improv Olympic (iO) Theaters in Chicago and L.A., The Second City in Chicago and L.A., Comedy Sportz, Steppenwolf Classes West, and is a proud alum of The University of North Carolina at Chapel Hill. Eric currently teaches at Steppenwolf Classes West, Warner Loughlin Studios, iO West, California State University's Summer Arts intensive, and a Guest Faculty member and Guest Director at UC San Diego.

### **Lauren Lovett – Voice and Speech**

Ms. Lovett is a graduate of The Juilliard School. She has performed on many stages across the country including The Alley in Houston, Long Wharf in New Haven, McCarter in Princeton, Indiana Rep in Indianapolis, Old Globe in San Diego, and most recently Pennsylvania Shakespeare in Center Valley, and the Mark Taper and the Geffen Playhouse in LA. She has taught Acting, and Voice and Speech at AMDA-LA, and has been coaching actors privately since 2000.

### **Philip Charles MacKenzie – On Camera**

Philip Charles MacKenzie is an award winning actor and director. After graduating with an MFA from the Tisch School of the Arts, Philip began working steadily in regional theatre, television, and feature film. After a big break on the Showtime series “Brothers” for which Philip won a Cable Ace Award for Best Actor in a Comedy Series, he transitioned into directing, receiving a Best Director nomination in the process.

### **Dana Martin – Movement for Actors**

Actor/director/teaching artist. Notable directing credits include *A Streetcar Named Desire*, *The Glass Menagerie*, *Romeo and Juliet*, *Much Ado About Nothing*. Selected acting credits include *Hamlet* (Hudson Valley Shakespeare Festival- Educational Tour), *Divorce*, *First Class* (Gallery Players, NYC), *Night of the Iguana* (Forestburgh Performing Arts Center), *Intimate Apparel* (Nevada Conservatory Theatre). MFA from the University of Nevada, Las Vegas. Current part-time faculty, Cal State University San Bernardino.

### **Dan Shaner – Business of Acting**

BA-Michigan State University-Casting Director for over 25 years in film, television and new media for all the major networks and studios. Professional teacher and private coach.

### **Sean Spann – Voice & Speech, Movement for Actors**

Sean Spann lives and works in the Los Angeles area as an actor and instructor of Voice and Speech. Stage credits include Circle X's world premiere of "Bad Apples" by Jim Leonard, and three seasons with The New Swan Shakespeare Company. Television credits include roles on “The Mentalist,” “Major Crimes” and “Southland”, and a recurring role on TLC’s “Stager Invasion”. Film credits include the award winning indie feature film *Novem*. He holds a B.F.A. in acting from the University of Evansville and an M.F.A. in Acting from the University of California-Irvine.

### **Don Williams – Scene Study, Script Analysis**

Don Williams had directed over 70 plays Off-Broadway, Off-off-Broadway, and regionally across the US. Don has also served as executive producer for the Gotham Opera and for the last three years as associate head of acting for the Stella Adler Studio of Acting NYC. Don holds an MFA from the National Theatre Conservatory.

## **ADJUNCT FACULTY:**

### **Ivar Brogger – On Camera, Scene Study**

Ivar has appeared in numerous feature films, has had recurring roles on multiple television shows, and spent several years on Broadway in many stage productions. He is also a faculty member at Chapman University.

### **Jennice Butler – Movement for Actors**

MFA in Acting, UC Irvine; BS in Theatre, University of Evansville. Actress known for her roles in “How to Fake it in America” and “Car Jockeys,” her work in commercials, and extensive teaching experience.

### **Anita Dashiell-Sparks - Movement**

Ms. Dashiell-Sparks is a graduate of New York University’s Tisch School of the Arts Graduate Acting Program. As an arts educator of theatre and dance, Ms. Dashiell-Sparks has taught and developed arts and arts therapy curriculum for the Dream Yard Drama Projects in both New York and LA, the Public Theater/New York Shakespeare Festival, Vineyard Theatre, TADA! Theatre and Dance, and most recently for the National Foundation for the Emotionally Handicapped/Penny Lane in Los Angeles.

### **Stephanie Schroyer – Movement**

Ms. Schroyer is a Los Angeles-based director/choreographer/actor. She has directed, acted and/or choreographed at prestigious theaters all over California. She is a two-time recipient of the Los Angeles Drama Critics Circle Award for her direction. Other directorial and acting recognition includes Ovation and LA Weekly

## **STUDENT SERVICES**

**Housing:** This institution does not maintain dormitory facilities under its control. This institution has no responsibility to find or assist a student in finding housing. Housing costs are not included in the price for tuition. Housing is the responsibility of the student. Housing is available in the surrounding neighborhoods and throughout Los Angeles, with easy access to the studio both by public transportation and by car. Housing prices range greatly, but average prices for a studio average about \$1100. Upon acceptance, the Art of Acting Studio will provide a “Moving to Los Angeles” guide to help answer questions, provide resources for finding housing, and help educate students on the various neighborhoods.

**Wireless Internet:** The Art of Acting studio provides complimentary wireless internet for students. Once students enroll, they are given a passcode to access the internet while on campus.

**Rehearsal Space:** Enrolled students are able to reserve rehearsal space on any day that the studio is open, and space is available. Students are limited to 30 minutes per day or 1 hour per scene. Rehearsal space is free of charge to all enrolled students.

**Call Board:** The Art of Acting studio provides a call board with regular updates about classes, about events happening at the studio, housing requests, job openings, and other relevant information. The call board is located directly outside of the theater entrance.

**Industry deals:** From time to time, students at the Art of Acting Studio are offered discount tickets to movies, plays, and events, and period deals on headshots and other industry services. If students sign up for any deal or offer, they must attend or this privilege will be taken away.

**Student produced events:** All student produced events, plays, readings, happenings, etc. must submit a proposal to Don Williams, Managing Artistic Director. First Year students are not eligible to

participate in this program. First year students may submit proposals for events to be done in their second year of study. A \$100 deposit is required once a project is approved, and will be returned if requirements are met. Information about Student Produced Events will be sent out to all students during the term. Any questions about Student Produced Events should be addressed directly to Don Williams, Managing Artistic Director.

**Career Services:** Though no guarantee of a job is possible, the Art of Acting Studio offers career services throughout the training program (head-shots, showcases, interviewing, updating social media, networking, performances, etc.) Auditions and job postings will be posted at the school and on the web site. Acting is a profession, and students must be held responsible for their active participation in their own job search.

### **▼Student Records**

All students' academic records are maintained on campus in both hard copies and digitally while students are active in school. Upon graduation all student academic files are maintained securely in the school's secured storage facility. Future plans in late 2016 is to have all student files located in cloud technology, where they will be safe from fire, flood, theft and casual contact, as only the School's Registrar and President will have access to them.

All student academic and financial files are maintained on campus in both hard copies and in digital form while students are active in school. After five years the financial files are destroyed, but the student academic files are maintained into perpetuity in the schools' secured storage facility.

### **▼Transfer of Credits**

#### **▼NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION:**

The transferability of credits you earn at the Art of Acting Studio is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Certificate you earn in *Acting* is also at the complete discretion of the institution to which you may seek to transfer. If the Certificate that you earn at this school is not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your course work at that institution. For this reason you should make certain that your attendance at the Art of Acting Studio will meet your educational goals. This may include contacting the institution to which you may seek to transfer after attending the Art of Acting Studio to determine if your Certificate will transfer.

#### **▼Transfer Credit Evaluation**

Credits earned at other institutions will be evaluated using the following criteria:

Transcript copies must be forwarded to the Office of Admissions for evaluation.

Only those courses that are substantially comparable to the Art of Acting Studio courses will be considered for evaluation.

Courses under consideration must have a grade of "C" or higher.

This institution makes no representation whatsoever concerning the transferability of any credits to any institution.



Experiential Credit is not given nor evaluated at this institution.

The Art of Acting Studio has not entered into an articulation or transfer agreement with any other college or university.

## **▼STUDENT TUITION RECOVERY FUND Fees**

The Student Tuition Recovery Fund, or STRF, is similar to an insurance policy that will protect the student, if for any reason this school is unable to ensure that you will complete your training and graduate. In this case, the STRF fund will allow you to continue on at another approved school to complete your education. Please read the following very carefully:

### 76215. Student Tuition Recovery Fund Disclosures

(a)"You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all of part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party."

"The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.

2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or the Division within 30-days before the school closed or, if the material failure began earlier than 30-days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act."

However, no claim can be paid to any student without a social security number or a taxpayer identification number.

Note: Authority cited: Sections 94803, 94877 and 94923, Education Code. Reference: Section 94923, Education Code.

### **▼Rules for Attendance & Participation**

There are no opportunities to make up work; falling behind is detrimental to the actor and the entire class. Once a conservatory student misses 5 classes total, he/she will be put on probation. Probation is meant to serve as a warning. If he/she does not improve on attendance, and falls below a 90% attendance rating, the student will be dismissed (See Dismissal below).

There are no excused absences except for family bereavement, major religious holiday, or due to a doctor's orders for which proof must be provided.

Tardiness will not be tolerated. Classes begin on time; a faculty member reserves the right to refuse to let students enter the class if that are tardy. If a student is tardy to class more than 3 times, that will be considered an absence for that class.

Consistent participation in class is a minimum requirement. Students must do the work assigned to them in class, participate in classroom work, and rehearse according to assignment guidelines. If a student fails to participate in on a consistent basis, that student may be put on probation.

### **▼Leave of Absence**

Students may be granted one leave of absence (LOA) per 12-month period only for a specific and acceptable reason. All LOA's must be in writing and addressed to the School Director. The School Director will approve or deny the request in writing.

If a student fails to return on the scheduled return date, he/she shall be terminated from the training program. One subsequent leave of absence may be granted if the leave of absence does not exceed 30 days and the school determines that it is necessary due to unforeseen circumstances.

Subsequent leaves of absence may be granted for jury duty, military reasons, or circumstances covered under the Family and Medical Leave Act of 1993. The school must document the reason for any leave of absence.

### **▼Dismissal**

Students may be dismissed from any program of the Art of Acting Studio due to inappropriate behavior, absences, repeated tardiness, or, in the opinion of the faculty, nonparticipation. There are no tuition refunds under these circumstances.

### **▼Probation and Suspension**

A student may be put on probation for poor attendance, attitude, behavior, or in-classroom productivity. Probation is meant to serve as a warning. If the student does not improve on the issue or issues that have resulted in him/her being put on probation within two weeks, he/she will be dismissed.

The studio does not have a suspension policy. After probation, dismissal is the final step.

Students dismissed from the student may reapply; student's re-admittance will be subject to administrative review. Students who have been dismissed from the school have up to two semesters to apply for re-admittance. After this point, students must audition and apply again.

### **▼Refund and Cancellation Policy**

The Student has the right to cancel the enrollment agreement and obtain a refund of charges paid through attendance on the first day of class, or the seventh (7<sup>th</sup>) day after enrollment, whichever is later, and obtain a full refund, minus the registration fee, by submitting a written notice to this School no later than the second day of instruction.

Cancellation occurs when the student gives written notice of cancellation to the Director, at the address of the School, shown on this agreement. The Student can also mail, hand deliver, fax or telegram the cancellation. The written notice of cancellation, if sent by mail, is effective when deposited in the mail, properly addressed with prepaid postage. Cancellation notices are to be addressed to: The Art of Acting Studio, 1017 N. Orange Drive, Los Angeles, CA 90038

### **Withdrawal from Course**

The Student has the right to withdraw from School at any time. If the Student withdraws from the course of instruction after the cancellation period, the School will remit a pro-rata refund for the unused portion of the tuition and other refundable charges if the student has completed up to 60% of training or less of the instruction within 30 days. The amount of the refund is determined by deducting the registration fee from the total tuition charge, then dividing the remainder by the number of hours in the course to calculate the hourly charge. The refund is the amount in excess of what the student owes for total hours of instruction completed, excluding the non-refundable \$250 registration fee.

### Hypothetical Refund Example

Students have a right to a full refund of all charges, less the \$250 registration fee, if the student cancels the enrollment agreement on the first day of class or on the seventh day after signing this agreement. The amount retained by the school will not exceed the \$250 (two hundred and fifty dollar) registration fee.

If a student withdraws from the program after instruction has begun the student will receive a pro rata refund for the unused portion of the tuition and other refundable charges if the students had completed 60% or less of the instruction. The date of withdrawal is the date of cancellation and is determined as the date the student notifies the school of the decision to cancel, or the last date of attendance, if the student fails to notify the school. The student will be charged for all hours attended. For example, if the Student completes 50 hours of a 100-hour course, and paid \$2,000 in tuition, the student would receive a refund of \$1,000.

\$2000	/ 100	/ 50	/ \$1000	/ \$1,000
Tuition	/ Hours	/ Hours	/ Total Due	/ Total refund due
Paid By	/ Charged	/ Completed	/ to School	/ to Student

The School will refund money collected from a third party on the student's behalf, such as Veteran's Benefits or WIA funds, if the school cancels or discontinues the course in which the student is enrolled, or if the student drops out. If any portion of the tuition was paid from the proceeds of a third party, the refund will be sent to the lender or agency that guaranteed the funds.

Any remaining amount will first be used to repay any student financial aid programs from which the student received benefits, in proportion to the benefits received. Any remaining amount of money will be paid to the student.

If the student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund. The School does not offer any state or federal loan guarantees; no loans of any kind are offered at this institution.

### Determination of the Withdrawal Date

The student's withdrawal date is the last date of academic attendance as determined by the institution from its attendance records. The withdrawal date for a student who does not return from an approved leave of absence is set retroactively to the last date of attendance, as determined by the institution's attendance records.

### Student Financial Obligation

Violation of any of the conditions set forth in the signed Enrollment Agreement, including all financial obligations, may lead to dismissal from the school and/or probation.

## **ADDITIONAL BPPE DISCLOSURES:**

The state of California mandates that certain information be provided to students prior to their enrolling in any training. Please review the following before registering and enrolling in any class at this institution.

### **▼Title IV**

This institution is not accredited at this time, and therefore does not qualify to offer Title IV funding of any kind.

### **▼Financial Aid**

This institution does not participate nor does it offer financial aid of any kind, not federal (Title IV), state, or any other government funding source.

### **▼WIA & Veteran's Benefits**

This institution does not participate nor does it offer financial aid in the form of WIA or Veteran's benefits.

### **▼Loans**

This institution does not offer education loans of any kind. If a student were to obtain a loan to pay for an educational program, the student will have to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student receives federal student financial aid funds, the student is entitled to a refund of the moneys not paid from federal student financial aid funds.

### **▼Distance Education**

This institution does not offer distance learning, on-line learning or education offerings.

### **▼Acceptance of international students**

This institution does provide visa services to students of foreign countries. International students are required to show English Proficiency. This institution is eligible for the F-1 Student Visa only. The Art of Acting Studio is not responsible for any fees associated with the application for the F-1 Student Visa.

### **▼English as a Second Language**

This institution does not offer instruction in English as a second language, nor do we provide English language services. All classes are conducted only in the English language. Students are required to have English Proficiency as determined by the audition and interview. The Art of Acting Studio does not require TOEFL or other such score for admission.

▼**Bankruptcy**

This institution is not operating as a debtor in possession, has not filed a petition within the preceding five years, nor has this institution had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 .S.C. Sec.1101 et seq.) 94909(a)(12)

▼ Any questions, unanswered questions, and/or complaints can be addressed with the Bureau for Private Postsecondary Education, and their contact information is:

Mailing Address:

**Bureau for Private Postsecondary Education  
P.O. Box 980818  
West Sacramento, CA 95798-0818**

Physical Address:

**Bureau for Private Postsecondary Education  
2535 Capitol Oaks Drive, Suite 400  
Sacramento, CA 95833-0818**

**Toll Free: (888) 370-7589**

**Phone: (916) 574-7720**

**Fax: 916.263-1897**

**Web site: [www.bppe.ca.gov](http://www.bppe.ca.gov)**

**E-mail: [bppe@dca.ca.gov](mailto:bppe@dca.ca.gov)**