

ART OF ACTING STUDIO® LOS ANGELES

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

SCHOOL CATALOG

January 1st, 2021 – December 31, 2021

Address:

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

Phone Number:

323-601-5310

Web site:

www.artofactingstudio.com

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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 Studio's mission is to create an environment with the purpose of nurturing theatre artists who value humanity, their own and others', as their first and most precious priority while providing art and education to the greater community. The Art of Acting Studio endeavors 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 Professional Conservatory - 2 ½ Years 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.

▼ School Catalog Request:

The School Catalog is available to download from our website at 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 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 4th, 2014. This means that the Art of Acting Studio is in compliance with state standards as set forth in the CEC and 5, CCR.

▼ The Art of Acting Studio is 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
1747 N. Market Blvd. Ste 225
Sacramento, CA 95834**

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

Website: www.bppe.ca.gov

Toll Free: (888) 370-7589

Phone: (916) 574-8900

Fax: (916) 263-1897

E-mail: 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.

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:

**Professional Conservatory – 2 ½ Years
Summer Program**

▼ 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 (in Memoriam)
Kate Mulgrew, Chair
Stephen Dembitzer, Vice-Chair

Sharif El-Gamal
Allan Neuwirth
Mike Medavoy
Sonia Sanchez
Vincent Schiraldi
Welland H. Scripps
Debra Wasser

▼ Administrative Staff:

Tom Oppenheim, Artistic Director & CEO
Michael Grenham, Executive Manager
Johnny Yoder, School Director & Chief Operating Officer
Nike Doukas, Head of Acting & Chief Academic Officer
Nick Bonanno, Registrar
Jenn O'Brien, Administrative Director
Fadhia Marcelin, Production Manager
Kirill Baytalskiy, Controller
Nina Capelli, Director of Cultural Programming

For qualifications of staff and board of directors, please visit our website at www.artofactingstudio.com

▼ Office Hours:

Monday through Friday, by Appointment

▼ Class Schedules:

Professional Conservatory 2 ½ Years	Summer Conservatory
Monday – Friday	Monday - Friday
3:00pm – 11:00pm	9:30am – 6:30pm

Class schedules are designed to begin at ten minutes after the scheduled time and end five minutes before the scheduled time. This allots the student fifteen 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 – 2021 – 2022:

Professional Conservatory 2 ½ Years – Fall Start
September 13, 2021 – May 6, 2022 – First Year
September 12, 2022 – December 15, 2023 – Second Year

Professional Conservatory 2/12 Years – January Start
January 24, 2022 – August 26, 2021 – First Year
September 12, 2022 – December 15, 2023 – Second Year

Summer Conservatory

June 7 – August 13, 2021

▼ **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 (16)
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, 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-6:00pm)

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

NIGHT (6:00pm-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 MTI Film or Posterize 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.

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.

3. 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.

4. USC Libraries

Performing Arts Archives

Contact Information

Sandra Garcia-Myers

garciamy@usc.edu

(213) 740 8383

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.

5. 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

6. John C. Fremont Library

6121 Melrose Ave, Los Angeles, CA 90038

(323) 962-3521

Mon: 10:00 AM - 8:00 PM

Tues: 12:30 PM - 8:00 PM

Weds: 10:00 AM - 8:00 PM

Thurs: 12:30 PM - 8:00 PM

Fri: 10:00 AM - 5:30 PM

Sat: 10:00 AM - 5:30 PM

Sun: 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. A Response from the School Director or Chief Academic Officer will be given to the student filing the complaint within 3 business days.**

Additionally, if a student is not satisfied with the School's conduct, at any time, 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**. 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:

1. Students must be 18 years of age or older
2. Students must be a high school graduate or have a G.E.D.
3. 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 Professional 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 (Professional Conservatory) or \$250 registration plus a \$250 Deposit (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 (Professional Conservatory – 2 ½ Years):

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:	\$ 250.00	Non-refundable one-time only fee
STRF (fee)	\$ 15.00	Non-refundable Fee
DEPOSIT	\$ 750.00	
TUITION FEE (Total 2 Years):	\$ 28975.00	
TOTAL CHARGES:	\$ 30490.00	
ESTIMATED CHARGES:	\$ 30490.00	
TOTAL CHARGES*:	\$ 11990.00	*For Period of Attendance, One Year.
LAB/Equipment/Other FEES:	\$ 500.00	
BOOKS and SUPPLIES:	\$ 0.00	

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:	\$ 250.00	Non-refundable one-time only fee
STRF (fee)	\$ 2.00	Non-refundable one-time only fee
DEPOSIT	\$ 250.00	
TUITION FEE (Total 10 Weeks):	\$ 3300.00	
TOTAL CHARGES:	\$ 3800.00	
ESTIMATED CHARGES:	\$ 3800.00	
TOTAL CHARGES*:	\$ 3802.00	*For Period of Attendance, 10 Weeks.
LAB/Equipment/Other FEES:	\$ 0.00	
BOOKS and SUPPLIES:	\$ 0.00	

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 A-LINE STYLE
CHARACTER SHOES WITH A LOW HEEL

MEN

TROUSERS AND SHIRTS
SUIT
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 which 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 not 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

Evaluation Schedule:

Semester One

At Week 8, Faculty will meet to discuss student progress. Students will be given an oral summary of evaluation individually

At Week 14, Faculty will give students an in-class, individual evaluations of their progress. Then, students will be assigned a letter grade and written evaluation, delivered to the students two weeks after the final class.

Semester Two

At Week 14, students will be given a panel evaluation in person, in which progress over the year is discussed with faculty giving direct feedback. Then, students will be assigned a letter grade and written evaluation, delivered to the students two weeks after the final class.

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.

▼ 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.

Accredited Clock Hours: 1380 Hours.

▼Programs – ACTING:

Semester One:

Acting Technique 1	56 Clock Hours
Scene Study 1	56 Clock Hours
Voice & Speech 1	56 Clock Hours
Movement 1	56 Clock Hours
Improvisation 1	56 Clock Hours

Total Per Semester (14 Weeks): 280 Clock Hours

Semester Two:

Technique for Film	16 Clock Hours
Voice & Speech 2	48 Clock Hours
Movement 2	48 Clock Hours
Scene Study 2	32 Clock Hours
Improvisation 2	16 Clock Hours
Shakespeare 1	32 Clock Hours
Rehearsal Project	88 Clock Hours

Total Per Semester (14 Weeks): 280 Clock Hours

Semester Three

Voice & Speech 3	24 Clock Hours
Ballet	16 Clock Hours
Modern Dance	16 Clock Hours
Le Coq	16 Clock Hours
Scene Study 3	48 Clock Hours
On-Camera 1	48 Clock Hours
Shakespeare 2	48 Clock Hours
Audition Technique	24 Clock Hours
Improv Performance	20 Clock Hours
Genesis Short Film Project	20 Clock Hours

Total Per Semester (14 Weeks): 280 Clock Hours

Semester Four

Solo Show Rehearsal/Perform	20 Clock Hours
Stage Combat	28 Clock Hours
Movement Project	28 Clock Hours
Shakespeare 3	28 Clock Hours
Scene Study 4	28 Clock Hours
On-Camera 2	28 Clock Hours
Business of Acting 1	20 Clock Hours
Classical Rehearsal	100 Clock Hours

Total Per Semester (13 Weeks): 280 Clock Hours

Semester Five

Writers Lab	24 Clock Hours
Contemporary Rehearsal	116 Clock Hours
Business of Acting 2	20 Clock Hours
Reel Development	40 Clock Hours
Showcase Rehearsal	60 Clock Hours

Total Per Semester (13 Weeks): 260 Clock Hours

Total Major: Acting Clock Hours for Completion: 1380 Clock Hours

ACTING TECHNIQUE 1 – 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.

AUDITION TECHNIQUE – 24 Hours

This course examines what makes an effective and artistic audition from a technical and directorial perspective. Students are given assignments to prepare for their cold reads and learn different ways to make their auditions artistically fulfilling.

TECHNIQUE FOR FILM – 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 into film.

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 – 48 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 – 24 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.

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 PROJECT – 28 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 – 48 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 – 56 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 – 48 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 – 32 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 – 16 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.

STAGE COMBAT – 28 hours

This course educates students in the creation of stage violence, both unarmed and swordplay through techniques developed by the SAFD. Students learn safe combat techniques and how to seamlessly integrate them into scenework.

SHAKESPEARE I – 32 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 – 48 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.

SHAKESPEARE III – 28 hours

Based on Shakespeare II, students will integrate script interpretation skills into deeper scene work. This course will explore much advanced classical texts and in-depth materials. Also, students will learn rehearsal techniques to prepare for full-length Shakespeare plays, both drama and comedy.

BUSINESS OF ACTING I & II – 40 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.

REEL DEVELOPMENT - 40 hours

Students will create a film scene through development of two-person scenes, and the production schedule for the film and executing of those scenes. Students will film these scenes with a professional producer, and receive them when it finishes.

WRITERS LAB - 24 hours

This course is designed to strengthen to give students the skills to write and create their own content for theater, tv, film and the web. Students will study the fundamentals of dramatic structure and write original work.

▼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. There are no repeating of courses allowed. The required clock hours are listed next to each class above. Students must successfully complete the following performances as well:

Year 1

Poetry Project
Rehearsal Project

Year 2

Improv Show
Solo Show
Genesis Project Short Film Festival
Play Performance – Shakespeare & Contemporary
Industry Showcase

▼Time Frame for Completion Requirements:

All clock hours and performances requirements must be completed in five semesters (2-1/2 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

Accredited Clock Hours: 220

▼ Programs – ACTING:

Summer Conservatory – 10 Weeks

Acting Technique – 30 Hours

Voice & Speech 30 hours

Movement – 30 hours

Scene Study – 40 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.

VOICE AND SPEECH – 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 – 40 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:

Dayo Ade – Audition Technique

Dayo Ade is a Los Angeles based Actor, Producer and Writer. Born in Nigeria, West Africa, as a young child Dayo spent brief periods in London, England and Calgary, Alberta before the his family settled in Toronto, Ontario. Dayo began his acting career at an early age playing BLT on the long running hit Canadian teen series "Degrassi High & Jr. High" which has also become an international franchise. After five seasons on "Degrassi", Dayo moved to Los Angeles to further his acting career. Since then, he has guest starred and recurred on shows such as "Lost", "Bones", "Animal Kingdom", "N.C.I.S.", "N.C.I.S. Los Angeles", "C.S.I New York", "Scrubs", "Alias", "Star Trek", "Beauty and the Beast" and "Castle" just to name a few.

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.

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.

Siobhan Doherty – Voice & Speech

Siobhan Doherty is a Los Angeles based actor, producer, and teacher. Recent acting credits include Marian in *The Music Man*, Ophelia in *The Hamlet Project* with Loose Canon Collective, and the new indie thriller *The Perfect Host*, on Amazon Prime. Siobhan has worked regionally in theater and musical theater with Utah Shakespeare Festival, San Francisco Shakespeare Festival, PCPA, Utah Festival Opera, and Berkeley Repertory Theater. She is the resident accents and dialects instructor at the Actor's Studio of Orange County, and serves on faculty at Studio School Los Angeles. She has taught at UC Berkeley, UC Irvine, and Utah Shakespeare Festival. She is a member of the Voice and Speech Trainers Association, and holds an M.F.A. from UC Irvine.

Nike Doukas – Shakespeare Scene Study, Head of Acting

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.

Jasmine Ejan – Ballet

Jasmine trained in Vaganova ballet with Clarissa Boeriu and performed with the Channel Islands Ballet Company, City Ballet Los Angeles, and Las Vegas Contemporary Dance Theater. Favorite credits include: Celine Dion's *A New Day* and Broadway National and China tour of *Cathy Rigby is Peter Pan* as Tiger Lily. She has also performed in over 20 regional musicals, numerous film, TV, commercials and art installations. Jasmine earned her BA in dance from UC Irvine and her M.ed from UNLV.

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 – Master Teacher, 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.

Daniel Henning – Audition Technique

Daniel is the Founding Artistic Director of The Blank Theatre in Hollywood. His productions have won over 200 theatre honors including “Best Production” from LA Drama Critic Circle Awards, LA Weekly Awards, Ovation Awards, NAACP Theatre Awards, Backstage Garland Awards et al. He was recently honored by the CA State Legislature for his work in LGBTQ Equality and nurturing the future of the Arts. He won a 2017 Telly Award for “Best Writer” for the film version of his play *The Tragedy of JFK (as told by Wm. Shakespeare)*. As director and writer, his TV and film work includes MTV’s *Rob Dyrdek’s Fantasy Factory* and the film *Critic’s Choice*. He won the NAACP Theatre Award for “Best Director of a Musical” for *The Wild Party*. He is a graduate of NYU’s Tisch School of the Arts, Circle in the Square Theatre School, and American Conservatory Theatre.

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.

Art Manke – Scene Study

Art Manke is a nationally recognized stage director, choreographer, playwright and teacher. He has directed critically acclaimed productions of classics, musicals and new plays at South Coast Repertory, Pasadena Playhouse, Denver Center Theatre Company, Milwaukee Repertory Theatre, Oregon Shakespeare Festival, Mark Taper Forum, American Conservatory Theatre, Seattle Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Santa Cruz Shakespeare and Artists Repertory Theatre, among others. A five-time winner of the Los Angeles Drama Critics Circle Award, he holds an M.F.A. from the American Conservatory Theatre.

Dana Martin – Movement for Actors, Head of Movement

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.

Rob Nagle – Shakespeare Scene Study

Rob is a proud member of the Antaeus Theatre Company and the Troubadour Theater Company. Recent credits include the world premieres of Jason Odell Williams’ *Church & State* (Skylight Theatre Company), Meghan Brown’s *The Kill-or-Dies* (Electric Footlights and Moving Arts), Melissa Ross’ *Of Good Stock* and Samuel D. Hunter’s *Rest* (both at South Coast Repertory), as well as James Still’s *Appoggiatura* at Denver Center for the Performing Arts. Also, Samuel D. Hunter’s *Pocattello* at Rogue Machine, Itamar Moses’ *Completeness* at Vs. Theatre Company, and *James Joyce’s The Dead* at Open Fist Theatre Company. Training: Northwestern University.

Andrew Pearson – Modern Dance, Movement

Andrew Pearson is a movement artist with a unique and extensive performance background. He has performed with dance companies including BodyTraffic, String Theory, and Los Angeles Contemporary Dance Company from 2011-2017. In addition he has considerable experience in physical theater including exhibitions in the Museum of Contemporary Art; Los Angeles Contemporary Exhibitions; the FIAC Art Fair in Paris, France and the Centre du Pompidou in Malaga, Spain; as well as in front of the camera for musical artists Clipping. and Zhu; and playing the title character's silhouette in the LA Philharmonic's production of Young Caesar at the Walt Disney Concert Hall.

Gabi Garcia Rosemond – Movement, LeCoq

Gabi completed her MFA Acting degree from the USC School of Dramatic Arts where she trained in Le Coq and Grotowsky movement techniques under Andy Robinson and David Bridel. She has had professional success in commercials, independent film and theater, appearing in spots for *YouTube*, *Credit Karma*, *One West Bank*, *Amazon* and many others, as well as feature film *Case 347*, *Maid in Hell*, and *Actors Anonymous* directed by James Franco. In 2018 she will perform the lead character in the international tour of shadow-puppet play *Feathers of Fire*. Gabriela stays close to her craft by working as a movement teacher and talent adjudicator for acting conservatories in the greater Los Angeles area.

Sean Spann – Voice & Speech, Head of Voice

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 *November*. 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.

Guest FACULTY:

(For guest Faculty Bios, please visit our website at www.artofactingstudio.com)

Ivar Brogger - On Camera

Anita Dashiell-Sparks – Movement

Laura Flanagan – Voice & Speech

Neil Garguilo – Improvisation

Ryan O'Shea – Voice & Speech

Stephanie Shroyer - Movement

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 of 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 apartment 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 per person, 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 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 Johnny Yoder, School 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 Johnny Yoder, School 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.

All students' academic records are maintained digitally while students are active in school and upon graduation in the school's secured "cloud" storage.

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:

1. Transcript copies must be forwarded to the Office of Admissions for evaluation.
2. Only those courses that are substantially comparable to the Art of Acting Studio courses will be considered for evaluation.
3. 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.

The Art of Acting Studio does not accept credits through challenge examinations or achievement tests.

The Art of Acting Studio does not accept Ability to Benefit Students.

Student Tuition Recovery Fund Fees:

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or

was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, (916) 431-6959 or (888) 370-7589.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

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, 94924 and 94925, 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 8 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 or a major religious holiday.

Tardiness will not be tolerated. Classes begin on time; a faculty member reserves the right to refuse to let students enter the class if they 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. Please refer to the refund policy (below).

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 (7th) 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. 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 dollars) 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 student has 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. The refund calculation is as follows: the amount owed equals the daily charge for the program (total institutional charge, divided by the number of hours in the program), multiplied by the number of days the student attended, or was scheduled to attend, prior to withdrawing. For example, if the Student completes 50 hours of a 100-hour course, and paid \$2,000 for tuition-in-full, the student would receive a refund of \$1,000. **All refunds will be issued within 45 days of withdrawal from the course.**

\$2000	/	100	=	50%	/	50	/	\$1000	/	\$1,000
Tuition	/	Total		Hourly	/	Hours	/	Total Due	/	Total Due
Paid By	/	Hours		Charge	/	Completed/	to School	/	to Student	

Student

The School will refund money collected from a third party on the student's behalf, such as Veteran's Benefits and/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. **If the student defaults on a federal or state loan, both the following may occur: (1) The federal or state government or a loan guarantee agency may take action against the student, including applying any income tax refund to which the person is entitled to reduce the balance owed on the loan; and (2) The student may not be eligible for any other federal student financial aid at another institution or other government financial assistance until the loan is repaid.**

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 by the Department of Education 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.

Veteran's Benefits:

This institution does participate in financial aid in the form of Veteran's benefits. Please contact School Director Johnny Yoder for information about the GI Bill and benefits for Covered Individuals for the Professional Conservatory. Please note the following:

A Covered Individual is any individual who is entitled to educational assistance under chapter 31, Vocational Rehabilitation and Employment, or chapter 33, Post-9/11 GI Bill benefits. Covered individuals are permitted to attend or participate in the course of education during the period beginning on the date on which the covered individual provides to the Art of Acting Studio a certificate

of eligibility for entitlement to educational assistance under chapter 31 or 33 (a “certificate of eligibility” can also include a “Statement of Benefits” obtained from the Department of Veterans Affairs’ (VA) website – eBenefits, or a VAF 28-1905 form for chapter 31 authorization purposes) and ending on the earlier of the following dates:

1. The date on which payment from VA is made to the institution.
2. 90 days after the date the Art of Acting Studio received certified tuition and fees following the receipt of the certificate of eligibility.

The Art of Acting Studio will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other institutional facilities, or the requirement that a covered individual borrow additional funds, on any covered individual because of the individual’s inability to meet his or her financial obligations to the institution due to the delayed disbursement funding from VA under chapter 31 or 33.

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.

Gainful Employment:

You may obtain from the institution a list of the employment positions determined to be in the field for which the student received education and training. To obtain this list, please ask an institutional representative or you can review the continually updated list on the institution’s website at <http://www.artofactingstudio.com/jobclassifications>.

27-0000 Arts, Design, Entertainment, Sports, and Media Occupations

1. 27-2011 - Actor
2. 27-2012 - Director
3. 27-2012 - Producer, Line, Executive
4. 27-2012 - Production Assistant
5. 27-2012 - Theater Manager
6. 27-2012 - Theater Producer
7. 27-2012 - Casting Associate, Casting Director
8. 27-2012 - Artistic Associate - Theater Producing Organization

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. The Art of Acting Studio will vouch for student status based on rules set forth by SEVP.

English as a Second Language:

Non-native English speaking applicants are required to submit TOEFL iBT (Test of English as a Foreign Language Internet-Based Test) results, which have been issued within the past two years.

All students' academic records are maintained digitally while students are active in school and upon graduation in the school's secured "cloud" storage.

All student financial and student academic files are maintained into perpetuity in the schools' secured "cloud" storage, although no direct payment methods are ever stored in our systems.

Our minimum TOEFL iBT test score is 100, with a speaking score of 20.

Students whose first language is not English, must have a 12th Grade reading and writing level in English.

Exemption from English language proficiency testing will be given:

1. If your native language is English;
2. If you have been studying in a school or college/university where the sole language of instruction is English for at least three years at the time of your application.
3. If your education has been completed entirely in schools/colleges/universities where the language of instruction is English.
4. Even if you are exempt from taking the TOEFL iBT, you may still submit your scores to demonstrate your English proficiency. You should take the TOEFL iBT examination if you do not qualify for an exemption. Your TOEFL iBT score will be used in conjunction with you audition and interview.

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.

Bankruptcy:

This institution does not have a pending petition in bankruptcy, 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:

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West Sacramento, CA 95798-0818**

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