

# ART OF ACTING

## STUDIO®

LOS ANGELES

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

### SCHOOL CATALOG

January 1<sup>st</sup>, 2026 – December 31, 2026

Address:

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

Phone Number:

**323-601-5310**

Web site:

**[www.artofactingstudio.com](http://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 a program or that Bureau approval means the institution exceeds minimum state standards. (CEC§ 94909(a)(2) and CEC§ 94897(I)(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 Conservatory.

## **▼ PROFESSIONALISM:**

Training student actors to be professional artists is more than teaching them the craft. The nobility of this profession commands 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/](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 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](http://www.bppe.ca.gov)**

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

**Phone: (916) 574-8900**

**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:

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

### **▼ 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  
Welland H. Scripps  
Arjun Gupta

### **▼ Administrative & Artistic Staff:**

Tom Oppenheim, Artistic Director & CEO  
Johnny Yoder, Managing Artistic Director & COO  
Nike Doukas, Head of Acting  
Nick Bonanno, Registrar  
Michelle Bonebright-Carter, Administrative Director  
Fadhia Marcelin, Production Manager  
William Bremer, Workshops Coordinator  
Jocelyn Codero, Bookkeeper  
Nina Capelli, Director of Cultural Programming  
Sean Cowhig, Head of Improv  
Siobhon Doherty, Head of Voice & Speech & Chief Academic Officer  
Tara Brown, Head of Movement

**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, 10:00am - 5:00pm or by Appointment

### **▼ Class Schedules:**

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

Class schedules are designed to begin at five minutes after the scheduled time and end five minutes before the scheduled time. This allows 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 – 2025 – 2026:**

*Professional Conservatory 2 ½ Years – Fall Start*  
September 02, 2025 – May 16, 2026 – First Year  
September 01, 2026 – May 17, 2027 – Second Year  
September 01, 2027 – December 18, 2027 Final Semester

*Professional Conservatory 2/12 Years – January Start*  
January 19, 2026 – August 07, 2026 – First Year

September 01, 2026 – May 17, 2027 – Second Year  
September 01, 2027 – December 18, 2027 Final Semester

*Summer Conservatory*  
June 9th – August 8th, 2025

### **▼ Observed Holidays:**

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

### **School Semester Breaks:**

December Holiday Break – December 5, 2025 – January 12, 2026  
Spring Break - March 16, 2026- March 20, 2026  
First Year September Start Summer Break – May 17, 2026 – September 1, 2026  
First Year Jan. Start Semester Break – May 04, 2026 – May 15, 2026  
First Year Jan Start Summer Break – August 10, 2026 – September 1, 2026  
Second Year Summer Break – May 18, 2026 – September 1, 2026

### **▼ Physical Facilities:**

The school is located in a quiet business and residential area with street parking available nearby. The school resides in a two-story building with 7,800 square feet of space that includes an entry lobby, four rehearsal studios, two for on-camera work and scene study, and two for movement and voice work. The studio includes one 50-seat black-box theatre and is 840 square feet equipped with a sound system, lighting system, 22-foot ceiling skylights and 43 fixed theater seats on risers. The studio also includes a 60-seat black box theater that is 900 square feet. Administrative offices, library, lounge, and dressing rooms are located on the second floor.

### **▼ Equipment Information:**

Television (6)	Printer (3)
Refrigerator (3)	Speaker (2 sets)
Soundboard (2)	Amplifier (2)
Camera (3)	Telecommunications Device (5)
Desktop Computer (11)	Light Board (2)
Microwave (3)	Logitech Webcam (10)
Laptop Lighting Console	HEPA Air Purifier (7)
Lights (36)	Acting Blocks (16)
Table (10)	Jigsaw (1)
Ladders (3)	Power Drill (2)
Soft Box (3)	Boom Mike (2)

### **▼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 during orientation).

### **▼Parking:**

DAY (9am-6pm)

**NO STUDENTS** may park in the lot under any circumstances. Please use street parking.

NIGHT (6pm-10pm)

The same rules apply for the AOA spaces. You **MAY NOT** park in the spaces marked MTI Film, or HOI under any circumstances. Again, street parking is an option.

If you are asked to move your car by the 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. No double parking EVER.

### **▼Smoking, Drugs, Alcohol & Weapons:**

This is a non-smoking environment. **There is no smoking in the building or within 50 meters outside of the building!** This also includes vaping and e-cigarettes. You cannot smoke in your scene study classes. You can have an unlit cigarette in your hand, but you may not smoke.

Any student who uses drugs or alcohol on the premises will be **DISMISSED** from the program immediately. When playing a character that uses drugs or alcohol, you must use substances that either simulate drugs or alcohol or you can cut those props. If a student comes to class under the influences of any drug or alcohol they will be sent home immediately and put on probation.

The Art of Acting Studio prohibits carrying weapons within the building. All weapons that are used in scene work, in class or in productions, must be approved by the administration before use. Failure to do so can and may result in probation and/or dismissal.

### **▼Offices and Lobby:**

The offices are for the use of staff only. **Please understand that we cannot store personal belongings or props in individual offices or the front desk.** We cannot take phone messages for students except under emergency circumstances. Furthermore we cannot give information to parents/relatives/guardians/partners concerning the students by mandate of the Student's Privacy Act. Students are not permitted to use the phones in the offices.

**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.**

### **Security:**

Security cameras are located both inside and outside 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 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. Security guards are present every night at the end of classes.

### **Library:**

The Art of Acting Studio's library is a combination library/resource center and lounge, equipped with a refrigerator and microwave. The Library is available Monday through Friday from 11am to 9pm 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 \$0.25 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 Managing Artistic Director or to the Chief Academic Officer (CAO).

***The Managing Artistic 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 Managing Artistic Director**. **Any contact/discussion with the Managing Artistic Director or CAO is completely confidential. A Response from the Managing Artistic 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](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 qualify for admittance into the approved acting programs**, 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:***

The Art of Acting Studio trains students to be professional actors; this is our only goal. There is no license for this profession, only great training.

### ***Auditions:***

In-Person (by appointment) or via Video (Zoom/Self-Tape)

Applicants may audition in-person at the studio, located at 1017 North Orange Drive, Los Angeles, CA 90038, or they may request an in-person audition at one of our regional or international audition tour locations. Locations for in-person regional and international auditions may be found at [artofactingstudio.com](http://artofactingstudio.com).

Applicants who cannot audition in-person may send an online audition through Vimeo, Youtube, a digital video file, or they may request a live Zoom audition. 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 Zoom.

Auditions and interviews are required for admission to the Art of Acting Studio.

***Certification:*** Upon satisfactory completion of the Professional Conservatory or the Summer 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 \$750 deposit (Professional Conservatory) or \$250 registration plus a \$500 Deposit (Summer Conservatory). This fee guarantees their place in the program. The deposit and registration fee are included in the total tuition advertised. Please note that students must also pay the stipulated STRF Fee that is also non-refundable.
- 2) Students must return a signed letter of intent (Enrollment Agreement) to attend along with the registration fee and deposit.

- 3) Students are required to pay tuition by the stipulated dates pertaining to their payment plan, which may be 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)	\$ 00.00	Non-refundable one-time only fee (\$0 per \$1,000)
DEPOSIT	\$ 750.00	
TUITION FEE:	\$ 39975.00	
TOTAL CHARGES:	\$ 40475.00	
ESTIMATED CHARGES:	\$ 40475.00	
TOTAL CHARGES*:	\$ 15990.00	*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.

\*\*The supplies fee covers the costs of a Professionally filmed and edited original short film which will be showcased for industry professionals.

**▼ 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)	\$ 0.00	Non-refundable one-time only fee (\$0.00 per \$1,000)
DEPOSIT	\$ 500.00	
TUITION FEE (Total 10 Weeks):	\$ 3550.00	
TOTAL CHARGES:	\$ 4300.00	
ESTIMATED CHARGES:	\$ 4300.00	
TOTAL CHARGES*:	\$ 4300.00	*For Period of Attendance, 9 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 not allowed to observe classes.

***Attire:***

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

## **Female Identifying Roles**

Rehearsal Skirt, such as a floor length, or A-Line style skirt.

Character shoes with a low heel.

## **Male Identifying Roles**

Trousers and Shirts

Suit

Dress Shoes

Students will be required to supply their own costumes for class work. The Studio only supplies costumes for Contemporary or Shakespeare Productions.

Students in the Professional Conservatory will be required to purchase Ballet shoes and Therabands for Ballet class.

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) Communicate with Michelle and Nick, and send emails to the group.
- 2) Make sure every room your class uses is left organized and clean (no trash, furniture should be up against the wall).
- 3) Learn and manage any and all technical requirements.
- 4) Class Secretary Training will take place on the second Monday of each semester at 5 pm.
- 5) Responsible for:
  - a. Remind classmates to sign in.
  - b. Help teachers schedule and inform the class about what students work on what days.
  - c. Communicate scene work running order, in an efficient way, in conversation with each teacher. Make sure on-deck scenes are ready to go.
  - d. Taking notes for students who are absent.
  - e. Pass out class assignments.
  - f. Inform Admin if any damage has been done to the studio (structural or furniture) IMMEDIATELY after class
  - d. Emailing faculty (they are the touchpoint for their class, and it should be them and not the classmates)
  - e. Prop check out
  - f. End of night:
    - i. Prop return (and food props cleaned!)
    - ii. Returning space to neutral
    - iii. Camera equipment return (assisting TA)
  - g. Upholding/encouraging the culture of the class.
  - h. Making sure each student has filled out a scene partner agreement form every single scene. Make sure they do it if they have not (send them to the desk). Students cannot work without filling out and submitting it.
  - i. Regularly be first person to class.
  - j. Set the example for professional rigor.
- 6) Identify a second-in-line class secretary in case the Secretary is ill or absent for any reason.

- 7) This is not a position of power, this is collaboration with your classmates, you are not in charge of any one of your fellow students. And maintain a professional relationship by communicating with their teachers. You are a record-keeper.

**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 Professional 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 and Summer Conservatories, 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:**

Grades are issued in the following formula:

<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 four 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 four weeks after the final class.

We want you to make the most of this program. Therefore, participation in subsequent years will be based on an annual review that will not only include professional progress, but also your level of engagement with the program.

### ***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: 1815 Hours.

### **▼ Programs – ACTING:**

#### **Semester One:**

Acting Technique 1	56 Clock Hours
Scene Study 1	42 Clock Hours
Script Interpretation 1	42 Clock Hours
Voice & Speech 1	56 Clock Hours
Movement 1	56 Clock Hours
Improvisation 1	56 Clock Hours
Vocal Warm-up	28 Clock Hours
Physical Warm-up	28 Clock Hours
Theater History	8 Clock Hours

***Total Per Semester (14 Weeks): 372 Clock Hours***

#### **Semester Two:**

Technique for Film	32 Clock Hours
Voice & Speech 2	48 Clock Hours
Movement 2	48 Clock Hours
Scene Study 2	48 Clock Hours
Improvisation 2	32 Clock Hours
Shakespeare 1	48 Clock Hours
Rehearsal Project	108 Clock Hours

***Total Per Semester (14 Weeks): 364 Clock Hours***

### **Semester Three**

Voice & Speech 3	39 Clock Hours
Movement 3	52 Clock Hours
Scene Study 3	52 Clock Hours
On-Camera 1	39 Clock Hours
Shakespeare 2	52 Clock Hours
Solo Show Exploration	28 Clock Hours
Solo Show Writing	24 Clock Hours
Improvisation 3	26 Clock Hours
Improv Performance	26 Clock Hours
Theater Audition Technique	26 Clock Hours
Film History	8 Clock Hours

***Total Per Semester (14 Weeks): 372 Clock Hours***

### **Semester Four**

Genesis Short Film Project	26 Clock Hours
Solo Show Rehearsal	5 Clock Hours
Solo Show Performance	26 Clock Hours
Movement 4	24 Clock Hours
Stage Combat	36 Clock Hours
Shakespeare 3	36 Clock Hours
Scene Study 4	36 Clock Hours
On-Camera 2	24 Clock Hours
Audition Technique 1	24 Clock Hours
Business of Acting	16 Clock Hours
Voice & Speech 4	24 Clock Hours
Classical Rehearsal	115 Clock Hours

***Total Per Semester (14 Weeks): 364 Clock Hours***

### **Semester Five**

Showcase Writing	28 Clock Hours
Business of Acting 2	14 Clock Hours
On-Camera Audition Technique 1	28 Clock Hours
Commercial Audition Technique 1	14 Clock Hours
Improvisation with Scripts	14 Clock Hours
Chekhov Masterclass	28 Clock Hours
Industry Masterclass	28 Clock Hours
Self-Tape Technique	12 Clock Hours
Movement/Voice Masterclass	28 Clock Hours
Contemporary Rehearsal	144 Clock Hours

***Total Per Semester (13 Weeks): 338 Clock Hours***

**Total Major: Acting Clock Hours for Completion: 1815 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 1 – 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.

### **BUSINESS OF ACTING 1 – 16 hours**

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

### **BUSINESS OF ACTING 2 – 14 hours**

This course continues the work in Business 1, Including further exploration of: headshots, resumes, business cards, reels, on-line presence, contact database and a selection of audition material.

### **CHEKHOV MASTERCLASS - 28 Hours**

This class is designed to give the students a working knowledge of Chekhov's major plays. Students will reinforce their previous understanding of 'script breakdown' and to enhance their abilities to see below the surface of the text.

### **CLASSICAL REHEARSAL - 115 Hours**

This course is a full rehearsal and performance of a classical play, generally from Shakespeare. Students will be cast in play, be directed by an outside or staff/faculty director, and present a full produced performance for an audience.

### **COMMERCIAL AUDITION TECHNIQUE - 14 Hours**

This course examines what makes an effective and artistic audition from a technical and directorial perspective in relation specifically to commercials. Students are given assignments to prepare for their cold reads and learn different ways to make their auditions artistically fulfilling while understanding the unique and different nature of the commercial world.

### **CONTEMPORARY REHEARSAL - 144 Hours**

This course is a full rehearsal and performance of a contemporary play, anything from Chekhov to the present day. Students will be cast in play, be directed by an outside or staff/faculty director, and present a fully produced performance for an audience.

### **FILM HISTORY - 8 Hours**

This course is designed to give students an understanding of the history of film and its impacts on acting, artistry, storytelling, and the culture at large.

### **GENESIS SHORT FILM PROJECT - 26 Hours**

This course is designed to give students the beginning skills to create their own film work. Students will write, create, direct, and edit a short film in 7 days.

### **IMPROVISATION 1 – 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 open the mind and body to the myriad choices available to the student.

### **IMPROVISATION 2 – 32 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 3 – 26 hours**

This course is designed to introduce the students to the concept of the Harold and performing in an improv show. Students will examine the different styles of Harold and begin performing in teams. Students will continue to build upon the concepts they have learned in Improv 1 & 2.

### **IMPROVISATION WITH SCRIPTS – 14 hours**

This course is designed to introduce the students to improvising directly with scripts for Film and Television. Students will better understand the practical application of their improv training directly on Film & TV projects and explore improvising in auditions.

### **IMPROV PERFORMANCE – 26 hours**

This course introduces students to the world of improv performance. Students will be split into teams and rehearse a Harold-style performance that culminates in the show for a live audience.

### **INDUSTRY MASTERCLASS - 28 hours**

This course is designed to give students a better understanding of the business of acting directly from industry professionals themselves. Students will participate in Q&A sessions, live auditions, and callbacks with leading industry professionals.

### **MOVEMENT 1 – 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 2 – 48 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 3 – 48 hours**

This course will introduce students to advanced movement techniques, including Le Coq and Commedia. Students will develop a Movement project for presentation

### **MOVEMENT 4 – 24 hours**

This course will explore contact improvisation, character development, and continued advanced movement techniques.

### **MOVEMENT / VOICE MASTERCLASS – 28 hours**

This is a “put it all together” class. Students in their final semester will review all concepts learned in Voice and Speech and Movement over the course of the program, and explore how it all fits together in a strong, centered actor.

### **ON CAMERA 1 – 39 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 theater. 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 2 – 24 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 1 – 42 hours**

This course serves as a basis for all scene study classes. Students will use contemporary scenes to put into practice concepts learned in Script Interpretation. The class will focus primarily on playing Actions, exploring strong objectives, and understanding place.

### **SCENE STUDY 2 – 48 hours**

Scene Study 2 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 1-2.

### **SCENE STUDY 3 – 52 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, Chekhov 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 4 – 36 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”.

### **SCRIPT INTERPRETATION – 42 hours**

This course serves as a basis for all text based classes. Through the use of Adler based exercises, students will explore together a single play chosen by the faculty. Students will investigate all aspects of the play, research projects will be given, and scene assignments from the play will be assigned. The class culminates in a presentation of the scenes explored in class.

### **SELF TAPE TECHNIQUE - 12 hours**

Students will learn the steps, both technical and artistic, to create a well executed self-tape. Students will be assigned new auditions each week, and will analyze each audition in class.

### **STAGE COMBAT – 32 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 1 – 48 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 2 – 52 hours**

This course is a further investigation of Shakespeare 1 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 3 – 36 hours**

Based on Shakespeare 2, 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.

### **SOLO SHOW PERFORMANCE - 26 Hours**

This course is the literal rehearsal and performance of the solo show written in the Solo Show Writing Course. Students will perform this original work for a live audience.

### **SOLO SHOW EXPLORATION - 28 Hours**

This course explores the world of solo show creation, exploring different techniques for storytelling. Students will examine already created solo shows while exploring the creation of their own 15 minute solo show which will be performed at the studio following this class.

### **SOLO SHOW WRITING - 24 Hours**

This course explores the world of solo show creation through understanding dramatic writing structure. Students will write a 15 minute solo show which will be performed at the studio following this class.

### **THEATER AUDITION TECHNIQUE - 26 Hours**

This course examines what makes an effective and artistic audition from a technical and directorial perspective in terms of auditioning for Theater. Students are given assignments to prepare for and will perform these auditions each week to build the actor's theater audition arsenal.

### **TECHNIQUE FOR FILM – 32 Hours**

This advanced level course serves as a deeper investigation of the concepts introduced in Acting Technique 1. Students will strengthen what they have learned in Acting Technique 1 through advanced exercises developed by Stella Adler. Through the introduction of text, students will apply skills gained in Technique 1 in a more practical way, culminating in fully prepared scenes and monologues designed to fully integrate the Adler Technique into film.

### **VOICE AND SPEECH 1 – 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 2 – 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 3 – 39 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 theater.

### **VOICE AND SPEECH 4 – 24 hours**

This course will focus on vocal variety, vocal power, and explore accents, dialects, and character voices. Students will explore advanced vocal demands, and the concept of size.

### **SHOWCASE WRITING - 28 hours**

This course is designed 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 which will be shown as a showcase for industry professionals.

### **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 courses allowed. The required clock hours are listed next to each class above. Students must successfully complete the following performances as well:

#### **Year 1**

Rehearsal Project

#### **Year 2**

Poetry Project

Improv Show

Solo Show

Genesis Project Short Film Festival

Play Performance – Shakespeare & Contemporary

Industry Showcase

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

All clock hours and performance 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.

### **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 open the mind and body to the myriad choices available to the student.

### **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.

### **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 theater. Using Adler based exercises gained in previous courses students will gain skills to learn how to apply those techniques to the medium of film.

### **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.

### **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.

### **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.

### **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.

### **Programs of Study: Part-Time Workshops:**

The Objectives of the Part-Time Workshops 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 both to introduce students to advanced training and to give established actors an artistic home to return to between jobs.

Accredited Clock Hours: Varies by Class

### **Programs – ACTING:**

#### ***Evening Introductory Program - 8 Weeks***

Acting Technique – 16 Hours

Voice & Speech 16 hours

Movement – 16 hours

On-Camera Scene Study – 16 hours

Improvisation – 8 hours

#### ***On-Camera Weekend Introductory Program - 8 Weeks***

Acting Technique – 16 Hours

Acting for Film & Television – 16 Hours

***One-Week Acting Technique Intensive - 1 Week***

Acting Technique – 10 Hours

Acting Technique 2 – 10 Hours

***Individual Workshop Classes - 4 Weeks / 8 Weeks***

Acting Technique – 24 Hours

Acting for Film & Television – 16 Hours

Listening and Responding: Developing the Mind-Body Connection

Ongoing Professional Workshop – 12 Hours

Scene Study – 24 Hours

**ACTING FOR FILM & TELEVISION – 16 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 theater. Using Adler based exercises gained in previous courses students will gain skills to learn how to apply those techniques to the medium of film.

**ACTING TECHNIQUE – 10 hours/16 hours/24 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 2 – 10 hours/16 hours/24 hours**

This course serves as an in-depth exploration of 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 as they apply to realistic, contemporary text in both theatre and film.

**IMPROVISATION – 8 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 open the mind and body to the myriad choices available to the student.

**Listening and Responding: Developing the Mind-Body Connection – 24 hours**

This class combines Movement and Scene Work in order to develop and deepen listening skills and trust in impulsive choices. Actors will do exercises based in various physical disciplines, including contact improvisation to prepare their scene work (using published plays and screenplays) to create a stronger sense of listening, responding, and following their impulses.

**MOVEMENT – 16 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.

**ON-CAMERA SCENE STUDY – 16 hours**

This course serves as a basis for all text based classes on film. Through the use of Adler based exercises, students use scenes from television and film to explore character derived from the circumstances of the world of the text. Using these exercises, students will gain skills to learn how to apply those techniques to the medium of film.

### **ONGOING PROFESSIONAL WORKSHOP – 12 hours**

This course serves as an advanced class in stage and camera work, geared towards the Conservatory graduate and working actor, giving them the opportunity to maintain and expand their skills in between jobs. Through the use of Adler based exercises, script interpretation, and rehearsal techniques, students will find simple, specific, and effective choices to bring to their auditions and scenes.

### **SCENE STUDY – 24 hours**

This course serves as a basis for all text based classes. Through the use of Adler based exercises, students use monologues and scenes from published plays or screenplays to explore character derived from the circumstances of the world of the text. Students will also use these texts to explore rehearsal techniques, spatial relationships, and stage awareness.

## **Faculty 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, Resident Intimacy Director & Fight Director**

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 Quarterstaff. 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.

### **Tara Brown - Head of Movement**

Tara Brown has trained and studied a range of different disciplines and techniques and her work has been seen all over the world as an accomplished Theatre, Film and Television Actor, Broadway performer and Ballerina; having worked in the industry professionally for 26 years. Tara has also been teaching and coaching now for over 20 years, leading her to developing her own techniques and methodologies that have been inspired by Alexander Technique and Meisner and a lot of her own influence. Her students can now be seen on Broadway, in Feature Films and on hit Television Shows. Tara is also an accomplished choreographer, director and movement consultant, having worked with various artists and on many theatre shows and productions in a range of different styles and genres.

### **Chris Butler - Shakespeare, On-Camera**

Chris Butler has appeared in numerous films and television shows, including all seven seasons of CBS's, "The Good Wife" and its spin off, "The Good Fight" and recurring roles on "Designated Survivor," "Women of the Movement," "Animal Kingdom," "True Blood," "Rizzoli & Isles," "Major Crimes," "24," "Smith," "Two Guys and a Girl" and "The Fairly OddParents: Fairly Odder." Chris' other credits include "Rescue Dawn," "Play Dead," "Scandal," "Modern Family," "Longmire," "NCIS," "NCIS: Los Angeles," "Shameless," "Law & Order: SVU," "Criminal Minds," "True Detective," "Superstore," "iCarly" and a series regular on TNT's "King and Maxwell." Chris is the Senior Artistic Fellow for The Shakespeare Center of Los Angeles. He holds an M.F.A. in Theater from UC San Diego and B.A. in Dramatic Arts from UNC-Chapel Hill.

### **Sean Cowhig – Head of Improv**

Sean Cowhig is an actor, writer, producer, and improviser. He teaches improv for the Professional Conservatory Years 1 & 2, January Start Conservatory, Summer Conservatory, and Film and TV Intensive. Sean is one of the founding members of the comedy group Dr. God, a staple of the LA improv scene. He has performed thousands of live improv shows in Los Angeles, San Francisco, Boston, Providence, Austin, Phoenix, Tampa, and Montreal. Sean wrote and acted in his first feature film, Bloodsucking Bastards which premiered in the Slamdance film festival. He wrote for and appeared on several episodes of "MOCKpocalypse" on AXS TV and worked as an executive producer, writer, and series regular on the animated series "Hell Den" on SYFY. Sean graduated from Emerson College with a BA in Theater Studies. He is a born and bred Bostonian who will do the accent upon request.

### **J. Claude Deering - Scene Study**

Mr. Deering has been an instructor for over 10 years at the Art of Acting Studio, in addition to being an adjunct faculty member at New York Film Academy. He obtained his BFA from NYU's Tisch School of the Arts, while studying at Stella Adler Studios. His theater credits include two seasons at the Williamstown Theatre Festival. He is also a lifetime member of the Lincoln Center Theater Directors LAB. Film and TV credits include "Side Effects" (dir. Steven Soderbergh), "The Ugly Truth," (Columbia Pictures), "Room 104" (HBO), "Entourage" (HBO), and recurring roles on "NCIS" (CBS), "12 Deadly Days" (Blumhouse), and "Inside the Box" (ABC). National commercials for Jeep, Bank of America, Workday, Dunkin' Donuts, and QuikTrip. His arts podcast "Things Are Going Great For Me", featuring interviews with high profile actors from movies, TV, and Broadway, has been written up in The Hollywood Reporter, IndieWire, and Vulture.

### **Siobhan Doherty – Head of Voice & Speech**

Siobhan Doherty (she/her) is the Head of Voice and Speech at Art of Acting Studio. She coaches accents and dialects through her company, Speaking of Accents, and mentors teachers during certification in Knight-Thompson Speechwork. She has taught at UC Berkeley, UC Irvine, and the Actor's Studio of Orange County. As a performer, Siobhan has worked with Utah Shakespeare Festival, South Coast Rep, San Francisco Shakespeare Festival, PCPA, Loose Canon Collective, and Berkeley Repertory Theater. Siobhan also produces commercials, industrials, and award-winning webseries. As a director, Siobhan works in theater and film exploring perceptions of gender through comedy, movement, and voice. Recent work includes Peter and the Starcatcher, Sarah Ruhl's adaptation of Orlando, and the digital sketch team DAME Sketch Comedy. She also recently appeared as a contestant on Jeopardy! BA UC Berkeley. MFA UC Irvine. Certified Teacher Knight-Thompson Speechwork. Member AEA and VASTA.

### **Nike Doukas – Shakespeare Scene Study, Head of Acting**

Ms. Doukas, Head of Acting at AOA, teaches Script Analysis, Shakespeare, and directs projects. As an actress, her regional theatre credits include South Coast Repertory, The Old Globe, Pasadena Playhouse, The Mark Taper Forum, Ensemble Theatre Company, Pittsburgh Irish and Classical Theatre Company, The Jewel Theatre, A Contemporary Theatre, Berkeley Repertory Theatre, the American Conservatory Theatre, Shakespeare Festival LA, Shakespeare Santa Cruz, and the Berkeley Shakespeare Festival. She has also played numerous guest starring roles on television. Directing credits include: The Antaeus Company, A Noise Within, North Coast Repertory Theatre, Playwright's Arena, The Jewel Theatre, PICT, and The Harold Clurman Lab. She is a private acting coach, and accent coach for theatres all around Los Angeles. She has a BA from the University of Wisconsin, Madison, and MFA from the American Conservatory Theatre, and is one of twelve recipients of the 2011 Lunt Fontanne Fellowship, given in recognition of regional theater work.

### **Christian Durso -Solo Show Writing**

Christian Durso is a classically trained actor, playwright, and screenwriter. His plays have been performed in Los Angeles, New York, San Francisco, New Orleans, Prague (CZ), and Reno. His work has been workshopped at The Roundabout Underground, The Flea, The Old Globe, Brimmer Street Theatre, IAMA, and EST/LA. He served as Executive Producer and Writer for the Netflix series "The Stranded", the first Thai Original series for Netflix. He wrote an eight part miniseries for HBO Asia and adapted novels for the screen for Sony. He has performed Shakespeare professionally in regional theaters across the country including Shakespeare Santa Cruz, The Old Globe, Great Lakes Theatre, Idaho Shakespeare Festival, The Lake Tahoe Shakespeare Festival, among others. A proud member of AEA and the Los Angeles based IAMA Theatre Company. Christian holds an MFA in classical theatre from the University of San Diego and a BFA in drama from NYU.

### **Jasmine Ejan – Ballet**

Jasmine Ejan, an Oxnard native, hopes to empower her students through dance. Jasmine trained in Vaganova ballet with Clarissa Boeriu and performed with the Dallas Opera, Lyric Opera, Channel Islands Ballet Company, City Ballet Los Angeles, 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 worked with Elton John, Dua Lipa, Tyga and has appeared on the World Music Awards and American Music Awards. Over 30 regional musicals, numerous film, TV, commercials, music videos and art installations. She has also choreographed musicals, commercials, and film, including American Pie Girls Rule. BA in dance from UC Irvine, M.ed from UNLV. JasmineEjan.com

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

Jane Fleiss trained with Stella Adler and is founding Faculty at The Art of Acting Studio (Master Teacher) where she teaches Acting Technique, Scene Study, and workshops in Script Analysis and Acting Chekhov. She taught Improvisation/Scene Study at Stella Adler Studio NYC and Acting for the Camera at AADA (LA). Broadway: Fifth of July, Crimes of the Heart, Strange Interlude, I'm Not Rappaport, Of Mice and Men, Getting Married, Search and Destroy, My Thing of Love, and An Inspector Calls (Joseph Jefferson nomination). She received LA Drama-Logue Awards for Molly Sweeney (Mark Taper Forum), Ghost in the Machine (South Coast Rep) and Springtime for Henry (Globe Theatre). In addition to leading roles in regional theatres, she appeared in feature films, guest starred on numerous TV shows, and is a member of The Actors Studio. In addition to her work with Stella Adler, Ms. Fleiss also studied with Uta Hagen, John Barton and Cicely Berry (RSC), and Sir Peter Hall.

### **Marshal Givens - Improvisation**

Marshall Givens is an actor/improviser/writer/teacher born and raised in Chicago. Marshall began his acting journey in several productions for the African American Theatre Ensemble at Northwestern University. Soon after, he began studying improvisation at The Second City Chicago. He was a writer/performer for The Second City's all-Black variety show WORDS. In Los Angeles, Marshall served as Technical Director for The Second City Hollywood before co-founding the comedy troupe, TuskegeeXperiment. He has studied at and been on house improv and sketch teams at both i.O. West (Popular Science) and UCB LA (The Ruckus, Oh, Brother!). Marshall also coaches several teams and teaches Improvisation and stand-up comedy at The Second City

### **H. Richard Greene – Master Teacher, Scene Study**

H. Richard Greene has performed on Broadway, Off-Broadway, as a member of The Repertory Theatre of Lincoln Center, and with the New York Shakespeare Festival. He has played major roles on the stages of regional theaters across the country. West Coast productions include THE HISTORY BOYS at the Ahmanson, THE PRICE at International City Theatre, DANCE OF DEATH at the Los Angeles Theatre Center, and in KING LEAR, MERCHANT OF VENICE, and TWO GENTLEMEN OF VERONA at San Diego's Old Globe. His numerous television appearances include guest-starring and recurring roles on "The Wonder Years", "Code Black", "CSI", "Criminal Minds", "Bones", "Cold Case", "Desperate Housewives", "Boston Legal", "The West Wing" and "Mad Men". Mr. Greene has served as Adjunct Professor at the USC School of Dramatic Arts and UCLA's School of Theatre, Film and Television. He has taught and directed with the Art of Acting Studio since its inception in 2009.

### **Bryan Keith – Resident Director**

A St. Louis native, worked for The Muny in St. Louis for EP Paul Blake. Cofounded and was the Artistic Director for a non-profit theatre company from 2008-15 producing new and established works in L.A. Acting: TV/Film include Days of Our Lives, Shooter, Agents of Shield, The Mick Dedication (Cannes Film Fest.) ConSINsual (Prime Video). Theatre credits include Hamlet St.Louis Shakespeare, Medal of Honor Rag, In the Blood, Cobb, The Woolgatherer, Down the Road. Directing credits: Thom Pain (based on nothing) Hollywood Fringe, a staged reading of Douglas Lyons' Invisible, IAMA Theatre Co. New Works Fest. In the Blood, Our Lady of 121st Street, Intimate Apparel Art of Acting Studio. We Are Proud to Present..Third Culture Theatre Co. Other directing credits: The Play about the Baby, The Shape of Things, Bash-Latterday Plays, A Raisin in the Sun, Jack and Jill, Two Rooms. He recently directed Dutchman for Leo Rising Theatre Co.

### **Jenn O'Brien – Improv, Director**

Jenn Marie O'Brien was born in Sunnyvale, California. She grew up with a strong background in Bay Area theatre, studying at Saint Mary's College of CA. Jenn is now a Los Angeles comedian and actor after studying with the Art of Acting Studio, Stella Adler Professional Conservatory. Jenn is a member of a Second City Hollywood sketch team, and performs frequently at various LA theaters: The Pack, The Raven, Marilyn Monroe Theater, etc. Her improv background stems from iO West and Comedy Sportz.

### **Giovanni Ortega - Solo Show Creation**

Giovanni Ortega (AEA, SAG-AFTRA, SDC) has been working professionally for over a decade as a proponent of the performing arts as a multidisciplinary artist and educator. He recently workshopped and directed Kwentos of My Barrio | Stories of My Neighborhood for East West Players Theatre. He also directed Nicky, a modernized adaptation of Chekhov's Ivanov at Art of Acting Studio; Halo Halo – A Mix Mix of Mythologies at Third Culture Theatre as well as Angel from Manila as part of Echo Theater Company's National Young Playwrights in Residence. Additional works as a director include: Lena Passes (Pasadena Playhouse) Scrimmage (East West Players), The Hotel Play (Associate Director, Center Theatre Group/ Playwrights' Arena), La Madre de Todos los Exilios (La Casa Tercer

Acto, Bogotá), Convergence Zone (Los Angeles Theatre Center), Cabaret, Spring Awakening, The Musical, Urinetown, Inspector General and Mama Bares: Once Upon a Play Date (East West Players). In collaboration with Theatre Without Borders as a filmmaker, he directed and produced Kanto Cuentos, ten short films that convey how the pandemic impacted artists from all over the world. His first film Upon the Fragile Shore was screened at the 32nd Los Angeles Asian Pacific Film Festival & The NoPassport Theatre Conference Dreaming the Americas: Who is it for? In Singapore, Giovanni's work at the Hague Centre of Acting and Creativity (HCAC) entitled The Body Series included Creation of My Body, Words of My Body, Thoughts of My Body and Map of My Body. He also devised/directed Evolution, Kabaret Singapura I & II. Giovanni is currently the Artistic Director for FilAm Arts Teatro and honored to continue teaching at Art of Acting.

### **Andrew Pearson – Modern Dance, Movement**

Andrew Pearson is an LA-based performance artist and educator. After graduating from the University of California, Irvine with a BFA in Dance Performance and Choreography, Andrew performed with BodyTraffic, String Theory, LA Philharmonic, MOCA, as well as international engagements with the FIAC Art Faire in Paris and the Centre du Pompidou in Spain. He also enjoyed a 7-year career with LA Contemporary Dance Company with whom he performed, choreographed, and taught classes for, both locally and internationally. Additionally, Andrew has developed a repertoire of choreography that has been presented at Highways Performance Space, LA Dance Festival, The Center on Halsted in Chicago, SafeArts and ODC in San Francisco, and the Gdańsk Dance Festival in Poland. Parallel to his artistic career, Andrew has been teaching dance, movement and performance for over 10 years. Currently, Andrew is on faculty at AMDA's College of the Performing Arts and The Art of Acting Studio.

### **Miguel Perez - Scene Study**

Miguel Pérez was born and raised in San Jose CA. He joined the Marines at 17. Honorably discharged in 1979, Miguel moved to New York City to begin his acting career. Graduation from the National Shakespeare Conservatory was followed by engagements with regional companies including the Asolo State Theatre, South Florida Shakespeare Company, American Repertory Theatre, Berkeley Repertory, Hartford Stage and others. In New York he appeared with the Classic Stage Company, The New York Shakespeare Festival and in dozens of productions on and off Broadway. Miguel has appeared in many feature films including BLOW, UNBROKEN: Path To Redemption, OCEANS 11 and MILLION DOLLAR BABY. On TV he has guest starred on "SEINFELD", "MADAM SECRETARY", "ER", "THE RESIDENT", "DESIGNATED SURVIVOR", "FEAR THE WALKING DEAD" and many others.

### **James Leo Ryan - Acting for Film & TV**

James Leo Ryan is a bicoastal actor who most recently recurred as Wilbur Eaton on "The Blacklist". His other television credits include "Law & Order: SVU", "NCIS", "CSI", "Medium", "The Shield", "Charmed", "Numb3rs", "ER", and movies of the week for Hallmark and SyFy. James made his film debut playing Yosef in MGM's Species III. His other film credits include *Magda*, *No Ordinary Hero*, *A Light Beneath Their Feet*, and *Psycho Beach Party*. James made his Broadway debut playing Rooster in the first revival of *Annie*. His other Broadway/National Tour credits include *Les Misérables*, *Show Boat*, *Peter Pan*, and *Joseph and the Amazing Technicolor Dreamcoat*.

### **Sonal Shah - Writer's Lab. On-Camera**

Originally from Chitown, the spirited funny-with-heart Sonal Shah was one of the first Indian-American females to appear in a major role on a network comedy (*Scrubs*). Notable acting credits include *Superstore*, *The PTA*, *New Girl*, *The High Note*, *Definition Please*, *Mira Royal Detective*, *The Powerpuff Girls*, *Costume Quest*, and countless stage productions including *Goodman Theatre*. Most

recently, she played a lead in a heist comedy feature, *Four Samosas*. As a creator, she has a co-exec producer development deal with Disney Plus. A comedian and advocate for humanity, Sonal co-hosted the APAICS Gala in DC attended by President Obama as well as events for Comcast, NBC Universal, South Asian Network, and the American India Foundation. Her work has been highlighted by multiple outlets, including *The Hollywood Reporter*, *Deadline*, and *Anokhi Magazine* where she was listed as one of the top 10 Fascinating South Asians of the year. Sonal teaches at John Rosenfeld Studios and is a member of the acclaimed IAMA Theatre Company, a Second City Conservatory grad, and an NBC Diversity Showcase Alum.

### **Sean Spann – Voice & Speech,**

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.

### **L. Trey Wilson - On Camera**

L. Trey Wilson is an actor/writer/director/producer and facilitator for conversations involving race, gender, culture and sexuality. Acting credits include: THEATER - *Six Degrees of Separation*, *A Lesson Before Dying*, *One Flew Over the Cuckoo's Nest*, *True West*, *A Few Good Men*, Stage Directions, *Catrina*, etc. TELEVISION/FILM credits; "Law and Order, Special Victims Unit," "Monk," "America's Most Wanted," "Final Justice," "Whitewash," "Mara's Story," "The Timetable," "Miller's Court," "Time and Punishment," "Taking Your Life," "Speed Racer," "Three Takes," "Sense 8" and most recently, *Matrix: Resurrections*. PLAYS written by Trey include; Stage Directions, *Turn*, *Cause*, *Three Part Disharmony*, *All About Esther*, *Stay*, *The Bystanders*, *Day of What?*, *Word In Question*, *Something Happened* and a collection of 31 short plays titled, *August* and two solo performance pieces: *Bright-Eyeing* and *This Isn't Going To Wind Up In A Play*, RIGHT?! He has been a Guest Teaching Artist for The Manhattan Theatre Club, UCLA's Graduate Acting Program, The BGB Studio and has his own 8 week writing workshop titled, *JOURNEY*. Trey is the recipient of The LA Ovation Award, The LA Weekly Award, The NAACP Award, The GLAAD Award, The Backstage West Garland Award and The LA Drama Critics Circle Award and was featured on the NPR show, ALL THINGS CONSIDERED.

### **Johnny Patrick Yoder - Managing Artistic Director, COO, Scene Study**

Johnny Yoder is a graduate of the Stella Adler Studio of Acting. He has a B.A in Theatre & Arts Management, University of Wisconsin – Green Bay. He was the Assistant Ticket Office Manager and Marketing Associate for one of the busiest Touring houses in the country, the Weidner Center for the Performing Arts. He served as the Marketing Associate for the Hotel on Rivington in New York City before joining the administration of the studio, going on 16 years. He has acted in over 60 plays in his career including: Off-Broadway: *Our Town* (Harold Clurman Lab Theater), *The Third Step* (ATA), *Mismatched.com* (Manhattan Repertory), *Stain* (development reading, Roundabout Theatre Company). Los Angeles: *Thom Pain* (based on nothing) at the Broadwater Second Stage, *Enron*, *Henry VI, Part 1*, *The Fifth of July* (Jed) and *Blue Window* (Tom) with The Production Company, *Waiting for Lefty* (Clayton) with Harold Clurman Lab Theatre. Stella Adler Studio NYC: *Question of Mercy* (Thomas), *Life & Limb* (directed by Sam Schacht), *Time of Your Life*, *The Red Coat*. Regional: *Packer Fans from Outer Space* (American Folklore), *Simplicity*, *A Midsummer Night's Dream*, *The Laramie Project*, *A Funny Thing...*, TV: "Anyone But Me" (Amazon Prime), "Law & Order" (NBC), "CSI: Los Angeles" (CBS). Directing credits: *Julius Caesar*, *Much Ado About Nothing*, *Indecent*, *Love's Labour's Lost*, *August: Osage County*, *Gloria*, *The Rimers of Eldridge*, *The Laramie Project*,

*One Flew over the Cuckoo's Nest* (Stella Adler), *The Year of the Rooster* (York Theatre Company), *Topdog/Underdog*, *Dinner with Friends*. Member SAG-AFTRA, Actor's Equity Association, and SDC.

### **Adjunct Faculty:**

*(For Adjunct Faculty Bios, please visit our website at [www.artofactingstudio.com](http://www.artofactingstudio.com))*

**Bayo Akinfemi** - On-Camera

**Gigi Birmingham** - Theater Audition

**Nick Bonanno** - Director of Admissions, On-Camera

**Michelle Bossy** - Writer's Lab, Reel Development

**William Bremer** - Workshop Coordinator, Acting Technique

**Paul Culos**, Theater Audition

**Tina Huang** - Reel Development

**Philip Charles Makenzie** - On-Camera

**Art Manke** - Scene Study, Classical Styles

**Rob Nagle** - Shakespeare

**Rodney To** - On-Camera

**Lisa Wolpe** - Scene Study

### **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 the educational program 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, 1747 North Market Blvd, Suite 225, Sacramento, California, 95834, (916)-574-8900 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 non-collection 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 this 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. 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. 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: 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 during a period of attendance. The refund policy for students who have completed 60 percent or less of the period of attendance shall be a pro rata refund. The pro rata refund pursuant to section 94920(d) or 94927 of the Code shall be no less than the total amount owed by the student for the portion of the educational program provided subtracted from the amount paid by the student, calculated as follows: The amount owed equals the daily charge for the program (total institutional charge, divided by the number of days or hours in the program), multiplied by the number of days student attended, or was scheduled to attend, prior to withdrawal. All amounts paid by the student in excess of what is owed, are subject to refund excluding the non-refundable Registration Fee not to exceed \$250.00, the non-refundable STRF fee as identified in this enrollment agreement and in the refund policy outlined in the catalog. (this institution does not charge any other fees to students)..

### ***Hypothetical Refund Example:***

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.

$$\begin{array}{r}
 \$2000 \quad / \quad 100 \quad = \quad 50\% \quad / \quad 50 \quad / \quad \$1000 \quad / \quad \$1,000 \\
 \text{Tuition} \quad / \quad \text{Total} \quad \text{Hourly} \quad / \quad \text{Hours} \quad / \quad \text{Total Due} \quad / \quad \text{Total Due} \\
 \text{Paid By} \quad / \quad \text{Hours} \quad \text{Charge} \quad / \text{Completed} / \text{to School} \quad / \quad \text{to Student} \\
 \text{Student}
 \end{array}$$

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 not currently 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.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at <https://www.benefits.va.gov/gibill>.

**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 12<sup>th</sup> 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:

**Mailing Address:**

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

**Physical Address:**

**Bureau for Private Postsecondary Education  
1747 N. Market Blvd, Ste 225  
Sacramento, CA 95834**

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