



CATALOG

November 21, 2017 – December 31, 2018

6773 Hollywood Blvd., 2nd Fl.
Los Angeles, CA 90028 | Phone: 323-465-4446
adler@stellaadler-la.com | www.stellaadler-la

Published: November 20, 2017

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HISTORY

Stella Adler Academy of Acting & Theatre – Los Angeles is a world renowned acting school located in the heart of Hollywood, California. We offer extensive training for the serious actor in theatre, film, and television (on camera). The Stella Adler Technique grew out of Miss Adler's personal work with Konstantin Stanislavski, the father of modern acting. After a long and successful career in films and on Broadway, including ten years with the famous "Group Theatre," Adler opened her New York school in 1949. She taught acting technique based on her personal work with Konstantine Stanislavski a technique that nurtures the imagination of the actor. After teaching for many years in Los Angeles at various venues, Stella Adler, along with Joanne Linville and Irene Gilbert, founded Stella Adler Academy of Acting & Theatre – Los Angeles in 1985.

Come join the list of the world's most notable actors, directors, and writers including Marlon Brando, Robert DeNiro, Salma Hayek, Benicio Del Toro, Holland Taylor, Gary Ross, Eric Stoltz, Mark Ruffalo, just to name a few.

Stella Adler Academy of Acting & Theatre – Los Angeles is a non-profit arts organization dedicated to uplifting and enriching our collective humanity through the dramatic arts. Driven by the belief that growth as an actor and growth as a person are the same, our Academy & Theatre provides the tools, training, and discipline to nurture and support actors who are committed not only to the art form, but to a life of social engagement. In addition to our teaching center, we offer public programming and extensive community outreach, including free and low-cost performances for thousands of patrons as well as some of the city's most under-served children, families and senior citizens.

STELLA ADLER

From 1905, at the age of four, until her death eighty-seven years later, Stella Adler dedicated her life to preserving and expanding the highest level of art in the theatre. In 1931 Harold Clurman, Strasberg, and Cheryl Crawford created an influential theatre group that championed an imperative for realism and the teachings of Konstantin Stanislavski, Clurman and Strasberg invited Stella Adler to become a founding member of that collective, which was called The Group Theatre. While acting with the Group, she did some of her best work, including the notable roles of Sarah Glassman in *Success Story*, Adah Menken in *Gold Eagle Guy*, Bessie Berger in *Awake and Sing*, and Clara in *Paradise Lost*. Taking a brief leave of absence in 1934 to travel to Russia, she stopped off in Paris, where she met and studied for five weeks with Konstantin Stanislavski. (She was the only American actor ever to study with him privately.)

When she returned to The Group Theatre with a new understanding of his work, and a new idea of what American theatre could be, she began to give acting classes for other members of the Group, including Sanford Meisner, Elia Kazan, and Robert Lewis, all of whom went on to become notable theatrical directors and acting teachers. With her work as an actor and director, Stella Adler began to teach in the early 1940's at the Erwin Piscator Workshop at the New School for Social Research. She left the faculty in 1949 to establish her own place for young actors to work, study,

and perform, which would last five decades and enrich every part of the American theatre and motion picture arts.

MISSION & OBJECTIVE

Stella Adler Academy of Acting & Theatre – Los Angeles is a non-profit arts organization dedicated to uplifting and enriching our collective humanity through the dramatic arts. Driven by the belief that growth as an actor and growth as a person are the same, our Academy & Theatre provides the tools, training, and discipline to nurture and support actors who are committed not only to the art form, but to a life of social engagement. In addition to our teaching center, we offer public programming and extensive community outreach.

GENERAL INFORMATION

FACILITIES AND EQUIPMENT

Stella Adler Academy of Acting & Theatre – Los Angeles offers training in a residential format.

All courses are taught at 6773 Hollywood Blvd., 2nd Fl., Hollywood, CA 90028. Courses are offered Monday – Friday, 9:00AM – 6:00PM. Individual class schedules vary. The campus includes:

The school is approximately 18,000 square feet and consists of six classrooms, two theatres, two offices, restrooms, two student breakrooms, dressing rooms, costume room, and prop room.

The school maintains lightening, cameras, set-pieces, costumes and props.

APPROVALS

Stella Adler Academy of Acting & Theatre – Los Angeles is a private institution approved to operate by the California Bureau for Private Postsecondary Education. Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

ADMISSIONS POLICIES AND PROCEDURES

UNITED STATES STUDENTS

Applicants do not need to audition to apply for classes. Instead, students are *evaluated* at the end of every term by the faculty, pending evaluation, student may move up-ward in the program.

HOW TO APPLY

To apply you must be 18 years of age and have completed high school or equivalent please submit an online application with the following documents:

- High School Diploma or Equivalency
- One letter of recommendation
- Personal statement of purpose
- Resume

Once you have submitted your application you will be contacted to set up an interview (either in person or via phone).

There is a one-time non- refundable application fee of \$30 and a non- refundable registration fee of \$100 upon enrollment.

INTERNATIONAL STUDENTS

Choosing to study in another country is a daunting process. Please feel free to contact us with any questions or concerns you may have. As an International Student, you will receive an M-1 visa valid for one year. M-1 Students are required to be enrolled Full Time. Your visa will be extended for the second year upon passing an audition.

At the end of your program you can apply for Optional Practical Training (OPT) for up to six months. Once approved you are able to work in the US. Our office will help you with the application. You may not take a term off unless it is for medical leave.

All embassy and SEVIS fees are the responsibility of the individual student. All international students without their own bank account shall be represented by a financial guarantor. Said guarantor is responsible for all monies and will be notified should any problems arise, including but not limited to monies, behavior, withdrawal, dismissal, and visa status.

The cost of the two-year program is \$35,050. The first year's tuition of \$18,250 is due in full no later than one week before the first day of classes (students may pay tuition in two installments of \$9125.00 each). The first payment for the second year's tuition of \$16800 will be due no later than 45 days before the end of the student's first year.

Upon receipt of payment, Stella Adler Academy of Acting will assist the student in filing the visa extension for their second year. Tuition will be paid either by bank wire, cash, credit card, cashier's check or money order made payable to Stella Adler. These are the only acceptable forms of payment. Please note: International students may not work while in the United States.

HOW TO APPLY

To apply for full-time studies you will need to complete an online application and provide the following info:

- A copy of your passport (this must be clear and legible).

- A bank statement with proof of \$35,050, from whoever will be supporting you while you are in the states. This includes tuition (\$18,250) and the government minimum required for living expenses (\$11,800) for one year.
- A \$160 application fee (this also covers the fed-ex required to send you any important immigration documents).
- Copy of high school diploma or equivalent
- One Letter of Recommendation.
- TOEFL Score*
- Statement of Purpose

Once you have submitted your application you will be contacted to arrange a skype interview.

Once accepted to our program, we will issue you an I-20 form which you take to the American Embassy in your country to apply for your Student Visa.

* Students from non-English speaking countries must submit a TOEFL score of 95 or higher (please use school code 7721). If you are fluent in English and do not have the TOEFL test, you may opt to pass an interview instead of submitting a test score.

ENGLISH LANGUAGE

Stella Adler Academy of Acting does not provide English Language services. All instruction occurs in English. Proficiency in English is required. English language proficiency is documented by:

1. Review of application information; and
2. Stella Adler Academy of Acting & Theatre – Los Angeles receipt of prior education documentation as stated in the admissions policy, TOEFL score or interview.

FOREIGN TRANSCRIPT EVALUATION

All foreign transcripts and degrees must be evaluated and translated to meet U.S. equivalency. The following is a sample of foreign transcript and degree evaluators. Stella Adler does not endorse any evaluators.

- Foreign Consultants: <http://www.foreignconsultants.com/>
- Educational Credential Evaluators: <http://www.ece.org/>
- Educational Perspectives: <http://www.educational-perspectives.org/>
- International Consultants of Delaware: <http://www.icdel.com/>
- International Research Foundation, Inc.: <http://www.ierf.org/>
- World Education Services: <http://www.wes.org/>

ABILITY-TO-BENEFIT

Stella Adler does not admit ability-to-benefit students.

TRANSFER OF CREDIT

Stella Adler Academy of Acting & Theatre – Los Angeles does not accept transfer of credit or hours or credit earned through challenge examinations, achievement tests, or experiential learning.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at Stella Adler Academy of Acting & Theatre – Los Angeles 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 credits or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Stella Adler Academy of Acting & Theatre – Los Angeles to determine if your credits or certificate will transfer.

ARTICULATION AGREEMENTS

Stella Adler Academy of Acting & Theatre – Los Angeles has not entered into any transfer or articulation agreements with any other college or university.

PROGRAM

Whether you are interested in individual, part time or full-time courses, you will find a program customized for the individual actor. We welcome actors from around the world to grow and foster their talent within our walls. *Students* need not have any performance background or previous training to apply.

Although we have many working actors in our program, we welcome beginners or the curious. U.S. students may take individual classes or enroll in the two-year program. All classes count towards the two-year program. International Students must attend full-time courses due to M-1 visa requirements. Short courses of study are available if you are unable to spend two years with us.

Program Name: Dramatic Arts

Credential: Certificate of Completion

Program Length: 2,012 Clock Hours/24 months

Program Description: Extensive training for the serious actor in theatre, film, and television. The Technique grew out of Stella Adler's work with Stanislavski, the father of modern acting and has been studied by many of the world's most notable actors, directors, and writers.

Program Objective: To provide acting training in theatre, film and television.

Cumulative Final Exam: None

State Licensure Required for Employment: No

Potential Occupations:

27-2011.00 - Actors

Sample of reported job titles: Actor, Actress, Comedian, Comic, Community Theater Actor, Ensemble Member, Narrator, Performer, Tour Actor, Voice-Over Artist

27-2012.02 - Directors- Stage, Motion Pictures, Television, and Radio

Sample of reported job titles: Artistic Director, Assistant Director, Associate Artistic Director, Director, News Production Supervisor, Newscast Director, Stage Manager, Technical Director, Television Director (TV Director), Television Newscast Director

27-2042.01 - Singers

Sample of reported job titles: Choir Member, Entertainer, Gospel Singer, Opera Singer, Singer, Singer Songwriter, Singing Messenger, Singing Telegram Performer, Tenor, Vocalist

PROGRAM OUTLINE

First Year – Term 1

Technique Level I	72 hours	\$950
Voice I	36 hours	\$750
Movement I	36 hours	\$750
Improvisation I	36 hours	\$750
	Total	\$3200

First Year – Term 2

Technique Level II	72 hours	\$950
Voice II	36 hours	\$750
Script Analysis	36 hours	\$750
Movement II	36 hours	\$750
	Total	\$3200

First Year – Term 3

Technique Level III	48 hours	\$450
Voice III	48 hours	\$850
Alexander Technique	36 hours	\$750
Improv to Scene	36 hours	\$750
Tech Work	20 hours	
	Total	\$2800

First Year – Term 4

Script Breakdown	36 hours	\$750
Speech I	36 hours	\$750
Rehearsal Technique	48 hours	\$850
Movement III	36 hours	\$750
	Total	\$3100

First Year – Term 5

Beginning Scene Study	48 hours	\$850
Speech II	36 hours	\$750
Movement IV	36 hours	\$750
Shakespeare I	48 hours	\$850
	Total	\$3200

First Year – Term 6

Intermediate Scene Study	48 hours	\$850
Theatre History	36 hours	\$750
Musical Voice	36 hours	\$750
Shakespeare II	48 hours	\$850
	Total	\$3200
First Year Total	1040 hours	\$18,700

Second Year

Students must pass a monologue review with faculty to proceed into the second year.

Second Year – Term 1

Comprehensive Tech	32 hours	\$750
Play Production I	96 hours	\$2250
Group Warm-Up	32 hours	
	Total	\$3000

Second Year – Term 2

On camera	72 hours	\$750
Character	36 hours	\$750
Alexander Tech II	36 hours	\$750
Advanced Scene Study	48 hours	\$850
	Total	\$3100

Second Year – Term 3

On Camera Craft	32 hours	\$750
Play Production II	96 hours	\$2250

Group Warm Up	32 hours	
	Total	\$3000

Second Year – Term 4

Movement V	36 hours	\$750
Advanced Scene Study	48 hours	\$850
Greek Theatre	36 hours	\$750
Chekhov	48 hours	\$850
	Total	\$3200

Second Year – Term 5-6

Final Play Production	192 hours	\$3500
Group Warm-Up	64 hours	
Audition Skills	32 hours	\$750
Improv to Scene II	36 hours	\$750
	Total	\$5000
Second Year Total	972 hours	\$17300

PROGRAM COURSES AND INDIVIDUAL COURSE TUITION COSTS

Stella Adler Academy of Acting & Theatre – Los Angeles welcomes actors from around the world to grow and foster their talent within our walls. Students need not have any performance background or previous training to apply.

Students can enroll Full-time, Part-time or take Individual classes.

Adler Technique Level I

Stella Adler Academy Technique I: Film, television and theatre are all collaborative efforts, and actors are the “doers” in each of these forms. In this very practical, yet creatively inspiring class, all concepts are made “doable” through the use of the actor’s imagination. Some of the concepts that will be covered and applied are:

- 1.) Understanding of self through the art form of acting
- 2.) The actor’s relationship to words and feelings
- 3.) Physical and mental relaxation within the circumstances
- 4.) Creative Imagination as a major acting tool
- 5.) Application of the three levels of justification
- 6.) Non-verbal expression through character behavior
- 7.) Relationship with partners
- 8.) Mental actions and their four specific types

This class is not a beginning acting class, it is an introduction to the very freeing and applicable Stella Adler Technique.

Cost: \$950. 8 Weeks.

Class Format: Three 3 -hour classes per week.

Prerequisite: None (day)

Adler Technique Level II

The goal of technique is to enable the actor to create specific characters in specific circumstances and through those characters to communicate the themes of the play. Through Stella Adler's imagination work we will give the actors the tools to create the background of their characters. This is accomplished through specific exercises designed to strengthen the actors imagination and allowing them to build specific background for whatever character they are given. The technique teaches actors how to be moved by the circumstance and apply that work to their characters. This is the essence of Stella Adler's work: the communication of the play through specific characters in specific circumstances.

Cost \$950. 8 Weeks.

Class Format: Three 3 hour classes per week.

Prerequisite: Technique I

Adler Technique Level III

Technique III explores in depth the essentials of the Stella Adler Technique. Building a character, living in the given circumstances of a play, and playing actions and objectives are among the exercises that are covered. Translating the technique into a usable process through monologues and scenes is the central focus of the class. Pre-requisite for the class is completion of Adler Technique I and II.

Cost \$450. 8 Weeks.

Class Format: One 3 hour class per week.

Prerequisite: Technique I & II

Alexander Technique

An acclaimed method for improving the actor's sense of mental and physical ease and flexibility. This technique provides a means to change unconscious habits of excessive tension into an integrated, poised use of the whole Self (mind, body, especially concerning breathing and voice). Students will receive hands-on guidance from the teacher in order to identify their own habitual movement patterns. This awareness provides a great sense of openness and ease, optimizing the actor's potential. The actor learns to use the technique in performance to develop their craft, as well as in daily activities to help prevent injuries.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Alexander Technique Advanced

The confident actor uses the principles of the Alexander Technique as a tool to be present and stay connected. After having the experience of the first Alexander Technique class (Alexander Technique I), the actor is ready to come to the Advanced, in order to explore more deeply the use of the self, and to carve deeper into the actor's craft. The understanding of this process can enable the actor learn to choose more wisely. We will explore in depth how the Alexander Technique fits in perfectly when entering the stage: Maintaining a sense of lightness (and light-heartedness) in any audition; speaking without tension and strain. Furthermore, we will apply AT "tools" to monologues, scenes, mock auditions, cold readings, and in front of the camera. You'll still receive the hands-on guidance from the teacher, as well as practice quieting your nervous system and releasing unnecessary tension with Constructive (Active) Rest. You'll train yourself to be highly aware of your acting instrument, having the skill to stop unwanted habits and to make clearer and more confident choices. Prerequisites: Alexander Technique I.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week

Prerequisite: Alexander I

Audition Skills

The purpose of this class is to prepare actors for the audition environment by giving a realistic idea of what is required in an audition. This is an on-camera class. Students will work a minimum of twice per class and see their work in video.

Cost \$750. 8 Weeks.

Class Format: One 4 hour class per week

Prerequisite: Technique I, II & III, Script Breakdown, Script Analysis, Scene Study Beginning, Scene Study Intermediate, Scene Study Advanced, Rehearsal Technique, Character, & On-Camera

Character

In this class, we deeply investigate character and the process of deepening an actor's character work, through a series of exercises and work on actual scripts. The work in this class will be applicable to film and theater and will leave the actor with certain techniques that bring the actor closer to his or her character and give him or her a deeper sense of belief in themselves in the circumstance.

Cost \$750. 8 Weeks.

Class Format: One 4 hour class per week

Prerequisite: Technique I, II & III, Script Analysis, Script Breakdown, Beginning Scene and Intermediate Scene

Chekhov

An advanced class that offers an in-depth look at Chekhov's major plays (Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard) with an emphasis on script analysis, determining objectives, and playing actions. The mystery of Chekhov's genius is revealed through a layer by layer

exploration of character relationships and the given circumstances, and by the peeling away of extraneous, self-oriented acting impulses. The actor's work becomes pure, simple, and direct.

Cost \$850 8 Weeks

Class Format: Two 3 hour classes per week

Prerequisite: Technique I, II & III, Script Breakdown, Scene Study Beginning, Scene Study Intermediate, Scene Study Advanced & Shakespeare I

Comprehensive Technique

An intense exploration and refinement of the work and techniques established in Technique I and II.

Cost \$875. 8 Weeks.

Class Format: Two 3 hour classes per week

Greek Theatre

Greek Drama – tragedy and comedy – is where acting derives from. Drama in ancient Greek means action; action involves thought and thought requires presence. The class explores the essential elements of the theatre – plot, character, poetry, aesthetics – and attempts to fathom the world of the heroes through exercises based on animal archetypes, primordial movement patterns and oriental healing techniques. Strong characters demand strong choices. Greek theatre is all about poetry and size, two ideas that are at the core of the Stella Adler Technique.

Cost \$750. 8 Weeks.

Prerequisite: Movement I & II, Technique I & II and preferably Shakespeare and Theatre History.

Group Warm-up

Mandatory one hour vocal and body workout prior to Play Production I, II and III rehearsals.

Improvisation

Through the use of theatre games, improvisational exercises, and scene work, the actor learns to leap past boundaries and move forward into strong choices in role playing, characterization, and interrelating. It is a class to explore freedom of imagination and experience acting.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Improvisation to Scene

A dynamic class that will liberate the actor from self-consciousness and self-doubt. The structure improvisations will explore the paramount importance of the objective and nurture an instinctive, highly personal and original approach to the art of acting.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Prerequisite: Technique I & II

Movement I

Foundation Technique for Movement for Actors. An intensive psycho-physical approach to movement training that emphasizes the value of developing physical awareness in acting. Through this process, actors learn to free-up and engage their bodies more organically in their acting. This is a valuable class for students of all levels.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Prerequisite: None

Movement II

This class is designed to take students beyond the foundation work from Movement I. Through the wide variety of exercises explored in this class, students have ample opportunity to see the connections between the movement training and their acting.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Prerequisite: Movement I

Movement III

In this class student-actors explore the 'Release Technique' and the Physical Theatre work of Jaques LeCoq. Through the Release Technique, actors will develop the simple ease and presence required to set foot on a stage or to enter an audition. This technique is also very freeing and it offers a wonderful segue into the LeCoq technique, which we will use to explore how to embody the many elements and circumstances of a play or scene. Movement I is required for this class.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Prerequisite: Movement I & II

Movement IV

In this class students develop Physical Acting Techniques, which are techniques that can be directly applied to scenes or monologues. Through these techniques, students learn to make 'physical choices' in their acting. In this class, students have the opportunity to use text in combination with Movement exercises. Among other things, actors learn to stay 'connected' and 'in the body' while speaking text. Movement I & II and Voice I are required for this class.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Prerequisite: Movement I, II & III

Movement V

Movement V focuses on Character Development through physical acting techniques. Throughout the term, students will work on two different character projects that are applied to two dramatic

monologues. Each project will use a different set of techniques, which are explored in depth so that students can apply them to their outside acting work. Movement IV is required for this class.

Cost \$750. 8 Weeks.

Class Format: One 5 hour class per week.

Prerequisite: Movement I, II, III & IV

Musical Voice

A program designed to help the actor find and explore the use of their voice in a musical theater context. "Give me a great actor that can sing a little over a great singer that can't act!" -Stephen Sondheim. Learning vocal techniques to strengthen your voice and build confidence. Breathing, phrasing, lyric interpretation and delivery. Choosing songs. Understanding your instrument.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

On-Camera Adler Technique

A step by step process for the advanced actor, covering the preparatory work that is done before the final callback audition and the acting breakdown of the full script before the actor arrives on set to shoot. Only film scripts are used and all work is done on camera. Adjusting the actor's instrument from Stage to film is emphasized.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown & Scene Study Beginning

On-Camera Craft

A continuation of the Adler On-Camera Technique for the advanced actor covering the technical work that is done after the actor arrives on set to shoot and the camera begins rolling. Scenes which are already at performance level are taped with specific practice in the differences in scale, eyeline and pacing that occur from changes in camera angles. Comfort with continuity, and keeping the performance alive through multiple takes will be examined in playback.

Cost \$750. 8 Weeks.

Class Format: One 4 hour class per week.

Prerequisite: Technique I, II & III, Script Breakdown, Scene Study Beginning, On-Camera Acting

Play Production I

At the end of the first year of study, actors are cast in a fully staged production of a play. The director/teacher aids the actors in combining all of the elements of the first year of study, applying them towards final performances in front of an audience. Prerequisites apply. Mandatory one hour vocal and body workout prior to rehearsal.

Cost: \$2250. 8 Weeks.

Class Format: Four 3 hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown, Script Analysis, Scene Study Beginning & Rehearsal Technique

Play Production II

This class is the actor's second full production of a play. More independent technique work will be expected of the actor as the director/teacher guides the production to performance level. Mandatory one hour vocal and body workout prior to rehearsal.

Cost: \$2250. 8 Weeks.

Class Format: Four 3 hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown, Script Analysis, Scene Study Beginning, Scene Study Intermediate, Scene Study Advanced, Rehearsal Technique, Character & Play Production I

Play Production III

This class is the actor's final production in the full program. The actor is expected to work independently on all script analysis and character breakdown so that his/her individual work contributes to the ensemble in each progressive rehearsal. The director will help shape the performance through the rehearsal process. Mandatory one hour vocal and body workout prior to rehearsal.

Cost: \$3500. 16 Weeks.

Class Format: Four 3 hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown, Script Analysis, Scene Study Beginning, Scene Study Intermediate, Scene Study Advanced, Rehearsal Technique, Character and Play Production I & II

Playwright's Platform

Students will learn the fundamentals of storytelling and the structure to tell the story in the best possible way. All aspects of writing a play are investigated, including how to write dialogue that matters, how to get an idea to the page, and writing memorable characters. Students will write a one-act. For beginning and experienced writers.

Cost \$500. 8 Weeks.

Class Format: One 3 hour class per week.

Rehearsal Technique

The skills you need for before, between, and during rehearsal. How do you apply everything you've learned so far and "show up" with it? This is the answer. Don't "show up" waiting to be told what to do – "save yourself."

Cost \$850. 8 Weeks.

Class Format: Two 2 hour classes per week.

Prerequisite: Technique I, II & III

Scene Study Beginning

Having completed Technique I & II and Script Breakdown, the actor will present scenes where they will receive analysis and criticism that will provide insight into the playwright and his meaning. The actor will acquire a new heightened understanding, which will lead to an interpretation of the playwright in light of the actor's own talent and creativity.

Cost \$850. 8 Weeks.

Class Format: Two 3 hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown

Scene Study Intermediate

Having completed Technique I & II and Script Breakdown, the actor will present scenes where they will receive analysis and criticism that will provide insight into the playwright and his meaning. The actor will acquire a new heightened understanding, which will lead to an interpretation of the playwright in light of the actor's own talent and creativity.

Cost \$850. 8 Weeks.

Class Format: Two 3 hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown & Scene Study Beginning

Scene Study Advanced

A progression and advancement of the work established in Scene Study, delving more deeply into the discussion of text and character.

Cost \$850. 8 Weeks.

Class Format: Two 3 hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown, Scene Study Beginning & Scene Study Intermediate

Script Analysis

This class teaches the process of breaking scenes into playable beats and actions, character analysis, specific playwriting styles and periods, by presenting various scenes from classic to contemporary texts.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Prerequisite: Technique I

Script Breakdown Application

This class teaches the process of breaking scenes into playable beats and actions, character analysis, specific playwriting styles and periods, by presenting various scenes from classic to contemporary texts.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Prerequisite: Technique I, II & III

Shakespeare

An introduction and step by step approach to the English language's greatest playwright. Through monologue work, students become knowledgeable and practiced with the fundamentals of Iambic Pentameter (blank verse). Students learn to understand the principles and structures of Rhetoric and how to identify Operative Words and how to personalize imagery. Language springs from a deep experience, and the expression of complex thoughts becomes easy and familiar. By course's end, students have two monologues which will serve them in auditioning for professional companies.

Cost \$850. 8 Weeks.

Class Format: Two 3 hour classes per week.

Shakespeare II

A continuation of the work from Shakespeare I, students produce scenes from Shakespeare's plays. There is further emphasis on script analysis and deep character development based on the embedded clues provided by Shakespeare.

Cost \$850. 8 Weeks.

Class Format: Two 2 hour classes per week.

Prerequisite: Shakespeare I

Speech I

In this course, students are introduced to the sounds inherent in General American Speech and learn to identify the sounds they are making in comparison with this standard. Sounds are taught using the International Phonetic Alphabet, a notation system which allows students to visualize sounds and apply the correct sounds to their text work. Students leave with an awareness of their own speech patterns and tools with which to make changes. Required text: Speak With Distinction, by Edith Skinner.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Speech II

Building on the awareness gained in Speech I, students learn to use words and sounds more effectively to create a deeper emotional/personal connection to the text. Students also continue to work on speech habits as they relate to General American Speech and elements of Good Classical Speech are introduced. Students leave with the ability to speak classical and modern texts with physical and emotional clarity. Required text: Speak With Distinction, by Edith Skinner.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Prerequisite: Speech I

Speech Intensives

Private classes for those needing more extensive work.

Cost \$750. 8 Weeks.

Class Format: One hour per week.

Prerequisite: Speech I

Theatre History

Throughout human history, Theatre Acting, and all performing arts, have been a necessity for the human psyche, and have become spiritual and educational vehicles that have helped individuals and societies move forward. In this on your feet, active class (not lecture only), the most important Theatre/Acting movements through history are identified and explored. Ancient Greek Theatre, Roman, Sanskrit, Noh, Kabuki, Intermezzi, Comedia del' Arte and Elizabethan Theatre are just some of the stops on our journey through time and human exploration. This knowledge of our Theatrical and Acting Heritage can become a powerful tool in the hands of an actor.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour classes per week.

Voice I

This class trains the actor to free the natural speaking voice by learning and exploring the classic progression of the Linklater voice work. The actor will learn a series of physical and vocal exercises that will free the voice from tensions and negative habits while developing, strengthening and expanding vocal range, power, resonance and clarity. The actor will explore a piece of modern text in this class.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Voice II

This class continues the Linklater voice progression with a strong focus on development of the speaking range, articulation, and emotional-vocal connections for the actor. They develop the tools of pitch, rate and volume to structure the work, and learn to allow their voice to respond to their imagination and interpretation of the material. The actor will explore a piece of classical text in this class.

Cost \$750. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

Voice III

This is an advanced voice class for actors who have finished Voice I and II. The actor will continue to reinforce the voice progression they have learned, and will have more opportunity to practically apply their voice technique in monologue and scene work every week. The actor will explore both modern and classical texts in this class.

Cost \$850. 8 Weeks.

Class Format: Two 2 hour 15 minute classes per week.

PROGRAM SCHEDULE

Students may begin their studies at the beginning of any term. We have 6 terms per year in which to choose from (Winter, Spring, Late Spring, Summer, Late Summer, Fall).

Remaining Term Dates For 2017

Late Summer	August 28, 2017 – October 20, 2017
Fall	October 23, 2017 – December 15, 2017

Term Dates For 2018

Winter	January 3, 2018 - February 23, 2018
Spring	February 26, 2018 – April 20, 2018
Late Spring	April 30, 2018 – June 22, 2018
Summer	June 25, 2018 – August 17, 2018
Late Summer	August 27, 2018 – October 19, 2018
Fall	October 22, 2018 – December 14, 2018

PROGRAM TUITION AND FEES

Tuition may be paid by the term. Each term's tuition is due no later than one week before the first day of classes.

Program	Application Fee Non-Refundable	Registration Fee Non-Refundable	Tuition Fee	Student Tuition Recovery Fund (STRF)¹ Non-Refundable	TOTAL²
Dramatic Arts (Term 1)	\$30.00	\$100.00	\$18,700.00	\$0	\$18,830.00
Dramatic Arts (Term 2)	\$0.00	\$100.00	\$17,300.00	\$0	\$17,400.00
TOTAL:	\$30.00	\$200.00	\$36,000.00	\$0	\$36,230.00

¹ STRF = \$.50 for each \$1000 of tuition, rounded to the nearest thousand (see STRF discussion below).

² Estimated charges for the period of attendance and the entire program.

ADDITIONAL CHARGES

Students will be required to pay for books and a yoga mat/clothes depending on the courses enrolled. Costs are determined by the third-party vendor of choice.

Additional Fees, as applicable: Drop Course Fee \$25.00, Split Payment Fee \$45.00 per course, Late Payment Fee \$5.00 per day until payment due is made in full. Private Speech Intensive course if required as determined by the faculty \$750.00, FedEx Fee for International Students maximum \$100.00.

PAYMENT

Tuition: U.S. students may enroll in the two-year program or take individual classes. There are six terms per year for a total of twelve terms. Each term's tuition is due no later than one week before the first day of classes. If you are interested in taking individual classes, please see our website for individual class costs.

Split -Payment Plan: A split-payment plan may be arranged for eligible students. *There is a \$45 fee for the split -payment plan.* The student agrees to pay one-third of the total balance no later than one week before the first day of classes. The second payment is due three weeks after the first day of classes. The final payment is due three weeks after the date of the second payment. A \$5 late fee will be assessed for each class taught after the payment due date, if payment has not been paid according to the split payment plan.

Tuition must be paid either by bank wire, cash, personal check, credit card, cashier's check, or money order made payable to Stella Adler. *These are the only acceptable forms of payment.*

Stella Adler Academy of Acting is not accredited by the Federal Government. A student enrolled in an unaccredited institution is not eligible for federal financial aid programs.

ACADEMIC POLICIES

GRADING SYSTEM

<i>Grade</i>	<i>Definition</i>
P: Pass	Has satisfactorily met all minimum program requirements
F: Fail	Has not satisfactorily met all minimum program requirements

SATISFACTORY PROGRESS

Stella Adler Academy of Acting & Theatre – Los Angeles' standards of satisfactory progress applies to all students. Students must continually maintain satisfactory progress in order to continue their education at Stella Adler Academy of Acting & Theatre – Los Angeles. Students are evaluated at the end of every term. To maintain satisfactory progress students must achieve a pass in each course, if a course is failed the student must repeat that course. Upon a second fail in the

same course the student will be withdrawn from the program. A maximum of 50% of courses can be repeated.

WITHDRAWAL

A student may be deemed to have withdrawn from a program of instruction when any of the following occurs:

- The student notifies the institution of the student's withdrawal or as of the date of the student's withdrawal, whichever is later.
- The institution terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the institution; absences in excess of maximum set forth by the institution; and/or failure to meet financial obligations to the school.

ATTENDANCE

Stella Adler Academy of Acting & Theatre – Los Angeles considers attendance an essential component of a student's ability to achieve the program objectives. Students are allowed two absences per term and only one class session per term for courses that meet once a week. Three (3) tardies equal one absence. A tardy is defined as not being in class at the exact start time. If excessive absences (more than two per term) occur in a term, students may be asked to retake the class in the next available term or be placed on attendance probation.

LEAVE OF ABSENCE POLICY

The purpose of a leave of absence (LOA) is to provide students with the opportunity to leave school for an extended period of time without withdrawing or affecting his/her Satisfactory Academic Progress calculations.

The student must submit a written request for a Leave of Absence in advance unless unforeseen circumstances prevent the student from doing so. The LOA must include the reason for the student's request and include the student's signature. The leave of absence must be approved by the school in writing. There must be reasonable expectation that the student will return from the LOA.

There will not be any additional institutional charges assessed as a result of the LOA. A student granted a LOA that meets these requirements is not considered to have withdrawn, and no refund calculation is required at that time.

Reasons a leave of absence may be granted:

1. Serious student medical problems.
2. Pregnancy
3. Military duty
4. Death of an immediate family member

If a student does not resume classes on or before the approved return date, the student will be withdrawn from the program.

STUDENT CONDUCT

At the discretion of the Stella Adler Academy of Acting & Theatre – Los Angeles Administrative Affairs, students may be dismissed from the Academy for behavior disruptive to the mission of the school. The following is a listing of such, but not limited to those stated below:

- Excessive unexcused absences or tardiness
- Unauthorized possession, use or consumption of alcoholic beverages or illegal drugs while on the premises
- Intoxication, dishonesty, altercation, stealing
- Possession, use or abuse of a weapon, dangerous material, or unlawful substance
- Disruptive behavior in class
- Intent to undermine the goals of the institution
- Grave personal misconduct
- Misuse, unauthorized use of, or damage to Stella Adler Academy property
- Sexual or physical assault on-campus
- Unlawful harassment of an employee, student or other person
- Failure to meet financial obligations or commitments
- Unauthorized release of confidential information about Stella Adler Academy employees, faculty, alumni and students
- Violation of general rules and regulations

The administration may place on conduct probation, suspend or expel students for one or more of the causes enumerated above. No fees or tuition paid by or for such students for the term in which they are suspended or expelled shall be refunded.

RE-ENTRY

Students who have been withdrawn from a program may request re-entry into the program and are required to meet with the Director of Student Affairs. A re-entry request will be considered when the reasons which caused the withdrawal have been rectified. Reentering students will be charged at the current published tuition rates for the portion of the program to be completed as stated on the Enrollment Agreement.

GRADUATION REQUIREMENTS

A student will be eligible for graduation when:

1. Complete a tech requirement for Play Production 3 or equivalent to be eligible for graduation;
2. All required hours are earned;
3. Has passed each course; and

4. Has cleared all financial obligations.

STUDENT SERVICES

HOUSING

Stella Adler Academy of Acting does not provide dormitory facilities or housing services but is happy to help incoming students meet each other (and point you in the right direction), as moving to a new city or country can be daunting.

Depending on your lifestyle there are many places to live in walking distance from the Academy.

- Studio Apartments: \$850-\$1000 per month
- One Bedroom: \$1100-\$1400
- Two Bedroom: \$1400+

Keep in mind, there may be additional expenses for utilities (gas, electric, water) and WIFI. This can add an additional \$50-\$100 to your monthly total.

Additional details for housing options are available by contacting the Admissions Office.

LEARNING RESOURCES

Library resources are available for use that includes scripts, books and plays. Resources are accessible on campus in the library and online via the internet. Students may access the on-campus library during school hours. There is a check-in check-out system for removing resources from the library.

CAREER SERVICES

Career Services assistance is provided. However, it is understood that neither Stella Adler Academy of Acting and Theatre - Los Angeles nor any of its agents, employees, or representatives can nor do promise or guarantee employment or a given level of income or wage rate to any student or graduate.

Assistance may take the form of audition notices and manager/agent workshops postings.

STUDENT RECORDS

Student records will be maintained on site at the administrative site for five years from the last date of attendance. Transcripts are maintained permanently.

GRIEVANCE PROCEDURE

When a concern occurs, the student is asked to discuss the concern directly with his/her instructor. If a resolution does not occur, the student is to document the concern in writing and make an appointment to speak with the Administrative Director and Director of Student Affairs. The formal

written concern must state the issue and desired outcome, and should include any documentation that supports the concern. The Administrative Director and Director of Student Affairs will review the written statement and any supporting documentation, gather facts, and provide a written response to the student within 10 business days. The decision is final.

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 toll-free or by completing a complaint form, which can be obtained on the bureau's Internet Web site, www.bppe.ca.gov.

REFUND POLICY

STUDENT'S RIGHT TO CANCEL

1. Students have the right to cancel their agreement for a program of instruction, without any penalty or obligations, through attendance at the first class session or the seventh calendar day after enrollment, whichever is later.
2. Cancellation may occur when the student provides a written notice of cancellation at the following address: 6773 Hollywood Blvd, 2nd Floor, Hollywood, CA 90028. This can be done by mail or by hand delivery.
3. The written notice of cancellation, if sent by mail, is effective when deposited in the mail properly addressed with proper postage.
4. The written notice of cancellation need not take any particular form and, however expressed, it is effective if it shows that the student no longer wishes to be bound by the Enrollment Agreement.
5. If the Enrollment Agreement is cancelled, the school will refund the student any money he/she paid, less the Application and Registration Fee not to exceed \$250.00.

WITHDRAWAL FROM THE PROGRAM

Students may withdraw from the school at any time after the cancellation period (described above) and receive a pro rata refund if they have completed 60 percent or less of the scheduled hours in the current payment period in their program through the last day of attendance. The refund will be less the Application and Registration Fee not to exceed \$250.00. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and the student will receive no refund.

For the purpose of determining a refund under this section, a student may be deemed to have withdrawn from a program of instruction when any of the following occurs:

- The student notifies the institution of the student's withdrawal or as of the date of the student's withdrawal, whichever is later.
- The institution terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the institution; absences in excess of maximum set forth by the institution; and/or failure to meet financial obligations to the School.

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the hourly charge for the program (total institutional charge, minus non-refundable fees, divided by the number of hours in the program), multiplied by the number of hours scheduled to attend, prior to withdrawal. For programs beyond the current "payment period," if you withdraw prior to the next payment period, all charges collected for the next period will be refunded.

If any portion of the tuition was paid from the proceeds of a loan or third party, the refund shall be sent to the lender, third party or, if appropriate, to the state or federal agency that guaranteed or reinsured the loan. Any amount of the refund in excess of the unpaid balance of the loan shall be first used to repay any student financial aid programs from which the student received benefits, in proportion to the amount of the benefits received, and any remaining amount shall be paid to the student. If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.

LOAN

If a student receives a loan to pay for the educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund.

STUDENT TUITION RECOVERY FUND

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 you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition. You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

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

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

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.

2. You were enrolled at an institution or a location of the institution within the 120 day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

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

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

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

BOARD OF DIRECTORS, MANAGEMENT, STAFF AND FACULTY

BOARD OF DIRECTORS

Brad Fischer
Nicki Fowler
Ken Martin
Wendy Overend
John Jack Rodgers
Mark Ruffalo

MANAGEMENT & STAFF

John Jack Rodgers, Chief Executive Officer / Chief Executive Director
Wendy Overend, Chief Operating Officer / Administrative Director

Alex Aves, Chief Academic Officer / Director of Student Affairs
Patty Guzman, International Student Advisor

FACULTY

ADLER TECHNIQUE

Laura Leyva
Technique, Script/Character Breakdown, Adler On Camera

A proud member of AEA, SAG, AFTRA and of the theatrical community, with a performing career that spans over fifty years, Laura's credits include work on Broadway, Off-Broadway, in regional theatre, on film, television, radio, voice-over work, print work and in commercials; serving as head juror for the UMKC Film Festival in Kansas City, MO, 1990-1995, as managing producer for the Actors Platform at the Los Feliz Playhouse, 1992-1997, and as producer for the NYU Tisch / Adler Summer Session, 2007-2008.

Laura studied with Stella Adler and Ron Burrus at the Stella Adler Conservatory in NYC, 1977-1979. In 1979 she became the private student and protégé of Mr. Burrus and we began the work of deepening the training of the Actor for the 21st century, which continues to the present.

Her teaching career began in 1981 at Michael Moriarty's Potters Field Shakespeare School in NYC and coaching privately. In Los Angeles, she taught for the Ron Burrus Studio at the Los Feliz Playhouse, 1990-2006. Currently at Stella Adler Los Angeles, she teaches INTENSIVE TECHNIQUE, SCRIPT/CHARACTER BREAKDOWN and ADLER ON-CAMERA, and is available for private coaching.

Tim McNeil
Technique, Scene Study

Timothy McNeil has had a wide and varied career since arriving in Los Angeles. He began as a young actor having the great privilege of studying with Stella Adler herself and Joanne Linville at the Stella Adler Academy of Acting Los Angeles. Tim has written and had produced over 28 plays in Los Angeles including *The Twilight of Schlomo* (Elephant Theater, Directed by David Fofi), *Supernova* (Elephant Theater, directed by Lindsay Allbaugh), *The Charm of Making* (The Theater Lab, directed by Milton Justice), *Anything* (LADCC Best Play of 2008) and *Los Muertos*, (both directed by David Fofi at The Elephant Theater), *Crane Mississippi* (directed by Kristin Hanggi), *Margaret*, and *Small Days* (both directed by Mark Ruffalo), *The Straight Bozo*, and *Freddie's Dead*, among others, all around town. He has worked on two play commissions, one for the Mark Taper Forum one for the Stella Adler Studio Collective. Tim was a member of the Center Theater Group Writing Program for 2013-14.

He has directed his first film feature of his play *Anything* starring Matt Bomer, John Carroll Lynch, and Maura Tierney, produced by Great Point Media, One Zero Films, and Chaotik Media. He also played Henry in the jim version of his play *Small Days* (directed by Stan Harrington). In addition, he has also directed quite a few plays including *Blackbird*, *The Seagull*, *King Lear* at Stella Adler

Theater, Beach Play at the Hudson, The Crucible at Stella Adler, The Diary of Anne Frank also at Stella Adler, Homebody/Kabul, at Studio C, The Marriage of Bette and Boo at the Elephant Theater, 4:48 Psychosis, Hamlet, and The Year of Stolen Light by Alex Aves, all at Studio C. As an actor, he has done over 50 film and television roles.

Film credits include Sympathy For Delicious, Small Days, Forrest Gump, Speedway Junkies, Starship Troopers, Contact, Poodle Springs, Wicked, Spark, Ice, Ordinary Madness, Player 5150, and Sympathy for Delicious. Television credits include Joan of Arcadia, ER, The Night Stalker, House MD, My Wife and Kids, Stand Off, Seinfeld, Murphy Brown, Star Trek Voyager, Diagnosis Murder and many more. Theater highlights include Hector in the History Boys, and Flan in Six Degrees of Separation, George in Who's Afraid of Virginia Woolf at Stella Adler, Early in Anything at the Lillian Theater, Yevgeny in Los Muertos at the Elephant, Claudius in the Page 93 production of Hamlet at the Lillian, Pozzo in Waiting for Godot, also at the Lillian, Jerry in Margaret at the Hudson Backstage, Walter in Crane, Mississippi at the Elephant, Horace in the Day I Stood Still, also at the Elephant, Henry Smalls in Small Days at the Hudson Backstage, and many more. Tim is a proud member of The Theater Lab at Stella Adler and The Elephant Theater.

Tim has been on the faculty of the Stella Adler Academy Los Angeles since 1999, a tremendously rewarding experience.

Joanne Linville
Comprehensive Technique

Joanne Linville worked and studied closely with Stella Adler in both New York and Los Angeles. She began her television career in the 1950's, playing in anthology series such as Studio One, Kraft Television Theatre, Alfred Hitchcock Presents and The Twilight Zone. Ms. Linville has appeared in many television series including: Bonanza, Gunsmoke, Hawaii Five-O, Kojak, Charlie's Angels, Dynasty, and L.A. Law to name a few. She is best remembered as the female Romulan captain from Star Trek: The Original Series. Ms. Linville has taught in both New York and Los Angeles. Her class, The Power of Language, is a unique and beautiful approach to the work that stands on the shoulders of Stella's Technique.

May Quigley Goodman
Scene Study, Technique

May Quigley Goodman is an actress, director, producer, and teacher. Her many stage credits include: Woman in Mind with Helen Mirren, originating the role of Heloise in Timothy McNeil's Crane, Ms., The Charm of Making, Self Torture and Strenuous Exercise (N.Y.), Female Transport (N.Y.), the National Tour of Vanities, and the role of Pamela in Heartbreak which she also originated. She has also had the pleasure to tour Ireland in the Gingerbread Lady. Amongst her many television appearances are: Cheers, Golden Girls, Fatal Exposure and My So Called Life. Her film roles have been in such diverse movies as Postcards from the Edge, Regarding Henry, Galaxies are Colliding, Lost Angels to name a few. She will be starring in the upcoming film Bella which will go into production in Fall 2014. She produced the movie of the week Murder C.O.D. and is proud to share a "story by" credit on the film Picture Perfect starring Jennifer

Aniston. Her directing credits include Brilliant Traces, Win Lose Draw, Crimes of the Heart, Fubar, 12, Ravenscroft and Boy & Girl at the Adler.

SCENE STUDY

Christopher Thornton

Technique, Scene Study, Audition Skills

Christopher Thornton is an actor, writer, and Alumnus of Stella Adler – Los Angeles. Theatre performances include: Off-Broadway's Pyretown by John Belluso; The World Premiere of Pyretown at the Geva Theatre in Rochester, NY; The World Premiere of The Body of Bourne at the Mark Taper Forum in Los Angeles; Lion or This Corpse Will Not Stop Burning at the Lillian Theatre in LA; Up the Hill; Me and My Friend; I'm a Professional; The World Premiere of Small Days by Timothy McNeil; Vaclav Havel's Private View; London Calling; Misalliance; Waiting for Godot (Drama Logue Award); Three Sisters; C.P. Taylor's Good, A Midsummer Night's Dream; Romeo and Juliet; American Buffalo; Zastrozzi; Sheperd's Play; The Skin of Our Teeth; and The Poor Itch at The Public Theatre in New York. Television credits include NBC's My Name is Earl, Fox's Unhitched, Larry David's Curb Your Enthusiasm, Homefront, Players, and Just One of the Girls. He has had recurring roles on Family Law, Lifetime's Any Day Now, and ABC's Alias. He filmed pilots for ABC, FOX, and Comedy Central. Films include Universal Pictures' State of Play, Pretty Persuasion, Bug, and Welcome to California.

Christopher wrote the original screenplay Sympathy for Delicious, (directed by Mark Ruffalo, starring Orlando Bloom, Juliette Lewis, Laura Linney, and Mark Ruffalo), which was an official selection in the 2010 Sundance Film Festival.

Tim McNeil

Technique, Scene Study

Timothy McNeil has had a wide and varied career since arriving in Los Angeles. He began as a young actor having the great privilege of studying with Stella Adler herself and Joanne Linville at the Stella Adler Academy of Acting Los Angeles. Tim has written and had produced over 28 plays in Los Angeles including The Twilight of Schlomo (Elephant Theater, Directed by David Fofi), Supernova (Elephant Theater, directed by Lindsay Allbaugh), The Charm of Making (The Theater Lab, directed by Milton Justice), Anything (LADCC Best Play of 2008) and Los Muertos, (both directed by David Fofi at The Elephant Theater), Crane Mississippi (directed by Kristin Hanggi), Margaret, and Small Days (both directed by Mark Ruffalo), The Straight Bozo, and Freddie's Dead, among others, all around town. He has worked on two play commissions, one for the Mark Taper Forum one for the Stella Adler Studio Collective. Tim was a member of the Center Theater Group Writing Program for 2013-14.

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he has also directed quite a few plays including Blackbird, The Seagull, King Lear at Stella Adler Theater, Beach Play at the Hudson, The Crucible at Stella Adler, The Diary of Anne Frank also at Stella Adler, Homebody/Kabul, at Studio C, The Marriage of Bette and Boo at the Elephant Theater, 4:48 Psychosis, Hamlet, and The Year of Stolen Light by Alex Aves, all at Studio C. As an actor, he has done over 50 film and television roles.

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Tim has been on the faculty of the Stella Adler Academy Los Angeles since 1999, a tremendously rewarding experience.

MOVEMENT

Kennedy Brown
Movement, Acting Styles and Dark Friday Play Reading Series

Kennedy has been teaching Movement for Actors for over ten years in major acting programs in both New York and Los Angeles. Kennedy's teaching is primarily influenced by his more than 20 years of association with Fay Simpson, founder of the Lucid Body technique. He has been a collaborator in Ms. Simpson's company, the Impact Theatre, as well as an assistant to Ms. Simpson in her classes and workshops. Kennedy's Movement for Actors program is also influenced by the Skinner Release Technique, LeCoq Technique and Clown Work. Kennedy is a founding member of the movement theatre company, The Gravity Project, where his most recent performance was titled Red Bush Blossoms, a solo piece based on the poem Transcription for Organ Music, by Alan Ginsberg. Kennedy also has a background in Classical Acting, having been a core company member of the highly regarded Jean Cocteau Repertory Theatre in New York City. Besides teaching at Stella Adler-LA, Kennedy is a Lecturer in the Acting Department at California State University, Fullerton where he teaches Voice, Speech and Movement. He is a certified Yoga Instructor, having received the Level I certification from the Jivamukti Yoga Center in New York. He is also a certified Associate of Fitzmaurice Voicework.

ALEXANDER TECHNIQUE

Celio Silveira
Alexander Technique

Certified at The Alexander Training Institute of Los Angeles; Attended NunoLisboa University, Brazil; Angel Vianna University, Brazil. Celio da Silveira is an AmSAT-certified Alexander Technique Teacher with a private practice in West LA, teaching individuals, groups, and workshops. He teaches annual interim Workshops at Cal-Arts Department of Music, substitute teaches for Alexander Training Institute of Los Angeles, and has been an assistant instructor at USC. He has extensive training in judo and dance, plays guitar and is an accomplished singer.

VOICE

Peter Wittrock
Voice

Peter Wittrock was first introduced to the Linklater Voice work in 1979 when he attended the first January Acting Intensive hosted by Shakespeare & Company, the Shakespeare theater company co-founded by Kristin Linklater and Tina Packer. He became a member of the company in 1983 and immersed himself in the Company's ethos of actor training, performance, and service to the community (education program). He worked directly with Kristin Linklater for several years and trained under her to become a Designated Linklater Voice teacher in 1987. Peter taught voice and Shakespeare text for many years at Shakespeare & Company's January and July intensives as well as appearing as an actor in numerous roles including Romeo, Hamlet, Iago, Banquo, Bassanio, among others. Subsequently, he taught voice and speech at the University of Massachusetts, Bennington College in Vermont, Simon's Rock of Bard College in Great Barrington MA., DePaul University in Chicago (formerly Goodman School of Drama), and later at USC and UCLA in California. He continues to teach voice privately in the Los Angeles area for actors and non-actors alike. Active in the small theater scene in Los Angeles, Peter was theater director at The Celtic Arts Center in North Hollywood where he produced *The Lepers of Baile Baste*, *The Beauty Queen of Leenane*, *The Lonesome West*, *Celtic Tiger Me Arse* and directed *The Secret Fall of Constance Wilde*. Recent acting credits include Orsino in *Twelfth Night*, Juror 10 in *Twelve Angry Men*, at The Mechanicals Theater Company; Falstaff in *Merry Wives of Windsor*, Leontes in *A Winter's Tale* and Benedick in *Much Ado About Nothing*, which he also directed, at the Southern California Shakespeare Festival. Other directing credits include the Laramie Project with The Mechanicals, and *Romeo and Juliet* at the Downtown Repertory Theater. He directed *Taming of the Shrew* at the Tulane Shakespeare Festival at Tulane University in New Orleans (which received a Jay Stanley Marquee nomination for best director), and *A Midsummer Night's Dream* at the Sun Valley Repertory Theater in Ketchum, Idaho. Peter recently earned his 200 hour Yoga Alliance teaching certificate and has begun to teach a combination of yoga and voice, furthering his interest in the intersection between personal growth and participation in theater.

SPEECH

Tim Kopacz
Speech I, Speech II

Tim Kopacz has been a voice and speech teacher since 2014, when he first starting taking private clients in New England. He has served as a private teacher for actors and professionals alike who

desire to take a conscious approach to their speech patterns, as well as the dialect consultant for full theatrical productions. He is a classically trained actor, having earned an MFA in Acting from Brown University, including three years of voice and speech under the tutelage of Thom Jones.

PRODUCTION

Bonnie McNeil
Play Production

Bonnie McNeil is a longtime Stella Adler alumni. She's been a part of the Adler family for more than twenty years. As part of the original "Company," she performed in *The Three Sisters* and *The Seagull*, directed by Joanne Linville; and *A Private View*, *Missalliance*, *Entertaining Mr. Sloane*, and the world premier of *Heartbreak*, all directed by Milton Justice. She was a founding member of Page 93, a company of alumnus such as Tim McNeil, Mark Ruffalo, Christopher Thornton, Susan Vinciotti, May Quigley and Jack Rodgers who she had the pleasure of working with on *Hamlet*, *The Marriage of Bette and Boo*, *Happy Birthday Wanda June*, *A Sty in the Eye*, *For Whom the Southern Belle Tolls*, and *Margaret*, written be Tim McNeil and directed by Mark Ruffalo. She is now a member of the Elephant Theater Company and most recently was nominated for an LADCC award for her performance as Mabel in her husband Tim's award winning play, *Supernova*, directed by Lindsay Allbaugh at the Elephant Theater. Her directing credits include, *Side Man*, *The Marriage of Bette and Boo*, *Rosemary With Ginger*, *The Divorce Party*, *Laundry and Bourbon*, and *Unfinished*. She recently finished filming *As High As The Sky*, written and directed by Nikki Braendlin.

Susan Vinciotti Bonito
Play Production

Susan Vinciotti Bonito is an alumnus of The Stella Adler Conservatory of Acting West (now Stella Adler Academy-Los Angeles) and has extensive acting and directing credits both in Europe and the United States. Her training includes several years with Stella Adler in her Master Class Program and Joanne Linville among others. She was a founding member of Page 93 along with fellow alumni Mark Ruffalo, Tim and Bonnie McNeil, Christopher Thornton, Rick Peters, May Quigley, Hillary Weaver and John Jack Rodgers with whom she directed and performed in several productions including the world premiere of *Margaret* written by Tim McNeil and directed by Mark Ruffalo at the Hudson Backstage in Hollywood Theatre Row, *The Day I Stood Still* starring with Chris Carmack and *Misalliance* (LA Times Critic's Choice) directed by Oscar winner Milton Justice. Most recently she appeared in *Mother's Day* written by Mark Donnelly as part of the Imago Festival at the Adler. Directing credits include *David Rabe's Hurlyburly*, *The Lonesome West* by Martin McDonagh, *Three More Sleepless Nights* by Caryl Churchill (Backstage West Critic's Pick), *For Whom the Southern Belle Tolls* and *A Sty of The Eye* by Christopher Durang at the Elephant Theatre in Hollywood.

Rick Peters
Play Production

Rick Peters is a working actor, writer, and teacher. His childhood and education include years in

London, England and Melbourne, Australia. He began acting on stage at the age of 8, and has been a professional actor since 1991, and a teacher at the Stella Adler Academy and Theatre – Los Angeles for the past two years. Rick enjoyed the good fortune of working with Stella Adler in her master class, as well as years studying with Joanne Linville, Milton Justice, and Tim McNeil at the Stella Adler Academy of Acting and Theatre – Los Angeles, and Richard Greene at the Coronet Theater. Rick’s television career includes work as a series regular on a number of television series, as well as recurring work on the shows Dexter, Masters of Sex, and numerous guest star credits which include most of the shows in the NCIS family.

ON CAMERA

Timothy Craig
On Camera Craft

Timothy Craig studied acting and script analysis personally with Stella Adler through the NYU Undergraduate Drama Program in New York City for three years and headed her conservatory voice and speech program for an additional six. His professional acting credits include roles in regional and summer stock theater, Off- and Off-Off-Broadway, industrials and many national, network commercials.

It was also during this time that he studied acting and directing for two years with Evgeny Lanskoj, a master teacher and recent émigré from the Soviet Union, and learned the revolutionary, model-based updating of the Stanislavski System of Acting.

Mr. Craig left New York City to attend USC’s Graduate School of Cinema in Los Angeles and formed Cairn Productions, a successful partnership for producing and directing independent films, videos, commercials, industrials, and music videos. Most recently, he directed, shot and edited Take 22, a program of 22 video scenes for students of Edgemar Center for the Arts in Santa Monica.

A published and produced playwright and screenwriter, his play, Oregon Dawn, was a finalist for the Oregon Book Award for Drama. His most recent play, Count, was presented at the National Math Conference in Portland, Oregon.

Mr. Craig is a member of SAG, AFTRA, AEA, and the Dramatists Guild of America.

CLASSICAL

Bruce Katzman
Shakespeare, Chekov

Bruce Katzman was a student of Stella Adler for five years and attended the Yale School of Drama, where he earned his MFA in Acting. He has taught workshops on the plays of Anton Chekhov in Oxford, England, in Denmark, and in Buenos Aires, Argentina. He has taught in NYC at the Circle Rep Theatre School, Stella Adler Conservatory and the Actors Center, where he was a member of the founding faculty. He has been a visiting professor at the Yale School of Drama, Princeton, Williams College and the University of Scranton. Directing credits include Uncle Vanya and King Lear at the MET Theatre in Los Angeles. As an actor, he has appeared in New York with the Roundabout Theatre, Manhattan Theatre Club, NY Shakespeare Festival and Tony Randall’s National Actors Theatre. TV credits include Desperate Housewives, Without a Trace, The

O.C., Law and Order, NYPD Blue, Judging Amy, Strong Medicine and Late Night with David Letterman, as well as all the daytime dramas.

Dimitri Bourdrine

Action Analysis/Michael Chekhov, Theatre History

Dimitri Bourdrine has more than 17 years of acting experience for Film & Television in North America. Dimitri studied film and TV acting and directing for five years at the Vakhtangov Theater School (Moscow, Russia), and went on to become an official representative of the school. The Vakhtangov Theater School is considered one of the 10 best acting schools in the world. He has performed on the stages of the world famous Moscow Art Theater and the Vakhtangov Theater. Dimitri's extensive list of North American credits includes Cast Away, Perfect Sleep, Runaway Virus, Pandora's Clock, Exiles In Paradise, Little Odessa, Lost, NYPD Blue, Without A Trace, Will & Grace, Monk, Alias, Robbery Homicide Division, X-Files, Mad About You, and Millennium. He also produced more than 75 TV projects for international broadcast. Dimitri worked with the United Players of Vancouver Theater Company where he directed Three Sisters and Uncle Vanya. Latter show was hailed as "one of the best Chekhovian performances in Canada in 25 years."

Dimitri taught acting at the Union of British Columbia Performers (Canada) for 7 years (1990-1997), Michael Chekhov Studio West (USA) (1997-2007) and is currently teaching at The Stella Adler Studio of Acting-Los Angeles. He has conducted numerous acting workshops in Canada, the US, and Europe. He is a member of SAG, AFTRA, ACTRA, and UBCP.

June Barfield

Theatre History, Special Workshops

June Barfield is a Los Angeles-based writer who began her career as an actor in New York. Her acting credits include The Dybuk at LaMama, The Trojan Women (Andromache) and Under Milkwood at the George St. Playhouse in New Jersey; and Two for the Seesaw and Othello (Desdemona) in New Jersey summer stock. She starred as Malke opposite Maurice Schwartz in a Los Angeles production of the Jewish classic Yoshe Kalb by I.J. Singer (English version). She also appeared on television in Search for Tomorrow and in the film Why Must I Die. Her writing credits include: A Woman of My Age (adaptation of novel to screenplay), and Too Close to Home (a one-hour segment for the television series Family). She wrote the English adaptation (Together Again) of the telenovela El Derecho de Nacer for Televisa, S.A., and she was an associate writer for General Hospital and One Life to Live. June holds degrees in Theatre from Los Angeles City College and from Rutgers University. She studied Advanced Scene Study with Uta Hagen, Modern Dance with Martha Graham, and she was on scholarship under John Houseman at the Stratford, Connecticut American Shakespeare Festival and Academy where she studied with Morris Carnovsky and Phoebe Brand, original members of The Group Theatre.

Yorgos Karamihos

Greek Theatre

Yorgos Karamihos is an actor, director and acting teacher, born and raised in Greece. He graduated

from the Philosophy and History Department of Ionian University and The Greek National Theatre Academy. In 2012 he received a Fulbright Scholarship as an exceptional artist to attend the fulltime program at Stella Adler Academy of Acting in Los Angeles. As an actor, he played lead roles in more than 30 theatre plays of a range repertoire including ancient Greek dramas, Shakespeare, A. Checkov, T. Williams, F. Vendekind etc. He has also appeared in over 30 feature films and 12 TV series. Since 2008, he has directed 8 theatre plays in several major venues in Athens. He was awarded best stage actor of Greece in 2008. He has translated from English and Spanish into Greek and published several theatre plays. He is also known for supporting charitable institutions such as Therapeutic Riding Association of Greece, The Smile Of The Child, Animal Welfare Organizations, etc. He speaks 5 languages. He has been teaching acting on stage and in front of the camera using his own technique based on animal archetypes for the last 8 years in various Drama schools and healing centers. In 2010 he founded the Emporeios Workshops on Nissyros island in the Aegean sea.

IMPROVISATION

Shaunnie Smith
Improvisation, Youth Acting Program

Shaunnie Smith is a native of Southern California. She has trained with UCLA's Theater Actors Apprenticeship Program, Charles Conrad Studio, The Casting Break and Barbara Beneville's Just Breathe. Theatre credits include Oedi, Father of the Bride and You Can't Take It With You. In television, Shaunnie has appeared in Comedy Central's Strip Mall, as well as commercially. When she joined the Hauska Comedy Troupe, she discovered her love for Improv. With Hauska, she had the privilege of performing at The Comedy Store and The Ice House. Shaunnie continues Improv performing with the Turning Point Improv Players under the direction of Pat Dade.

Che Walker
Improvisation for Scene

Chè Walker is a graduate of Webber Douglas Academy of Dramatic Art. He has notched up over forty professional Television Acting Credits and appeared in ten professional stage plays, before becoming a playwright. His first play *Been So Long* premiered at the world-renowned Royal Court Theatre in 1998, and subsequent translations and productions include New York, Los Angeles, Seoul, Paris, Dortmund, Oslo and Copenhagen. His second stage play *Fleshwound* premiered at the Royal Court in 2003, and won both The George Devine Award for Most Promising Playwright and an Arts Council Writer of The Future Award. *Crazy Love* his play for Paines Plough Theatre Company, premiered in Oran Mor, Scotland before transferring to The Shunt, Central London in 2007. In 2008, Chè made theatrical history when his play *The Frontline* became the first contemporary-set play to be performed at Shakespeare's Globe Theatre in London since *Merry Wives of Windsor* in 1597. Other writing credits include, *The Frontline* (2009), *Lovesong* (2010), *The Eighth* (2011), *The Lightning Child* (Shakespeare's Globe Theatre (2013), and *Klook's Last Stand* (Park Theatre London 2014). Chè has taught acting at RADA, Central School for Speech and Drama, East 15 and the Arts Project for Socially Excluded Youth. He was also Head of Acting at the Weekend Arts College for over ten years. He has taught writing for the Royal Court Young Writers' Programme, in the Feltham Young

Offenders' Institute, at the Centre Point Homeless Shelter, and for Hampstead Theatre Youth Project.

MUSICAL VOICE

Robert Sprayberry
Musical Voice, Youth Acting Program

Robert Sprayberry; a post-graduate in music composition and conducting from The Guildhall School of Music & Drama in London, England has worked in Theater, modern dance, Film and TV for years. While studying overseas he spent time in Paris, France where he studied composition with the renowned Nadia Boulanger. Robert has written original scores for over 50 theatrical productions worldwide. In musical theater Robert was the musical director/conductor of the west coast premier of the Tony Award winning RENT with Neil Patrick Harris. After that tour Robert joined the National Tour of Elton John's AIDA; then the Gazelle National Tour of THE LION KING followed by the stage adaptation of HIGH SCHOOL MUSICAL for Disney Theatrical. Coming full circle he was most recently the associate touring Conductor for the National and International tour of RENT – "The Broadway Tour" featuring many of the original cast members including Adam Pascal, Anthony Rapp and Gwen Stewart. He has also toured and performed with various artists including Rupert Holmes (musical director and piano), Chaka Kahn (keyboard 1, piano), Sam Moore (mutli-keyboards), Patty Smythe (keyboards) and Eddie Fisher (musical director and conductor). In 1998 Robert received the Dramalogue Award for musical direction for the west coast premier of RENT and the Richard Rodgers Award from the American Academy of Arts and Letters for his stage musical adaptation of THEY SHOOT HORSES, DON'T THEY? (music & additional lyrics) which received it's world premier at the Denver Center Theater and subsequent NYC production at The Manhattan Theater Club. In television Robert has composed for the TV series THE INVISIBLE MAN, RED DWARF, MYSTERIES FROM BEYOND THE OTHER DOMINION and REMEMBER WENN. In Film he has scored various films from QUICK with Teri Polo to BODILY HARM with Linda Fiorentino. He has served as Composer-in-Residence for The American Dance Festival and received numerous nominations for BESSIE AWARDS, the modem dance equivalent of the TONY. He continues to reside in Los Angeles, CA where he continues to pursue his songwriting and scoring work.

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