

*Catalog effective: March 1, 2018 (TBD by approval) to December 17, 2018

The Los Angeles Acting Conservatory (LAAC) is a private institution and is seeking approval for operation by the Bureau of Private Post-Secondary Education (BPPE). 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. www.bppe.ca.gov

This catalog is reviewed and updated each school year.

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. You may request a copy of the catalog and SPFS by emailing info@losanglesactingconservatory.com

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Location & Contact Info

Nestled between a café, salon, retail shops, and a popular restaurant, Edgemar Center for the Arts is the anchor of the Edgemar complex on Main Street in Santa Monica. A couple blocks away from the beach, near the 10 freeway, the Los Angeles Acting Conservatory (LAAC) is housed in its own state-of-the-art building, which includes two theater spaces as well as an art gallery. There is plenty of free street parking on 4th Street, two blocks from the studio.

www.losanglesactingconservatory.com

2437 Main Street

Santa Monica, CA 90405

310.392.0815

EMERGENCY CONTACT: Alexandra Guarnieri (310) 283-1234

info@losanglesactingconservatory.com

Founder and CEO: Michelle Danner

COO, PDSO: Alexandra Guarnieri

HISTORY

In the year 2000, acting coach Michelle Danner founded Edgemar Center for the Arts, a two theatre and art gallery complex. She is currently the Artistic Director of the Center and oversees each seasons' productions. Los Angeles Acting Conservatory will be housed at Edgemar and run by Michelle Danner.

PURPOSE

The purpose of the Los Angeles Acting Conservatory is to further the appreciation and understanding of craft of stage, film, and television acting. The school seeks to exist as an international nexus for global actors. Through cultural exchange and exposure, done in the heart of American entertainment industry, the School hopes to prepare the next generation of industry leaders, and ready them to excel in a world of globalized entertainment. Our school's teaching encompasses the following acting techniques: Meisner, Strasberg, Adler, Hagen, Chekhov, & the Stanislavsky Technique.

MISSION

The Los Angeles Acting Conservatory provides an educational enclave for a community of student-actors who can explore their instruments and take risks in a nurturing environment. We believe in nurturing high-level, independent, experimental student works at all stages of development. We take pride in providing a collaborative workspace for artists of all kinds.

The entire faculty of the Los Angeles Acting Conservatory believes that every Artist is unique. There is no cookie-cutter technique that fits all actors. To be a professional actor is to keep firing up one's voice, Imagination, Passion and Humanity. To nurture one's acting instrument is to raise the bar with great literature.

Our mission is to empower our students with these skills.

OBJECTIVES

The Los Angeles Acting Conservatory has set the following objectives to fulfill its mission statement:

- i. To create a learning environment which engenders creative passion, artistic expression, and positive work-ethic
- ii. To prepare students with the tools to more fully appreciate the art of acting, visual storytelling, and to express their own individual artistic visions
- iii. To foster working relationships between students and established industry professionals
- iv. To establish a curriculum which provides a common education and vocabulary for a diverse body of students coming from all corners of the world

Educational Programs

Well Rounded Acting Program I

Our 48 week program offers a well-rounded array of classes that will provide the foundation needed to achieve a certain standard of acting. The acting philosophy of the Los Angeles Acting Conservatory is that artists can draw on all different acting techniques and form their very own tool box. The Golden Box class covers a summary of the different techniques in acting known as the Method, taught by Stanislavski and then Lee Strasberg in the United States, the Meisner Technique, the Stella Adler Technique, and the Highlights of such teachers as Michael Chekhov and Bobby Lewis and Jerzy Grotowski. All of these techniques will have those methodologies taught in in-depth through classical and contemporary Scene Study, On-Camera work, Improvisation, Voice and Speech, Musical Theatre and the Business of Acting. The result is that students will acquire the knowledge and practice in those different areas that will in turn give them the confidence and skill to pursue careers as actors.

1st Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|-------------------------|-------------|-------------------|------------|-------------------|
| Golden Box Master Class | 4h | Thursday | 10AM - 2PM | Michelle Danner |
| Improvisation I | 4h | Monday & Thursday | 10AM - 2PM | Derek Reid |
| The Meisner Class | 4h | Friday | 12PM - 4PM | Valerie Debler |
| On Camera Acting | 4h | Monday | 5PM - 9PM | Doug Kaback |
| Scene Study I | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study I | 4h | Saturday | 12PM - 4PM | Christine Dunford |

2nd Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|------------------------|-------------|-----------|------------|-------------------|
| Scene Study II | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study II | 4h | Saturday | 12PM - 4PM | Christine Dunford |
| On Camera Cold Reading | 4h | Thursday | 2PM - 6PM | Michelle Danner |
| Acting Theory I | 4h | Friday | 10AM - 2PM | Barbara Bragg |
| Voice & Speech I | 4h | Monday | 12PM - 4PM | Barbara Bragg |
| The Adler Class | 4h | Wednesday | 2PM - 6PM | James Fowler |

3rd Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|--------------------------------------|-------------|-------------------|-----------------|-------------------|
| Scene Study and Script Analysis I | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study and Script Analysis I | 4h | Saturday | 12PM - 4PM | Christine Dunford |
| Alexander Movement | 4h | Monday | 2:30PM - 6:30PM | James Fowler |
| Improvisation II | 4h | Monday & Thursday | 10AM - 2PM | Derek Reid |
| On Camera Acting II | 4h | Wednesday | 6PM - 10PM | Doug Kaback |
| or On Camera Acting II | 4h | Friday | 3PM - 7PM | Doug Kaback |
| Musical Theatre I | 4h | Thursday | 2PM - 6PM | James Fowler |

4th Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|------------------------------|-------------|-----------|-----------------|-------------------|
| Scene Study & Shakespeare | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study & Shakespeare | 4h | Saturday | 12PM - 4PM | Christine Dunford |
| The Stanislavski Class | 4h | Wednesday | 2PM - 6PM | Javier Alcina |
| Voice & Speech II | 4h | Monday | 2:30PM - 6:30PM | Barbara Bragg |
| Acting Theory II | 4h | Friday | 6PM - 10PM | Barbara Bragg |
| The Business of Acting | 4h | Wednesday | 2PM - 6PM | Michelle Danner |

Q1:

Course Title: Golden Box Master Class

Course Hours: 48

The Golden Box class provides the foundation of the Michelle Danner Acting Studio's theory and approach to acting and directing. It explores a technical map of tools that the actor and director can use to break-down a script and create character. The class explores all the different techniques from Stella Adler, Stanislavski Uta Hagen, Bobby Lewis, Michael Chekhov, to Grotowski, Meisner, Mike Leigh and Ann Bogart. In understanding the concepts behind the Golden Box, students learn to create powerful and riveting characters, and also understand why certain choices are raw and unique. This class will help directors understand an actor's process and how to collaborate with them on compelling choices.

Course Title: Improvisation I

Course Hours: 48

Students learn the fundamental guidelines of starting and sustaining a good, improvised 3-5 minute scene.

Course Title: The Meisner Class

Course Hours: 48

Through improvisation and scene work, explore basic concepts of the Meisner approach to acting with a focus on creating and living in imaginary circumstances. Learn to work more independently, improve rehearsal and research skills, and strengthen vocal and movement skills. Enrollment limited.

Course Title: On-Camera Acting **Course Hours: 48**

Hone your craft and gain valuable information in this course, where you perform film and television scenes on camera for video playback and critique by the instructor. You learn to make better choices, to trust yourself to make quicker choices, to confront your fear of auditioning, to create a good atmosphere in the auditioning room, and to develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor's interview also are covered. Students will practice techniques that lift the words from the page and make them their own.

Course Title: Scene Study I **Course Hours: 48**

The course will focus on character study, improvisation, concentration exercises and theater games. The course will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theatre, film or television. In addition, the student will research one of the twentieth-century acting theorist - for example, Stanislavski, Meyerhold, Artaud, Brecht, Strasberg, Grotowski, Spolin, Bogart and Meisner. The student will give a brief oral report of their methods and secrets.

Q2:
Course Title: Scene Study I **Course Hours: 48**

The course will focus on character study, improvisation, concentration exercises and theater games. The course will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theatre, film or television. In addition, the student will research one of the twentieth-century acting theorist - for example, Stanislavski, Meyerhold, Artaud, Brecht, Strasberg, Grotowski, Spolin, Bogart and Meisner. The student will give a brief oral report of their methods and secrets.

Course Title: On-Camera Cold Reading **Course Hours: 48**

Hone your craft and gain valuable information in this course, where you perform film and television scenes on camera for video playback and critique by the instructor. You learn to make better choices, to trust yourself to make quicker choices, to confront your fear of auditioning, to create a good atmosphere in the auditioning room, and to develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor's interview also are covered. Students will practice cold reading techniques that lift the words from the page and make them their own.

Course Title: Acting Theory I **Course Hours: 48**

Topics include: Concepts and misconceptions of the Stanislavski 'system' and the Strasberg 'Method', Relaxation, Sense Memory and Emotional Memory, Imagination work, the Given Circumstances, the 'Magic If', Need and Actions, Improvisations, the Repetition exercise, Animal exercise, and more.

Course Title: Voice and Speech I **Course Hours: 48**

This course aims at improving spoken English by practicing specific vowel and consonant sounds as well as rhythm and intonation. Class members study and practice speaking skills needed to function appropriately in a U.S. academic setting as well as in U.S. society in general. Examples as well as self-recordings are used to identify and improve challenges in pronunciation.

Course Title: The Adler Class **Course Hours: 48**

Development of Stella Adler acting skills and techniques of acting including increased sensory awareness, ensemble performing, character analysis, and script analysis. Emphasis on the mechanics of voice, body, emotion, and analysis as tools for the actor.

Q3:

Course Title: Scene Study & Script Analysis I **Course Hours: 48**

The course will focus on the creation of character. By means of improvisation, concentration exercises and theater games, the class will attempt to The course will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theater, film or television. In addition, the student will research one of the twentieth-century acting theorist – for example, Stanislavsky, Meyerhold, Artaud, Brecht, Strasberg, Grotowski, Spolin, Bogart, Meisner, etc. The student will give a brief oral report of their method and secrets. Students will also work on contemporary, and classical text in their script analysis portion. This portion of the course focuses on breaking down a script from beats to the subtext, understanding playwright structure, and executing the analysis portion in their own acting.

Course Title: Alexander Movement **Course Hours: 48**

Movement is an acting class designed to further the development and understanding of the actor's body and mind connection. Emphasis is placed on the self and the many possibilities the self has to offer.

Course Title: Improvisation **Course Hours: 48**

Because improvisation is a constant skill that needs to be worked on, this class ups the ante in terms of sustaining up to 15 minutes of improvisation with the same tools previously studied.

Course Title: On Camera Film **Course Hours: 48**

Hone your craft and gain valuable information in this course, where you perform film and television scenes on camera for video playback and critique by the instructor. You learn to make better choices, to trust yourself to make quicker choices, to confront your fear of auditioning, to create a good atmosphere in the auditioning room, and to develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor's interview also are covered. Students will practice cold reading techniques that lift the words from the page and make them their own.

Course Title: Musical Theater **Course Hours: 48**

This course is a beginning musical theatre class for majors and non-majors in theatre, music, and musical theatre. Students will learn and perform two contrasting monologues and two contrasting songs during the course of the class. It is designed to teach auditioning skills for those students auditioning for and performing musical theatre, theatre or music departments at the four year universities or colleges. The course will also require students to learn how to put a professional performance resume together along with a portfolio.

Q4:

Course Title: Scene Study and Shakespeare **Course Hours: 48**

The course will focus on the creation of character. By means of improvisation, concentration exercises and theater games, the class will attempt to The course will culminate in the presentation of scenes, full length plays or screenplays from the modern and contemporary theater, film or television. In addition, the student will research one of the twentieth-century acting theorist – for example, Stanislavsky, Meyerhold, Artaud, Brecht, Strasberg, Grotowski, Spolin, Bogard, Meisner, etc and will give a brief oral report of their method and secrets

The techniques of performing heightened language are studied and practiced, primarily using Shakespeare's language. There will be the exercises developed by the instructor and by the Royal Shakespeare Company over many years. Techniques to guide actors through analysis, vocal support, preparation and performance of Shakespeare's language will be studied.

Course Title: The Stanislavski Class **Course Hours: 48**

All Classes will commence with physical, voice and attention exercises. These are intended as a warm up toward presence/alertness providing essential tools in the development of long term craft. Each class shall introduce a collection of concepts which shall be explored during that lesson. Actors are required to memorize a monologue from any dramatic text of their choosing.

Course Title: Voice & Speech

Course Hours: 48

This class will continue to challenge actors with exercises and teach them how to use these tools with contemporary and shakespeare monologues. Speech for acting requires awareness of many factors. These constitute a discipline which must appear completely unselfconscious but require extensive study and practice on a daily basis. Only with mastery can these skills seem completely natural. Actors will learn how to develop their skills in voice and speech by regular training of: breathing, resonating, articulating, stretching, forward sound and adding text.

Course Title: Acting Theory II

Course Hours: 48

This course studies the art and craft of acting. We will continue to focus on developing a set of tools for an actor to use in the creation of any role for performance. This class will approach acting as inherently improvisational, based on the truth of the moment, and particular emphasis will be placed on tapping into the actor's authenticity and immediacy through in-class exercises with partners. We will hone skills such as observing, listening, imagining, playing and focusing. We will also learn how to craft a role and build a character. Students will be encouraged to have fun, take risks and work closely with each other. A practical hands-on approach to acting utilizing Meisner, Strasberg and Adler's approach to acting in order to perform on the stage and screen with truth, confidence and depth. Lectures will be supplemented with exercises, and work on monologues and scenes with a partner.

Topics include: Concepts and misconceptions of the Stanislavski 'system' and the Strasberg 'Method', Relaxation, Sense Memory and Emotional Memory, Imagination work, the Given Circumstances, the 'Magic If', Need and Actions, Improvisations, the Repetition exercise, Animal exercise, and more.

Course Title: The Business of Acting

Course Hours: 48

This course teaches actors how to be smart, proactive and strategic throughout their careers. It also teaches actors the non-performance skills they need to build the careers they want and how to apply those skills in positive, professional and productive ways.

Well Rounded Acting Program II

Our two year acting program offers more advanced classes, having students implement all the skills they have learned in Acting Program I. Acting II offers actors a playground to take their work to a higher level in our theaters by working on classical material such as Shakespeare, George Bernard Shaw, Moliere, and contemporary playwrights such as Edward Albee, Arthur Miller Eugene O’Neil, Pinter, and Tom Stoppard. The Film Classes will have a focus on preparing the students to do screen tests and being on a Sound Stage or on location. Voice and Speech will offer a continued work on how to have a practical use of drills to be used in the professional field and finally in our fourth quarter through being in an Production on stage or getting hands on experience of being on film. The students will get to work professionally and practically incorporate the Tool Box they have been taught and go from being a student of Acting to an artist. Our students will acquire the knowledge of doing versus intellectualizing the concepts learned. The results is that our programs will prepare the future generation of actors to feel with their imagination and passion the clarity, the confidence of being the storytellers of tomorrow.

1st Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|-------------------------|-------------|-------------------|------------|-------------------|
| Golden Box Master Class | 4h | Thursday | 10AM - 2PM | Michelle Danner |
| Improvisation I | 4h | Monday & Thursday | 10AM - 2PM | Derek Reid |
| The Meisner Class | 4h | Friday | 12PM - 4PM | Valerie Debler |
| On Camera Acting | 4h | Monday | 5PM - 9PM | Doug Kaback |
| Scene Study I | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study I | 4h | Saturday | 12PM - 4PM | Christine Dunford |

2nd Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|------------------------|-------------|-----------|------------|-------------------|
| Scene Study II | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study II | 4h | Saturday | 12PM - 4PM | Christine Dunford |
| On Camera Cold Reading | 4h | Thursday | 2PM - 6PM | Michelle Danner |
| Acting Theory I | 4h | Friday | 10AM - 2PM | Barbara Bragg |
| Voice & Speech I | 4h | Monday | 12PM - 4PM | Barbara Bragg |
| The Adler Class | 4h | Wednesday | 2PM - 6PM | James Fowler |

3rd Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|--------------------------------------|-------------|-------------------|-----------------|-------------------|
| Scene Study and Script Analysis I | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study and Script Analysis I | 4h | Saturday | 12PM - 4PM | Christine Dunford |
| Alexander Movement | 4h | Monday | 2:30PM - 6:30PM | James Fowler |
| Improvisation II | 4h | Monday & Thursday | 10AM - 2PM | Derek Reid |
| On Camera Acting II | 4h | Wednesday | 6PM - 10PM | Doug Kaback |
| or On Camera Acting II | 4h | Friday | 3PM - 7PM | Doug Kaback |
| Musical Theatre I | 4h | Thursday | 2PM - 6PM | James Fowler |

4th Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|------------------------------|-------------|-----------|-----------------|-------------------|
| Scene Study & Shakespeare | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study & Shakespeare | 4h | Saturday | 12PM - 4PM | Christine Dunford |
| The Stanislavski Class | 4h | Wednesday | 2PM - 6PM | Javier Alcina |
| Voice & Speech II | 4h | Monday | 2:30PM - 6:30PM | Barbara Bragg |
| Acting Theory II | 4h | Friday | 6PM - 10PM | Barbara Bragg |
| The Business of Acting | 4h | Wednesday | 2PM - 6PM | Michelle Danner |

5th Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|----------------------|-------------|--------------------|------------|--------------------------------|
| Scene Study III | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study III | 4h | Saturday | 12PM - 4PM | Christine Dunford |
| Improvisation III | 4h | Monday & Thursday | 10AM - 2PM | Derek Reid |
| On Camera Acting III | 4h | Thursday | 2PM - 6PM | Michelle Danner or Doug Kaback |
| Musical Theatre II | 4h | Wednesday | 10AM - 2PM | James Fowler |
| Acting Theory III | 5h | Thursday or Friday | 1PM - 6PM | Barbara Bragg |

6th Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|---------------------|-------------|----------|------------|-------------------------------|
| Scene Study IV | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study IV | 4h | Saturday | 12PM - 4PM | Christine Dunford |
| On Camera Acting IV | 4h | Thursday | 2PM - 6PM | Michelle Danner or Derek Reid |

| | | | | |
|-------------------------------|----|-------------------|------------|---------------|
| Acting Theory IV | 4h | Friday | 10AM - 2PM | Barbara Bragg |
| Voice & Speech III | 4h | Monday | 2PM - 6PM | Barbara Bragg |
| Improvisation IV | 4h | Monday & Thursday | 10AM - 2PM | Derek Reid |

7th Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|-------------------------------|-------------|-----------|------------|-------------------|
| Scene Study V | 4h | Tuesday | 6PM - 10PM | Michelle Danner |
| or Scene Study V | 4h | Saturday | 12PM - 4PM | Christine Dunford |
| On Camera Acting V | 4h | Wednesday | 6PM - 10PM | Michelle Danner |
| or On Camera Acting V | 4h | Friday | 3PM - 7PM | Doug Kaback |
| Voice & Speech IV | 4h | Monday | 12PM - 4PM | Barbara Bragg |
| Making a Short Film | 4h | Thursday | 6PM - 10PM | Everett Aponte |
| Acting in a Short Film | 4h | Thursday | 6PM - 10PM | Brian Drillinger |

8th Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|--------------------------------------|-------------|-----------------|------------|---|
| Work on a Full Length Play | 5h | Monday - Friday | 10AM - 3PM | Brian Drillinger & Doug Kabak |
| Work on a Full Length Feature | 5h | Monday - Friday | 10Am - 3PM | Everett Aponte & Teferi Seifu & Michelle Danner |

Q1:

Course Title: **Golden Box Master Class** **Course Hours:** **48**

The Golden Box class provides the foundation of the Michelle Danner Acting Studio's theory and approach to acting and directing. It explores a technical map of tools that the actor and director can use to break-down a script and create character. The class explores all the different techniques from Stella Adler, Stanislavski Uta Hagen, Bobby Lewis, Michael Chekhov, to Grotowski, Meisner, Mike Leigh and Ann Bogart. In understanding the concepts behind the Golden Box, students learn to create powerful and riveting characters, and also understand why certain choices are raw and unique. This class will help directors understand an actor's process and how to collaborate with them on compelling choices.

Course Title: **Improvisation I** **Course Hours:** **48**

Students learn the fundamental guidelines of starting and sustaining a good, improvised 3-5 minute scene.

Course Title: **The Meisner Class** **Course Hours:** **48**

Through improvisation and scene work, explore basic concepts of the Meisner approach to acting with a focus on creating and living in imaginary circumstances. Learn to work more independently, improve rehearsal and research skills, and strengthen vocal and movement skills. Enrollment limited.

Course Title: **On-Camera Acting** **Course Hours:** **48**

Hone your craft and gain valuable information in this course, where you perform film and television scenes on camera for video playback and critique by the instructor. You learn to make better choices, to trust yourself to make quicker choices, to confront your fear of auditioning, to create a good atmosphere in the auditioning room, and to develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor's interview also are covered. Students will practice techniques that lift the words from the page and make them their own.

Course Title: **Scene Study I**

Course Hours: **48_**

The course will focus on character study, improvisation, concentration exercises and theater games. The course will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theatre, film or television. In addition, the student will research one of the twentieth-century acting theorist - for example, Stanislavski, Meyerhold, Artaud, Brecht, Strasberg, Grotowski, Spolin, Bogart and Meisner. The student will give a brief oral report of their methods and secrets.

Q2:

Course Title: **Scene Study I**

Course Hours: **48_**

The course will focus on character study, improvisation, concentration exercises and theater games. The course will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theatre, film or television. In addition, the student will research one of the twentieth-century acting theorist - for example, Stanislavski, Meyerhold, Artaud, Brecht, Strasberg, Grotowski, Spolin, Bogart and Meisner. The student will give a brief oral report of their methods and secrets.

Course Title: **On-Camera Cold Reading**

Course Hours: **48_**

Hone your craft and gain valuable information in this course, where you perform film and television scenes on camera for video playback and critique by the instructor. You learn to make better choices, to trust yourself to make quicker choices, to confront your fear of auditioning, to create a good atmosphere in the auditioning room, and to develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor's interview also are covered. Students will practice cold reading techniques that lift the words from the page and make them their own.

Course Title: **Acting Theory I**

Course Hours: **48_**

Topics include: Concepts and misconceptions of the Stanislavski 'system' and the Strasberg 'Method', Relaxation, Sense Memory and Emotional Memory, Imagination work, the Given Circumstances, the 'Magic If', Need and Actions, Improvisations, the Repetition exercise, Animal exercise, and more.

Course Title: **Voice and Speech I**

Course Hours: **48_**

This course aims at improving spoken English by practicing specific vowel and consonant sounds as well as rhythm and intonation. Class members study and practice speaking skills needed to function appropriately in a U.S. academic setting as well as in U.S. society in general. Examples as well as self-recordings are used to identify and improve challenges in pronunciation.

Course Title: **The Adler Class**

Course Hours: **48_**

Development of Stella Adler acting skills and techniques of acting including increased sensory awareness, ensemble performing, character analysis, and script analysis. Emphasis on the mechanics of voice, body, emotion, and analysis as tools for the actor.

Q3:

Course Title: **Scene Study & Script Analysis I**

Course Hours: **48_**

The course will focus on the creation of character. By means of improvisation, concentration exercises and theater games, the class will attempt to The course will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theater, film or television. In addition, the student will research one of the twentieth- century acting theorist – for example, Stanislavsky, Meyerhold, Artaud, Brecht, Strasberg, Grotowski, Spolin, Bogart, Meisner, etc. The student will give a brief oral report of their method and secrets. Students will also work on contemporary, and classical text in their script analysis portion. This portion of the course focuses on breaking down a script from beats to the subtext, understanding playwright structure, and executing the analysis portion in their own acting.

Course Title: **Alexander Movement**

Course Hours: **48_**

Movement is an acting class designed to further the development and understanding of the actor's body and mind connection. Emphasis is placed on the self and the many possibilities the self has to offer.

Course Title: Improvisation **Course Hours: 48**

Because improvisation is a constant skill that needs to be worked on, this class ups the ante in terms of sustaining up to 15 minutes of improvisation with the same tools previously studied.

Course Title: On Camera Film **Course Hours: 48**

Hone your craft and gain valuable information in this course, where you perform film and television scenes on camera for video playback and critique by the instructor. You learn to make better choices, to trust yourself to make quicker choices, to confront your fear of auditioning, to create a good atmosphere in the auditioning room, and to develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor's interview also are covered. Students will practice cold reading techniques that lift the words from the page and make them their own.

Course Title: Musical Theater **Course Hours: 48**

This course is a beginning musical theatre class for majors and non-majors in theatre, music, and musical theatre. Students will learn and perform two contrasting monologues and two contrasting songs during the course of the class. It is designed to teach auditioning skills for those students auditioning for and performing musical theatre, theatre or music departments at the four year universities or colleges. The course will also require students to learn how to put a professional performance resume together along with a portfolio.

Q4:

Course Title: Scene Study and Shakespeare **Course Hours: 48**

The course will focus on the creation of character. By means of improvisation, concentration exercises and theater games, the class will attempt to The course will culminate in the presentation of scenes, full length plays or screenplays from the modern and contemporary theater, film or television. In addition, the student will research one of the twentieth-century acting theorist – for example, Stanislavsky, Meyerhold, Artaud, Brecht, Strasberg, Grotowski, Spolin, Bogard, Meisner, etc and will give a brief oral report of their method and secrets

The techniques of performing heightened language are studied and practiced, primarily using Shakespeare's language. There will be the exercises developed by the instructor and by the Royal Shakespeare Company over many years. Techniques to guide actors through analysis, vocal support, preparation and performance of Shakespeare's language will be studied.

Course Title: The Stanislavski Class **Course Hours: 48**

All Classes will commence with physical, voice and attention exercises. These are intended as a warm up toward presence/alertness providing essential tools in the development of long term craft. Each class shall introduce a collection of concepts which shall be explored during that lesson. Actors are required to memorize a monologue from any dramatic text of their choosing.

Course Title: Voice & Speech **Course Hours: 48**

This class will continue to challenge actors with exercises and teach them how to use these tools with contemporary and shakespeare monologues. Speech for acting requires awareness of many factors. These constitute a discipline which must appear completely unselfconscious but require extensive study and practice on a daily basis. Only with mastery can these skills seem completely natural. Actors will learn how to develop their skills in voice and speech by regular training of: breathing, resonating, articulating, stretching, forward sound and adding text.

Course Title: Acting Theory II **Course Hours: 48**

hands-on approach to acting utilizing Meinser, Strasberg and Adler's approach to acting in order to perform on the stage and screen with truth, confidence and depth. Lectures will be supplemented with exercises, and work on monologues and scenes with a partner.

Topics include: Concepts and misconceptions of the Stanislavski 'system' and the Strasberg 'Method', Relaxation, Sense Memory and Emotional Memory, Imagination work, the Given Circumstances, the 'Magic If', Need and Actions, Improvisations, the Repetition exercise, Animal exercise, and more.

Q6:

Course Title: Scene Study IV

Course Hours: 48

Process and performance; studio experiences, exploring the foundation skills in acting and the relationship of the actor and the director.

Course Title: On Camera Acting IV

Course Hours: 48

To go deeper with your craft and execute learned lessons from On Camera Acting II. You learn to make stronger choices with even more confidence, to trust yourself to make quicker choices, to master the art of auditioning, to create a good atmosphere in the auditioning room, and to develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor's interview are strengthened. Students will practice cold reading techniques that lift the words from the page and make them their own from classical to contemporary films.

Course Title: Acting Theory IV

Course Hours: 48

This course studies the art and craft of acting. We will continue to focus on developing a set of tools for an actor to use in the creation of any role for performance. This class will approach acting as inherently improvisational, based on the truth of the moment, and particular emphasis will be placed on tapping into the actor's authenticity and immediacy through in-class exercises with partners. We will hone skills such as observing, listening, imagining, playing and focusing. We will also learn how to craft a role and build a character. Students will be encouraged to have fun, take risks and work closely with each other. A practical hands-on approach to acting utilizing Meinser, Strasberg and Adler's approach to acting in order to perform on the stage and screen with truth, confidence and depth. Lectures will be supplemented with exercises, and work on monologues and scenes with a partner.

Topics include: Concepts and misconceptions of the Stanislavski 'system' and the Strasberg 'Method', Relaxation, Sense Memory and Emotional Memory, Imagination work, the Given Circumstances, the 'Magic If', Need and Actions, Improvisations, the Repetition exercise, Animal exercise, and more.

Course Title: Voice and Speech III

Course Hours: 48

Speech for acting requires awareness of many factors. These constitute a discipline which must appear completely unselfconscious but require extensive study and practice on a daily basis. Only with mastery can these skills seem completely natural. Actors will learn how to develop their skills in voice and speech by regular training of: breathing, resonating, articulating, stretching, forward sound and adding text.

Course Title: Improvisation IV

Course Hours: 48

Students learn the fundamental guidelines of starting and sustaining a good, improvised 3-5 minute scene.

Q7:

Course Title: Scene Study V

Course Hours: 48

Process and performance; studio experiences, exploring the foundation skills in acting and the relationship of the actor and the director.

Course Title: On Camera Acting V

Course Hours: 48

To go deeper with your craft and execute learned lessons from On Camera Acting II. You learn to make stronger choices with even more confidence, to trust yourself to make quicker choices, to master the art of

auditioning, to create a good atmosphere in the auditioning room, and to develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor's interview are strengthened. Students will practice cold reading techniques that lift the words from the page and make them their own from classical to contemporary films.

Course Title: Voice & Speech IV

Course Hours: 48

Speech for acting requires awareness of many factors. These constitute a discipline which must appear completely unselfconscious but require extensive study and practice on a daily basis. Only with mastery can these skills seem completely natural. Actors will learn how to develop their skills in voice and speech by regular training of: breathing, resonating, articulating, stretching, forward sound and adding text.

Course Title: Making a Short Film

Course Hours: 48

This course will focus on the production of a Short Film. The student will choose a screenplay to produce, they will hold auditions for the different parts, organize equipment and locations, shoot and edit the film.

Course Title: Acting in a Short Film

Course Hours: 48

This course will work together with “Making a Short Film” to produce the best performances in the short film.

Q8:

Course Title: Work on a Full Length Play

Course Hours: 60

This course will focus on the production of a Feature Length Play. The student will choose a play to perform, they will hold auditions for the different parts and then learn these parts, rehearse and perform them at the end of the course.

Course Title: Work on a Full Length Feature

Course Hours: 60

This course will focus on the production of a Feature Length Feature Film. The student will choose a screenplay to produce, they will hold auditions for the different parts, organize equipment and locations, shoot and edit the film.

12-Week Acting Intensive

12 Week Acting Intensive will give students an intense program where they will learn the basic tools that will give them a foundation as actors.

They will work the muscles of an actor, understand technical tools, how to break down a script and create a character and apply those techniques to contemporary and classical work in Scene Study class and in Front of the Camera. This Intensive also prepares you for strategy as the students understand the steps that need to be taken to get auditions and do well in them.

The result the program will achieve is that an actor will get the beginning on how to do the work and apply the craft of acting to Stage, TV and Film work.

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|--------------------------------|--------------------|------------|-------------|--------------------------------------|
| Golden Box (Filmmaking) | 5h | Monday | 11AM - 4PM | Michelle Danner |
| Scene Study | 5h | Tuesday | 11AM - 4PM | Michelle Danner or Christine Dunford |
| Improvisation | 4h | Wednesday | 11AM - 3PM | Derek Reid |
| On Camera | 4h | Thursday | 11AM - 3PM | Doug Kaback or James Fowler |
| The Business of Acting | 4h | Friday | 11AM - 3PM | Michelle Danner |

Q1:

Course Title: Golden Box **Course Hours: 48**

The Golden Box class provides the foundation of the Michelle Danner Acting Studio's theory and approach to acting and directing. It explores a technical map of tools that the actor and director can use to break-down a script and create character. The class explores all the different techniques from Stella Adler, Stanislavski Uta Hagen, Bobby Lewis, Michael Chekhov, to Grotowski, Meisner, Mike Leigh and Ann Bogart. In understanding the concepts behind the Golden Box, students learn to create powerful and riveting characters, and also understand why certain choices are raw and unique. This class will help directors understand an actor's process and how to collaborate with them on compelling choices.

Course Title: Scene Study I **Course Hours: 48**

The course will focus on character study, improvisation, concentration exercises and theater games. The course will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theatre, film or television. In addition, the student will research one of the twentieth-century acting theorist - for example, Stanislavski, Meyerhold, Artaud, Brecht, Strasberg, Grotowski, Spolin, Bogart and Meisner. The student will give a brief oral report of their methods and secrets.

Course Title: Improvisation **Course Hours: 48**

Students learn the fundamental guidelines of starting and sustaining a good, improvised 3-5 minute scene.

Course Title: On-Camera Acting **Course Hours: 48**

Hone your craft and gain valuable information in this course, where you perform film and television scenes on camera for video playback and critique by the instructor. You learn to make better choices, to trust yourself to make quicker choices, to confront your fear of auditioning, to create a good atmosphere in the auditioning room, and to develop a winning audition work ethic. Cold reading techniques and exercises as well

as the actor's interview also are covered. Students will practice techniques that lift the words from the page and make them their own.

Course Title: The Business of Acting

Course Hours: 48

This course teaches actors how to be smart, proactive and strategic throughout their careers. It also teaches actors the non-performance skills they need to build the careers they want and how to apply those skills in positive, professional and productive ways.

Well Rounded Filmmaking Program

Students will acquire in this filmmaking program the knowledge and the skills through this fundamental training to become a director. Learning the history of American Cinema, studying the classics and thinking about the stories they need to tell. Our aspiring filmmakers will brainstorm with working professionals on how to formulate them.

One thing is to watch, analyse and learn and another is to do - very early on our students will know what it is like to shoot a short movie that they wrote from scratch. They will acquire the techniques to talk to actors and to get them to deliver powerful performances. The result is that they will learn all aspects of filmmaking in a hands on approach to shooting and will be confident pitching their ideas and understanding what really goes on set and behind the camera.

1st Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|--|-------------|-----------|------------|------------------|
| American Film History | 5h | Monday | 10AM - 3PM | Brian Drillinger |
| Golden Box (Filmmaking) | 5h | Tuesday | 10AM - 3PM | Michelle Danner |
| Fundamentals of Directing I | 4h | Wednesday | 10AM - 2PM | Everett Aponte |
| Film Analysis | 4h | Thursday | 10AM - 2PM | Valerie Debler |
| Outline Treatment and Writing Short Film | 4h | Friday | 10AM - 2PM | Derek Reid |

2nd Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|-----------------------|-------------|-----------|------------|-------------------|
| Directing Actors | 4h | Monday | 10AM - 2PM | Brian Drillinger |
| Casting | 4h | Thursday | 10AM - 2PM | Michelle Danner |
| Cinematography | 5h | Tuesday | 10AM - 3PM | Teferi Seifu |
| Production Design | 5h | Wednesday | 10AM - 3PM | Alessandra Manias |
| Production Management | 4h | Friday | 10AM - 2PM | Everett Aponte |

3rd Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|---------------------------------------|-------------|-----------|------------|-------------------------------------|
| Directing Scenes I and II | 4h | Monday | 10AM - 2PM | Brian Drillinger or Michelle Danner |
| Editing and Presenting Scenes | 4h | Tuesday | 10AM - 2PM | Brian Drillinger |
| Cast - Crew up and Rehearse the Short | 4h | Wednesday | 10AM - 2PM | Valerie Debler |
| Filming the Short I | 5h | Thursday | 10AM - 3PM | Everett Aponte |
| Filming the Short II | 5h | Friday | 10AM - 3PM | Derek Reid |

4th Quarter

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|----------------------------------|-------------|--------|------------|--------------|
| Film Editing and Post Production | 5h | Monday | 10AM - 3PM | Teferi Seifu |

| | | | | |
|---|----|-----------|------------|----------------|
| Write a Full Length Feature I | 5h | Tuesday | 10AM - 3PM | Everett Aponte |
| Write a Full Length Feature II | 4h | Wednesday | 10AM - 2PM | Everett Aponte |
| Full Length Features and Brainstorming Ideas for Full Length Outline Treatment | 4h | Thursday | 10AM - 2PM | Everett Aponte |
| Art of the Pitch, Fundraising and Show Shorts | 4h | Friday | 10AM - 2PM | Ed Debler |

1st Quarter

TITLE: AMERICAN FILM HISTORY 60 hours

This course presents an overview of films history in American cinema. Topics covered include different genres such as romantic comedies, war movies, film noir, westerns, animation, Hollywood style movies, musicals, the viewing of films and their relationship to society as a medium. This class will cover major developments in American film history, from silent films to the present day, and explore their connections with the broader historical context.

TITLE: THE GOLDEN BOX 60 hours

The Golden Box class provides the foundation of the Michelle Danner Acting Studio's theory and approach to acting and directing. It explores a technical map of tools that the actor and director can use to break-down a script and create character. The class explores all the different techniques from Stella Adler, Stanislavski Uta Hagen, Bobby Lewis, Michael Chekhov, to Grotowski, Meisner, Mike Leigh and Ann Bogart. In understanding the concepts behind the Golden Box, students learn to create powerful and riveting characters, and also understand why certain choices are raw and unique. This class will help directors understand an actor's process and how to collaborate with them on compelling choices.

TITLE: FUNDAMENTALS OF DIRECTING I 48 hours

Structured in both a lecture and workshop format, Directing I will cover all the principles, procedures, and practices of directing for film. We will explore text analysis, the audition process, casting, design & collaboration, principles of composition, blocking & motivation, all in pursuit of the art of storytelling. Exercises, reading assignments, video viewings and lectures will help us through a series of manageable directing projects designed to help aspiring directors learn the basics of the craft of directing.

TITLE: FILM ANALYSIS 48 hours

We will explore and discuss the imagery, technique, moral and ethical messages, social commentary, and historical significance of these films. Students will demonstrate their understanding of these themes and their critical thinking skills through short written reviews and insights of their discoveries.

TITLE: OUTLINE TREATMENT AND WRITING A SHORT FILM 48 hours

In this class, we will explore the world of the short narrative script. Through writing exercises and assignments, we will develop your skill in talking about short films and scripts, and in creating sounds and images that enrich your dialogue and story.

2nd Quarter

TITLE: DIRECTING ACTORS 48 hours

This class is geared on how to work and talk to actors. This will facilitate a collaboration with director and actor to achieve a maximum creative journey.

TITLE: CASTING 48 hours

This class will go through the steps required for casting features and shorts. Casting is everything and when you cast it right 80% of the director's job is done. We will discuss why certain actors are perfect for certain parts even though they may have not been the first choice.

TITLE: CINEMATOGRAPHY 60 hours

This class will give you hands on experience with camera and lighting equipment and techniques. A complete understanding of issues related to exposure, f-stops, focal length, composition, digital cinema workflows, and color correction.

TITLE: PRODUCTION DESIGN 60 hours

Production Design is an examination of the role of the production designer and art director in motion pictures, television or new media. Students will learn what art direction brings to the narrative storytelling process and how to identify this while watching a film or television show. They will work on projects that will give them hands on experience at the design process solving real world problems with skills they learn in class.

TITLE: PRODUCTION MANAGEMENT 48 hours

The course follows the common practices and protocols of the industry from pre-production, through production and post-production, including discussion of the tangential marketing and distribution business sectors as they relate to production management. It will cover some of the best practices and personal development guidelines that relate to the unique business culture of entertainment, including some historical perspective.

3rd Quarter

TITLE: DIRECTING SCENES I & II 48 hours

This class is geared on getting hands on experience working with actors in a less pressurized environment. Aspiring filmmakers will pick a scene and cast it from a group of actors from the acting program. This exercise will be repeated twice.

TITLE: EDITING AND PRESENTING SCENES 48 hours

Through Adobe Premiere or Avid, students will be editing the work of the previous class. Through that Process learn how to cut with rhythm and emotion.

TITLE: CAST - CREW UP AND REHEARSE THE SHORT 48 hours

The student in this class is ready to tackle the next level of difficulty- a short film that they wrote. From conception to asking actors to performing in it and rehearsing them. Our filmmaker will understand the process of working on an original piece from scratch.

TITLE: FILMING THE SHORT I 60 hours

The time has come, you are on set- And you are filming. This is where you will learn what feels easy and where your challenges are. The filmmaker will learn that they are the point person for everything- Everyone will ask a million questions, and they have to have a good answer for it. They have to think quick on their feet. Be tireless and stay positive.

TITLE: FILMING THE SHORT II 60 hours

This class is a continuation of Filming the Short. Students will film on both a soundstage and on location.

4th Quarter

TITLE: FILM EDITING AND POST PRODUCTION 60 hours

The course will cover the fundamental theoretical and practical aspects of video editing. Further, the course will impart technical knowhow of operating two different video editing software applications.

TITLE: WRITE A FULL LENGTH FEATURE I 60 hours

Students will understand the steps to tell a great story. How put story to paper and take the person that is reading it on a ride. A great story is based on human connection, Obstacle Inciting Incident- High stake and Truth.

TITLE: WRITE A FULL LENGTH FEATURE II 48 hours

Because it takes time to write a great screenplay, we are having the student write under the mentorship of a writer and being able to share any trial and tribulation along the way how to seal the deal.

TITLE: FULL LENGTH FEATURES AND BRAINSTORMING IDEAS FOR FULL LENGTH OUTLINE TREATMENT 48 hours

One can get inspiration in so many places- Walking down the street, having a great conversation, watching the news, many things can make a great movie. This class deals with how you get ideas for storytelling.

TITLE: ART OF THE PITCH, FUNDRAISING AND SHOW SHORTS 48 hours

To pitch and fundraise is an art this class will specifically give tools and ideas on how to go about it and secure funding for your feature.

12-Week Filmmaking Intensive

12 Week Filmmaking Intensive will give aspiring directors a foundation on how to analyze a script and inspire their actors on set. If it's not on the page it's not on the screen. To be able to learn the fundamental rules of screenwriting and direct actors to bring them to life is a great workout.

The result in this 12 weeks program is that directors will feel comfortable talking and giving adjustments to actors. A journey that is crucial in Filmmaking

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|-------------------------|-------------|-----------|------------|-----------------|
| Golden Box Master Class | 5h | Monday | 11AM - 4PM | Michelle Danner |
| Fundamental Directing I | 5h | Tuesday | 11AM - 4PM | Brian Drilling |
| Film Analysis | 4h | Wednesday | 11AM - 3PM | Everett Aponte |
| Screenwriting | 4h | Thursday | 11AM - 3PM | Valerie Debler |
| Directing Actors | 4h | Friday | 11AM - 3PM | Teferi Seifu |

TITLE: GOLDEN BOX MASTER CLASS 60 hours

The Golden Box class provides the foundation of the Michelle Danner Acting Studio's theory and approach to acting and directing. It explores a technical map of tools that the actor and director can use to break-down a script and create character. The class explores all the different techniques from Stella Adler, Stanislavski Uta Hagen, Bobby Lewis, Michael Chekhov, to Grotowski, Meisner, Mike Leigh and Ann Bogart. In understanding the concepts behind the Golden Box, students learn to create powerful and riveting characters, and also understand why certain choices are raw and unique. This class will help directors understand an actor's process and how to collaborate with them on compelling choices.

TITLE: FUNDAMENTALS OF DIRECTING I 48 hours

Structured in both a lecture and workshop format, Directing I will cover all the principles, procedures, and practices of directing for film. We will explore text analysis, the audition process, casting, design & collaboration, principles of composition, blocking & motivation, all in pursuit of the art of storytelling. Exercises, reading assignments, video viewings and lectures will help us through a series of manageable directing projects designed to help aspiring directors learn the basics of the craft of directing.

TITLE: FILM ANALYSIS 48 hours

We will explore and discuss the imagery, technique, moral and ethical messages, social commentary, and historical significance of these films. Students will demonstrate their understanding of these themes and their critical thinking skills through short written reviews and insights of their discoveries.

TITLE: SCREENWRITING 60 hours

Students will understand the steps to tell a great story. How put story to paper and take the person that is reading it on a ride. A great story is based on human connection, Obstacle Inciting Incident- High stake and Truth.

ESL Level 1

The Level 1 12- week intensive is designed to help students achieve competence in natural conversation and improve writing and reading competency. The curriculum teaches conversation skills, writing, grammar, voice and speech, reading comprehension and vocabulary enhancement. This program is designed for any individual with foundational knowledge of the English language already in place that are seeking to improve their skills in a professional capacity and setting by utilizing methods that will help them in their day to day living.

Students will be prepared to perform fluently in English, including speaking, conversing, reading, and writing. The desired result is for all students in this program to feel confident in the English language and to comfortably interact in day to day American culture by being introduced to a wide array of techniques and tools. They will be taught by a Faculty proficient in English with appropriate degree and/or commensurate professional experience and/or Qualifications in TOEFL.

NOTE: Students subject to SEVP regulations may take ESL Level 1 and ESL Level 2 only if they are enrolled in a full course of study at an SEVP-certified program.

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|-------------------------------|--------------------|------------|-------------|----------------|
| Conversation | 5h | Monday | 12PM - 5PM | Everett Aponte |
| Writing | 5h | Tuesday | 12PM - 5PM | Brian Legaspi |
| Grammar | 4h | Wednesday | 12PM - 4PM | Everett Aponte |
| Voice and Speech | 4h | Thursday | 12PM - 4PM | Everett Aponte |
| Reading and Vocabulary | 4h | Friday | 12PM - 4PM | Brian Legaspi |

Course Title: Conversation

Course Hours: 60

This course provides students with an opportunity to develop and strengthen speaking and listening skills needed in both formal and informal encounters. Through interactive tasks, role-plays, and presentations, students will build up fluency, accuracy, and appropriateness in a range of communication situations. Students will be introduced various common idioms used in American English, what they mean, and how they are used.

Course Title: Writing

Course Hours: 60

This course introduces proper English writing styles for both personal and professional use. Students will learn proper grammatical structure and tense usage to improve clarity and accuracy in writing. Students will practice taking ideas and thoughts and committing them to paper in a way that is clear, concise, and true to the writer's intention.

Course Title: Grammar

Course Hours: 48

This class offers an introduction to the grammatical structures of American English with particular focus on patterns of grammar that are frequently troublesome for non-native English speakers. Students will learn the different parts of speech and how to cohesively craft them into proper sentence structure. Additionally, vocabulary will be introduced to expand the students' capacity for communication. Students practice applying these structures through extensive speaking and writing and by completing a variety of exercises and writing brief essays.

Course Title: Voice and Speech**Course Hours: 48**

This course aims at improving spoken English by practicing specific vowel and consonant sounds as well as rhythm and intonation. Class members study and practice speaking skills needed to function appropriately in a U.S. academic setting as well as in U.S. society in general. Examples as well as self-recordings are used to identify and improve challenges in pronunciation.

Course Title: Reading and Vocabulary**Course Hours: 48**

This course focuses on improving reading comprehension of various writing types that students are likely to encounter. Simple texts will be used to sharpen the students' comprehension as well as speed of reading. Students will learn about literary devices, how they are used and why. Students will learn important skill, such as how to use context clues, for deducing the meaning of more challenging texts. Exercises, discussion, and note-taking assignments are used to develop skills of critical analysis. Vocabulary will be continuously introduced at each class meeting to expand reading comprehension.

ESL Level 2

The Level 2 12-week intensive is designed to help students continue to achieve competence in the spoken and written English language by focusing on understanding various American accents (Standard, Texan, Louisiana, Southern, Boston and Brooklyn), becoming familiar with popular idioms, phrases and expressions and studying industry specific writing, vocabulary and communications. This program is designed for any individual with foundational knowledge of the English language already in place that are seeking to improve their skills in a professional capacity and setting by utilizing methods that will help them in their day to day living.

This intensive program is designed for anyone who is pursuing a career in the theatre or film arts, such as actors, screenwriters, producers and directors. Students will be prepared to perform in plays and scripts in the English language, and to speak, read and write in the context of a work environment in the industry of American theatre and film. Students will be instructed in how to build a resume, conduct themselves during industry business meetings, perform during an interview and understand specific needs of the theatre and film industry. This program focuses on practical and proficient use of the English language. They will be taught by a Faculty proficient in English with appropriate degree and/or commensurate professional experience and/or Qualifications in TOEFL.

NOTE: Students subject to SEVP regulations may take ESL Level 1 and ESL Level 2 only if they are enrolled in a full course of study at an SEVP-certified program.

| CLASSES | CLOCK HOURS | DAY | TIME | TEACHER |
|---------------------------------|--------------------|-------------------|-------------|----------------|
| American Accents | 4h | Monday | 12PM - 4PM | Everett Aponte |
| Business Writing | 4h | Tuesday | 12PM - 4PM | Everett Aponte |
| Resumes and Interviewing | 4h | Wednesday | 12PM - 4PM | Brian Legaspi |
| ESL for Actors | 5h | Thursday / Friday | 12PM - 5PM | Brian Legaspi |

| | | | | |
|--------------------------|----|-------------------|------------|----------------|
| or ESL for Business Jobs | 5h | Thursday / Friday | 12PM - 5PM | Everett Aponte |
|--------------------------|----|-------------------|------------|----------------|

Course Title: American Accents Course Hours: 48

This course will introduce actors to the most prominent American dialects used in theatre, film, and TV. Students will learn where these dialects originated from and why. In addition to specific pronunciation, actors will also learn the different intonation, rhythm, and idioms of the region. Students will be introduced to prominent works as examples where these dialects would be used.

Course Title: Business Writing Course Hours: 48

This course introduces techniques and types of professional writing, including correspondence and reports. It is designed to help strengthen skills of effective business and professional communication in both oral and written modes. Students will learn how to write in and respond to various forms of professional communications.

Course Title: Resumes and Interviewing Course Hours: 48

This course is designed to teach students how to craft the perfect resume and cover letter to find that perfect job. After submitting the resume, the student must know the appropriate way to follow-up an application. This will help students prepare and make the best possible impression.

Course Title: ESL for Actors Course Hours: 60

This course gives non native English speakers a chance to experience the language in a much more visceral way. Texts from the stage and screen are used for actors to implement all of the grammar, vocabulary, and many other skills they have learned in previous courses. By playing roles in English, actors learn how to use appropriate intonation and tone to get what they want in a scene. This allows actors to connect the words on the page to their wants and needs with the level of clarity that allows for a successful performance.

Course Title: ESL for Business Jobs Course Hours: 60

This course is designed to help students apply grammar, vocabulary, reading, writing and speaking skills in the business world of the film and theater industry. A career in any business requires clarity of thought and speech as well as courage under pressure to deliver when it counts. A career in the film and theatre industry require specific skills, vocabulary and knowledge of certain norms specific to those industries.

ADMISSION REQUIREMENTS

All students pursuing a certificate program at the Los Angeles Acting Conservatory must be proficient in English and have earned a high school diploma (at a minimum) or an acceptable equivalent. Actors must be 18 years of age, or 17 years of age with parental approval.

Though no prior experience is required, applicants are required to submit a Creative Portfolio, to demonstrate their artistic abilities, passion and commitment towards acting.

All application materials should be submitted to:

Los Angeles Acting Conservatory, 2437 Main Street, Santa Monica, 90405 or
admissions@losangelesactingconservatory.com

POLICY ON TRANSFERRING CREDITS EARNED AT OTHER INSTITUTIONS

The LAAC does not accept credits earned at other institutions or through challenge examinations and achievement tests. This institution has not entered into an articulation or transfer agreement with any other college or university that would allow for the transfer of credits earned at that college or university to the Los Angeles Acting Conservatory.

REQUIRED APPLICATION MATERIALS

Applicants must submit the following materials for admission:

1. Completed Program Application
2. Application Fee
3. Proof of high school completion
4. Proof of English proficiency

The LAAC does not provide requirements for ability-to-benefit students.

The following sections provide detailed information regarding each required application material.

APPLICATION

Students must submit a completed graduate program application. Applications are available online at: www.losangelesactingconservatory.com

APPLICATION FEE

Students must submit a non-refundable \$175 application fee, payable online as part of the online application.

PROOF OF HIGH SCHOOL COMPLETION

All students pursuing a degree from the Los Angeles Acting Conservatory must show proof of high school graduation. To fulfill this requirement, applicants must submit ONE of the following documents:

- Copy of a high school academic transcript
- Copy of high school diploma
- Copy of state-issued high school equivalency certificate
- Copy of Associate's degree or college transcript from a regionally or nationally accredited college or university (for students who have completed partial undergraduate coursework.)
- Copy of a fully-completed Department of Defense form DD-214 indicating that the applicant completed high school prior to or during his/her armed forces service
- Home school transcript accredited by the state

The Los Angeles Acting Conservatory generally does not consider prior experiential learning as a substitute for the transcript requirements described above. Applicants who do not have the required credentials may choose to audit a program at LAAC, but will not be eligible to receive a degree or certificate of completion without submitting the necessary transcripts.

ESSAY/VIDEO

All applicants must provide an essay or video explaining "Why they would like to study at the Studio." Essays and Videos must be in English. Should be 150-200 words or 2 minutes.

PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of:

- An official transcript verifying completion of secondary education in which English is the primary language of communication.
- TOEFL (Test of English as a Foreign Language) score of 520 or higher
- *An interview with the international student coordinator.

Students enrolled in ESL Level 1 or ESL Level 2 will not be required to have a TOEFL score of 520 or higher but should still submit your score.

VISA

If and when the Los Angeles Acting Conservatory is eligible to admit students from other countries, Visa services are provided and we vouch for the student status. The student will be responsible for any associated charges.

NOTE: Students subject to SEVP regulations may take ESL Level 1 and ESL Level 2 only if they are enrolled in a full course of study at an SEVP-certified program.

COMMUNITY EDUCATION PROGRAM ADMISSIONS POLICY OVERVIEW

All applicants to Los Angeles Acting Conservatory's Community Education programs must have a high school diploma or acceptable equivalent by the time of the program start date. There is no minimum GPA required; however, students must speak English and express a serious desire to explore the art and craft of moving

pictures. An Admissions administrator interview students applying for Community Education programs by phone or in person. All students must possess the drive and commitment necessary to complete a rigorous, total immersion program. They must be able to communicate well and work collaboratively with others in an artistic environment. In addition to completing the application, students must submit an academic transcript or high school diploma, verifying proof of high school completion.

Applications and transcripts should be submitted to:

Los Angeles Acting Conservatory, 2437 Main Street, Santa Monica, CA 90405 or emailed to info@losangelesactingconservatory.com.

TOTAL COST PER PROGRAM

| | <u>US Resident/Citizen</u> | <u>Non Residents</u> |
|---------------------------------|----------------------------|----------------------|
| Well Rounded Acting Program I | \$18,675 / yr | \$18,800 / yr |
| Well Rounded Acting Program II | \$38,175 / 2 yrs | \$38,300 / 2 yrs |
| 12-Week Acting Intensive | \$8,675 / session | \$8,800 / session |
| Well Rounded Filmmaking Program | \$18,925 / yr | \$19,050 / yr |
| 12-Week Filmmaking Intensive | \$8,775 / session | \$8,900 / session |
| ESL Level 1 | \$8,675 / session | \$8,800 / session |
| ESL Level 2 | \$8,675 / session | \$8,800 / session |

SCHEDULE OF TOTAL FEES AND CHARGES

The following charges must be paid by the student. Those charges that are non-refundable are clearly labeled “NR.”

| | |
|---|--|
| Application Fee | \$175.00 “NR” |
| STRF Fee | Zero (\$0) for every \$1,000 rounded to the nearest \$1,000 “NR” |
| Returned Checks Fee | \$45.00 “NR” |
| Official Academic Transcript/Certificate Fee | \$55.00 “NR” |
| Rush Academic Transcript (overnight mail) | \$150.00 “NR” |
| Wire Transfer Fee (international students only) | \$75.00 “NR” |
| Equipment Fee for Well Rounded Filmmaking Program | \$250.00 “NR” |
| Equipment Fee for 12-Week Filmmaking Intensive | \$100.00 “NR” |
| I-20 Delivery Fee (international students only) | \$50.00 “NR” |

FINANCIAL AID POLICIES

Los Angeles Acting Conservatory does not participate in any federal or state student aid programs involving loans or grants. Financial Aid at LAAC consists of work/study, scholarships awarded through endowed aid, and a private loan opportunity. Therefore, it is not necessary for LAAC students to complete the FAFSA.

If a 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, and that, if the student has received federal student financial aid funds, the student is entitled to a refund of the moneys not paid from federal financial aid funds.

It is the student's responsibility to:

- Review all information about school programs prior to enrollment
- Complete all application forms in a timely, accurate manner and send to the correct address
- Accurately complete application for student aid (errors can result in delays of receipt of financial aid, and intentional reporting of false information on any application forms for federal financial aid is a violation of law and considered a criminal offense subject to penalties under the US Criminal Code).
- Return all additional information, verification, corrections and/or new information requested by the Financial Aid Office
- Read and understand all the forms they are required to sign and keep copies for their own records
- Accept responsibility for all signed agreements
- If aid is a loan – notify the lender of any change in name, address or enrollment status.
- Know and comply with the deadlines for application or reapplication for aid
- Know and comply with LAAC's refund policy procedure
- Know and comply with LAAC's Satisfactory Academic Progress Policy

OTHER TYPES OF FINANCIAL ASSISTANCE

Private Scholarship Sources:

While it takes some effort to find these competitive private sources, it is well worth the time to locate additional funds. High school guidance counselors, public libraries, and websites for scholarship searches are the best sources for students to locate other unique opportunities for financial assistance.

NEED-BASED TUITION DISCOUNT

Many qualified applicants to the Los Angeles Acting Conservatory do not have the financial resources to afford the cost of attendance. In order to address this hardship, the Los Angeles Acting Conservatory offers a Need-Based Tuition Discount based on availability which is limited. To qualify, applicants must demonstrate the need for the tuition discount through documentation described below. In the event a student applies to an eligible program and receives private student aid, the Need-Based Tuition Discount will be accounted for in the recipient's financial aid package. The Need-Based Tuition Discount is provided to qualified students for the duration of their program provided the student maintains satisfactory academic progress.

GENERAL APPLICATION

1) Completed Application form 2) Financial need statement (a written document of up to a page discussing the student's financial circumstances, and explaining their financial need for assistance). 3) Student Financial Documentation (all students) demonstrating annual household income. For U.S. Citizens, Tax returns are required. For international students, tax return or other documentation clearly demonstrating annual income. Please note, in the event that tax returns are unavailable, the following may be used: Social Security Documents; W2 Forms; or Bank Statements. 4) Parents Financial Documentation (students under 26 years of age) demonstrating annual household income. For U.S. Citizens, Tax returns are required. For international custodial parent's tax return or other documentation clearly demonstrating annual income. Please note, in the event that tax returns are unavailable, the following may be used: Social Security Documents; W2 Forms; or Bank Statements.

TUITION DISCOUNT CRITERIA

Student/Family Income is the main determining factor in awarding the amount of the discount. The table below illustrates the metric of income amounts to discount amounts. All students in like circumstances in the same programs and start dates will receive the same discount.

LAAC Programs with Tuition Below \$25,000 Per Year

Other factors/criteria including those listed below may affect the amount of the discount and are also accounted for in the award determination:

- Household size.
- Other funding sources (e.g. Veteran's funding).
- Change in family financial circumstances (i.e. change in employment status; requiring demonstration from additional/supplemental documentation).
- Past educational costs (i.e. student loan debts incurred before attending LAAC).

RETURN & CANCELLATION POLICY

We accept cash, checks, Visa, MasterCard and American Express. A deposit to reserve your spot is required for each class or program. If you do not give a deposit your space will not be reserved.

Cancellation:

A student has the right to cancel his/her enrollment agreement and obtain a refund of charges paid through attendance at the first class session or the seventh day after enrollment, whichever is later. A notice of cancellation or withdrawal must be made in writing. The written request must include the date the course began and the date of cancellation or withdrawal. Notice of Withdrawal forms are available in the Administrative Office. Any student who intends to cancel or withdraw must submit a signed and dated copy of said form to:

Los Angeles Acting Conservatory, 2437 Main Street, Santa Monica, CA 90405

Refund:

A student has the right to a full refund of all charges (less the amount of \$250.00 for the registration fee) if he/she cancels this agreement prior to 12:00 AM following the first day of instruction or the seventh day after enrollment, whichever is later. The amount retained for the registration fee may not exceed \$250.00.

LAAC will refund 100% of the amount paid for institutional charges (less an administrative processing fee of \$250.00) if notice of cancellation is made within a seven-day period following enrollment.

After the 100% refund period described above, a student may withdraw from a course after instruction has started and receive a pro rata refund (less a non-refundable administrative processing fee of \$250.00) for the unused portion of the tuition and other refundable charges if he/she has completed 60% or less of the term's instruction. The amount of the refund is calculated based on the student's last day of attendance. Refunds are disbursed within 30 days of the official withdrawal date from LAAC, which is the day the student submitted written notice to the school.

STUDENT TUITION RECOVERY FUND (STRF)

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if you are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition.

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

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

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

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

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

A student whose loan is revived by a loan holder or debt collector after a period of noncollection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise

been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law.

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

NOTICE CONCERNING TRANSFERABILITY OF CREDITS & CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at LAAC is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in the 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 Los Angeles Acting Conservatory will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending LAAC to determine if your credits or certificate will transfer.

Los Angeles Acting Conservatory is not accredited by an accrediting agency recognized by the United States Department of Education.

ATTENDANCE

There are only three valid excuses for missing a class: They are a severe or contagious illness for which the student must provide doctor's proof; a paid acting job (this excludes extra work; it must be speaking or a commercial and the student must provide the names of production & casting director); or an unforeseen family emergency, which will be approved on a case by case basis. Students are not permitted to leave class early, unless otherwise arranged with the instructor, such as in the event of a medical emergency, an appointment with a government agency or other urgent matter. Auditions, work commitments and other extracurricular activities do not excuse students from leaving class early. Students who disregard this policy and leave class early without the knowledge or permission of the instructor will be marked absent.

At the Los Angeles Acting Conservatory, it is vital that students' honor rehearsal time they have set with each other. If there are 3 reports from other actors that a student makes a habit of being late to, or missing rehearsals, with their scene partners the student will be permitted to audit for school theater and film productions.

NATIONAL HOLIDAYS

Class schedules may be modified to accommodate some national holidays (including the Thanksgiving and Christmas and New Year's holidays). By enrolling in a program which falls on a holiday the student agrees to abide by the modified schedule. This can include having two classes in one day, or coming in on the weekend.

MAKE-UP POLICY

When you miss your scheduled class, you MUST call Alexandra at 310-392-0815 & email us at info@michelledanner.com. If you do not call in your absence, you will not have the opportunity to do a make-up class. You are not guaranteed to work in a Make-Up class. There are no make-ups for workshops and

intensives. YOU HAVE 1 MONTH TO DO A MAKE-UP and you must be currently enrolled in class in order to use your make-up(s). You are limited to 2 makeups per 8-week session. ***If a teacher is unavailable, a substitute will be provided***

RESCHEDULING

Bearing in mind that all LAAC instructors are working professionals with active industry schedules, there may be times when classes, intensives or programs will be rescheduled. There may also be times when substitutes will replace the instructors. We do our very best to avoid changing class schedules and starting times, but we work in an industry where sometimes things can change on short notice.

TARDINESS

Arriving more than five minutes late to class is considered an instance of tardiness. A student's third instance of tardiness is marked as an unexcused absence for that class. Instructors may also exercise their own class policy, in terms of allowing students into class if/when they are late. In some cases, students may not be allowed to enter class late as it may disrupt other students' exercises, presentations or tests. In such instances, students must wait until a class breaks to be allowed in. Students should refer to their course syllabi to view each instructor's policy.

EXCUSED ABSENCES

An absence can only be excused with a signed doctor's note verifying a medical emergency or with other verifiable proof of a personal or family emergency. All documentation must be submitted to the Registrar's Office within 48 hours after a student's return to school/class. Approval is granted at the discretion of the administration.

ABSENCES FOR COMMUNITY EDUCATION PROGRAMS

To foster a positive and constructive environment, all students enrolled in Community Education programs must adhere to the following attendance policy to maintain Satisfactory Academic Progress. Students who have 3 or more absences in any required course in their core discipline, will not be allowed to complete final project requirements or participate in Showcases, Screenings, and Exhibitions for that quarter.

Students in 12-week certificate programs who reach the following absence thresholds in any course will be placed on probation status for the remainder of the program:

12-Week Programs: 6 unexcused class absences in the first 6 weeks of the program.

While on probation, students may not miss a single class or school-related workshop. Any absence during the probationary period may lead to suspension or expulsion from the program.

LEAVE OF ABSENCE

If you need to take time off, you must give at least three weeks' notice in writing, otherwise you'll be put back on the wait list for that class. If a three-week notice is not given you will be charged for that month and will have the opportunity to make up the classes when you return. When you take a leave of absence your spot will be given to someone from the waiting list.

Students who wish to take a leave of absence must submit a Leave of Absence Petition Form to the Administrative Office. To qualify for a leave of absence, you must be in good academic standing and be making satisfactory progress towards the completion of your certificate program.

Students are permitted a leave of absence if they meet one of the following reasons: • Medical emergencies due to illness or accident • Family emergencies that require a break from full-time study • Financial issues which affect students' ability to continue to matriculate.

Typically, LAAC students are granted a leave of absence of up to 180 days (6 months), before they are asked to withdraw and re-apply to the program.

Each student's request is evaluated by the COO, international students must contact the International Student Advisor, PRIOR to submitting a Leave of Absence Petition, or risk defaulting on their status or loans.

International students on an M-1 or F-1 student visa or J-1 educational exchange visa must consult their International Student Advisor if they are considering a leave of absence for any reason. An international student who needs time off due to a documented medical condition and wishes to remain in the U.S. must provide a doctor's letter so that the reduced course load can be approved and reported in the SEVIS system. Any deviation from the original program of study (or length of study) requires students to consult the International Student Advisor.

It is the student's responsibility to contact the respective offices, and it is not sufficient to only speak with an instructor or staff member prior to taking a leave of absence.

STUDENT SERVICES

Los Angeles Acting Conservatory provides a New Student Orientation for all new and transferring students prior to their session start date. Orientation provides students with an opportunity to meet the Staff, and become familiar with the Studio and its policies.

Once enrolled, students can set-up appointments with the COO, Alexandra Guarnieri, and the CAO, Michelle Danner, to discuss their coursework, auditions, or career path. Appointments can be scheduled with the Administrative office Monday-Friday 11AM-5PM.

International students who have questions regarding rules and regulations as an M-1 or F-1 student should see the International Student Advisor. The International Student Advisor will aid in filing appropriate paperwork to the United States Citizenship and Immigration Services (USCIS), and serve as the liaison between the student and SEVIS.

ACCESSING OUR COURSE SCHEDULE

Students will receive a copy of their course schedule by email prior to the start of each quarter or program. Questions regarding course schedules should be directed to Chief Operating Officer or Chief Academic Officer.

ACADEMIC ADVISING

Students in one-year, two-year or three-year certificate programs are advised on their academic progress throughout their program by the CAO. Students are also assigned a Faculty Mentor to monitor their artistic development.

STUDENT ACCESS TO STAFF & FACULTY

Students are provided flexible access to one-on-one consultations with each of their instructors. Additionally, all full-time faculty hold office hours during the week, which are determined at the beginning of each program. Administrators are readily available to provide individualized mentoring and counseling for any issues related to their individual fields of expertise. The Los Angeles Acting Conservatory is open for students 7 days a week, except on specified holidays. The Administrative staff is available by phone or in person for consultation, questions, or help Monday-Friday 11am-7pm. Also, during hours of operation, students have access to the library and all learning resources.

STUDENT INTERACTION

Interaction between students is a vital component of the collaborative experience. Assigned studio and lab work is often collaborative in nature, but additional interaction is encouraged and supported by the LAAC outside of the framework of the curriculum.

STUDENT REHEARSALS

Students may reserve rehearsal space in-person on the day of rehearsal Monday-Friday 10AM to 7PM and Saturday-Sunday 11AM-7PM for a maximum of two (2) hour increments based on availability

JOB PLACEMENT & PROFESSIONAL DEVELOPMENT

The Los Angeles Acting Conservatory does not provide placement services and does not aid students in seeking representation or employment upon program completion. LAAC does provide resources regarding how to look for representation and casting opportunities but cannot guarantee a student's future booking or success in the field of acting.

LAAC has relationships with production companies and casting directors that notify the institution about open roles. The studio posts casting notices as applicable for these productions as well as student films, independent features, TV or web series, etc. LAAC also provides production and networking opportunities within the school and outside of class time.

HOUSING INFORMATION

The Los Angeles Acting Conservatory does not provide dormitory facilities or on-campus housing, and has no responsibility in finding housing for students. As a courtesy, off-campus housing information is provided by the LAAC, and a brochure is available on the LAAC website. LAAC does not inspect, endorse or assume any responsibility for any properties, accommodations or other housing options or websites. Students should expect a range of costs in housing (on average between \$1000-\$2000 per month for a studio or one-bedroom), depending on the location, size, apartment complex, amenities and length of stay. Students are strongly advised to find suitable housing prior to their program start date. The landlord or management company will often request proof of income, credit, insurance and other documents. Prior to making final arrangements or signing a rental agreement, students should thoroughly investigate and inspect any properties, accommodations or other housing options and review any legal document prior to entering a contractual agreement. LAAC bears no responsibility in any lease or rental agreements signed by students. Students can contact the LAAC office by

phone or email info@losangelesactingconservatory.com for more information or help in finding suitable housing in Los Angeles.

ACADEMIC POLICIES

GRADING POLICIES

Methods of evaluation and grading criteria are provided in each course syllabus and grading rubrics, which outline the expectations for achievement.

Further notations on students' transcripts include: W Withdrawal from a course in progress.

Evaluations

Every student enrolled in the LAAC programs is continuously evaluated by the faculty and given guidance regarding the student's progress and growth. Formal evaluations, in the form of faculty interviews, are given each quarter.

Pass/Fail

Students are graded on a Pass/Fail basis. In order to pass, they must come to class having memorized whatever scene they are working on, and they must put in the time outside of class to work on acting technique. In addition, they must master the requires skills outlined for each of their respective classes.

Beginner Programs: The ability to physicalize objectives and apply objectives to scene work, basic on-camera skills, acquire a professional headshot and resume, and begin the auditioning process.

Advanced Program: Character work, style, the application of advanced acting technique to scene work, cold readings, and auditions.

FAILED COURSES

Students are required to repeat a full quarter if they receive 3 F's in one quarter or 3 F's cumulatively. Students repeating a full quarter are placed on academic probation and must fulfill the terms of their probation to continue in their program. Students are required to pay per-credit for make-up work and will have the opportunity to enroll in additional courses they have not yet completed, to maintain full-time status.

FINAL PROJECTS

Students who do not fulfill academic requirements or fail to abide by institutional or campus-wide policies, may be prohibited from participating in showcases, screenings, exhibitions or any other capstone projects or presentations, including production.

In addition, students who have 3 or more absences in any required course in their core discipline, will not be allowed to complete final project requirements or participate in Showcases, Screenings, and Exhibitions for that quarter.

Please refer to the attendance requirements stipulated in each syllabus for courses that do not follow the traditional format (as listed above.)

PROGRAM COMPLETION

Upon satisfactory completion of the coursework required, graduating students will receive a Certificate of Completion. Certificates are not awarded for the part-time workshops or workshops less than 12 weeks.

LAAC students are required to meet both qualitative and quantitative academic standards.

Students in the Filmmaking, Acting, and ESL programs must also meet LAAC Academic Progress policies. Students who fail to meet these academic standards may be subject to the following disciplinary actions:

Warning: Students who violate LAAC's Academic or Attendance Policies are verbally warned.

Written Warning: Students who have been verbally warned and fail to make satisfactory academic progress will be given a written warning and 4-week probationary period.

Academic Probation: Students who have received a written warning and do not improve attendance or academic performance will be placed on Academic probation for remainder of the Quarter. Students receiving a failing grade in a Community Education program will be placed on Academic Probation for the remainder of their program.

Academic Probation is a contractual agreement between the Administrative Office and the student which mandates that a student cannot acquire more than three absences or fail to complete one assignment or production workshop during the probationary period.

In certain cases, students may be given the opportunity to complete additional coursework in order to achieve a passing grade and to earn credit for the course. All additional coursework must meet all requirements set forth by the instructor, including established deadlines.

If a student does not make up a failing course grade, he/she must retake the course at a later time. For this make-up course, the student will be charged a per-class value.

All undergraduate and graduate students must successfully complete their Academic Probation period to move on to the next quarter. Undergraduate students on Financial Aid may jeopardize their eligibility.

During the probationary period, a student who receives additional failing grades in subsequent or 3rd consecutive quarter is required to attend a Disciplinary Review Hearing. Failure to successfully move out of Probation Status may result in suspension, expulsion or recommended withdrawal from the program.

Dismissal: Students who are suspended, expelled or withdraw from their program may petition for readmission after administrative approval has been granted. If a student is readmitted, he/she will be automatically placed on Contractual Probation until the first academic quarter of readmission is completed.

ADD/DROP, CHANGE & WITHDRAWAL

Students have two weeks after the start of a quarter to petition to add, drop or change the grading option and/or section of a course. The deadline is 5:00 pm Friday, at the end of Week 2. Students must get approval from the COO, before adding or dropping a course. Add/Drop forms are available at the Registrar's Office. Please check the Add, Drop, Change Dates section of this catalog for exact deadlines.

International students and students on Financial Aid must consult with appropriate departments to ensure full-time enrollment before dropping a course. Add: Students must see COO to ensure that the intended course fits in with their schedule.

Drop: The decision to drop a course must be finalized by all departments by the end of the second week of classes. Petition to drop courses after Week 2 will only be accommodated with valid documentation of emergencies, such as illness, injury or death in the family.

Change: Students may only switch sections or courses within the same 2-week Add/Drop period, if the class is not already full.

Withdrawal: Non-attendance does not automatically withdraw a student from a course. To officially withdraw from a course after the Add/Drop period, the student must contact the Registrar's Office.

Withdrawing from a course constitutes an attempt at completing the course past the Add/Drop Period. The course remains listed on the transcript and the student receives a "W" instead of a grade. All units in "W" status will be considered attempted but not completed in the student's calculation of on time completion.

In a full-quarter course, students may not withdraw past 8 weeks into the course without incurring an academic penalty. The student may petition to have the "W" removed from the transcript upon successful completion of the course. S/he may do so by submitting a petition in writing to the Dean's Office. This process does not guarantee rescinding the "W" from the transcript.

Students must repeat the dropped course in a subsequent quarter when it is offered, by reregistering at no additional cost.

However, students must pay for courses that they repeat due to F grades on a per-class basis. The determination of the per-class costs will be based on the flat-fee tuition and will be provided to the student. Withdrawing from any courses after the two-week Add-Drop Period does not constitute a refund.

Students who fail to meet the minimum requirements of their Academic Plan during their probationary quarter will no longer be eligible for student financial assistance.

GRADE APPEAL

Students have the right to initiate a grade appeal within 30 days after the course has been completed. Any grade appeals initiated after this period will not be accepted.

To initiate a grade appeal, students must complete the Grade Appeal. In order to initiate a grade appeal, the student must adhere to the following process:

Steps/Action Taken STEP 1 Student meets with instructor within 30 days of course completion. STEP 2 Student submits Grade Appeal to the Administrative Office & COO within 1 week of meeting with the instructor.

If Grade Appeal Has Not Been Resolved: STEP 3 COO reviews supporting documents and meets with instructor within 10 days of receiving the Grade Appeal. STEP 4 COO meets with student within 2 weeks of receiving the Grade Appeal. STEP 5 Within 1 week after the COO's meeting with the student, the COO submits a recommendation to the CAO and any other relevant administrators or offices. STEP 6 Within 2 weeks after receiving the COO's recommendation, the CAO reviews and consults with all relevant offices. The student and instructor are notified of the final decision.

GRADUATION REQUIREMENTS

In order to graduate, all students must:

- Successfully complete every course of study with a passing grade • adhere to all institutional policies, including the Attendance Policy, Code of Conduct and Academic Policies.
- Complete all requirements for completion in a period no longer than 150 % of the published length of the educational program.

Furthermore, certificate program students must: •complete and receive a passing grade on their Final project by the established deadline and in accordance with all guidelines

In addition to following LAAC's Academic Policies, all students must complete all required projects and/or thesis requirements and adhere to all institutional policies, including the Attendance Policy and Code of Conduct. Students must complete all requirements for graduation in a period no longer than 150% of the published length of the educational program, as defined by percentage of credit units attempted vs. completed.

CREDIT EARNING POLICIES

The Los Angeles Acting Conservatory awards quarter credit according to the following policy:

In lecture courses, 1 quarter unit represents 3 hours of instruction and at least 1 hours of work outside of class, per week.

In studio/laboratory courses, 1 quarter unit represents 2 hours of instruction and at least 4 hours of studio/laboratory preparation, per week.

CAO and COO plan program curricula with faculty involvement, and determine the appropriate number of instructional hours for every course/program and the amount of work/preparation outside of class students need to complete their study.

CAO and COO assign the appropriate credits for each course and program, based on the credit/hour formula designated above. In addition, the COO and CAO review guidelines routinely to ensure that the Los Angeles Acting Conservatory is complying with regulations.

These credit/hour designations are reviewed with the Scheduling Department, where the above officers ensure that the appropriate quarter and course length, number of class sessions and duration of class sessions are consistent in the course catalog and students' academic schedules.

FULL-TIME STATUS

In undergraduate and certificate programs, a minimum of 18 hours per quarter is required for students to maintain full-time status.

INDEPENDENT STUDY

LAAC does not offer formal independent study programs, and evaluates students' needs on an individual basis.

INSTRUCTION

All instruction is given at the Los Angeles Acting Conservatory, 2437 Main Street, Santa Monica, CA 90405. The LAAC does not provide instruction in any language other than English.

LICENSING & APPROVALS

The Los Angeles Acting Conservatory is seeking "approval" from the Bureau for Private Postsecondary Education (BPPE) to operate as a non-degree-granting institution in the state of California. "Approval" or "approval to operate" means that the Bureau has determined and certified that an institution meets minimum standards established by the Bureau and according to the California Private Postsecondary Education Act of 2009.

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.

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:

2535 Capital Oaks Drive, Ste 400 Sacramento, CA 95833 P.O. Box 980818 West Sacramento, CA

Web site address: www.bppe.ca.gov

Telephone & Fax: (888) 370-7589 or by fax (916) 263-1897 or (916) 431-6959 or by fax (916) 263-1987

As of this catalog's publication, the Los Angeles Acting Conservatory 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, and does not have 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 U.S.C. Sec. 1101 et seq.) This institution is approved by the United States Citizenship and Immigration Services, a Bureau of the Department of Homeland Security (formerly the United States Department of Justice, Immigration and Naturalization) for attendance by nonimmigrant students.

JOB CLASSIFICATION

Under the United States Department of Labor's Standard Occupational Classification codes, the Los Angeles Acting Conservatory prepares its graduates for entry-level positions with the following codes:

27-2011 Actors

Play parts in stage, television, radio, video, or film productions, or other settings for entertainment, information, or instruction. Interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience. May Dance and sing. Illustrative examples: Actress, Dramatic Reader, Voice-Over Artist

27-2012 Producers and Directors

Produce or direct stage, television, radio, video, or film productions for entertainment, information, or instruction. Responsible for creative decisions, such as interpretation of script, choice of actors or guests, set design, sound, special effects, and choreography. Illustrative examples: Casting Director, Independent Film Maker, Stage Manager

27-3043 Writers and Authors

Originate and prepare written material, such as scripts, stories, advertisements, and other material. Excludes "News Analysts, Reporters, and Journalists" (27-3023), "Public Relations Specialists" (27-3031), and "Technical Writers" (27-3042). Illustrative examples: Advertising Copy Writer , Playwright , Television Writer

27-4030 Camera Operators, Television, Video, and Film

Operate television, video, or film camera to record images or scenes for television, video, or film productions. Illustrative examples: News Videographer

27-4032 Film and Video Editors

Edit moving images on film, video, or other media. May work with a producer or director to organize images for final production. May edit or synchronize soundtracks with images. Excludes "Sound Engineering Technicians" (27-4014). Illustrative examples: Cue Selector , Film Editor , Television News Video Editor

FACILITIES & EQUIPMENT

The Los Angeles Acting Conservatory has access to several locations in Los Angeles for filming. LAAC is housed in a 2 theater and art gallery state of the art facility.

Technical Specs

Theater B

Seats 66

Dimensions:

width 31.5'

depth 19.5' (22.5' if 57 seats only,
stage right 6.5' less depth)

height 14.5'

Lights: (instrument inventory upon request)

Dimmers: 24 (1 Dove 12-pack, 1 ETC 12-pack)

Board: ETC Microvision fx (no monitor)

Sound Mixer: Behringer Eurorack MX-2804A 28-input, 4-BUS mixing console

Amp: Sony receiver

CD player: 5-CD changer

Speakers: provided

Multimedia

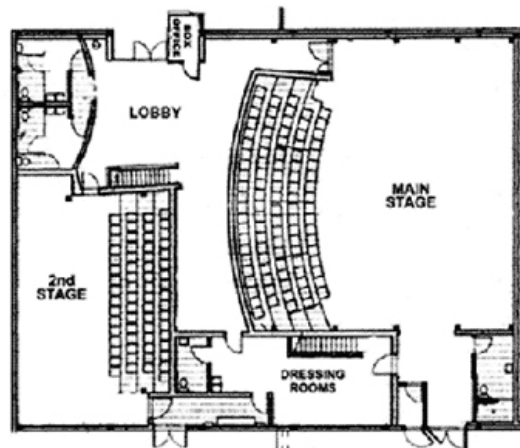
Projector: Mitsubishi 2500 Lumens-DVD

Screen: Ad-Life 17.5 length x 12 ft width

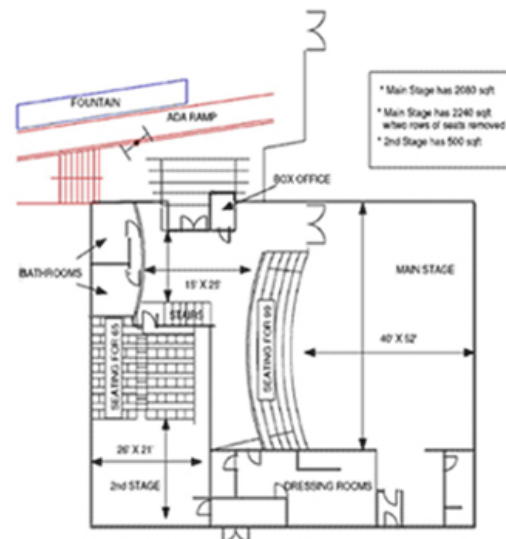
Source: Panasonic DVD player

Call 310-399-3666 or
email: info@edgemar.org for
more information.

Floor Plan - Theater B



Floor Plan - Theater A



Technical Specs

Theater A

Seats 99

Dimensions:

width 49'

depth 30'

height 15' (varies)

16' lighting grid/24' barrel ceiling Lights
(instrument inventory upon request)

Dimmers: 72 (2 12-packs, 2 24-packs)
& 96 circuits on raceway system

Board: ETC Express 24/48 (with monitor)

Sound mixer: Behringer Eurorack MX-2804A 28-input, 4-BUS mixing console

Amp: RAMSA 2-channel, 600 watt,
(300amps, 4ohms/channel)

CD player: v5-CD changer & single CD player

Speakers provided

Multimedia

Projector: BENQ W7000, Lamp: Philips

(Type No: UHP 300/250W 1.1 E21.7),

Max wattage: 300W

Lumens-DVD

Screen: Ad-Life 17.5 length x 12 ft width

Source: Panasonic DVD player

Facilities and equipment available to students include:

CLASSROOMS

The Los Angeles Acting Conservatory has 3 classroom spaces of varying size. The two theaters are equipped with a Blu-ray player projector and screens.

THEATERS

Students have access to three open-space stages to film scenes for projects as well as stage performance totaling nearly 8000 square feet.

PROPERTY, WARDROBE, AND SET DRESSING

Students have props, costumes, and set decoration options available to them for projects. These props include: dishes, glasses, pots/pans, pillows, trays, pictures, bottles, books, magazines, etc. couches, folding tables, chairs, boxes, shelving units, lamps, etc.

LIBRARY RESOURCES

Students have access to the LAAC Library housed in our administrative office during the hours of operation. The Library includes the following resources:

- WiFi Internet • Full-text periodical databases • Access to the online database • Books, periodicals and screenplays • DVD/Blu-ray movie collection • Inter-library loan services • Headshot binders

Below are the Library's circulation guidelines:

- Library materials are available to students and staff Monday–Friday from 9:00 AM– 10:00 PM and on Saturday from 12:00 PM–5:00 PM • Library materials may not be taken off LAAC premises without proper checkout. DVDs/Blu-rays may be viewed anytime during school hours in the student lounge or on a school computer • Current students must present their Student ID badge or driver's license/passport when checking out library materials • Students may check out DVDs/Blu-rays for a three-day period, screenplays for a seven-day period and books for two weeks. Items may be renewed via email at library@michelledanner.com • Course reserve books will either be available as "Library Use Only" items or as three-day checkout items. Course reserve DVDs/Blu-rays will either be available as "Library Use Only" items or as a one-day checkout items.

DISCIPLINARY POLICIES

SIMULTANEOUS PROBATIONS

Students may be placed on Attendance Probation and Academic Probation simultaneously and remain in their program.

PROCEDURAL HOLD

Students suspected of violating LAAC institutional or campus-wide policies will face a fair and thorough investigation and disciplinary hearing to determine if their conduct warrants disciplinary action.

If, in the process of investigating possible violations involving the safety and welfare of others, students, faculty or staff are deemed at risk, then the alleged offender may be removed from class during the investigation, at which time he/she will be placed on Procedural Hold, for a maximum of 10 instructional days. During this period, students are responsible for consulting with the Office of the Dean of Students in order to maintain their academic standing. Once the investigation is complete, the Disciplinary Panel will inform the student of the findings and subsequent decision.

SUSPENSION

Following a thorough investigation, students found to have violated LAAC institutional or campus-wide policies may be suspended.

Students on suspension may be prohibited from entering the LAAC or attending any LAAC functions. In addition to the Disciplinary Panel, the CEO, CAO and COO may suspend any student immediately, when the school officer deems such an action appropriate.

Any suspended student has the right to an Appeals Process and may appeal his/her suspension by submitting a formal letter to the COO. Pending administrative approval, students may continue on with their current program or re-enroll at a new start date, so as not to disrupt their education and training. Students re-enrolling must pay full tuition for that quarter.

EXPULSION

Students expelled from any Los Angeles Acting Conservatory program cannot continue instruction with their current course.

ACADEMIC FREEDOM

LAAC believes in the free pursuit of intellectual and artistic inquiry, as well as the exchange of ideas between instructors and students. Controversial subjects may be explored without fear of censure, retribution or reprisal, so long as the work occurs within the scope of the LAAC education and is consistent with its stated Academic Freedom Policy, which will be made available to any person upon request. Students, faculty and staff are free to express themselves and explore their artistic horizons as they see fit, provided that they remain in compliance with state and federal law, and so long as they can successfully demonstrate that the work discussed/performed/completed was created with artistic intent. Pornographic depictions created with

commercial intent or used for commercial purposes will not be tolerated, and the creators of such work will be subject to expulsion/dismissal.

Instructors are free to discuss controversial subjects in class and screen controversial works without fear of reprisal, so long as the work serves the overall goal of LAAC curriculum and does not violate the LAAC Code of Conduct or any institutional or campus-wide policies. Work that contains nudity, graphic sexual depictions, extreme violence and/or excessive profanity may be precluded from a public screening at the discretion of the administration. Films precluded from public presentation will be screened in private for an appropriate, invited audience.

ACADEMIC HONESTY & CREATIVE INTEGRITY

LAAC expects all students to be responsible individuals who insist on high standards of honesty, personal conduct and creative integrity. All incidences of plagiarism, cheating and deliberate hindrance of other students' work are considered serious offenses and will be subject to a Disciplinary Review Hearing at which penalties will be imposed.

Academic honesty extends to all school projects, productions and exercises, both on and off the LAAC campus. Students must maintain a high standard of honesty in declarations and descriptions of these projects to faculty, administration and staff, as well as other agencies and vendors. Deliberate dishonesty and misconduct are considered serious offenses and will be subject to a Disciplinary Review Hearing at which penalties will be imposed.

FREEDOM OF SPEECH

LAAC is an open, artistic environment. While we embrace the artist's right to free speech and expression, any form of discrimination (whether based on age, race, religion, gender, gender identity or sexual orientation, etc.) will not be tolerated. Libel and slander are strictly prohibited. Any student found guilty of defamation against LAAC students or staff is subject to disciplinary action. Any LAAC student, faculty or staff found guilty of defamation against any other student, faculty or staff is subject to disciplinary action, including probation, expulsion or termination.

COPYRIGHT INFRINGEMENT POLICY

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work.

In the file-sharing context, downloading or uploading parts or whole copyrighted works without authority constitutes an infringement. Students are reminded that copyright infringement is a criminal offense and convictions may include jail time and/or severe fines, with a maximum penalty of \$150,000 per instance in the United States.

Students are forbidden from illegally downloading, uploading or sharing pirated material on campus, including, but not limited to, software, torrents, films and television shows. Failure to comply with the institution's policy will result in disciplinary action.

INTELLECTUAL PROPERTY

Intellectual property refers to exclusive copyright, trademarks, patents and other legally recognized rights to intangible assets, including literary, cinematic and artistic works.

Students must adhere to industry standards and institutional policies regarding copyright laws, with respect to material they wish to produce. For LAAC coursework, students may be advised not to use, or may be prohibited from using, characters, music, and other source material they do not have rights to. Students working on adaptations are encouraged to use material that is in the public domain. Students may direct any questions they have regarding appropriate use of intellectual property to faculty or administration.

EDUCATIONAL RIGHTS & PRIVACY

LAAC operates within the guidelines of federal and state law with regard to the maintenance, organization and protection of student files. LAAC is aware of, and in compliance with, guidelines established by the Family Educational Rights and Privacy Act (FERPA), concerning protection of confidentiality and privacy of student records.

RETENTION & PERSISTENCE

All records for each LAAC student are kept in separate academic and financial files in locked fireproof cabinets in the Administrative Office and under 24-hour security surveillance. The office remains locked at all times. All academic and financial records for each student (current, graduate or withdrawn) will be stored for a minimum of 5 years after the date of their first class at LAAC. Academic transcripts are permanently maintained. Should a complaint arise concerning a particular student, the files pertaining to that student will be maintained for the life of the corporation.

DIVERSITY & NONDISCRIMINATION POLICY

To foster a diverse, safe and productive learning and work environment, every student, instructor and staff is entitled to be treated in a fair and appropriate manner irrespective of: • Race • Ethnicity • Nationality • Disability • Gender • Age • Sexual orientation • Religion • Political beliefs

This list is intended to be illustrative and is not exhaustive. Striving for a bias-free environment is central to our mission. All students, staff and faculty are obliged to adhere to the Diversity Policy.

REPORTING DISCRIMINATION

We are committed to responding quickly and constructively to bias and discrimination complaints, and ensuring that all individuals feel comfortable coming forward with a complaint.

Any student, faculty or staff member who has witnessed or experienced discrimination, harassment or defamatory language on campus should immediately report the incident in one of the following ways: • File a complaint form available at the Administrative Office. • Discuss the problem with a faculty member, COO, or CAO.

LAAC will take the appropriate action to protect faculty, staff and students from discrimination, investigate any allegations or complaints and interview all parties involved to find effective resolutions.

Depending on the findings of the investigation and at the discretion of the school, any student, faculty or staff member who violates the Policy may be suspended or dismissed.

In some cases, students, faculty or staff members who wish to continue their study or employment may be required to attend a Diversity/Sensitivity Training course at their own expense.

HARASSMENT & SEXUAL ASSAULT

Threatening remarks from students (verbal slander, sexual harassment, threats of violence, etc.) and/or any act of physical violence from a student toward any instructor, staff member, student or other person in general will not be tolerated. Any student who violates these terms is subject to disciplinary action and/or criminal prosecution. Threatening remarks or any act of physical violence from faculty, staff or administrative employee towards any other instructor, staff member, administrator, student or other person in general will not be tolerated. Any employee who violates these terms is subject to immediate termination.

Any act of sexual assault or any other physical violence will immediately be reported to the proper legal authorities. Any student, faculty, staff or administrator who falls victim to sexual harassment or assault will be immediately taken to the nearest hospital for medical treatment and emotional counseling.

STUDENT RIGHTS & GRIEVANCES

All students have the right to due process in any action brought against them by LAAC that may adversely affect their academic status with the institution. Students have the right to petition for special consideration with regard to the academic and administrative policies and procedures when circumstances beyond their control prevent them from adhering to said policies and procedures.

STUDENT GRIEVANCES PROCEDURES

LAAC will address all appropriate student grievances promptly. A grievance is considered appropriate if a student expresses feelings of dissatisfaction concerning any application or interpretation of the LAAC administration or management-related policy. Procedures are as follows: • Complaints or problems with LAAC should be directed to Alexandra Guarnieri, or Michelle Danner

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.

CODE OF CONDUCT

Students who are not compliant with the below listed policies are subject to disciplinary action, which could, at the discretion of school management, include probation, suspension or termination.

Freedom of Speech

1. LAAC is a creative and artistic environment. While we embrace each student's right to free speech and expression, any form of discrimination based on, but not limited to, age, race, religion, gender or sexual orientation toward any LAAC instructor, staff member or student will not be tolerated. Any student who fails to comply with this rule will be subject to suspension or expulsion.
2. LAAC expects all students, faculty and staff to conduct themselves in a considerate manner. Students who disrupt classes may face disciplinary action. Behaving in an aggressive, harassing or threatening manner to other students, faculty or staff can also result in suspension or expulsion. This includes unauthorized use of cell phones and/or other electronic devices during class hours.
3. Slander, threatening remarks, sexual harassment, threats of violence and any physical violence to any LAAC instructor, staff member or student will not be tolerated. Any student who fails to comply with this rule will be subject to suspension or expulsion.

Creative & Academic Integrity

4. LAAC expects all students to be responsible individuals who insist on high standards of honesty, personal conduct and creative integrity. All incidents of plagiarism, cheating, deliberate hindrance of other students' work or other forms of dishonesty and misconduct are considered serious offenses and will be subject to a Disciplinary Review Hearing at which penalties will be imposed.
5. Academic honesty extends to all school projects, productions and exercises both on and off campus. Students must maintain a high standard of honesty in declarations and descriptions of these projects to faculty, administration and staff, as well as other agencies and vendors. Deliberate dishonesty and misconduct are considered serious offenses and will be subject to a Disciplinary Review Hearing at which penalties will be imposed.
6. Students are prohibited from paying or soliciting financial compensation from other students for services such as, but not limited to, production, pre-production, postproduction and script consultation. Students are expected to complete their own work, unless otherwise approved by the instructor.

Campus Safety & Security

7. Students are required to carry a valid photo ID (Driver's License, Official State Identification Card, Passport) as well as their LAAC Student ID Badge while on the premises of LAAC, any related productions, official student functions or events. Failure to do so may result in the student being removed from such premises at LAAC's discretion.
8. Students are responsible for their LAAC student ID Badges. Any student caught tampering with their badge, willingly assisting another individual with attempting false or unauthorized entry into LAAC property will be subject to immediate disciplinary or legal action, including suspension or expulsion.

9. Students found misusing or vandalizing property owned by LAAC or any of neighboring businesses will be subject to fines and/or immediate suspension.

Drug & Alcohol-Free Campus

10. Under no circumstances are drugs or alcohol allowed on LAAC premises. Anyone found to possess alcohol or any illegal substance will be subject to expulsion. Any student found associating with a student in possession of alcohol or illegal substances will be subject to suspension and will meet with the Director to determine if he/she will be expelled.

On-Campus Conduct

11. Students must remain quiet in the hallways and general areas on campus and surrounding LAAC and must not approach or enter neighboring offices.

12. Students are responsible for the conduct of all guests brought to the premises, facilities, productions or events of LAAC. Students may be held liable for any Code of Conduct violations committed by such guests and may face disciplinary action for all violations that occur.

Personal Care

13. All students are required to maintain healthy and diligent personal hygiene. Regular bathing, wearing of deodorant and frequent laundering of clothes are necessary to ensure a healthy and comfortable learning environment. Repeated complaints and warnings about poor hygiene may warrant a disciplinary hearing.

Technology

14. Students are strictly forbidden from tapping any Ethernet lines of LAAC or adjoining businesses for their personal computers. Our network holds confidential information and tapping into it poses a security risk. Any student who fails to comply with this rule will be subject to suspension and expulsion.

15. Illegal downloading -- via torrents or other file sharing sites -- is not permitted using LAAC's computers or LAAC's wireless/wired networks. Anyone caught doing this will be subject to immediate disciplinary action by the LAAC. Furthermore, anyone caught downloading illegal material may be subject to legal action under federal law.

16. Students are prohibited from recording class lectures without written permission from the Director of LAAC.

17. Cyber-bullying against any LAAC student, staff member or faculty is strictly prohibited. Additionally, students are reminded that they represent LAAC during production workshops, off-campus shoots or collaborations. Any form of cyber-bullying towards individuals working with LAAC under any capacity, is also prohibited.

Cyber-bullying encompasses all use of technology to harm or harass others. This includes, but is not limited to:

- unwanted contact or harassment via social media, emails, phone calls or text messages
- threatening emails, instant messages, calls or text messages
- fraud or identity theft: impersonating someone or creating a false identity
- hacking someone's email or social media account
- spreading false or private information
- creating

websites to rate peers or faculty/staff or to mock or harass someone • sharing photos or videos online or via text without the subject's consent

Students found engaging in cyber-bullying will face a thorough investigation and disciplinary action, up to and including expulsion.

Production & Post-Production

18. Firearms, pellet guns, ammunition, knives, martial arts weapons, dangerous chemicals, fireworks or explosives of any kind (regardless of license) are never permitted on LAAC property. Any student found in violation of this code will be subject to expulsion or criminal prosecution.

19. Students are only permitted the use of prop guns or prop weapons on green-lit productions, with the express approval of the instructor and Chief Academic Officer, and when licensed by the local permitting office, such as Film, LA Inc.

20. Any student or crewmember participating in the filming of a project featuring the unauthorized use of a prop gun is subject to expulsion. Any student or crewmember participating in the filming of a weekend project featuring the use or display of a real firearm in any setting is subject to expulsion and will be reported to the authorities for further investigation. Any recorded media that is found to be in violation of the preceding rules may be confiscated and destroyed.

21. To maintain on-set safety, students who wish to film stunt or action sequences must first complete the Action Sequence Authorization Request Form and submit the following documentation to the Director of Operations (Alexandra Guarnieri): • Shooting script • Storyboards • Shot lists • Proof of outside production insurance for the action sequence, with worker's compensation

Once approval has been granted and all the requisite paperwork has been cleared, students may film their stunt or action sequence under the supervision of an outside stunt coordinator.

22. Students are responsible for props and wardrobe at all times while in their possession. If props or wardrobe are damaged in any way, students are responsible for the replacement value dictated by the LAAC.

23. Students must read and adhere to all rules in the Student Handbook and Production Handbook while on campus, at any Academy-sponsored events:

- Students must not stray from the set on which they are filming.
- Students may not climb onto building rooftops or film at any unsanctioned areas of the campus or studio backlot, including the parking lot, lobby, common areas and hallways. In order to film in classrooms, students must place a refundable deposit at the Administrative Office, check for classroom availability at the front desk and complete the required paperwork. For details on booking classrooms for shoots, please refer to the Student Handbook.
- Students may not scream or make any other disruptive noise for any reason.

Actionable Conduct

24. Students who fail to abide by the LAAC Code of Conduct and Institutional Policies, as outlined in the Course Catalog and Student Handbook, may be subject to disciplinary action, including suspension or expulsion from LAAC.

DRUG & ALCOHOL POLICY

LAAC students, staff and faculty are prohibited from the unlawful manufacture, distribution, possession, or use of illicit drugs or alcohol. This prohibition applies while on LAAC campuses or when participating in any LAAC activity. Students or employees who violate this policy are subject to disciplinary action up to and including expulsion or termination from employment.

Students or employees may obtain information pertaining to the health risks and effects associated with alcohol and narcotics or other dangerous or illegal drugs from: <http://www.allaboutcounseling.com/drugeffects.htm>.

Specific school policies prohibit:

- Use, possession, sale, distribution and/or production of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the above except at a time, location and circumstance expressly permitted by LAAC and government regulations.
- Use, possession, sale, distribution, and/or production of narcotics or other controlled substances, including related paraphernalia, or acting as an accessory, liaison, or facilitator for any of the above.
- Public intoxication anywhere on LAAC's premises or at functions sponsored by or participated in by LAAC.

Note: Responsibility is not diminished for acts in violation of LAAC rules and regulations or other laws that are committed under the influence of alcohol or any illegal drugs or controlled substances. Recent federal anti-drug laws affect a number of areas in everyone's lives. LAAC students violating this policy could lose eligibility for financial aid or could be denied other federal benefits such as Social Security, retirement, welfare, health, disability, and veterans' benefits. The Department of Housing and Urban Development, which provides funds to states and communities for public housing, now has the authority to evict residents and members of their household who are involved in drug related crimes on or near the public housing premises. Businesses could lose federal contracts if the company does not promote a drug-free environment. Finally, a record of a felony or conviction in a drug-related crime may prevent a person from entering certain careers.

In addition to local and State authorities, the federal government has four agencies engaged in fighting illicit drugs. These agencies are: The Drug Enforcement Agency, U.S. Customs Service, Federal Bureau of Investigation, and the U. S. Coast Guard. Important facts to be aware of include:

- It is a crime to hold someone else's drugs.
- It is a crime to sell fake drugs.
- You can be arrested if you are in a house (or an institution) where people are using drugs, even though you are not.
- You can be charged with possessing drugs even if it is not found on you personally.
- You are considered to possess, under legal terms of constructive possession," drugs found in your locker, purse, car, or house.

Drug abuse is the utilization of natural and/or synthetic chemical substances for non-medical reasons to affect the body and its processes, the mind and nervous system and behavior. The abuse of drugs can affect a person's physical and emotional health and social life. Alcohol is the most abused drug in the United States. Drugs can be highly addictive and injurious to the body. People tend to lose their sense of responsibility and coordination. Restlessness, irritability, anxiety, paranoia, depression, slowed movement, inattentiveness, loss of appetite, sexual indifference, comas, convulsions, or even death can result from overuse or abuse of drugs. Not only does the person using the drug subject themselves to all sorts of health risks, drug use can and, in many instances does, cause grief and discomfort to innocent people.

A drug-induced brain, for example, affects the wide range of skills needed for safe driving. Further, reflexes are slowed, making it hard for drivers to respond to sudden unexpected events. Alcohol-related highway deaths are the top killer of 15-24 year olds.

LAAC requires that any person observing any student or staff directly engaging in prohibited drug or alcohol use on campus immediately notify the Director. Caution must be observed, however, to avoid wrongful accusation of a person suspected of taking drugs as an improper accusation could lead to embarrassment to both the individual and the Institution. Once it has been determined by management that assistance to overcome the problem is indicated, the individual and his/her family should be counseled on the need for assistance. Confidential student records will be maintained of any such counseling provided to an individual. LAAC offers limited psychological counseling and advice. If the individual is in immediate danger of harming himself/herself or others, LAAC staff will contact local law authorities and immediate family members.

In certain cases, students and employees may be referred to counseling sources and/or substance abuse help centers. If such a referral is made, continued enrollment or employment will be subject to successful completion of any prescribed counseling or treatment programs. There are also drug or alcohol counseling, treatment and rehabilitation facilities available in the local area where individuals can seek advice and treatment. National organizations also offer help, information and resources.

Students and staff who violate the LAAC standards of conduct subject themselves to disciplinary action. Employees must notify the director in writing of a conviction of a criminal drug statute occurring in the workplace within five days after receiving the conviction. Disciplinary action for a violation of the Code of Conduct policy regarding alcohol or illicit drugs can range from oral and written warnings up to and including suspension, expulsion and termination.

As stated in the Code of Conduct, LAAC students, faculty and staff are prohibited from the unlawful manufacture, distribution, possession or use of illicit drugs or alcohol. This prohibition applies while on LAAC campuses or participating in any LAAC activity. Those who violate the LAAC Code of Conduct will be subject to disciplinary action up to and including expulsion and loss of eligibility for financial aid.

NOTE ABOUT OUR SCHOOL

Consistent with the mission and educational objectives of LAAC, the focus of the studio's programs is to develop each student's artistic and creative potential in the art and craft of the moving image. In each program, students are exposed to a particular aspect of filmmaking by which a student may express his or her personal artistic visions.

ABOUT THE CATALOG

The Los Angeles Acting Conservatory publishes the LAAC, Los Angeles 2018 Course Catalog. This is the document of authority for LAAC students commencing their programs at the Los Angeles campus between March 1, 2018 (TBD by approval) and December 17, 2018.

All programs are solely owned and operated by the Los Angeles Acting Conservatory. The LAAC reserves the right to change any policies, procedures and course offerings. All students enrolled at the LAAC are required to follow the institutional and campus-wide policies stated in the newest catalog.

Information for International Students

ENROLLMENT PROCESS

1. Student must schedule an interview with a Student Advisor via phone. This interview will determine English proficiency. During the interview, student will be provided with a sample text. Student should be able to read the text to their advisor with relative ease.
2. Student must fill out the Los Angeles Acting Conservatory application completely, sign the bottom and return it to the Los Angeles Acting Conservatory via email or fax.
3. Student should reserve their spot for the Conservatory Program by paying a \$950 deposit.¹ The student must also pay the Los Angeles Acting Conservatory a one-time \$175 (in U.S. Dollars) non-refundable application processing fee.
4. The student must provide proof of adequate sponsor funding for tuition and living expense during period of study. Examples of financial evidence from the student or the sponsor includes income tax documents and original bank books and/or statements. If they or their sponsor own a business, they can provide business registration, licenses, and tax documents, as well as original bank books and/or statements.
5. Provide high school diploma or equivalent
6. Provide a Letter of Recommendation.
7. Provide proof that student is 18 years of age, or 17 years of age with parental approval.
8. Once the Los Angeles Acting Conservatory's Designated School Official determines that the student has fulfilled requirements 1-6, the DSO will accept the prospective student for enrollment, enter the student's initial record into SEVIS and issue an I-20 form.

ENTRY PROCESS

1. The DSO will sign the I-20, scan and email it to the prospective student. Student shall review this document immediately (and carefully) to insure that the DSO entered all of their information correctly. DSO will make a copy for the student's file (to be kept at the Los Angeles Acting Conservatory) and mail the original, signed I-20 to the student.
2. Once the student has received the I-20 from the Los Angeles Acting Conservatory, the Student must pay the SEVISI-901 fee, using form I-20. Payment can be handled at:
<https://www.fmjfee.com/i901fee> .
3. You may enter the United States up to 30 days before the start of your program. Upon entry into the country you must immediately contact the Los Angeles Acting Conservatory to ensure complete record keeping.
4. If you cannot enter the United States for the term listed on your Form I-20 or if you will be late by a few days, immediately contact the Los Angeles Acting Conservatory so that we may accurately update your SEVIS record.
5. IF YOU RECEIVE AN I-515A: It is critical that you let the Los Angeles Acting Conservatory know immediately, so the proper documentation can be submitted without delay.

PREPARING FOR LIFE IN THE UNITED STATES

Before you leave for the United States, it is a good idea to familiarize yourself with the different kinds of documents you might need. It is always a good idea to carry your original documents at all times. Do not put them in your checked baggage.

It is also a good idea to make at least two sets of copies of these documents: one copy to leave with your family or friends before you depart and one copy to give to your school officials. Here is a list of the important immigration documents:

- Passports
- Visas
- Form I-20 / Form DS-2019
- Form I-94
- Border Crossing Cards

Arriving in the United States is a very important step, one which you should to prepare for. If you have everything ready, it should be a very smooth experience.

SECONDARY INSPECTIONS

If the Customs and Border Protection(CBP) officer at the port of entry cannot initially verify your information, or if you do not have all of the required documentation, you may be directed to an interview area known as “secondary inspection.” Secondary inspection allows inspectors to conduct additional research in order to verify information without causing delays for other arriving passengers.

The inspector will first attempt to verify your status by using the Student and Exchange and Visitor Information System (SEVIS). In the event that the CBP officer needs to verify information with your school or program, the Los Angeles Acting Conservatory can be reached at (310) 392-0815. In the event you arrive during non-business hours (evening, weekends, holidays), the school can be reached at: (310) 283-1234

Failure to comply with U.S. government entry-exit procedures may result in your being denied entry to the United States. Under certain circumstances, the CBP officer may issue a “Notice to Student or Exchange Visitor” Form I-515A, which authorizes temporary admission into the United States. It is critical that you let the Los Angeles Acting Conservatory if you receive an I-515A, so the proper documentation can be submitted without delay.

You may enter the United States up to 30 days before the start of your program. Upon entry into the country you must immediately contact the Los Angeles Acting Conservatory to ensure complete record keeping. Failure to report to the Los Angeles Acting Conservatory by your program start date constitutes a failure to maintain status, and can result in deportation.

If you cannot enter the United States for the term listed on your Form I-20 or if you will be late by a few days, immediately contact the Los Angeles Acting Conservatory so that we may accurately update your SEVIS record.

Tips for Life in the United States

TIME

California is in the Pacific Time Zone (GMT minus 8 hours). The state observes daylight saving time.

TAXES

The state sales tax is 8.25%. Local taxes may be as much as an additional 1.5%.

DIRECTORY ASSISTANCE

For local numbers, dial 411; long-distance, 1 plus area code plus 555-1212; toll-free, (800) 555-1212

AREA CODES

Many American area codes have recently changed. Call directory assistance if the number you have doesn't work.

TOLL-FREE CALLS

Not all 800, 877, and 888 numbers work outside the U.S. Try a direct toll number or a fax.

EMERGENCY ASSISTANCE

You can call 911 toll free from any public telephone to obtain police, fire, or medical assistance.

LIQUOR LAWS

Alcohol is sold throughout California. Legal drinking age is 21.

SMOKING LAWS

You must be 18 to purchase tobacco products. Smoking is prohibited in all public buildings (including restaurants, bars and casinos) and enclosed spaces throughout California. It is illegal to smoke within 20 feet of doorways or windows of government buildings. Most large hotels have designated smoking rooms; if you smoke, request one – most hotels will fine guests who smoke inside a non-smoking room. Many cities in California have passed ordinances prohibiting smoking in all public places, Santa Monica is one of them. It is even illegal to smoke on certain beaches in Southern California – watch for signs!

DRIVING LAWS

By law, everyone in a vehicle must wear a seatbelt, and motorcyclists must wear a helmet.

Speed limits are posted in miles-per-hour (mph). Generally, the speed limit on multi-lane freeways is 65 mph. On two-lane highways it is usually 55 mph. The speed limit on city streets is usually 35 mph. In residential areas, near schools and in areas with heavy foot traffic, the speed limit is almost always 25mph.

Along freeways with heavy traffic, car pool lanes (or “diamond lanes”) are identified by small black-and-white signs and by diamonds painted on the roadway. To drive in a car pool lane, you must usually have two people (including the driver) in the car. Some car pool lanes in the San Francisco Bay Area require three people (including the driver).

The new Wireless Communications Device Law (effective January 1, 2009) makes it an infraction to write, send, or read text-based communication on an electronic wireless communications device, such as a cell phone, while driving a motor vehicle. Drivers must also use a hands-free device when speaking on a cell phone.

Roundabouts are uncommon in California. Most intersections are either signed by traffic lights or by stop signs. Unless signed otherwise, it is legal to make a right turn on a red light after you come to a complete stop.

The California Department of Motor Vehicles (DMV) publishes an online version of its California Driver Handbook which thoroughly explains California road rules:

<http://apps.dmv.ca.gov/pubs/dl600.pdf>

1No assurances regarding the issuance of visas can be given in advance. Therefore, final travel plans or the purchase of non-refundable tickets should not be made until a visa has been issued. Should the Embassy deny your application for a visa, you will be refunded your deposit minus a \$75 administration fee if the Los Angeles Acting Conservatory is informed of the situation more than one month before the starting date of your program. If the Los Angeles Acting Conservatory is informed less than 1 month before the starting date of your program, you will be refunded your deposit minus a \$200 administration fee.

2International Students Fee Schedule & Estimated Living Expenses 2015: International student applicants are required to pay a one-time \$175 (in U.S. Dollars) non-refundable application processing fee. All fees are estimated and subject to change without notice. Est. Living Expenses (12 mos.): \$ 15,000.00.

POLICY REGARDING PROVISION OF A SCHOOL CATALOG TO PROSPECTIVE STUDENTS

The policy of the Los Angeles Acting Conservatory to provide prospective students with an electronic version of the school catalog capable of being printed to a hard copy.

If for any reason a prospective student does not have access to the Internet, or simply wishes to have a hard copy of the school catalog, one hard copy of the catalog will be produced and provided to the student prior to their signing the enrollment agreement.

FACULTY QUALIFICATIONS AND BACKGROUNDS

MICHELLE DANNER, Founder & CEO (26 years of experience teaching acting)

Teaches: the Golden Box Master Class, Scene Study I, II, III, IV & V, On Camera Cold Reading, Scene Study and Script Analysis I, Scene Study & Shakespeare, The Business of Acting, On Camera Acting II, III & IV, Work on a Full Length Feature, Golden Box (Filmmaking), & Directing Scenes I & II

Michelle Danner is a film and stage director, an author, and a world-renowned acting coach.

She teaches the Golden Box Acting workshops in South America, Europe, Toronto, Vancouver, Dubai, New York, Sydney and Australia.

It was her father, Alexander Valdez, who opened the very first William Morris Agency in Paris, France, that instilled a strong passion and work ethic that has stayed with her throughout her life.

Michelle has taught acting for the last 24 years and has worked with many A-List Actors privately and on set including: Chris Rock, Gerard Butler, Seth MacFarlane, Penelope Cruz, Melanie Brown, Jamie Lynn Sigler, Verne Troyer, Grant Bowler, Kate Del Castillo, Michael Pena, Isla Fisher, Common, Jennifer Grant, Salma Hayek, Chris Martin, Brian McKnight, James Franco, Marcia Cross, Christian Slater, Catherine Bell, Zooey Deschanel, Gabrielle Union, Justin Chatwin, Jennifer Coolidge, Justine Wadell, Rob Estes, Rick Fox, Henry Cavill, Michelle Rodriguez, Seychelle Gabriel and many others.

Voted favorite acting coach by Backstage readers. She was brought in for her expert coaching on the WB show *The Starlet* and was featured with Andy Richter on *The Tonight Show with Conan O'Brien*.

Michelle trained extensively in Paris and New York with Stella Adler and Uta Hagen. She was the Managing Director of the Larry Moss Studio since it's inception in Los Angeles for 20 years.

She is the Founding Director of Edgemar Center for the Arts and raised \$1.3 million to construct the two theaters and the art gallery at the Center. At the opening ceremony, Steven Spielberg commented, "Here we have a venue that can turn out some extremely experienced, daring and resourceful artists." She is currently serving as Artistic Director and teaches ongoing classes at the Michelle Danner Studio, housed at the Edgemar Center for the Arts.

Michelle has directed and acted in over thirty plays and musicals in New York and Los Angeles. Her favorite acting credits include Tennessee William's *The Rose Tattoo*, which garnered critic's pick and awards including best actress; *House of Yes*, *Bright Ideas*, *Ibsen's Ghosts*, and *One White Crow*.

Her highlights at Edgemar have been pioneering new works that include *The Night of the Black Cat*, a world premiere and winner of the 2005 Best Musical of the Year at the Los Angeles Music Awards, which had a revival as recently as 2016. She directed the world premiere of *Mental the Musical*, winner of several 17th Annual TicketHolder awards for acting and musical score. She wrote and directed the world premiere of *You're on the Air*, an improv based comedy which is in development to become a movie. She directed the west coast premiere of *Hello Herman* by John Buffalo Mailer and co-directed Jane Fonda in *The Court of Public Opinion* starring Anne Archer. Her last play *Vanya and Sonia and Masha and Spike* by Christopher Durang won 5 Scenies, StageSceneLA Awards, including for best actress in a Comedy for her portrayal of Sonia.

In 2006, she made her feature film directing debut *How to go Out on a Date in Queens*, which was nominated and won four L.A. Film Awards including Best Director. It starred Jason Alexander, Esai Morales, Ron Perlman, Kimberly Williams, Rob Estes and Alison Eastwood.

Michelle also produced and acted in the award-winning short film *Dos Corazones*, which premiered at the Nashville Film Festival and went on to win Best Cinematography & Audience Favorite at the Malibu Film Festival.

Her second film *Hello Herman* starring Norman Reedus (AMC's *The Walking Dead*), Martha Higareda, and Garrett Backstrom. The film premiered at the Hollywood Film Festival to a sold out audience and had its international premiere at the Monaco Charity Film Festival where it won the award for social relevance. It opened theatrically nationwide and was distributed by Warner Brothers.

Her third film, *The Bandit Hound*, a family comedy starring Catherine Bell, Lou Ferigno, Judd Nelson, Paul Sorvino, and Verne Troyer, was released in 2016.

Michelle just finished principal photography on a supernatural thriller, *Bad Impulse*, with a wonderful cast including Paul Sorvino, Sonya Walger, Grant Bowler and Dan Lauria.

Her acting film credits include playing the part of Alexandra, the psychic, in the feature film "Ovation" directed by Henry Jaglom as well as Mrs. Mack in "Reach" directed by Leif Rokesh.

Michelle is in development for several projects and for a feature film – *Peril of a Godsend*, written by Marlon Campbell which will be shot in 2018.

Her production company, All in Films, has several projects in the works: a psychological thriller titled *The Runner*, a romantic comedy titled *The Will To...*

She is putting the finishing touches on her acting book, *The Golden Box*, which will be released this year.

BRIAN DRILLINGER

Teaches: Acting in a Short Film, Work on a Full Length Play, American Film History, Directing Actors, Directing Scenes I & II, Editing and Presenting Scenes

A founder and the Creative Director of Edgemar Center for the Arts in Santa Monica, CA, he directed the show for the first Edgemar benefit event that was hosted by Jason Alexander and included: Hilary Swank, Michael Clarke Duncan, Sally Kellerman and Chad Lowe. His technique has evolved through his work with noteworthy acting teachers: Uta Hagen, Milton Katselas, Larry Moss, and Terry Schreiber and his collaboration with writers and directors: Neil Simon, Herbert Burgdoff, Gene Sachs and Margret Edson. Mr. Drillinger has produced, coached and acted with: Jason Alexander, Ron Perlman, Anne Archer, Norman Reedus, Patrick Dempsey, Tony Shalhoub, Kimberly Williams Paisley, Wesley Snipes, Blythe Danner, Traylor Howard, Esai Morales, Lou Ferrigno, Judd Nelson, Catherine Bell and Paul Sorvino.

Brian produced and stars in the feature films: *The Bandit Hound* and *Hello Herman*, and *How to Go Out on a Date in Queens* for which he won "Best Supporting Actor" at the LA Indie Awards 2006. He also produced the short film *Dos Corazones* winner "Audience Favorite" Malibu Film Festival. In LA he produced *Four-Thought* and *The Rose Tattoo* at the Hudson Theatre, *Scene Bites* at the Tiffany Theatre and the workshop production of *How To Go Out On A Date In Queens* directed by Larry Moss.

Drillinger has directed: *Stopping By* at Ensemble Studio Theatre LA, *The House Of Yes*, *Chip Chop* and *It Must Be Him* at Edgemar Center for the Arts in Santa Monica CA, *Lost In Yonkers* and *Almost, Maine* for the Steel River Playhouse in PA, *Almost, Maine* for the Gasworks Theatre in Melbourne AU, and *The Dreamer Examines His Pillow* at The Complex in Los Angeles. He directed the workshop productions of *Fifth of July* and *The Laramie Project* for the T. Schreiber Studio in NY.

He has taught scene study, cold reading and voice for Edgemar Center, Larry Moss Studio, Michael Woolson Studio, and the UCLA Extension program. As a visiting artist he's taught in Melbourne AU, The Philadelphia Acting Studio and Steel River Playhouse both in PA. Judy Kerr lists him as a "Recommended Acting Coach" in the industry guidebook, *Acting Is Everything*.

Brian graduated with honors from the SUNY Purchase Acting Conservatory program. He played Stanley on Broadway and in the film version of Neil Simon's *Brighton Beach Memoirs* and the National tour of Broadway Bound. *The Substance Of Fire* at the Old Globe in San Diego, the original production of the Pulitzer Prize winning play *Wit* at the South Coast Repertory, the Seattle Repertory and the Alley Theatre in Houston, also at SCR *Death Of A Salesman* and *Boundary Waters*, *The Real Thing* at T. Schreiber Studio and *An Enemy of the People* for the Bristol Riverside Theatre. His television credits include: *The Agency*, *Wings*, *Life Goes On*, *Reasonable Doubts*, and *General Hospital*. Brian starred opposite Sally Kirkland, in the indie feature *Starry Night*, and Janeane Garafalo in *I Shot A Man In Vegas*.

CHRISTINE DUNFORD

Teaches: Scene Study I, II, III, IV & V, Scene Study & Script Analysis I, and Scene Study & Shakespeare.

Born in the Bronx and trained at the Juilliard School, Ms. Dunford began her theater career in NYC. Upon graduating from Juilliard, she was cast in Joseph Papp's NYSF production of *Two Gentlemen of Verona* at the Delacorte Theater in Central Park. She spent the next two years working at Mr. Papp's Public Theater in the American premiere of Caryl Churchill's *Serious Money* (both the off-Broadway & Broadway runs) and in the lead role of *Love's Labors Lost*, directed by Gerald Freedman.

Other NY stage appearances include *Infidelities* at Primary Stages and the title role in *Tamara*. On the West Coast, Ms. Dunford starred with Ed Begley, Jr. in the David Mamet plays *Cryptogram* and *Old Neighborhood* at the Geffen Playhouse. She also worked extensively with the experimental theater company Bottom's Dream, and won a Dramalogue Award for her performance in their production of *Losing Venice*. Dunford has enjoyed a fruitful relationship with the Edgemar Center for the Arts, where she developed and performed solo works in addition to appearing in many of their readings and film projects. Her last engagement as an actor at Edgemar was in *The Shadow Box*, directed by fellow Juilliard alum Keith David.

Since moving to Los Angeles, Dunford has appeared in over 100 episodes of television, both as a series regular (*Good Sports* with Ryan O'Neal and Farrah Fawcett; *Hudson Street* with Tony Danza; *Something So Right* with Jere Burns; *Bob* with Bob Newhart; and *The Secret Lives of Men* with Brad Whitford) and guest star (*The Next Arrested Development*; *Law & Order LA*; *Harry's Law*; *Two and a Half Men*; *Boston Legal*; *Seinfeld*; *Frasier*; *Without a Trace* and others). She also co-starred with Jon Lovitz in the live broadcast of the FOX sketch comedy special: *The Jon Lovitz Show*.

On film, Ms. Dunford starred opposite Peter Fonda in the Oscar-nominated *Ulee's Gold*. Other films include the indie-award winning *American Dream*, *How to Go on a Date in Queens* (opposite Jason Alexander); *Love & Basketball*; *Reversal of Fortune*; *Slaves of NY* and the award-winning shorts *Dos Corazones* and *Lost People of Mountain Village*. Her most recent film *Hello Herman*, directed by Michelle Danner, will be released this fall. Ms. Dunford is also a writer and has performed solo plays at the HBO Aspen Comedy Festival, the Edgemar Center, the Improv and Luna Park.

In addition to her stage and film work, Ms. Dunford has provided voices for characters on the animated television series *Real Monsters*; *God, the Devil* and Bob and Glenn Martin, *DDS*, as well as for television and radio commercials. She's enjoyed narrating documentary films and museum installments for groups as diverse as the United Nations and the Pacific Science Center. Her voice has been featured in many popular video and

online games including *The Lord of the Rings*; *Civilizations*; *Dawn of War*; *Hitman*; *XCOM*; *Mass Effect* & others.

VALERIE DEBLER

Teaches: The Meisner Technique, Film Analysis, Casting Your Short

Valerie Debler is a private acting coach, director and writer. She is a graduate of the Stella Adler Studio of Acting in NYC and studied acting at the Warren Robertson Theatre Workshop. Her directing credits include contemporary original works such as *The Secretary*, by William Bodes and *The Theory of Everything* by Nicolai Thecatus as well as classics such as *Antigone* by Jean Anouilh and *Dirty Hands* by Jean Paul Sartre. She has taken part in the Summer's Director Festival at the American Theatre of Actors where she directed several original works. Most recently, she served as Executive Producer of the feature film *Hello Herman*, directed by Michelle Danner and starring Norman Reedus.

DEREK REID

Teaches: Improvisation I, II, III & IV, On Camera Acting IV, Outline Treatment and Writing Short Film, Filming the Short II

Derek Jeremiah Reid is half way through his second term as the best Obama impressionist in Los Angeles. LA Weekly says "Derek Jeremiah Reid's Obama ...is terrific." He is the former host of the Fox Family Channel's show *The Basement* and the *Weekend Chill*. Reid is the actor/writer/director of *Top Story Weekly* (Los Angeles's longest running topical sketch show.)

Reid is a founding member of the improv team *Robert Downey Jr.Jr.* and the mastermind behind the Edgemar's premiere team *Hidden Fortress* (the only Japanese improv team in the world).

DOUG KABACK

Teaches: On Camera Acting I, II & III, On Camera Film II, Work on a Full Length Play.

Doug Kaback is a playwright, director, and actor who has served on the Department of Theatre faculty at Cal State Northridge (CSUN) since 1994 to the present and as an adjunct on the faculty at U.C. Santa Barbara. He holds an MFA in Drama from U.S.C. and a BFA in Dramatic Art from U.C. Santa Barbara. At Edgemar Center for the Arts, Doug directed *A Flea in Her Ear* and adapted and directed Henrik Ibsen's *Ghosts* for its premiere last March.

He has directed new plays at the Old Globe, Cornerstone, and the Odyssey Theatre and is a co-founder of Genesis Theatre producing and directing *The Survivor*, a true account of the Warsaw Ghetto, at the Electric Lodge in Venice. He has written over forty plays including: *The Eye Juggler* – written with the Southern Ute Indian tribe in Ignacio, Colorado; and *Not Here* – featured at the National Association of Attorneys General Summit on Youth Violence. *Not Here* toured to a number of states as part of the National Alliance for Model State Drug Laws program focusing on drugs, racism, and gangs. It was produced for video at CBS. His stage adaptation of the Korean folk myth, *Shim Ch'ong*, was presented at the Kennedy Center's New Visions/New Voices International Theatre Festival in Washington D.C. The Getty Center also produced the play, which then toured to the National Theatre in Seoul, Korea. His work with the Korean community in Los Angeles included directing two original works at the Korean Cultural Center.

As an actor, he has performed the principal roles in *Hamlet* (for director Charles Marowitz), *The Immigrant*, *Talley's Folly*, *Crossing Delancey*, *Tom Jones*, *The Elephant Man*, and *Woyzeck*. For the past fifteen years, he has served as Executive Director of CSUN's Teenage Drama Workshop (TADW) that received the 2010 CETA Professional Artist award. The longest running program of its kind in the nation, TADW provides secondary school students with a conservatory experience in the arts for six weeks during the summer (www.csun.edu/tadw). Also at CSUN, he has written and directed theatre and video projects in collaboration with the March of Dimes, VITAS Hospice Care, the Department of Probation, the Center for Community Engagement, and Pan African Studies. He was the recipient of the Outstanding Faculty Award from the

National Center on Deafness and toured The Taste of Sunrise to Deaf West Theatre. He is a co-founder of the Center for Theatre of the Oppressed (TO) in Los Angeles – an organization of artists, educators, and activists dedicated to bringing theatre for social change to a variety of underserved communities. Inspired by the late Brazilian writer and director Augusto Boal, the center hosted the 2005 International Pedagogy and Theatre of the Oppressed Conference. His direction of *Vesta*, integrating TO with a play about dying with dignity and hospice care, led to his award as a CSUN Visionary Faculty in 2009.

BARBARA BRAGG

Teaches: Acting Theory I, II, III & IV, and Voice and Speech I, II, III & IV.

Barbara Bragg - Instructor: (MFA Yale Drama School) Presently faculty instructor at the Edgemar Center of the Arts, Voice/Speech/Accent Reduction/Film Analysis and Acting. She is a past lecturer at Cal State LA, Cal State Poly Pomona, NYFA, and Stella Adler/Hollywood. She has taught at Cal Arts, Chapman University and teacher training at UCLA.

Bragg has been a professional actor since the age of 14.

She has worked consistently all over the USA - Broadway - Lincoln Center. Off Broadway and regional most notable : Yale Rep, Utah Shakespeare Festival, Los Angeles Women's SHAKESPEARE Company, Southern Cal Shakespeare, SHAKESPEARE & Company in Lenox, Ma, Classical Theatre Company, and others. In film and tv- guest stars on American Horror Story, ER, West Wong, Third Rock from the Sun, Lincoln Heights.

Barbara is the Executive Producer of The Yale Project - TV interview series, and Bitches Be Trippin. She is an accomplished playwright having produced a full length at the Autry Museum of the American West called "Tales of the Old West"-an adaptation of her late fathers work as a Western Author - Barbara has written and performed the critically acclaimed Solo work "True West Girl" at the Hollywood Fringe Festival. this spring she is presenting her new pilot "Phantom Cowboy" at the humanities festival in her home town at Casper College.

JAVIER ALCINA

Teaches: Stanislavski Technique

Javier Alcina graduated from the Guildhall School of Music & Drama in London. While still at school, he was personally cast by Academy Award Winner director Tom Hooper for his BBC production of "Love in a Cold Climate" with such stars as Rosamund Pyke and Sir Alan Bates amongst many others. He then continued his career in Film, TV, Theatre and Voiceovers. His debut in film came in 2002 with the feature *Deserter*, alongside Tom Hardy.

His career spans several countries including England, Spain, Russia, France, China, Morocco and the US. During this time he has worked with some of the best professionals in the business following his dream to never stop learning.

He recently appeared on Jimmy Kimmel Live.

JAMES FOWLER

Teaches: Adler Technique class, Alexander Movement, Musical Theatre I & II

James Fowler has been teaching and performing for 10 years (LACHSA Summer Arts Conservatory, County of Los Angeles Parks and Recreation, Theatrical Education Group, Down Town Reparatory Theatre Company). After studying at some of California's most prestigious institutions of Art (Los Angeles County High School for the Performing Arts, Berklee College of Music, American Musical and Dramatic Academy of the Arts), he spent a great deal of time on stage and on camera.

Most recently he has been producing and casting features and television.

James believes in the ability of each student and has a keen knowledge of the arts that spreads over a vast amount of creative subjects: Acting, Cinematography, Dance, Singing, Musical Theatre, Stage Combat, Shakespeare Technique, Audition Technique, Acting for the Camera, Literature/Criticism, Creative Writing, and Voice/Speech.

EVERETT APONTE

Teaches: Making a Short Film class, Work on a Full Length Feature I, Fundamentals of Directing I, Production Management, Filming the Short I, Write a Full Length Feature I & II, Full Length Features and Brainstorming Ideas for Full Length Outline Treatment, Grammar, ESL for Business Jobs, Conversation, Voice and Speech, American Accents, Business Writing

Everett Ray Aponte is a Puerto Rican filmmaker raised in Texas. In 2002 he graduated from the University of Texas at Austin with an RTF degree, specializing in film production and receiving awards for his senior thesis film "S.O. Security Officer." In 2004 he wrote, directed, and starred in his short film masterpiece, "Samuel DeMango" playing in 46 film festivals around the world and winning him numerous awards. For several years he worked with Lincoln Property Company in Austin, creating several internet videos and comedic industry videos for their entertainment events, including PenFu, his most popular short. In 2008 Everett got certified as a TEFL English as a Second Language Instructor. In 2009, he helped create a short film in Korea called "Elicit" which won the local festival and was presented in Las Vegas. In 2010, he wrote and directed his first feature film, and arthouse entitled *Manifesto*. In 2012 he was the Assistant Director and one of the stars in the German production of *Atomic Eden*, which placed 4th in Kuwaiti Box Office and will be released in America this year (2018). In 2013, he co-directed a family action film called *Shilo*, released by Shoreline Entertainment, and in the same year, Everett collaborated with the Germans again in *Assassin's Dawn*, in which he was the Assistant Director and lead. Finally, Everett brought his talents in Los Angeles, shooting a short film called "Nature," performing as the MC in the stage production of *Black Cat Cabaret* and as Mugsy in *For Her Eyes Only*, and most recently he worked as Unit Production Manager and Michelle Danner's recent film *Bad Impulse*.

TEFERI SEIFU

Teaches: Feature Film Preparation class, Feature Film Performance class, Film Editing, Visual and Sound Effect, African American Cinema and International Cinema, and Post Production.

Teferi Seifu is an Ethiopian born filmmaker who has worked as filmeditor on movies like 'The Bandit Hound (2016)', 'The M Word (2014)', 'Ovation (2015)' and 'Hello Herman (2013)' with worldwide distribution deals from ALCHEMY and Warner Brothers available on Walmart, Amazon, iTunes, Redbox, VUDU, BestBuy/Cinema and Fandango. Now in over 100 million homes.

His latest project is a feature length independent film *Bad Impulse*, due to be released 2018.

Teferi's work as an editor has been screened at Regal LA LIVE Stadium 14, Iowa Independent Film Festival, Cinema at the Edge Independent Film Festival and Cannes Court Métrage (Cannes film festival short films corner) to name a few.

He has tutored students in film editing theory and practice at the Michelle Danner Acting Studio for the past 3 years.

ALESSANDRA MANIAS**Teaches: Production Design.**

Alessandra Manias is a Production Designer and Art Director in Los Angeles.

She has more than 15 years of experience in Europe in set design for photo shoots, artistic installations, exhibition stands, videos, etc...

After moving to Los Angeles she has done the production design for music video, web series, theatre plays, and movies movie.

She has degree in Architecture, Master MBA, Master in Neuro Linguistic Programming. I work from the concept to the realization of the project.

ED DEBLER**Teaches: Art of the Pitch class.**

Ed Debler earned his Master of Business Administration degree in 1992 and has gone on to Executive Producer many feature films. With his expertise he brings his class “Art of the Pitch” on how to pitch your TV or Movie idea to executives.

ACADEMIC CALENDAR

2017-2018

SPRING 2018 - WINTER 2018/19

WINTER 2018

January 8, 2018 – First day of Winter Session

March 30, 2018 - Last day of Winter Session

March 30 - April 8, 2018 Spring Break- No Classes. Institute will be open 9-5

SPRING 2018

April 9, 2018 First day of Spring Session

May 28, 2018 Institute closed in observance of Memorial Day

June 30, 2018 Last day of Spring session

July 4, 2018 Institute closed in observance of Independence Day

June 30 - July 8, 2018 Summer Breaks - No Classes. Institute will be open 9-5

SUMMER 2018

July 9, 2018 First day of Summer Session

September 3, 2018 Institute closed in observance of Labor Day

September 28, 2018 - Last Day of Summer Session

FALL 2018

November 19 - 24, 2018 Thanksgiving Break

December 17 - January 7th, 2019 Winter Break