

**LOS ANGELES**  
**PERFORMING ARTS CONSERVATORY**  
**CATALOG, POLICIES, and GUIDELINES**

January 1, 2018 – December 31, 2018

**1404-08 Third Street Promenade**  
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**(All classes held at the above address.)**

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**MISSION, PURPOSE & OBJECTIVES OF**  
**THE LOS ANGELES PERFORMING ARTS CONSERVATORY**  
*“To be an exceptional artist, you must first know and be yourself.”*

Since the inception of the Los Angeles Performing Arts Conservatory the above quotation has expressed the quintessential element of individuality on which the guiding philosophy of the Conservatory is based.

The Promenade Conservatory, Inc. is the parent organization of the Los Angeles Performing Arts Conservatory, a for profit private entity. The Los Angeles Performing Arts Conservatory was created to deliver higher education via two degree programs: Associate of Occupational Science in Fine Arts/Screenwriting; and Associate of Occupational Science in Fine Arts/Acting.

The Los Angeles Performing Arts Conservatory also offers three non-degree programs: Acting, Screenwriting & Filmmaking/Directing. These programs are designed to meet the career and skill needs of those not seeking a degree.

All degree and certificate programs are issued under the authority of the Bureau of Private Post Secondary Education, State of California.

The overarching goal of the Conservatory is to go beyond the mundane and obvious, to train and challenge the actor, screenwriter, and director to develop all of the emotional colors that exist within a character’s inner life. The Conservatory also helps refine international student English language skills, necessary for an education and career in the performing arts in the United States. Graduates of Conservatory training are already making an artistic impact in commercials, cinema, television, comedy improvisation troupes, through performances and contributions that are interesting, specific, exhilarating and emotionally alive. We are confident that our Degree and Certificate Programs, better prepare students for performing arts careers than any other local programs. The Conservatory also offers Gap Year and College Prep programs to graduating high school students, a Corporate Sabbatical program, and Corporate Teambuilding Events...all designed to teach leadership, follow-ship, and life skills through the performing arts metaphor.

The Conservatory nurtures an environment in which the ‘artist’ is trained to create, explore and develop a truer confidence, filled with spontaneity, emotional depth and abundant imagination. Individual programs are designed to enhance concentration, promote self-discipline and support emotional freedom to deliver outstanding skills for the performing arts professional in the film, television, and theatre industries. The Conservatory also uniquely fills the language development needs of International students who wish to pursue performing arts careers in the United States.

The experiences and abilities of faculty at our institution breathe life into the institution and its curriculum. A unique aspect of the faculty at the Conservatory is the fact that, among the wealth of choices available to provide instruction in the Greater Los Angeles and Hollywood communities, several outstanding teachers, considered to be deeply experienced and at the top of their profession, have taught at the Conservatory for many years and remain loyal to the school and its management.

A primary experience and achievement for students at the Conservatory is in its placement and career focus. Since its inception the Conservatory has developed a strong reputation earned through its graduates working in film, television, theatre and commercials sometimes even as students.

Additionally, the close bonds between the industry and the Conservatory have solidified, resulting in the Los Angeles Performing Arts Conservatory holding a unique, if not exclusive ability, to connect a large number of trained students with employment in the entertainment industry.

Forming strategic partnerships with active local studio/production companies is critical to creating and maintaining a dominant position when it comes to opening doors for Conservatory students in the local entertainment industry. Such working relationships accrue to the distinct benefit of Conservatory students and thus promote its growing reputation in the key Los Angeles area market. Actors, Screenwriters, and Directors not yet ready for work can be guided to continue professional development at the Conservatory, whereas the strategic partner benefits by having a greatly expanded pool of talented students, to include extensive tailored preparation, from which to draw.

Our sister company, The Promenade Playhouse has also created an in-house theatre company, The Promenade Players, whose mission is to unite European, Latin American, and American playwrights to produce work with actors and directors that is well crafted and thought provoking. Students of the Conservatory can audition for these productions. This venue is part of the Conservatory campus.

These symbiotic arrangements enable the Conservatory to provide a unique benefit of great practical value to both its students and important aspects of the entertainment industry in the Greater Los Angeles market.

Also forming strategic partnerships with other schools and organizations abroad helps to extend the ability to influence the professional and artistic development of the performing arts community. The Conservatory has already made liaisons with Eicar, The International School of Cinema of Paris, France; Bridge Media, Paris, France; Acting International, Paris, France; Artes Pasion, Mexico City; TV Azteca, Mexico City; Foro Shakespeare, Mexico City, Acapulco Film Festival, Mexico; River Hollywood Training School, Tokyo, Japan; Casa Azul, Mexico City; Guanajuato International Film Festival, Mexico; Fabbrica dello Spettacolo, Milan, Italy; Musical Theatre School, Milan, Italy; What Larks, the English Speaking Theatre Company in Provence, France; Theatre Raymond Kabbaz, Los Angeles, California; the American Federation for Radio and Television Artists, Los Angeles, California; and the Stanislavsky Institute in Sao Paulo, Brazil.

## **LOS ANGELES PERFORMING ARTS CONSERVATORY (PROGRAM CURRICULA)**

Degree Program offerings are as follows:

*Associate Degree of Occupational Science in Fine Arts / Acting*

*Associate Degree of Occupational Science in Fine Arts / Screenwriting*

### **ASSOCIATE DEGREE OF OCCUPATIONAL SCIENCE IN FINE ARTS BREAKDOWN**

#### **Majoring in ACTING: 72 Credits**

General Education Core	24	Credits
Acting Major Core	40	Credits
Acting Electives	8	Credits

#### **Majoring in SCREENWRITING: 72 Credits**

General Education Core	24	Credits
Screenwriting Major Core	34	Credits
Screenwriting Electives	14	Credits

#### **GENERAL EDUCATION CORE COURSES: 24 Credits**

- G110 HISTORY OF THEATRE
- G111 HISTORY OF FILM
- G150 THE CHARACTER KEY
- G160 MYTH IN MOVIES/CREATIVE PROC.
- G121 THE VOICE AND SPEECH KEY
- G220 SCRIPT ANALYSIS & BREAKDOWN
- G205 INTRODUCTION TO SHAKESPEARE
- G201 DEFINING THE SCREENPLAY
- G101 INTRODUCTION TO SANFORD MEISNER
- G 301 LAUNCHING YOUR FILM CAREER

## **ASSOCIATE DEGREE OF OCCUPATIONAL SCIENCE IN FINE ARTS / ACTING**

### **MISSION**

Associate of Occupational Science in Fine Arts / Acting at the Los Angeles Performing Arts Conservatory is designed to train the actor in a formal academic setting and offers a variety of techniques that allow the expression of emotional truth in every performance; accompanied with skill, imagination, passion and discipline.

### **PURPOSE**

The actor will receive a well-rounded education from the classic, to the contemporary, to the avant-garde. Experiencing a variety of world drama and comedy through training in film, television, and stage, the Conservatory continues its tradition of supporting and nurturing talent who, equipped with the right tools, have no choice but to succeed and excel in chameleon-like performances on the stage and on the screen.

Graduates will become accomplished in voice, speech, movement, on-camera experiences, live performances, and acting techniques. The Conservatory also places a strong emphasis on- stage and film experience through in-house productions.

### **OBJECTIVES**

To complete a formal, well-rounded, comprehensive degree program tailored to the actor.

To achieve fluency in the techniques of American acting: Meisner, Adler, Strasberg and Chekhov, placing the actor in an echelon above all others.

To realize mastery of our signature program, The Creative Keys to Success, giving the actor the necessary edge in the creation of characters, in the world of auditions and effective communication with colleagues in the work place.

To provide solid film and television acting techniques, setting the groundwork for careers on the screen.

To develop the actors' physical and vocal instruments ensuring careers of longevity, depth and diversity.

To realize the ultimate goal for the acting student which is to behave moment to moment, spontaneously, truthfully, emotionally and imaginatively all at the same time so that the actor is grounded and prepared to develop character work from a real place.

To benefit from the technical and professional support, faculty, structure, and fellow alumni only available from a degree granting institution.



**LOS ANGELES PERFORMING ARTS CONSERVATORY**  
Associate of Occupational Science in Fine Arts / Acting

**ACTING PROGRAM (72 TERM CREDITS)**

TITLE	PER WK	TERM CREDITS				CONTACT HOURS				
		TTL	LEC	STUDIO	ON-SET	DURA	LEC	STUDIO	ON-SET	TTL
<b>GENERAL EDUCATION CORE (24 CREDITS)</b>										
INTRO TO SANFORD MEISNER TECH	G101 2 x 10 weeks	4	0	4	0	3.0	0	60	0	60
LAUNCHING YOUR FILM CAREER	G301 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
HISTORY OF THEATRE	G110 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
HISTORY OF FILM	G111 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
THE CHARACTER KEY	G150 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
MYTH IN MOVIES/CREATIVE PROC.	G160 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
THE VOICE AND SPEECH KEY	G121 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
SCRIPT ANALYSIS & BREAKDOWN	G220 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
INTRODUCTION TO SHAKESPEARE	G205 1 x 10 weeks	2	1	1	0	3.0	15	15	0	30
DEFINING THE SCREENPLAY	G201 2 x 10 weeks	4	2	2	0	3.0	30	30	0	60

**ACTING (40 CREDITS)**

INTERMEDIATE SANFORD MEISNER	A102 2 x 10 weeks	4	0	4	0	3.0	0	60	0	60
ADVANCED SANFORD MEISNER	A103 2 x 10 weeks	4	0	4	0	3.0	0	60	0	60
THE ACTOR INSTRUMENT KEY	A131 1 x 10 weeks	2	0	2	0	3.0	0	30	0	30
FUNDAMENTALS OF IMPROV	A121 1 x 10 weeks	2	0	2	0	3.0	0	30	0	30
VOICE & GENERAL AMER. SPEECH	A122 1 x 10 weeks	2	0	2	0	3.0	0	30	0	30
AUDITION FOR FILM/TELEVISION	A141 1 x 10 weeks	1	0	0	1	3.0	0	0	30	30
BOOKING THE COMMERCIAL	A142 1 x 10 weeks	1	0	0	1	3.0	0	0	30	30
EXPLORATION LEE STRASBERG	A201 2 x 10 weeks	4	0	4	0	3.0	0	60	0	60
CHEKHOV TECHNIQUE	A202 2 x 10 weeks	4	0	4	0	3.0	0	60	0	60
FOUNDATION STELLA ADLER TECH	A203 2 x 10 weeks	4	0	4	0	3.0	0	60	0	60
STANDARD SPEECH & TEXT	A221 1 x 10 weeks	2	0	2	0	3.0	0	30	0	30
MOVEMENT STYLES	A232 1 x 10 weeks	2	0	2	0	3.0	0	30	0	30
PLAY PRODUCTION	A190 2.5 x 10 weeks	4	0	2	2	3.0-4.0	0	30	60	90
THE ACTOR'S SHOWCASE	A290 2.5 x 10 weeks	4	0	2	2	3.0-4.0	0	30	60	90

**ACTING PROGRAM (72 TERM CREDITS)**

TITLE	PER WK	TERM CREDITS				CONTACT HOURS				
		TTL	LEC	STUDIO	ON-SET	DURA	LEC	STUDIO	ON-SET	TTL
<b>ELECTIVES (ANY 8 CREDITS)</b>										
CHARACTER ACCENTS & DIALECTS	A222 1 x 10 weeks	2	0	2	0	3.0	0	30	0	30
ON CAMERA DYNAMICS	A340 1 x 10 weeks	1.5	0	1	0.5	3.0	0	15	15	30
ON CAMERA DRAMA	A341 1 x 10 weeks	1.5	0	1	0.5	3.0	0	15	15	30
SCENE STUDY	A304 1 x 10 weeks	1.5	0	1	0.5	3.0	0	15	15	30
VOICEOVER TECHNIQUE	A320 1 x 10 weeks	1.5	0	1	0.5	3.0	0	15	15	30
ADVANCED COMMERCIAL TECH	A321 1 x 10 weeks	1.5	0	1	0.5	3.0	0	15	15	30
HOSTING AND INDUSTRIALS	A322 1 x 10 weeks	1.5	0	1	0.5	3.0	0	15	15	30
SKETCH COMEDY	A382 1 x 10 weeks	1.5	0	1	0.5	3.0	0	15	15	30
STAND UP COMEDY	A383 1 x 10 weeks	2	0	2	0	3.0	0	30	0	30
INSIDE FILM AND TV COMEDY	A384 1 x 10 weeks	1.5	1	0	0.5	3.0	15	0	15	30
TECHNIQUE OF PHYSICAL COMEDY	A385 1 x 10 weeks	2	0	2	0	3.0	0	30	0	30
WRITING THE SHORT FILM	S121 1 x 10 weeks	2	1	1	0	3.0	15	15	0	30
WRITING THE FEATURE FILM	S201 1 x 10 weeks	2	1	1	0	3.0	15	15	0	30
WORKING WITH ACTORS	D120 1 x 10 weeks	2	1	1	1	3.0	15	15	0	30
THE REHEARSAL PROCESS	D121 1 x 10 weeks	2	1	1	1	3.0	15	15	0	30
STAGING THE SCENE	D122 1 x 10 weeks	2	1	1	1	3.0	15	15	0	30
INTERNSHIP/EXTERNSHIP	X401 Up to 26 weeks	3	0	0	0	Related off-campus experience 135 Hours				

## **ASSOCIATE DEGREE OF OCCUPATIONAL SCIENCE IN FINE ARTS / ACTING**

### **GENERAL EDUCATION CORE**

24 Credits

All Associate of Fine Arts students enrolled at the Los Angeles Performing Arts Conservatory are required to complete the following General Education Core subjects as part of their degree program.

### **COURSE DESCRIPTIONS**

#### **TITLE: INTRODUCTION TO THE SANFORD MEISNER TECHNIQUE G101 (4 credits)**

Based upon some of the original theories of the great Russian teacher-director Constantine Stanislavski, the Meisner Technique is a systematic and methodical approach to bringing the artist back to his emotional impulses and to acting that is firmly rooted in the instinctive. The Meisner Technique builds a solid acting methodology through a series of vigorous exercises. The artist will develop the fundamental skills of trusting one's instincts, applying the use of objectives, working moment to moment, and the ability to authentically listen. Students use the imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched. An invaluable course for an artist; as the study of Art, in its purest form, is the study of self.

#### **TITLE: LAUNCHING YOUR FILM CAREER G301 (2 credits)**

A course in the basics of The Business of Entertainment. Using the book, *The Pocket Lawyer for Filmmakers*, by Thomas Crowell as a foundation, the artist will learn to balance their creativity with the realities of show business. Specialized modules are covered for the actors, screenwriters and directors such as: talent agency agreements, manager agreements, production contracts, location and materials agreements and crew deals. A business perspective of the film and television studios is introduced as well as: independent production; formation of networks, internet, Trade Marks, Copyrights, IP Protection, Entities and Securities Development, the Art and Technique of Pitching to Production; Development, Acquiring Rights, Titles, Pre- Production, Packaging; Pre-Sales; PFD Deals; Turnaround, Employment contracts for Children, On the Set Rules, Third Party Rights, Network Licenses, Documentaries, Reality Shows, Post- Production, Editing, VFX & MUSIC, Distribution, How to get the money flow from the box office to the net profits, The Artist Unions: SAG: Screen Actors Guild, AFTRA: American Federation for Radio & Television Artists, EQUITY: The Union of the Theatre, WGA: The Writers Guild of America and DGA: The Directors Guild of America.

#### **TITLE: HISTORY OF THEATRE G110 (2 credits)**

This course provides students with a comprehensive examination in the historical background of drama from the development of theatre in ancient Greece and traveling through each of the major periods as a context for understanding the climate in which dramatic literature is developed. Students will be exposed to plays representative of each period providing them with a wide variety of world drama.

#### **TITLE: HISTORY OF FILM G111 (2 credits)**

A comprehensive examination of the history of film, from the first moving images through the film of today. An exploration of what makes the medium of Cinema unique amongst the arts. Students will be exposed to a wide variety of film critics and theorists as well as films from the silent masters, to the cutting edge directors of today; providing them with a deeper understanding and appreciation for the complexities of this art form.

#### **TITLE: THE CHARACTER KEY G150 (2 credits)**

A technique into creating, developing and understanding different Personality Types to produce memorable

characters and diverse performances. Designed to provide actors a firm mastery in the basic psychological make up of human beings, focusing on behavior, dialogue, professions and thinking styles; and how to convert these into the creation of character.

**TITLE: MYTHOLOGY IN FILM & THE CREATIVE PROCESS G160 (2 credits)**

In this course students will learn the foundations of the mythic model and its applications to life, Acting, Screenwriting, and Filmmaking/Directing. Using Joseph Campbell's book, *The Hero with a Thousand Faces*, as a foundation, the artist will experience how to leverage this powerful human and psychological paradigm to enrich their personal lives, writing, performance, emotional impact and tension.

**TITLE: VOICE & SPEECH KEY G121 (2 credits)**

Using the voice as the Actor's Instrument, the actor learns De-Structuring Techniques that are utilized to release habitual tensions in the body and free the breath impulse, allowing the actor to connect to an authentic, truthful voice. The actor learns techniques for the fundamentals in breath, posture, resonance, and basic articulation skills. Focus is on releasing habitual tensions using yoga, the "Alexander Technique" and movement. The actor also learns fundamentals in anatomy and physiology of good vocal support.

**TITLE: SCRIPT ANALYSIS & BREAKDOWN G220 (2 credits)**

In this class, students will learn how to analyze a script by understanding the basics of three-act structure: rising action, reversal, and resolution. Story telling is studied in a way that will allow the artist to reveal the core story that lies beneath the words on the page. The essential ingredients and skills necessary for the telling of a compelling story are explored; as well as the well defined elements of story structure in plays and commercial, modern high tech cinema. Students will learn the appropriate language to create riveting characters and performances.

**TITLE: INTRODUCTION TO SHAKESPEARE G205 (2 credits)**

A stimulating study into Shakespearean drama, not only as printed texts but as works written for performance. The students will get a good grounding in reading, analyzing and performing Shakespeare's language. The course will also explore Shakespeare's treatment of marriage, family and gender; linking the plays with the society in which they were written.

**TITLE: DEFINING THE SCREENPLAY G201 (4 Credits)**

From the idea to the page, students will learn screenplay structure, character development, plot points, the creation of each act, and scene by scene breakdown. Well-known screenplays are used as a model for analysis and the viewing of them as a finished product in film allows the student to see how the written word is interpreted on to the screen.

**ACTING MAJOR 40 Credits**

All Associate of Fine Arts students enrolled at the Los Angeles Performing Arts Conservatory majoring in Acting are required to complete the following Acting Major subjects as part of their degree program.

**TITLE: INTERMEDIATE SANFORD MEISNER TECHNIQUE A102 (4 credits)**

Intermediate Sanford Meisner Technique, A102, builds on the experience, technique, and fortitude established in C101. This course leads the student through gradient steps of the established Sanford Meisner Technique, leading to a procedure of self-investigation. Much more independent work is encouraged and required. Outside rehearsal, written homework assignments, and detailed, structured notes on all crafted activities, (projects), and circumstances created for class, are required. Some of the exercises that are covered are: the use of Independent Activities, Entrances, Point of View, Emotional Preparation, Action, and Scene Work. The actors learn to craft their work to their fullest emotional, sequential, imaginative, and challenging possibilities. Other aspects of the improvisational exercises include, the

Domestic Exercise, the Shared Circumstance, and the Life Goes on Activity. Students are challenged to use their imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched.

**TITLE: ADVANCED SANFORD MEISNER TECHNIQUE A103 (4 credits)**

In this advanced level course, the students will be challenged into applying all that they have learned in the two previous Sanford Meisner Technique courses, through the introduction of physical, mental, psychological and emotional impediments. This marks the beginning of character work and the actor embarks on the next level of discipline in creating specific choices, script interpretation, analyzing text, execution of actions, pursuing objectives, shaping the scene and how to create variety and contrast in each role. Texts, such as *The Spoon River Anthology* and "Nursery Rhymes", are utilized to challenge the actors into creating specific and detailed imaginary circumstances surrounding these texts to promote clarity of text and delivery of meaningful interpretations.

**TITLE: THE ACTOR'S INSTRUMENT A131 (2 credits)**

Through the use of basic movement exercises and techniques, such as Ballet, Yoga, Pilates, Alexander and Feldenkrais, the actor becomes aware of his body as an instrument. The course focuses on posture, breathing, flexibility and fluidity within and through the body. Techniques learned are incorporated into monologue and scene work.

**TITLE: FUNDAMENTALS OF IMPROVISATION A121 (2 credits)**

A course designed to give the students the necessary tools to create scenarios alone and with others in a spontaneous manner. These tools will sharpen the actor's memory and develop the actor's ability to take risks. This course is a must for all auditions, teaching the actor to think and act quickly while taking adjustments and being present and alive for every moment.

**TITLE: VOICE & GENERAL AMERICAN SPEECH A122 (2 credits)**

Restructuring Techniques are taught to develop an energetic and flexible voice while maintaining a relaxed instrument and sound vocal health through the basics of General American Speech. Continued techniques are taught on breath, posture, resonance and articulation. Focus is on building elements of vocal expression and vocal power along with increased work on diction and phrasing. Meets 30 hours for 2 Credits. PRE-REQUISITE: VOICE AND SPEECH A121.

**TITLE: AUDITION FOR FILM & TELEVISION A141 (1 credit)**

A dynamic course that deals with all aspects of Film and Television Auditions; including establishing place and character, basic scene breakdown into units of action, and emotional preparation. The student will explore the physical adjustments necessary for the camera, how to control facial expressions; how to transition from stage to film and how to get used to the frame. The course includes scripts from sitcoms, soaps, television dramas and films.

**TITLE: BOOKING THE COMMERCIAL A142 (1 credit)**

This class is a step by step learning experience for the student that demystifies the Commercial Audition process. The actor is introduced to most types of commercials and the specific techniques for each one. Some of the styles covered: Character One Liners, Food and Beverage One Liners, MOS Spots (no dialogue), Improvisations, Slice of Life, Group Spots, Character and Corporate Spokespersons.

**TITLE: AN EXPLORATION INTO THE LEE STRASBERG TECHNIQUE A201 (4 credits)**

Lee Strasberg's "Sense Memory and Method Technique," are used to help the actors develop and explore all their senses, bringing their instrument in tune with their environment and their emotional states. The use of Imagery is introduced to connect with Emotionality and Body Language. Tools

learned are incorporated into scene work.

**TITLE: CHEKHOV ACTING TECHNIQUE A202 (4 credits)**

Students learn how to create a character using their body as a physical and emotional tool. Selections from plays, poetry and prose are utilized to train the actor to approach the text from a “physical and emotional” point of view. The course investigates the actors’ movement and relationship to space, to each other, and to situations. Exercises including Psychological Gesture, Sensory and Improvisational movement; and relaxation help bring awareness to their body, emotions, and mind. Students then apply these techniques to a monologue, scene, or poem in a final performance.

**TITLE: THE FOUNDATION OF THE STELLA ADLER TECHNIQUE A203(4 credits)**

This course deals in depth with Script Analysis through the Stella Adler Technique, utilizing the works of Anton Chekhov as a base. The actors will master the breakdown of a script into beats and the use of action exercises and emotional doings to understand the character’s through-line. Meets 60 hours for 4 Credits.

**TITLE: STANDARD SPEECH & TEXT A221 (2 credits)**

This course focuses on expansion of the voice through the basics of Standard Speech, working on rhetoric, clarity of thought and communicating complex arguments. As the actor understands the fundamentals of voice and articulation, application is made to classical text using Shakespeare monologues, sonnets, and scenes.

**TITLE: MOVEMENT STYLES A232 (2 credits)**

In this course the student learns how to consciously use the body as a means of communication, character creation and stage/set presence, exploring different archetypes and time periods. The actor is taught character movement techniques such as finding the center of the character, the animal within, and skeletal breakdown. The actor learns to connect with the character’s emotions through their primal needs and desires, bringing those elements to life through body language and articulation, as well as tempo, rhythm and shape. Depending on the quarter offered, students apply the work to the creation of Pop Stars or to Scenes with Stage Combat.

**TITLE: PLAY PRODUCTION A190 (4 credits)**

This class takes the actor through the experience of producing and performing a play from beginning to end by staging the works of well-established playwrights. The actor will enjoy a challenging rehearsal process that will include voice and movement, as well as portraying characters that are multi-dimensional and intricate.

**TITLE: ACTORS GRADUATION SHOWCASE A290 (4 credits)**

The preparation of an actors’ showcase designed to highlight their strengths to be presented to industry professionals: talent agents, managers, casting directors, and producers as a way to introduce the artists into the entertainment world and begin their professional careers.

**ACTING ELECTIVES Any 8 Credits**

All Associate of Fine Arts students enrolled at the Los Angeles Performing Arts Conservatory majoring in Acting are required to complete any combination of the following Acting Elective subjects as part of their degree program.

**TITLE: CHARACTER ACCENTS & DIALECTS A222 (2 credits)**  
Character development and acting with the voice are applied to classical monologues. Fundamentals are taught in British, Cockney, Irish, and a review of some of the American dialects most common for auditions.

**TITLE: ON CAMERA DYNAMICS A340 (1.5 credits)**  
A hands on course in front of the camera dealing with Types of Camera Shots, Studio Location Disciplines and the Challenge of Continuity. Principles are taught through a Monologue and Scene Study, Blocking, Rehearsal and Character Development. Scenes are shot in Masters, Two Shots and Close Ups, providing an invaluable real world experience. The actors will develop a winning on-camera, on set technique that continues to explore the use of objectives, bringing them to life through sub-textual body language and learning to play to that all seeing camera eye. PRE-REQUISITE: AUDITION FOR FILM & TELEVISION A141

**TITLE: ON CAMERA DRAMA A341 (1.5 credits)**  
This course is a detailed study of every aspect of film and television performance. The class includes Psychological Action Breakdown, Silent Action and Reaction Breakdowns as well as emotional and practical tools for creating memorable filmic performances. PRE-REQUISITE: AUDITION FOR FILM & TELEVISION A141

**TITLE: SCENE STUDY A304 (1.5 credits)**  
An in depth course that examines the Who, What, Where, Why, and When of the Character. The actor is made aware of connecting what proceeds and follows each scene as a tool for creating reality. A clearer grasp of the author's given circumstances is developed through exploration, improvisation, and manifestation of place. Finally, the actor learns to create character through behavior, and understands blocking through motivation.

**TITLE: VOICE OVER TECHNIQUE A320 (1.5 credits)**  
A course that allows the actor an exploration into their vocal range through television commercials, radio spots, animation, promos, and narration. The course teaches the actor to create character with their voice, through phrasing and instinctual connection. It is a vocal journey; wherein the actor gets clear on where they fit into the market place.

**TITLE: ADVANCED COMMERCIAL TECHNIQUE A321 (1.5 credits)**  
This course is designed for actors who understand basic commercial audition principles. The environment is set up to allow each actor their own sense of artistry and creativity mixed in with many adjustments and surprises, much like professional actors find in the real world. The course focuses on the call back, mastering the cue card and boosting improvisational skills.

**TITLE: HOSTING & INDUSTRIALS A322 (1.5 credits)**  
An introduction into the world of Commercial Hosting and Corporate Industrial Films: The Hour Format, The Half Hour Format, The Segment Format, Entertainment Programming, Informational Programming, Travel Shows, Documentaries, News and Public Affairs, Specialty Programming, Educational Videos, Infomercials and New Media Webisodes. The course explores the audition process in this venue, from the casting session to the set, role hierarchy: The Show Host, The Co-Host, The Segment Host as well as basic acting tools like Breathing, Relaxation, Articulation, Audience Rapport, Maintaining Energy, enthusiasm, momentum and the right emotional tone to suit the subject matter.

**TITLE: SKETCH COMEDY A382 (1.5 credits)**

Actors explore their creativity and wit, while learning to place their thoughts into the format of sketch comedy incorporating Improvisation, Scene Study, Character Development and Sketch Writing.

**TITLE: STAND UP COMEDY TECHNIQUE A383 (2 credits)**

Actors learn from working professionals how to master the art of Stand Up Comedy by writing their own material and presenting themselves to a live audience in a show.

**TITLE: INSIDE FILM & TV COMEDY A384 (1.5 credits)**

The course introduces the student to the basics of comedy structure; from the casting session, to the screen test, to the set. The actor is taught to create a true reality, develop an emotional life and marry the technical with the comedic. The actor explores the depth and comedy of his screen persona and is encouraged to stretch his imagination into the heightened world of comedy. The course teaches how to master comic timing, rhythm, and differentiating between the ‘straight guy’, and the ‘fall guy.’ The course includes scripts from Romantic Comedy, Situation Comedy, Absurdist Comedy, and Farce.

**TITLE: PHYSICAL COMEDY & STUNT TECHNIQUE A385 (2 credits)**

A course that teaches the actor the use of his body as a tool for understanding and conveying comedic expression. By utilizing the Grotowski Technique and the Charlie Chaplin model, the actors explore the use of props, facial and body language to convey a story and finding their inner clown. Students also learn the basics of rolls, falls, slips, punches, kicks, chokes and different ways of dying.

**TITLE: WRITING THE SHORT FILM S121 (2 credits)**

Like the short story, the short film is a specific genre with it’s own set of rules and demands. In this workshop, students will learn the basic elements of this unique and demanding form, they will sharpen writing skills and develop character and structural elements.

**TITLE: WRITING THE FEATURE FILM 1 S201(2 credits)**

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene by Scene Breakdown and to invent incidents that raise the stakes of every plot. This course outlines a Paradigm of Screenwriting that enhances the writer’s imagination and capacity for creating an extra dimension in character depth.

**TITLE: WORKING WITH ACTORS D120 (2 credits)**

Actors are the artists who bring the characters and the stories of each script to life. Through hands on work with actors, Filmmaking/Directing students will acquire the skills necessary to elicit powerful performances. Directors will expand their knowledge of the actors’ language to construct and guide talent through their vision. They will also learn effective communication and the technical terms in this experiential process. Acting students can take this course and be the actors that are directed by the Filmmaking/Directing students; as well as trying their hand at Filmmaking/Directing. PRE-REQUISITE: COMPLETION OF 3 FULL TERMS.

**TITLE: THE REHEARSAL PROCESS D121 (2 credits)**

Once the directors have acquired a basic knowledge in “the actor’s language”, they will now move into what an actual rehearsal process would consist of with the actors in order to insure and extract their best performance. Acting students can take this course and be the actors that are directed by the Filmmaking/Directing students; as well as trying their hand at Filmmaking/Directing. PRE-REQUISITE: COMPLETION OF 3 FULL TERMS.

**TITLE: STAGING THE SCENE**

**D122 (2 credits)**

Staging is one of the director's most powerful tools. Directors will learn the basics of stage blocking, how to enhance performance and create powerful visual pictures with this essential skill. Acting students can take this course and be the actors that are directed by the Filmmaking/Directing students; as well as trying their hand at Filmmaking/Directing. Culminates in final presentation. **PRE-REQUISITE: COMPLETION OF 3 FULL TERMS.**

**TITLE: INTERNSHIP/EXTERNSHIP**

**X401 (3 credits)**

Practical, on the job work experience in a related position with an outside organization that may be with or without compensation. 135 hrs Internship/externship experience will result in three credits.

**Notice to Prospective Degree Program Students**

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- Become institutionally accredited by an accrediting agency recognized by the United States Department of Education, with the scope of the accreditation covering at least one degree program.
- Achieve accreditation candidacy or pre-accreditation, as defined in regulations, by July 1, 2017, and full accreditation by July 1, 2020.

If this institution stops pursuing accreditation, it must:

- Stop all enrollment in its degree programs, and
- Provide a teach-out to finish the educational program or provide a refund.

An institution that fails to comply with accreditation requirements by the required dates shall have its approval to offer degree programs automatically suspended.



## **ASSOCIATE DEGREE IN OCCUPATIONAL SCIENCE IN FINE ARTS /SCREENWRITING**

### **MISSION**

To facilitate screenwriters in effectively expressing themselves by helping them to discover their personal connection to their work and to give them the tools necessary to bring that personal expression to life.

### **PURPOSE**

The Associate Degree in Fine Arts / Screenwriting at The Los Angeles Performing Arts Conservatory is a sequential process of training that will expose each writing student to the essential aspects of this unique form of writing.

Screenwriting is a demanding art form in which the writer must learn to compress the complex world of their story and characters into a lean and concise written document. In order to create effective and compelling stories, the screenwriter must learn how to tap into his or her own personal experiences and meld them with the demands of the story and genre in which they are working. The final goal of the screenwriting major is the creation of several finished short and feature film scripts. This deceptively demanding writing form requires the writer to compress an entire universe into a stripped down less than 90 – 120 page document.

### **OBJECTIVES**

To complete a formal, well-rounded, comprehensive degreed program tailored to the screenwriter.

From the history of cinema and the basics of storytelling, to the art of dialogue and story structure, each student will have an opportunity to embrace every aspect of the screenwriting process and to be guided through that journey by seasoned professionals.

The students will learn the basic tools and requirements of good screenwriting and through a series of exercises and assignments will explore each tool repeatedly until it becomes second nature.

Filmmaking/Directing is a highly collaborative medium and the collaboration begins with the development of the script.

Besides acquiring the necessary skills and tools to write a compelling script, students at the Los Angeles Performing Arts Conservatory will also be trained in the essential skills of communication and collaboration.

To benefit from the technical and professional support, faculty, structure, and fellow alumni only available from a degree granting institution.

LOS ANGELES PERFORMING ARTS CONSERVATORY  
Associate of Occupational Science in Fine Arts / Screenwriting

**SCREENWRITING PROGRAM (72 TERM CREDITS)**

	TITLE	PER WK	TERM CREDITS				CONTACT HOURS				
			TTL	LEC	STUDIO	ON-SET	WKLY	LEC	STUDIO	ON-SET	TTL
<b>GENERAL EDUCATION CORE (24CREDITS)</b>											
	INTRO TO SANFORD MEISNER TECH	G101 2 x 10 weeks	4	0	4	0	3.0	0	60	0	60
	LAUNCH YOUR FILM CAREER	G301 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
	HISTORY OF THEATRE	G110 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
	HISTORY OF FILM	G111 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
	THE CHARACTER KEY	G150 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
	MYTH IN MOVIES/CREATIVE PROC	G160 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
	VOICE AND SPEECH KEY	G121 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
	SCRIPT ANALYSIS & BREAKDOWN	G220 1 x 10 weeks	2	2	0	0	3.0	30	0	0	30
	INTRODUCTION TO SHAKESPEARE	G205 1 x 10 weeks	2	2	1	0	3.0	15	15	0	30
	DEFINING THE SCREENPLAY	G201 2 x 10 weeks	4	2	2	0	3.0	30	30	0	60
<b>SCREENWRITING (34 CREDITS)</b>											
	WRITING THE SCENE	S111 2 x 10 weeks	4	2	2	0	3.0	30	30	0	60
	WRITING DIALOGUE	S112 2 x 10 weeks	4	2	2	0	3.0	30	30	0	60
	SYNOPSIS /TREATMENT/OUTLINE	S120 2 x 10 weeks	4	2	2	0	3.0	30	30	0	60
	WRITING THE SHORT FILM	S121 2 x 10 weeks	4	2	2	0	3.0	30	30	0	60
	ART OF ADAPTATION	S340 1 x 10 weeks	2	1	1	0	3.0	15	15	0	30
	WRITING THE FEATURE FILM 1	S201 2 x 10 weeks	4	2	2	0	3.0	30	30	0	60
	WRITING THE FEATURE FILM 2	S202 2 x 10 weeks	4	2	2	0	3.0	30	30	0	60
	WRITING THE FEATURE FILM 3	S203 2 x 10 weeks	4	2	2	0	3.0	30	30	0	60
	WRITING THE FEATURE FILM 4	S204 2 x 10 weeks	4	2	2	0	3.0	30	30	0	60
<b>ELECTIVES (ANY 14 CREDITS)</b>											
	INTERMEDIATE SANFORD MEISNER	A102 2 x 10 weeks	4	0	4	0	3.0	0	60	0	60
	AUDITION FOR FILM/TELEVISION	A141 1 x 10 weeks	1	0	0	1	3.0	0	0	30	30
	EXPLORATION LEE STRASBERG	A201 2 x 10 weeks	4	0	4	0	3.0	0	60	0	60

**SCREENWRITING PROGRAM (72 TERM CREDITS)**

	TITLE	PER WK	TERM CREDITS				CONTACT HOURS				
			TTL	LEC	STUDIO	ON-SET	WKLY	LEC	STUDIO	ON-SET	TTL
	FOUNDATION STELLA ADLER TECH	A202 2 x 10 weeks	4	0	4	0	3.0	0	60	0	60
	WORKING WITH ACTORS	D120 1 x 10 weeks	2	1	1	1	3.0	15	15	0	30
	THE REHEARSAL PROCESS	D121 1 x 10 weeks	2	1	1	1	3.0	15	15	0	30
	STAGING THE SCENE	D122 1 x 10 weeks	2	1	1	1	3.0	15	15	0	30
	VISUAL ELEMENTS OF CINEMA	D390 1 x 10 weeks	2	1	1	1	3.0	15	15	0	30
	INTERNSHIP/EXTERNSHIP	X401 Up to 26 weeks	3	0	0	0	Related off-campus experience 135 Hours				

## **ASSOCIATE DEGREE OF OCCUPATIONAL SCIENCE IN FINE ARTS / SCREENWRITING**

### **GENERAL EDUCATION CORE**

24 Credits

All Associate of Fine Arts students enrolled at the Los Angeles Performing Arts Conservatory are required to complete the following General Education Core subjects as part of their degree program.

### **COURSE DESCRIPTIONS**

#### **TITLE: INTRODUCTION TO THE SANFORD MEISNER TECHNIQUE G101 (4 credits)**

Based upon some of the original theories of the great Russian teacher-director Constantine Stanislavski, the Meisner Technique is a systematic and methodical approach to bringing the artist back to his emotional impulses and to acting that is firmly rooted in the instinctive. The Meisner Technique builds a solid acting methodology through a series of vigorous exercises. The artist will develop the fundamental skills of trusting one's instincts, applying the use of objectives, working moment to moment, and the ability to authentically listen. Students use the imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched. An invaluable course for an artist; as the study of Art, in its purest form, is the study of self.

#### **TITLE: LAUNCHING YOUR FILM CAREER G301 (2 credits)**

A course in the basics of The Business of Entertainment. Using the book, *The Pocket Lawyer for Filmmakers*, by Thomas Crowell as a foundation, the artist will learn to balance their creativity with the realities of show business. Specialized modules are covered for the actors, screenwriters and directors such as: talent agency agreements, manager agreements, production contracts, location and materials agreements and crew deals. A business perspective of the film and television studios is introduced as well as: independent production; formation of networks, internet, Trade Marks, Copyrights, IP Protection, Entities and Securities Development, the Art and Technique of Pitching to Production; Development, Acquiring Rights, Titles, Pre- Production, Packaging; Pre-Sales; PFD Deals; Turnaround, Employment contracts for Children, On the Set Rules, Third Party Rights, Network Licenses, Documentaries, Reality Shows, Post- Production, Editing, VFX & MUSIC, Distribution, How to get the money flow from the box office to the net profits, The Artist Unions: SAG: Screen Actors Guild, AFTRA: American Federation for Radio & Television Artists, EQUITY: The Union of the Theatre, WGA: The Writers Guild of America and DGA: The Directors Guild of America.

#### **TITLE: HISTORY OF THEATRE G110 (2 credits)**

This course provides students with a comprehensive examination in the historical background of drama from the development of theatre in ancient Greece and traveling through each of the major periods as a context for understanding the climate in which dramatic literature is developed. Students will be exposed to plays representative of each period providing them with a wide variety of world drama.

#### **TITLE: HISTORY OF FILM G111 (2 credits)**

A comprehensive examination of the history of film, from the first moving images through the film of today. An exploration of what makes the medium of Cinema unique amongst the arts. Students will be exposed to a wide variety of film critics and theorists as well as films from the silent masters, to the cutting edge directors of today; providing them with a deeper understanding and appreciation for the complexities of this art form.

#### **TITLE: THE CHARACTER KEY G150 (4 credits)**

A technique into creating, developing and understanding different Personality Types to produce

memorable characters and diverse performances. Designed to provide actors a firm mastery in the basic psychological make up of human beings, focusing on behavior, dialogue, professions and thinking styles; and how to convert these into the creation of character.

**TITLE: MYTHOLOGY IN FILM & THE CREATIVE PROCESS G160 (2 credits)**

In this course students will learn the foundations of the mythic model and its applications to life, Acting, Screenwriting, and Filmmaking/Directing. Using Joseph Campbell's book, *The Hero with a Thousand Faces*, as a foundation, the artist will experience how to leverage this powerful human and psychological paradigm to enrich their personal lives, writing, performance, emotional impact and tension.

**TITLE: VOICE & SPEECH KEY G121 (2 credits)**

Using the voice as the Actor's Instrument, the actor learns De-Structuring Techniques that are utilized to release habitual tensions in the body and free the breath impulse, allowing the actor to connect to an authentic, truthful voice. The actor learns techniques for the fundamentals in breath, posture, resonance, and basic articulation skills. Focus is on releasing habitual tensions using yoga, the "Alexander Technique" and movement. The actor also learns fundamentals in anatomy and physiology of good vocal support.

**TITLE: SCRIPT ANALYSIS & BREAKDOWN G220 (2 credits)**

In this class, students will learn how to analyze a script by understanding the basics of three-act structure: rising action, reversal, and resolution. Story telling is studied in a way that will allow the artist to reveal the core story that lies beneath the words on the page. The essential ingredients and skills necessary for the telling of a compelling story are explored; as well as the well-defined elements of story structure in plays and commercial, modern high tech cinema. Students will learn the appropriate language to create riveting characters and performances.

**TITLE: INTRODUCTION TO SHAKESPEARE G205 (2 credits)**

A stimulating study into Shakespearean drama, not only as printed texts but as works written for performance. The students will get a good grounding in reading, analyzing and performing Shakespeare's language. The course will also explore Shakespeare's treatment of marriage, family and gender; linking the plays with the society in which they were written.

**TITLE: DEFINING THE SCREENPLAY G201 (4 Credits)**

From the idea to the page, students will learn screenplay structure, character development, plot points, the creation of each act, and scene by scene breakdown. Well-known screenplays are used as a model for analysis and the viewing of them as a finished product in film allows the student to see how the written word is interpreted on to the screen.

**SCREENWRITING MAJOR**

34 Credits

All Associate of Fine Arts students enrolled at the Los Angeles Performing Arts Conservatory majoring in Acting are required to complete the following Screenwriting Major subjects as part of their degree program.

**TITLE: WRITING THE SCENE S111 (4 credits)**

The scene is the basic element of a finished screenplay. Students will learn how to structure a compelling scene with a clear beginning, middle and end. The course explores elements of scene development by teaching them how to enrich and find the nuances to create dynamic and escalating

tension within the story of the scene.

**TITLE: WRITING DIALOGUE S112 (4 credits)**

Students are taught how to efficiently, creatively and poetically use dialogue to reveal essential information about characters and story lines. Students will learn how to give each character a unique voice with appropriate dialogue for their upbringing, professions and personality styles; providing for the audience a deeper understanding of the world of the story and its inhabitants.

**TITLE: SYNOPSIS, TREATMENT AND OUTLINE S120 (4 credits)**

In this workshop, writing students will be taught these essential first steps in the creation of a finished screenplay. They will develop these three foundation tools: the Synopsis, the Treatment and the Outline; that are needed not only to build their story but that are used in the professional world as well. Students will also learn how to develop their stories keeping the crucial goal of character arc and transformation in mind. PRE-REQUISITE: DEFINING THE SCREENPLAY S101

**TITLE: WRITING THE SHORT FILM S121 (4 credits)**

Like the short story, the short film is a specific genre with its own set of rules and demands. In this workshop, students will learn the basic elements of this unique and demanding form. They will sharpen their writing skills and develop advanced character and structural elements.

PRE-REQUISITE: DEFINING THE SCREENPLAY S101

**TITLE: THE ART OF ADAPTATION S340 (2 credits)**

Many of today's major motion pictures are adaptations of plays, books or magazine articles. Students will learn to extract, compress and restructure the essential aspects of the story into a workable screenplay.

**TITLE: WRITING THE FEATURE FILM 1 S201 (4 credits)**

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene by Scene Breakdown and to invent incidents that raise the stakes of every plot. This course outlines a Paradigm of Screenwriting that enhances the writer's imagination and capacity for creating an extra dimension in character depth. PRE-REQUISITE: DEF. THE SCREENPLAY S101 SYNOPSIS/TREATMENT/OUTLINE S120.

**TITLE: WRITING THE FEATURE FILM 2 S202 (4 credits)**

In this course students will lay the foundations of their writing through the screenwriting format. This deceptively demanding form requires the writer to compress an entire universe into a stripped down 90 – 120 page documents, focusing the screenplay on action/adventure

**TITLE: WRITING THE FEATURE FILM 3 S203 (4 credits)**

In this course students will develop the technical skills of the screenwriting craft by adding visual imagery and metaphor, using compressed dialogue and focusing on turning points. The screenplays will be geared toward romance/comedy.

**TITLE: WRITING THE FEATURE FILM 4 S204 (4 credits)**

In this course students will challenge screenwriting format by stretching their imagination and creative limits to achieve commercially viable art, focusing their screenplays in the drama/thriller genre creating complex human emotions and interactions such as jealousy, fear, abandonment, addiction, criminal behavior, political and religious beliefs.

## SCREENWRITING ELECTIVES

Any 14 Credits

### **TITLE: INTERMEDIATE SANFORD MEISNER TECHNIQUE A102 (4 credits)**

Intermediate Sanford Meisner Technique, A102, builds on the experience, technique, and fortitude established in C101. This course leads the student through gradient steps of the established Sanford Meisner Technique, leading to a procedure of self-investigation. Much more independent work is encouraged and required. Outside rehearsal, written homework assignments, and detailed, structured notes on all crafted activities, (projects), and circumstances created for class, are required. Some of the exercises that are covered are: the use of Independent Activities, Entrances, Point of View, Emotional Preparation, Action, and Scene Work. The actors learn to craft their work to their fullest emotional, sequential, imaginative, and challenging possibilities. Other aspects of the improvisational exercises include, the Domestic Exercise, the Shared Circumstance, and the Life Goes on Activity. Students are challenged to use their imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched.

### **TITLE: AUDITION FOR FILM & TELEVISION A141 (1 credit)**

A dynamic course that deals with all aspects of Film and Television Auditions; including establishing place and character, basic scene breakdown into units of action, and emotional preparation. The student will explore the physical adjustments necessary for the camera, how to control facial expressions; how to transition from stage to film and how to get used to the frame. The course includes scripts from sitcoms, soaps, television dramas and films.

### **TITLE: AN EXPLORATION INTO THE LEE STRASBERG TECHNIQUE A201 (4 credits)**

Lee Strasberg's "Sense Memory and Method Technique," are used to help the actors develop and explore all their senses, bringing their instrument in tune with their environment and their emotional states. The use of Imagery is introduced to connect with Emotionality and Body Language.

### **TITLE: THE FOUNDATION OF THE STELLA ADLER TECHNIQUE A203 (4 credits)**

This course deals in depth with Script Analysis through the Stella Adler Technique, utilizing the works of Anton Chekhov as a base. The actors will master the breakdown of a script into beats and the use of action exercises and emotional doings to understand the character's through-line.

### **TITLE: WORKING WITH ACTORS D120 (2 credits)**

Actors are the artists who bring the characters and the stories of each script to life. Through hands on work with actors, Filmmaking/Directing students will acquire the skills necessary to elicit powerful performances. Directors will expand their knowledge of the actors' language to construct and guide talent through their vision. They will also learn effective communication and the technical terms in this experiential process. Writers can take this course and test out their material as well as their hand at Filmmaking/Directing. Meets 30 hours for 2 Credits. PRE-REQUISITE: INTRO TO SANFORD MEISNER C101.

### **TITLE: THE REHEARSAL PROCESS D121 (2 credits)**

Once the directors have acquired a basic knowledge in "the actor's language", they will now move into what an actual rehearsal process would consist of with the actors in order to insure and extract their best performance. Writers can take this course and test out their material as well as their hand at Filmmaking/Directing. Meets 30 hours for 2 Credits. PRE-REQUISITE: INTRO TO SANFORD MEISNER C101.

**TITLE: STAGING THE SCENE D122 (2 credits)**

Staging is one of the director's most powerful tools. Directors will learn the basics of stage blocking, how to enhance performance and create powerful visual pictures with this essential skill. Writers can take this course and test out their material as well as their hand at Filmmaking/Directing. Course culminates in a live performance. PRE-REQUISITE: INTRO TO SANFORD MEISNER C101.

**TITLE: VISUAL ELEMENTS OF CINEMA D390 (2 credits)**

Cinema is a visual medium. In this class, students will develop an understanding of the relationship between the story/script structure and the visual structure of the film.

**TITLE: INTERNSHIP/EXTERNSHIP X401 (3 credits)**

Practical, on the job work experience in a related position with an outside organization that may be with or without compensation. 135 hrs Internship/externship experience will result in 3 Credits.

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If this institution stops pursuing accreditation, it must:

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- Provide a teach-out to finish the educational program or provide a refund.

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## **NON-DEGREE CERTIFICATE PROGRAMS:**

*Acting*

*Filmmaking*

*Screenwriting*

*Gap Year – Follows Acting Certificate Program*

## **ACTING CERTIFICATE PROGRAM**

### **MISSION**

To allow those not seeking a formal degree to attend and benefit from a highly skilled and professional staff and faculty through carefully tailored classes.

To allow Domestic and International Students who already have training but not a formal degree, the possibility of an American/Hollywood experience without having to invest the time and money necessary for a 2 year degree.

### **PURPOSE**

To offer the four basic standard techniques of American acting: Meisner, Adler, Strasberg and Chekhov, in one location.

To have access to segments of our signature program, The Creative Keys to Success, which offers to the actor the necessary edge in the creation of characters, in the world of auditions and effective communication with colleagues in the work place.

To provide a meaningful introduction to film and television acting techniques, setting the groundwork for careers in Hollywood.

To provide an introduction to the actors' physical and vocal instruments creating the groundwork for the reduction of accents and regionalisms, setting the platform for a career in Hollywood.

### **OBJECTIVES**

To support the acting student through this specialized training so that they can be better in tune with their instrument, emotions and imagination, preparing them for more advanced character work.



**ACTING CERTIFICATE PROGRAM**  
**Domestic - 510 Contact Hours/ International – 540 Contact Hours**

<b><u>ACTING CORE</u></b> (360 HOURS)	<b><u>TITLE</u></b>	<b><u>PER WK</u></b>	<b><u>TOTAL</u></b>
INTRO TO SANFORD MEISNER TECH	G101	2 x 10 weeks	60 HOURS
THE CHARACTER KEY	G150	1 x 10 weeks	30 HOURS
THE VOICE AND SPEECH KEY	G121	1 x 10 weeks	30 HOURS
SCRIPT ANALYSIS & BREAKDOWN	G220	1 x 10 weeks	30 HOURS
LAUNCHING YOUR FILM CAREER	G301	1 x 10 weeks	30 HOURS
INTERMEDIATE SANFORD MEISNER	A102	2 x 10 weeks	60 HOURS
ADVANCED SANFORD MEISNER	A103	2 x 10 weeks	60 HOURS
AUDITION FOR FILM/TELEVISION	A141	1 x 10 weeks	30 HOURS
BOOKING THE COMMERCIAL	A142	1 x 10 weeks	30 HOURS

<b><u>ACTING ELECTIVES</u></b> (Any 150 HOURS)			
HISTORY OF THEATRE	G110	1 x 10 weeks	30 HOURS
HISTORY OF FILM	G111	1 x 10 weeks	30 HOURS
MYTH IN MOVIES/CREATIVE PROC.	G160	1 x 10 weeks	30 HOURS
VOICE & GENERAL AMER. SPEECH	A122	1 x 10 weeks	30 HOURS
THE ACTOR'S INSTRUMENT	A131	1 x 10 weeks	30 HOURS
EXPLORATION LEE STRASBERG	A201	2 x 10 weeks	60 HOURS
CHEKHOV TECHNIQUE	A202	2 x 10 weeks	60 HOURS
FOUNDATION STELLA ADLER TECH	A203	2 x 10 weeks	60 HOURS
STANDARD SPEECH & TEXT	A221	1 x 10 weeks	30 HOURS
CHARACTER ACCENTS & DIALECTS	A222	1 x 10 weeks	30 HOURS
MOVEMENT STYLES	A232	1 x 10 weeks	30 HOURS
PLAY PRODUCTION	A190	2.5 x 10 weeks	90 HOURS
ON CAMERA DYNAMICS	A340	1 x 10 weeks	30 HOURS
ON CAMERA DRAMA	A341	1 x 10 weeks	30 HOURS
SCENE STUDY	A304	1 x 10 weeks	30 HOURS
INTRODUCTION TO SHAKESPEARE	G205	1 x 10 weeks	30 HOURS
VOICEOVER TECHNIQUE	A320	1 x 10 weeks	30 HOURS
ADVANCED COMMERCIAL TECH	A321	1 x 10 weeks	30 HOURS
HOSTING AND INDUSTRIALS	A322	1 x 10 weeks	30 HOURS
FUNDAMENTALS OF IMPROV	A121	1 x 10 weeks	30 HOURS
SKETCH COMEDY	A382	1 x 10 weeks	30 HOURS
STAND UP COMEDY	A383	1 x 10 weeks	30 HOURS
INSIDE FILM AND TV COMEDY	A384	1 x 10 weeks	30 HOURS
TECHNIQUE OF PHYSICAL COMEDY	A385	1 x 10 weeks	30 HOURS
WRITING THE SHORT FILM	S121	1 x 10 weeks	30 HOURS
WRITING THE FEATURE FILM 1	S201	1 x 10 weeks	30 HOURS
WORKING WITH ACTORS	D120	1 x 10 weeks	30 HOURS
THE REHEARSAL PROCESS	D121	1 x 10 weeks	30 HOURS
STAGING THE SCENE	D122	1 x 10 weeks	30 HOURS

## **ACTING CERTIFICATE PROGRAM**

### **COURSE DESCRIPTIONS**

#### **ACTING CORE**

360 HOURS

#### **TITLE: INTRODUCTION TO THE SANFORD MEISNER TECHNIQUE G101 60 hours**

Based upon some of the original theories of the great Russian teacher-director Constantine Stanislavski, the Meisner Technique is a systematic and methodical approach to bringing the artist back to his emotional impulses and to acting that is firmly rooted in the instinctive. The Meisner Technique builds a solid acting methodology through a series of vigorous exercises. The artist will develop the fundamental skills of trusting one's instincts, applying the use of objectives, working moment to moment, and the ability to authentically listen. Students use the imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched. An invaluable course for an artist; as the study of Art, in its purest form, is the study of self.

#### **TITLE: THE CHARACTER KEY**

**G150 (30 credits)**

A technique into creating, developing and understanding different Personality Types to produce memorable characters and diverse performances. Designed to provide actors a firm mastery in the basic psychological make up of human beings, focusing on behavior, dialogue, professions and thinking styles; and how to convert these into the creation of character.

#### **TITLE: VOICE & SPEECH KEY**

**G121 30 hours**

Using the voice as the Actor's Instrument, the actor learns De-Structuring Techniques that are utilized to release habitual tensions in the body and free the breath impulse, allowing the actor to connect to an authentic, truthful voice. The actor learns techniques for the fundamentals in breath, posture, resonance, and basic articulation skills. Focus is on releasing habitual tensions using yoga, the "Alexander Technique" and movement. The actor also learns fundamentals in anatomy and physiology of good vocal support.

#### **TITLE: SCRIPT ANALYSIS & BREAKDOWN**

**G220 30 hours**

In this class, students will learn how to analyze a script by understanding the basics of three-act structure: rising action, reversal, and resolution. Story telling is studied in a way that will allow the artist to reveal the core story that lies beneath the words on the page. The essential ingredients and skills necessary for the telling of a compelling story are explored; as well as the well defined elements of story structure in plays and commercial, modern high tech cinema. Students will learn the appropriate language to create riveting characters and performances.

#### **TITLE: LAUNCHING YOUR FILM CAREER**

**G301 30 hours**

A course in the basics of The Business of Entertainment. Using the book, *The Pocket Lawyer for Filmmakers*, by Thomas Crowell as a foundation, the artist will learn to balance their creativity with the realities of show business. Specialized modules are covered for the actors, screenwriters and directors such as: talent agency agreements, manager agreements, production contracts, location and materials agreements and crew deals. A business perspective of the film and television studios is introduced as well as: independent production; formation of networks, internet, Trade Marks, Copyrights, IP Protection, Entities and Securities Development, the Art and Technique of Pitching to Production; Development, Acquiring Rights, Titles, Pre- Production, Packaging; Pre-Sales; PFD

Deals; Turnaround, Employment contracts for Children, On the Set Rules, Third Party Rights, Network Licenses, Documentaries, Reality Shows, Post- Production, Editing, VFX & MUSIC, Distribution, How to get the money flow from the box office to the net profits, The Artist Unions: SAG: Screen Actors Guild, AFTRA: American Federation for Radio & Television Artists, EQUITY: The Union of the Theatre, WGA: The Writers Guild of America and DGA: The Directors Guild of America.

**TITLE: INTERMEDIATE SANFORD MEISNER TECHNIQUE A102 60 hours**

Intermediate Sanford Meisner Technique, A102, builds on the experience, technique, and fortitude established in C101. This course leads the student through gradient steps of the established Sanford Meisner Technique, leading to a procedure of self-investigation. Much more independent work is encouraged and required. Outside rehearsal, written homework assignments, and detailed, structured notes on all crafted activities, (projects), and circumstances created for class, are required. Some of the exercises that are covered are: the use of Independent Activities, Entrances, Point of View, Emotional Preparation, Action, and Scene Work. The actors learn to craft their work to their fullest emotional, sequential, imaginative, and challenging possibilities. Other aspects of the improvisational exercises include, the Domestic Exercise, the Shared Circumstance, and the Life Goes on Activity. Students are challenged to use their imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched.

**TITLE: ADVANCED SANFORD MEISNER TECHNIQUE A103 60 hours**

In this advanced level course, the students will be challenged into applying all that they have learned in the two previous Sanford Meisner Technique courses, through the introduction of physical, mental, psychological and emotional impediments. This marks the beginning of character work and the actor embarks on the next level of discipline in creating specific choices, script interpretation, analyzing text, execution of actions, pursuing objectives, shaping the scene and how to create variety and contrast in each role. Texts, such as *The Spoon River Anthology* and "Nursery Rhymes", are utilized to challenge the actors into creating specific and detailed imaginary circumstances surrounding these texts to promote clarity of text and delivery of meaningful interpretations.

**TITLE: AUDITION FOR FILM & TELEVISION A141 30 hours**

A dynamic course that deals with all aspects of Film and Television Auditions; including establishing place and character, basic scene breakdown into units of action, and emotional preparation. The student will explore the physical adjustments necessary for the camera, how to control facial expressions; how to transition from stage to film and how to get used to the frame. The course includes scripts from sitcoms, soaps, television dramas and films.

**TITLE: BOOKING THE COMMERCIAL A142 30 hours**

This class is a step by step learning experience for the student that demystifies the Commercial Audition process. The actor is introduced to most types of commercials and the specific techniques for each one. Some of the styles covered: Character One Liners, Food and Beverage One Liners, MOS Spots (no dialogue), Improvisations, Slice of Life, Group Spots, Character and Corporate Spokespersons.

## ACTING CERTIFICATE ELECTIVES

Any 150 hours

**TITLE: HISTORY OF THEATRE G110 30 hours**

This course provides students with a comprehensive examination in the historical background of drama from the development of theatre in ancient Greece and traveling through each of the major periods as a context for understanding the climate in which dramatic literature is developed. Students will be exposed to plays representative of each period providing them with a wide variety of world drama.

**TITLE: HISTORY OF FILM G111 30 hours**

A comprehensive examination of the history of film, from the first moving images through the film of today. An exploration of what makes the medium of Cinema unique amongst the arts. Students will be exposed to a wide variety of film critics and theorists as well as films from the silent masters, to the cutting edge directors of today; providing them with a deeper understanding and appreciation for the complexities of this art form.

**TITLE: MYTH IN FILM & THE CREATIVE PROCESS G160 30 hours**

In this course students will learn the foundations of the mythic model and its applications to life, Acting, Screenwriting, and Filmmaking/Directing. Using Joseph Campbell's book, *The Hero with a Thousand Faces*, as a foundation, the artist will experience how to leverage this powerful human and psychological paradigm to enrich their personal lives, writing, performance, emotional impact and tension.

**TITLE: VOICE & GENERAL AMERICAN SPEECH A122 30 hours**

Restructuring Techniques are taught to develop an energetic and flexible voice while maintaining a relaxed instrument and sound vocal health through the basics of General American Speech. Continued techniques are taught on breath, posture, resonance and articulation. Focus is on building elements of vocal expression and vocal power along with increased work on diction and phrasing. PRE-REQUISITE: VOICE AND SPEECH A121.

**TITLE: THE ACTOR'S INSTRUMENT KEY A131 30 hours**

Through the use of basic movement exercises and techniques, such as Ballet, Yoga, Pilates, Alexander and Feldenkrais, the actor becomes aware of his body as an instrument. The course focuses on posture, breathing, flexibility and fluidity within and through the body.

**TITLE: AN EXPLORATION INTO THE LEE STRASBERG TECHNIQUE A201 60 hours**

Lee Strasberg's "Sense Memory and Method Technique," are used to help the actors develop and explore all their senses, bringing their instrument in tune with their environment and their emotional states. The use of Imagery is introduced to connect with Emotionality and Body Language.

**TITLE: CHEKHOV ACTING TECHNIQUE A202 60 hours**

Students learn how to create a character using their body as a physical and emotional tool. Selections from plays, poetry and prose are utilized to train the actor to approach the text from a "physical and emotional" point of view. The course investigates the actors' movement and relationship to space, to each other, and to situations. Exercises including Psychological Gesture, Sensory and Improvisational movement; and relaxation help bring awareness to their body, emotions, and mind. Students then apply these techniques to a monologue, scene, or poem in a final performance.

**TITLE: THE FOUNDATION OF THE STELLA ADLER TECHNIQUE A203 60 hours**

This course deals in depth with Script Analysis through the Stella Adler Technique, utilizing the works of Anton Chekhov as a base. The actors will master the breakdown of a script into beats and the use of action exercises and emotional doings to understand the character's through-line.

**TITLE: STANDARD SPEECH & TEXT A221 30 hours**

This course focuses on expansion of the voice through the basics of Standard Speech, working on rhetoric, clarity of thought and communicating complex arguments. As the actor understands the fundamentals of voice and articulation, application is made to classical text using Shakespeare monologues, sonnets, and scenes.

**TITLE: CHARACTER ACCENTS & DIALECTS A222 30 hours**

Character development and acting with the voice are applied to classical monologues. Fundamentals are taught in British, Cockney, Irish, and a review of some of the American dialects most common for auditions.

**TITLE: MOVEMENT STYLES A232 30 hours**

In this course the student learns how to consciously use the body as a means of communication, character creation and stage/set presence, exploring different archetypes and time periods. The actor is taught character movement techniques such as finding the center of the character, the animal within, and skeletal breakdown. The actor learns to connect with the character's emotions through their primal needs and desires, bringing those elements to life through body language and articulation, as well as tempo, rhythm and shape.

**TITLE: PLAY PRODUCTION A190 30 hours**

This class takes the actor through the experience of producing and performing a play from beginning to end by staging the works of well-established playwrights. The actor will enjoy a challenging rehearsal process that will include voice and movement, as well as portraying characters that are multi dimensional and intricate.

**TITLE: ON CAMERA DYNAMICS A340 30 hours**

A hands on course in front of the camera dealing with Types of Camera Shots, Studio Location Disciplines and the Challenge of Continuity. Principles are taught through a Monologue and Scene Study, Blocking, Rehearsal and Character Development. Scenes are shot in Masters, Two Shots and Close Ups, providing an invaluable real world experience. The actors will develop a winning on-camera, on set technique that continues to explore the use of objectives, bringing them to life through sub-textual body language and learning to play to that all seeing camera eye. PRE-REQUISITE: AUDITION FOR FILM & TELEVISION A141

**TITLE: ON CAMERA DRAMA A341 30 hours**

This course is a detailed study of every aspect of film and television performance. The class includes Psychological Action Breakdown, Silent Action and Reaction Breakdowns as well as emotional and practical tools for creating memorable filmic performances. PRE-REQUISITE: AUDITION FOR FILM & TELEVISION A141

**TITLE: SCENE STUDY A304 30 hours**

An in depth course that examines the Who, What, Where, Why, and When of the Character. The actor is made aware of connecting what proceeds and follows each scene as a tool for creating reality. A clearer grasp of the author's given circumstances is developed through exploration, improvisation, and manifestation of place. Finally, the actor learns to create character through behavior, and understands blocking through motivation.

**TITLE: INTRODUCTION TO SHAKESPEARE G205 30 hours**

A stimulating study into Shakespearean drama, not only as printed texts but as works written for performance. The students will get a good grounding in reading, analyzing and performing Shakespeare's language. The course will also explore Shakespeare's treatment of marriage, family and gender; linking the plays with the society in which they were written.

**TITLE: VOICE OVER TECHNIQUE A320 30 hours**

A course that allows the actor an exploration into their vocal range through television commercials, radio spots, animation, promos, and narration. The course teaches the actor to create character with their voice, through phrasing and instinctual connection. It is a vocal journey; wherein the actor gets clear on where they fit into the market place.

**TITLE: ADVANCED COMMERCIAL TECHNIQUE A321 30 hours**

This course is designed for actors who understand basic commercial audition principles. The environment is set up to allow each actor their own sense of artistry and creativity mixed in with many adjustments and surprises, much like professional actors find in the real world. The course focuses on the call back, mastering the cue card and boosting improvisational skills.

**TITLE: HOSTING & INDUSTRIALS A322 30 hours**

An introduction into the world of Commercial Hosting and Corporate Industrial Films: The Hour Format, The Half Hour Format, The Segment Format, Entertainment Programming, Informational Programming, Travel Shows, Documentaries, News and Public Affairs, Specialty Programming, Educational Videos, Infomercials and New Media Webisodes. The course explores the audition process in this venue, from the casting session to the set, role hierarchy: The Show Host, The Co-Host, The Segment Host as well as basic acting tools like Breathing, Relaxation, Articulation, Audience Rapport, Maintaining Energy, enthusiasm, momentum and the right emotional tone to suit the subject matter.

**TITLE: FUNDAMENTALS OF IMPROVISATION A121 30 hours**

A course designed to give the students the necessary tools to create scenarios alone and with others in a spontaneous manner. These tools will sharpen the actor's memory and develop the actor's ability to take risks. This course is a must for all auditions, teaching the actor to think and act quickly while taking adjustments and being present and alive for every moment.

**TITLE: SKETCH COMEDY A382 30 hours**

Actors explore their creativity and wit, while learning to place their thoughts into the format of sketch comedy incorporating Improvisation, Scene Study, Character Development and Sketch Writing.

**TITLE: STAND UP COMEDY TECHNIQUE A383 30 hours**

Actors learn from working professionals how to master the art of Stand Up Comedy by writing

their own material and presenting themselves to a live audience in a show.

**TITLE: INSIDE FILM & TV COMEDY A384 30 hours**

The course introduces the student to the basics of comedy structure; from the casting session, to the screen test, to the set. The actor is taught to create a true reality, develop an emotional life and marry the technical with the comedic. The actor explores the depth and comedy of his screen persona and is encouraged to stretch his imagination into the heightened world of comedy. The course teaches how to master comic timing, rhythm, and differentiating between the ‘straight guy’, and the ‘fall guy.’ The course includes scripts from Romantic Comedy, Situation Comedy, Absurdist Comedy, and Farce.

**TITLE: PHYSICAL COMEDY TECHNIQUE A385 30 hours**

A course that teaches the actor the use of his body as a tool for understanding and conveying comedic expression. By utilizing the Grotowski Technique and the Charlie Chaplin model, the actors explore the use of props, facial and body language to convey a story and finding their inner clown.

**TITLE: WRITING THE SHORT FILM S121 30 hours**

Like the short story, the short film is a specific genre with it’s own set of rules and demands. In this workshop, students will learn the basic elements of this unique and demanding form, they will sharpen writing skills and develop character and structural elements.

**TITLE: WRITING THE FEATURE FILM 1 S201 30 hours**

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene by Scene Breakdown and to invent incidents that raise the stakes of every plot. This course outlines a Paradigm of Screenwriting that enhances the writer’s imagination and capacity for creating an extra dimension in character depth.

**TITLE: WORKING WITH ACTORS D120 30 hours**

Actors are the artists who bring the characters and the stories of each script to life. Through hands on work with actors, Filmmaking/Directing students will acquire the skills necessary to elicit powerful performances. Directors will expand their knowledge of the actors’ language to construct and guide talent through their vision. They will also learn effective communication and the technical terms in this experiential process. Acting students can take this course and be the actors that are directed by the Filmmaking/Directing students; as well as trying their hand at Filmmaking/Directing.

**TITLE: THE REHEARSAL PROCESS D121 30 hours**

Once the directors have acquired a basic knowledge in “the actor’s language”, they will now move into what an actual rehearsal process would consist of with the actors in order to insure and extract their best performance. Acting students can take this course and be the actors that are directed by the Filmmaking/Directing students; as well as trying their hand at Filmmaking/Directing. PRE-

**TITLE: STAGING THE SCENE D122 30 hours**

Staging is one of the director’s most powerful tools. Directors will learn the basics of stage blocking, how to enhance performance and create powerful visual pictures with this essential skill. Acting students can take this course and be the actors that are directed by the Filmmaking/Directing students; as well as trying their hand at Filmmaking/Directing. Culminates in final presentation.

## **FILMMAKING CERTIFICATE PROGRAM**

### **MISSION**

To facilitate Filmmaking Students in effectively expressing themselves by helping them to discover their personal connection to their work and to give them the tools necessary to bring that personal expression to life.

At its heart, Filmmaking is a complex and high-tech form of storytelling. In order to create effective and meaningful works of cinema, the film director must learn to tell each story in a personal, passionate and accomplished manner.

### **PURPOSE**

The Filmmaking Program at The Los Angeles Performing Arts Conservatory is designed for the director who is in need of communication and technical tools to effectively bring out the desired performances from the actors, as well as staging, blocking and rehearsal techniques. Many film schools focus on the technical aspects of the camera but neglect the Actor's Language.

### **OBJECTIVES**

This program is designed as a finishing school for directors who have already mastered the technical and want to focus on the actor's process as well as gaining a better understanding of script analysis and breakdown, character development and an exploration into the psychological dark side of characters, the visual aspects of cinema, an in depth study into the "business" aspects of Filmmaking/Directing and a journey into the writing process. This is a sequential training that will expose each Filmmaking student to the most essential aspects of this powerful art form.

From the history of cinema and the basics of storytelling to the complexities of camera movement and eliciting performances from actors, each student will have an opportunity to embrace the art of the Filmmaking/Directing process and to be guided through that journey by seasoned professionals.

Like any accomplished artist, the film director has to not only learn the basic tools of the craft but also must exercise and explore each tool repeatedly until it becomes second nature.

Filmmaking/Directing is a highly collaborative medium. The Filmmaking students will also be trained in the essential skills of communication and collaboration.



## **FILMMAKING CERTIFICATE PROGRAM**

Domestic - 510 Contact Hours/International – 540 Contact Hours

### **FILMMAKING CORE** (360 HOURS)

	<u>TITLE</u>	<u>PER WK</u>	<u>TOTAL HOURS</u>
CINEMATOGRAPHY 1	C101	1 x 10 weeks	30
EDITING 1	E201	1 x 10 weeks	15
VISUAL CONCEPT/STYLE/S.BOARD	D390	1 x 10 weeks	15
DEFINING THE SCREENPLAY	G201	1 x 10 weeks	60
INTRODUCTION TO SOUND	T200	1 x 10 weeks	30
CINEMATOGRAPHY 2	C201	1 x 10 weeks	30
INTRODUCTION TO LIGHTING	L101	1 x 10 weeks	30
EDITING 2	E202	1 x 10 weeks	15
WRITING THE SHORT FILM	S121	1 x 10 weeks	30
OVERVIEWING THE SET	D104	1 x 10 weeks	30
ON LOCATION SHOOTING	D105	2 x 10 weeks	60
EDITING 3	E203	1 x 5 weeks	15

### **FILMMAKING/DIRECTING ELECTIVES** (Any 150 HOURS)

HISTORY OF FILM	G111	1 x 10 weeks	30
THE REHEARSAL PROCESS	D121	1 x 10 weeks	30
STAGING THE SCENE	D122	1 x 10 weeks	30
SOUND DESIGN & FILM MUSIC	T203	1 x 5 weeks	30
PRODUCTION DESIGN	D103	1 x 5 weeks	30
COLOR GRADING/FINALIZING PROJ: VISUAL/AUDIO	E204	1 x 5 weeks	30
POST SOUND	T202	1 x 5 weeks	30
TEST SCREENING/FESTIVAL ADM.	T301	1 x 5 weeks	30
WORKING IN EDITING STUDIO	D106	1 x 5 weeks	45
WRITING THE SCENE	S111	2 x 10 weeks	60
WRITING DIALOGUE	S112	2 x 10 weeks	60
SYNOPSIS /TREATMENT/OUTLINE	S120	2 x 10 weeks	60
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	60
WRITING THE FEATURE FILM 2	S202	2 x 10 weeks	60
WRITING THE FEATURE FILM 3	S203	2 x 10 weeks	60
WRITING THE FEATURE FILM 4	S204	2 x 10 weeks	60

## **FILMMAKING CERTIFICATE PROGRAM**

Any portions may be taken as needed by students in this non-degree program, however to earn a Certificate of Completion, Filmmaking/Directing Core (360 hours of instruction) must be completed plus any Elective equaling 150 hours of instruction, totaling 510 contact hours (Domestic) or 540 contact hours (International).

Full time Student: Approximately 1 year of full time attendance is required to earn a Certificate of Completion.

### **COURSE DESCRIPTION**

#### **TITLE: CINEMATOGRAPHY 1 (C101) 30 Hours**

This course is an introduction into the visualization of the Screenplay with the use of Lenses and Cameras. The ABC of camera-work, visual art, and understanding how to manifest the director's visual concept using the knowledge of lens types, camera angles, and the higher art of photography for motion pictures. An exploration of the basic on set workflow that allows the director to communicate his visual concept to the Direction of Photography team. Definition of positions within the DOP department and the art of, "how to involve the actors", in that process for the best visual outcome. (3 hours per week)

#### **TITLE: EDITING 1 (E201) 15 Hours**

This course offers an introduction into basic editing tools; the importance of selecting the best shots, and how to create a scene in the editing room for the highest possible expression of character development, as well as for visual storytelling, and narrative development regarding plot, drama, and tension. The director learns to understand how to nurture the emotional impact for the audience; as well as the importance of post-production to achieve a high quality outcome for the motion picture. Knowledge on the workflow of the editing room is provided, discussion on the positions of the post-production team, and communication skills to manage and oversee the entire post-production process to insure the director's basic message, intention, and impact on the audience are achieved. Course includes basic overview and the ABC's of software options for editing. (3 hours per week)

#### **TITLE: VISUAL CONCEPT/STYLE/ STORYBOARD (D390) 15 Hours**

Cinema is a visual medium. In this class, students will develop an understanding of the relationship between the story/script structure and the visual structure of the film. An introduction into story/mood boards and how to develop a visual style that inspires and guides the Art Direction Departments. Casting, colors, costumes, production design, make up, editing styles, color grading, and sound-styles are explored. The director is primed to develop his individual signature and his own expression for motion pictures. (1.5 hours per week)

#### **TITLE: DEFINING THE SCREENPLAY (G201) 60 Hours**

From the idea to the page, students will learn screenplay structure, character development, plot points, the creation of each act, and scene by scene breakdown. Well known screenplays are used as a model for analysis. Viewing them as a finished product in film allows the student to see how the written word is interpreted on to the screen. Students utilize the principles taught to begin writing their short film, which they will shoot in the third term. (1.5 hours per week)

#### **TITLE: INTRODUCTION TO SOUND (T200) 30 Hours**

In this course, students learn the tools of Location Sound and Post-Sound for a director to be able to dissect. An exploration into the artistic and technical knowledge the director needs to communicate

with the Sound Team to establish his individual artistic "Sound-Style" that fits to his "Visual Style". (3 hours per week)

**TITLE: CINEMATOGRAPHY 2 (C201) 30 Hours**

In this course the director is educated in the use of advanced tools that are within the Director of Photography department, and necessary for technical, creative, and artistic choices. Included are skill-tests for practice. Different styles of Photography are taught with advanced techniques for using a variety of film-lenses, frame-rates, possible Codecs and Styles that must be defined and coordinated with the Post-production process. (3 hrs per week)

**TITLE: INTRODUCTION TO LIGHTING (L101) 30 Hours**

This course teaches the director about the knowledge he needs to "paint with light" to express his style and photography technique. The director is taught how to communicate his vision to the DOP, Pre-Production, Lighting, Set, and Post-production teams. The student gains basic knowledge on the different types of lamps available, what each lamp creates for the scene, and the atmosphere for each single shot. (3 hrs per week)

**TITLE: EDITING 2 (E202) 15 Hours**

Focusing on one editing software, advanced editing skills are taught both technically and artistically. Furthermore, the details of Post-Production tools that create styles, color -grading, filters, and a basic understanding of Sound-Design that should be set up in the editing room are discussed. The course also teaches the importance of the storytelling arch and the general tools to move the narrative of a short or feature into a story full of tension and emotional impact. (3 hrs per week)

**TITLE: WRITING THE SHORT FILM (S121) 30 Hours**

Like the short story, the short film is a specific genre with its own set of rules and demands. In this workshop, students will learn the basic elements of this unique and demanding form. They will sharpen their writing skills and develop advanced character and structural elements to finish the scripts they began in term one. PRE-REQUISITE: DEFINING THE SCREENPLAY S101. (3 hrs per week)

**TITLE: OVERVIEWING THE SET (D104) 30 Hours**

The student learns to bring into focus the desired emotional impact to be created for the audience. This course teaches communication skills for the set and how to manage the artists and the actors on set, so they will work and team up for the director's vision. The course gives examples of stress relief techniques for detachment, how to stay psychologically strong in high-pressure situations, as well as how to communicate the director's vision to all team members and motivate them, especially in the last stressful periods of the project. (3 hrs per week for the first 10 weeks)

**TITLE: ON LOCATION SHOOTING (D105) 60 Hours**

In this course, designed as laboratory work, students will spend their first hours practicing with shooting equipment: camera, lenses, lights, sound, and film gear. Using previously acquired skills for setting lights, using the camera, selecting the right lenses, and utilizing sound gear to create raw material in HD and 4K resolution - students will shoot a theatrical scene.

They will learn to organize their material and transcode the raw files into proper data-packages to properly back-up, deliver, and name these packages for further visual and audio post production in the editing room.

Students' shooting skills will be tested with practical exercises, which include the production shoot for their short film that will be submitted to international film festivals. All practical lab work is in reference to the classes where students have learned the technical and creative skills that they will use during the on-location shooting periods. (6 hours per week for the first 10 weeks)

**TITLE: EDITING 3 (E203) 15 Hours**

This course will coach, teach, and assist the student to edit the material they have shot to a high Hollywood-quality final cut appropriate to submit to international film-festivals. The student learns editing styles, technical and artistic tools to improve and sharpen the emotional impact for the audience. The focus is on the narrative arch of the story that is built up throughout the editing timeline. (3 hrs per week for the second 10 weeks)

**FILMMAKING ELECTIVES Any 150 hours**

Successful completion of the Filmmaking/Directing Core plus any of the following Electives equaling 150 hours of instruction is required to earn a Certificate of Completion.

**TITLE: HISTORY OF FILM (G111) 30 Hours**

A comprehensive examination of the history of film, from the first moving images through the films of today. An exploration of what makes the medium of Cinema unique amongst the arts. Students will be exposed to a wide variety of film critics and theorists as well as films from the silent masters, to the cutting edge directors of today; providing them with a deeper understanding and appreciation for the complexities of this art form. Focus is on the emotional impact the director creates for the audience. Inspired by the visual and audio style of Steven Spielberg, his style is used to define creative components of how to create the highest Hollywood Quality. (3 hours per week)

**TITLE: THE REHEARSAL PROCESS (D121) 30 Hours**

Once the directors have acquired a basic knowledge in “the actor’s language”, they will move into what an actual rehearsal process would consist of with actors in order to insure and extract their best performance. Writers can take this course and test out their material, as well as, their hand at directing. (1.5 hrs per week)

**TITLE: STAGING THE SCENE (D122) 30 Hours**

Staging is one of the director’s most powerful tools. Directors will learn the basics of stage blocking, how to enhance performance and create powerful visual pictures with this essential skill. Writers can take this course and test out their material, as well as, their hand at directing. (1.5 hrs per week)

**TITLE: SOUND DESIGN & FILM MUSIC (T201) 30 Hours**

The student learns the importance of Sound-Design and Post-Sound work, in relation to the different departments of Sound, such as film-music and foley-art. An exploration into different styles and an examination of each student’s shooting scripts in order to define the individual Sound-Style which best fits and supports the story. (1.5 hrs per week for the first 5 weeks)

**TITLE: PRODUCTION DESIGN (D103) 30 Hours**

Utilizing the shooting script of each student, an introduction to the basic understanding of Production-Design is provided, in correlation to other departments under the supervision of the Art-Director which include: Costumes, Colors, Set Design, Make Up, Color-Grading, and Lighting. Each student is coached individually to define his Production Design for his project and how to approach it as the director. (1.5 hrs per week for the first 5 weeks)

**TITLE: POST SOUND (DT202) 30 Hours**

The student is coached on the best completion of the work done within the Sound Department, including Location Sound, Sound Editing, Sound Design, Film Score, and additional Foleys and

Voiceovers, if needed. The focus is on completion of the student's project. Concepts covered: the mixing process, as well as leveling and exporting the final Sound Stream for theatrical screenings. (1.5 hrs per week for the second 5 weeks)

**TITLE: COLOR GRADING/FINALIZING PROJ:VISUAL/AUDIO (E204) 30 Hours**

The students will learn how to color grade the final cut of their film to ensure the best visual outcome. (6 hrs per week for the second 5 weeks)

**TITLE: TEST SCREENING/FESTIVAL ADMISSIONS (D301) 30 Hours**

This course shows and advises the students to which festivals the student's final project might be worth to submit, as well as, how to find access to the selected festivals, how to put together a press map and further marketing materials. (1.5 hrs per week for the second 5 weeks)

**TITLE: WORKING IN EDITING STUDIO (D106) 45 Hours**

This course designed as laboratory work provides the student with real situations in which the young filmmaker is able to practice all necessary tools for post production: from editing, color correction, basic visual effects, to post production tools for sound, such as dialogue editing, sound design, music editing, creating and editing the foley, as wells as, the final IT-mix, stereo and basic 6.1 dolby-mixing.

All practical work refers to the previous classes. The purpose of the course is to coach the student in skills specifically geared towards his short movie production that will be submitted to international film festivals. In addition, the student is trained for real industry projects, in order to learn all tools required in the department of visual and audio post-production. The outcome is a director able to fulfill and deliver an overview of all steps required and artistic styles envisioned as the creative head and manager of his crew and cast. (9 hours per week for the second 5 weeks)

**TITLE: WRITING THE SCENE (S111) 60 hours**

The scene is the basic element of a finished screenplay. The course explores elements of scene development. Students will learn how to structure a compelling scene with a clear beginning, middle and end; as well as techniques to enrich and find the nuances that create dynamic, escalating tension within the story of the scene. (6 hours per week)

**TITLE: WRITING DIALOGUE (S112) 60 hours**

Through dialogue, characters, story and essential information are revealed in each scene of the screenplay. Students will learn how to use dialogue to bring the audience into a deeper understanding of the world of the story and its inhabitants. (6 hours per week)

**TITLE: SYNOPSIS, TREATMENT AND OUTLINE (S120) 60 hours**

In this workshop, writing students will be taught these essential first steps towards the creation of a finished feature length screenplay. PRE-REQUISITE: DEFINING THE SCREENPLAY S101. (6 hours per week)

**TITLE: WRITING THE FEATURE FILM 1 (S201) 60 hours**

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene by Scene Breakdown and to invent incidents that raise the stakes of every plot. This course outlines a Paradigm of Screenwriting that enhances the writer's imagination and capacity for creating an extra dimension in character depth. PRE-REQUISITE: DEF. THE SCREENPLAY S101 & SYNOPSIS/TREATMENT/OUTLINE S120 (6 hours/week)

**TITLE: WRITING THE FEATURE FILM 2 (S202) 60 hours**

In this course students will lay the foundations of their writing through the screenwriting format. This deceptively demanding form requires the writer to compress an entire universe into a stripped down 90 – 120 page documents, focusing the screenplay on action/adventure. WRITING THE FEATURE FILM 1- S201 (6 hours per week)

**TITLE: WRITING THE FEATURE FILM 3 (S203) 60 hours**

In this course students will develop the technical skills of the screenwriting craft by adding visual imagery and metaphor, using compressed dialogue and focusing on turning points. The screenplays will be geared toward romance/comedy. WRITING THE FEATURE FILM 1- S201 (6 hours per week)

**TITLE: WRITING THE FEATURE FILM 4 (S204) 60 hours**

In this course students will challenge screenwriting format by stretching their imagination and creative limits to achieve commercially viable art, focusing their screenplays in the drama/thriller genre creating complex human emotions and interactions such as jealousy, fear, abandonment, addiction, criminal behavior, political and religious beliefs. WRITING THE FEATURE FILM 1- S201. (6 hours per week)

## **SCREENWRITING CERTIFICATE PROGRAM**

### **MISSION**

This program was created to allow those not seeking a formal degree to attend and benefit from a highly skilled and professional faculty through carefully tailored classes in screenwriting. Also, this Program allows Domestic and International Students, the possibility of an American/Hollywood experience without having to invest the time and money necessary for a 2 year degree.

### **PURPOSE**

To facilitate for the writing students an effective and expressive journey by helping them to discover their personal connection to their work and to give them the tools necessary to bring that personal expression to life through their writing in a structured and sequential manner.

Screenwriting is a demanding art form in which the writer must learn to compress the complex world of their story and characters into a lean and concise written document. This deceptively demanding writing form requires the writer to compress an entire universe into a stripped down, less than 90 – 120 page document. In order to create effective and compelling stories, the screenwriter must learn how to tap into his or her own personal experiences and meld them with the demands of the story and genre in which they are working. The final goal of the screenwriting certificate program is the creation of at least 2 finished short and/or feature film scripts as well as exposure to specialized courses in dialogue and genres.

This program is also designed as a finishing school for writers who want to focus on the writer's process as well as gaining a better understanding of script analysis and breakdown, character development and an exploration into the psychological dark side of characters, the visual aspects of cinema, and an in depth study into the "business" aspects of screenwriting.

### **OBJECTIVES**

The Screenwriting Certificate Program at The Los Angeles Performing Arts Conservatory is a sequential process of training that will expose each writing student to the essential aspects of this unique form of writing.

Each student will have the opportunity to embrace several aspects of the screenwriting process and to be guided through this journey by seasoned professionals.

The students will learn the basic tools and requirements of good screenwriting through a series of exercises and assignments.

To have access to segments of our signature program, The Creative Keys to Success, which offers to the writer the necessary edge in the creation of characters, in the world of pitching and effective communication with colleagues in the work place.

## **SCREENWRITING CERTIFICATE PROGRAM**

510 contact hours (Domestic) or 540 contact hours (International)

<b>SCREENWRITING CORE: 360 HOURS</b>	<u>TITLE</u>	<u>PER WK</u>	<u>TOTAL</u>
The CHARACTER KEY	G150	1 x 10 weeks	30 HOURS
THE ART OF ADAPTATION	S340	1 x 10 weeks	30 HOURS
SCRIPT ANALYSIS & BREAKDOWN	G220	1 x 10 weeks	30 HOURS
LAUNCHING YOUR FILM CAREER	G301	1 x 10 weeks	30 HOURS
DEFINING THE SCREENPLAY	G201	2 x 10 weeks	60 HOURS
SYNOPSIS /TREATMENT/OUTLINE	S120	2 x 10 weeks	60 HOURS
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	60 HOURS
WRITING THE FEATURE FILM 2	S202	2 x 10 weeks	60 HOURS
<b>SCREENWRITING CORE ELECTIVES: ANY 150 HOURS</b>			
INTRO TO SANFORD MEISNER TECH	G101	2 x 10 weeks	60 HOURS
HISTORY OF THEATRE	G110	1 x 10 weeks	30 HOURS
HISTORY OF FILM	G111	1 x 10 weeks	30 HOURS
MYTH IN MOVIES/CREATIVE PROC.	G160	1 x 10 weeks	30 HOURS
WRITING THE SCENE	S111	2 x 10 weeks	60 HOURS
WRITING DIALOGUE	S112	2 x 10 weeks	60 HOURS
WRITING THE SHORT FILM	S121	2 x 10 weeks	60 HOURS
WRITING THE FEATURE FILM 3	S203	2 x 10 weeks	60 HOURS
WRITING THE FEATURE FILM 4	S204	2 x 10 weeks	60 HOURS
INTERMEDIATE SANFORD MEISNER	A102	2 x 10 weeks	60 HOURS
AUDITION FOR FILM/TELEVISION	A141	1 x 10 weeks	30 HOURS
EXPLORATION LEE STRASBERG	A201	2 x 10 weeks	60 HOURS
FOUNDATION STELLA ADLER TECH	A203	2 x 10 weeks	60 HOURS
WORKING WITH ACTORS	D120	1 x 10 weeks	30 HOURS
THE REHEARSAL PROCESS	D121	1 x 10 weeks	30 HOURS
STAGING THE SCENE	D122	1 x 10 weeks	30 HOURS
VISUAL ELEMENTS OF CINEMA	D390	1 x 10 weeks	30 HOURS



## SCREENWRITING CERTIFICATE PROGRAM

### COURSE DESCRIPTIONS

**CORE:** 360 HOURS

**TITLE: CHARACTER KEY G150 (4 Credits)**

A technique into creating, developing and understanding different Personality Types to produce memorable characters and diverse performances. Designed to provide actors a firm mastery in the basic psychological make up of human beings, focusing on behavior, dialogue, professions and thinking styles; and how to convert these into the creation of character.

**TITLE: THE ART OF ADAPTATION S340 30 hours**

Many of today's major motion pictures are adaptations of plays, books or magazine articles. Students will learn to extract, compress and restructure the essential aspects of the story into a workable screenplay.

**TITLE: SCRIPT ANALYSIS & BREAKDOWN G220 30 hours**

In this class, students will learn how to analyze a script by understanding the basics of three-act structure: rising action, reversal, and resolution. Story telling is studied in a way that will allow the artist to reveal the core story that lies beneath the words on the page. The essential ingredients and skills necessary for the telling of a compelling story are explored; as well as the well defined elements of story structure in plays and commercial, modern high tech cinema. Students will learn the appropriate language to create riveting characters and performances.

**TITLE: LAUNCHING YOUR FILM CAREER G301 30 hours**

A course in the basics of The Business of Entertainment. Using the book, *The Pocket Lawyer for Filmmakers*, by Thomas Crowell as a foundation, the artist will learn to balance their creativity with the realities of show business. Specialized modules are covered for the actors, screenwriters and directors such as: talent agency agreements, manager agreements, production contracts, location and materials agreements and crew deals. A business perspective of the film and television studios is introduced as well as: independent production; formation of networks, internet, Trade Marks, Copyrights, IP Protection, Entities and Securities Development, the Art and Technique of Pitching to Production; Development, Acquiring Rights, Titles, Pre- Production, Packaging; Pre-Sales; PFD Deals; Turnaround, Employment contracts for Children, On the Set Rules, Third Party Rights, Network Licenses, Documentaries, Reality Shows, Post- Production, Editing, VFX & MUSIC, Distribution, How to get the money flow from the box office to the net profits, The Artist Unions: SAG: Screen Actors Guild, AFTRA: American Federation for Radio & Television Artists, EQUITY: The Union of the Theatre, WGA: The Writers Guild of America and DGA: The Directors Guild of America.

**TITLE: DEFINING THE SCREENPLAY G201 60 hours**

From the idea to the page, students will learn screenplay structure, character development, plot points, the creation of each act, and scene by scene breakdown. Well-known screenplays are used as a model for analysis and the viewing of them as a finished product in film allows the student to see how the written word is interpreted on to the screen.

**TITLE: SYNOPSIS, TREATMENT AND OUTLINE S120 60 hours**

In this workshop, writing students will be taught these essential first steps in the creation of a finished screenplay. They will develop these three foundation tools: the Synopsis, the Treatment

and the Outline; that are needed not only to build their story but that are used in the professional world as well. Students will also learn how to develop their stories keeping the crucial goal of character arc and transformation in mind. PRE-REQUISITE: DEFINING THE SCREENPLAY S101.

**TITLE: WRITING THE FEATURE FILM 1 S201 60 hours**

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene by Scene Breakdown and to invent incidents that raise the stakes of every plot. This course outlines a Paradigm of Screenwriting that enhances the writer's imagination and capacity for creating an extra dimension in character depth. PRE-REQUISITE: DEF. THE SCREENPLAY S101 & SYNOPSIS / TREATMENT / OUTLINE S120.

**TITLE: WRITING THE FEATURE FILM 2 S202 60 hours**

In this course students will lay the foundations of their writing through the screenwriting format. This deceptively demanding form requires the writer to compress an entire universe into a stripped down 90 – 120 page documents, focusing the screenplay on action/adventure. PRE-REQUISITE: WRITING THE FEATURE FILM S201

**SCREENWRITING CERTIFICATE ELECTIVES: Any 150 hours**

**TITLE: INTRODUCTION TO THE SANFORD MEISNER TECHNIQUE G101 60 hours**

Based upon some of the original theories of the great Russian teacher-director Constantine Stanislavski, the Meisner Technique is a systematic and methodical approach to bringing the artist back to his emotional impulses and to acting that is firmly rooted in the instinctive. The Meisner Technique builds a solid acting methodology through a series of vigorous exercises. The artist will develop the fundamental skills of trusting one's instincts, applying the use of objectives, working moment to moment, and the ability to authentically listen. Students use the imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched. An invaluable course for an artist; as the study of Art, in its purest form, is the study of self.

**TITLE: HISTORY OF THEATRE G110 30 hours**

This course provides students with a comprehensive examination in the historical background of drama from the development of theatre in ancient Greece and traveling through each of the major periods as a context for understanding the climate in which dramatic literature is developed. Students will be exposed to plays representative of each period providing them with a wide variety of world drama.

**TITLE: HISTORY OF FILM G111 30 hours**

A comprehensive examination of the history of film, from the first moving images through the film of today. An exploration of what makes the medium of Cinema unique amongst the arts. Students will be exposed to a wide variety of film critics and theorists as well as films from the silent masters, to the cutting edge directors of today; providing them with a deeper understanding and appreciation for the complexities of this art form.

**TITLE: MYTH IN MOVIES & THE CREATIVE PROCESS G210 30 hours**

In this course students will learn the foundations of the mythic model and its applications to life, Acting, Screenwriting, and Filmmaking/Directing. Using Joseph Campbell's book, *The Hero with*

*a Thousand Faces*, as a foundation, the artist will experience how to leverage this powerful human and psychological paradigm to enrich their personal lives, writing, performance, emotional impact and tension.

**TITLE: WRITING THE SCENE S111 60 hours**

The scene is the basic element of a finished screenplay. Students will learn how to structure a compelling scene with a clear beginning, middle and end. The course explores elements of scene development by teaching them how to enrich and find the nuances to create dynamic and escalating tension within the story of the scene.

**TITLE: WRITING DIALOGUE S112 60 hours**

Students are taught how to efficiently, creatively and poetically use dialogue to reveal essential information about characters and story lines. Students will learn how to give each character a unique voice with appropriate dialogue for their upbringing, professions and personality styles; providing for the audience a deeper understanding of the world of the story and its inhabitants.

**TITLE: WRITING THE SHORT FILM S121 60 hours**

Like the short story, the short film is a specific genre with its own set of rules and demands. In this workshop, students will learn the basic elements of this unique and demanding form. They will sharpen their writing skills and develop advanced character and structural elements.  
DEFINING THE SCREENPLAY S101

**TITLE: WRITING THE FEATURE FILM 3 S203 60 hours**

In this course students will develop the technical skills of the screenwriting craft by adding visual imagery and metaphor, using compressed dialogue and focusing on turning points. The screenplays will be geared toward romance/comedy. Meets 60 hours for 4 Credits. Pre-Requisite: WRITING THE FEATURE FILM S201.

**TITLE: WRITING THE FEATURE FILM 4 S204 60 hours**

In this course students will challenge screenwriting format by stretching their imagination and creative limits to achieve commercially viable art, focusing their screenplays in the drama/thriller genre creating complex human emotions and interactions such as jealousy, fear, abandonment, addiction, criminal behavior, political and religious beliefs. Meets 60 hours for 4 Credits. Pre-Requisite: WRITING THE FEATURE FILM S201.

**TITLES: INTERMEDIATE SANFORD MEISNER TECHNIQUE A102 60 hours**

Intermediate Sanford Meisner Technique, A102, builds on the experience, technique, and fortitude established in C101. This course leads the student through gradient steps of the established Sanford Meisner Technique, leading to a procedure of self-investigation. Much more independent work is encouraged and required. Outside rehearsal, written homework assignments, and detailed, structured notes on all crafted activities, (projects), and circumstances created for class, are required. Some of the exercises that are covered are: the use of Independent Activities, Entrances, Point of View, Emotional Preparation, Action, and Scene Work. The actors learn to craft their work to their fullest emotional, sequential, imaginative, and challenging possibilities. Other aspects of the improvisational exercises include, the Domestic Exercise, the Shared Circumstance, and the Life Goes on Activity. Students are challenged to use their imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched.

**TITLE: AUDITION FOR FILM & TELEVISION A141 30 hours**

A dynamic course that deals with all aspects of Film and Television Auditions; including establishing place and character, basic scene breakdown into units of action, and emotional preparation. The student will explore the physical adjustments necessary for the camera, how to control facial expressions; how to transition from stage to film and how to get used to the frame. The course includes scripts from sitcoms, soaps, television dramas and films.

**TITLE: AN EXPLORATION INTO THE LEE STRASBERG TECHNIQUE A201 60 hours**

Lee Strasberg's "Sense Memory and Method Technique," are used to help the actors develop and explore all their senses, bringing their instrument in tune with their environment and their emotional states. The use of Imagery is introduced to connect with Emotionality and Body Language.

**TITLE: THE FOUNDATION OF THE STELLA ADLER TECHNIQUE A203 60 hours**

This course deals in depth with Script Analysis through the Stella Adler Technique, utilizing the works of Anton Chekhov as a base. The actors will master the breakdown of a script into beats and the use of action exercises and emotional doings to understand the character's through-line.

**TITLE: WORKING WITH ACTORS D120 30 hours**

Actors are the artists who bring the characters and the stories of each script to life. Through hands on work with actors, Filmmaking/Directing students will acquire the skills necessary to elicit powerful performances. Directors will expand their knowledge of the actors' language to construct and guide talent through their vision. They will also learn effective communication and the technical terms in this experiential process. Writers can take this course and test out their material as well as their hand at Filmmaking/Directing. PRE-REQUISITE: INTRO TO SANFORD MEISNER C101.

**TITLE: THE REHEARSAL PROCESS D121 30 hours**

Once the directors have acquired a basic knowledge in "the actor's language", they will now move into what an actual rehearsal process would consist of with the actors in order to insure and extract their best performance. Writers can take this course and test out their material as well as their hand at Filmmaking/Directing. PRE-REQUISITE: INTRO TO SANFORD MEISNER C101.

**TITLE: STAGING THE SCENE D122 30 hours**

Staging is one of the director's most powerful tools. Directors will learn the basics of stage blocking, how to enhance performance and create powerful visual pictures with this essential skill. Writers can take this course and test out their material as well as their hand at Filmmaking/Directing. Course culminates in a live performance. PRE-REQUISITE: INTRO TO SANFORD MEISNER C101.

**TITLE: VISUAL ELEMENTS OF CINEMA D390 30 hours**

Cinema is a visual medium. In this class, students will develop an understanding of the relationship between the story/script structure and the visual structure of the film.

## **ENGLISH THROUGH PERFORMING ARTS**

Hollywood Acting Professionals combine their training of performance with English Language instruction. These are for students who want to hone and perfect their English skills in a stimulating and eclectic environment combining grammar, accent reduction, role- playing, poetry, vocabulary, movement and relaxation techniques, presentations through script analysis, on camera reviews, and acting techniques.

### **MISSION**

This program is designed for any individual seeking to learn the English Language but with the unique twist of applying methods from film, television, and stage acting to better aid the individual in delivery, tone, style, physical appearance, gestures, body language and confidence; regardless of their field of interest. In addition, this Program is tailored to suit the specific needs of future actors, screenwriters, and directors and will uniquely fill the language development needs of International students who wish to pursue performing arts careers in the United States. This Program that not only teaches English language skills, but does so in an environment and setting reflecting the performing arts culture and prepares students for the unique world of the performing arts.

### **PURPOSE**

This program is designed as a sequential process of training that will expose ever more difficult levels of English reading, writing, vocabulary, speech, and comprehension, supporting students learning and using English with a career in the performing arts and any other field they may choose to master: business, politics, communications, advertising or just sheer pleasure.

### **OBJECTIVES**

To be exposed to the culture, environment, and professionals in the performing arts.

To have the opportunity to be more comfortable in and better understand the performing arts field and apply the strengths of this field (confidence, articulation, projection, appearance), to any field or area.

To better integrate International students in American culture and society by living, studying, and training in the United States.

To have access to colleagues and fellow students, both American and International, creating trust, friendships, and enhancing collaboration which may play a crucial career development role for an English Language student.

# ENGLISH THROUGH PERFORMING ARTS

(Any portions may be taken as needed by students in this non-degree program, however to earn a Certificate of Completion, a minimum of 330 hours of instruction must be completed on-campus and a TOEFL score of 450 (IBT) / 135 (CBT) must be achieved.

## LOS ANGELES PERFORMING ARTS CONSERVATORY

### ESL CERTIFICATE PROGRAM

#### ENGLISH AS A SECOND LANGUAGE

COURSES	SECTION	DURATION	CLASS	LEC HRS	LAB HRS	W/E HRS
INTRODUCTION TO ESL	I	5 x 5 weeks	4.0 hrs	50	50	0
FOUNDATIONS FOR ESL	II	5 x 5 weeks	4.0 hrs	50	50	0
INTERMEDIATE ESL	III	5 x 5 weeks	4.0 hrs	50	50	0
INTERMEDIATE ESL	IV	5 x 5 weeks	4.0 hrs	50	50	0
INTERMEDIATE ESL	V	5 x 5 weeks	4.0 hrs	50	50	0
ADVANCED ESL	VI	5 x 5 weeks	4.0 hrs	50	50	0
ADVANCED ESL	VII	5 x 5 weeks	4.0 hrs	50	50	0
CONVERSATION AND WRITING ESL	VIII	5 x 5 weeks	4.0 hrs	50	50	0
VOICE AND SPEECH A-21	IX	1 x 10 weeks	3.0 hrs	15	15	0
GRAMMAR REVIEW ESL	X	5 x 10 weeks	3.0 hrs	75	75	0

ESL STUDENTS MAY REPEAT COURSES AS MANY TIMES AS NECESSARY IN ORDER TO DEMONSTRATE PROFICIENCY BEFORE MOVING TO THE NEXT LEVEL.

COURSES I THROUGH VIII ARE COMPRISED OF 4 ELEMENTS:

- 60 MINUTES OF CLASSROOM LECTURE
- 120 MINUTES OF SELF-PACED COMPUTER LEARNING
- 30 MINUTES OF IN CLASSROOM WORKBOOK EXERCISES
- 30 MINUTES OF IN CLASSROOM REVIEW OF EXERCISES

COURSES IX AND X ARE COMPRISED OF 2 ELEMENTS:

- 50% IN CLASSROOM DISCUSSION
- 50% IN CLASSROOM EXERCISES

PROFICIENCY OF ENGLISH, AS DEMONSTRATED BY A TOEFL SCORE OF 450 (IBT) / 135 (CBT), IS REQUIRED PRIOR TO ADMISSION TO ANY DEGREE GRANTING PROGRAM.

Approximately 1 year of full time attendance is required to earn a Certificate of Completion for a student with little or no training in the use of the English language.

## COURSE DESCRIPTION

### INTRODUCTION - Section I

This beginning Section introduces students to the English Language basic grammar structures while focusing on vocabulary development needed for everyday use. This Section is taught with an emphasis on basic conversation, pronunciation, common objects and items, and the alpha-bet. This Section integrates classroom instruction, 'English Discoveries,' an on campus computer assisted learning lab, workbook exercises, and teacher guided exercises. The inclusion of on campus computer assisted training with an instructor available reinforces, at an individual pace, areas of language comprehension, vocabulary, and speaking functions.

### FOUNDATIONS - Section II

This Section builds on basic grammar structures learned in Section I and increases student vocabulary and comfort level with English. This Section is designed to provide students with expanded understanding and comprehension of basic grammar structures, vocabulary, and fundamentals of pronunciation, encouraging student confidence and English language use. This Section is taught with an emphasis on conversation, while focusing on vocabulary development needed for everyday use. This Section integrates classroom instruction, 'English Discoveries,' an on campus computer assisted learning lab, workbook exercises, and teacher guided exercises. The Section will reinforce, at an individual pace, areas of language comprehension, vocabulary and speaking functions. Pre-Requisite: Students enrolling in this Section must have completed and passed Section I, or must have tested for entry at this level.

### INTERMEDIATE - Section III

This 100-hour Section is designed for English Language students at the Intermediate level of English proficiency in the areas of reading, conversation and language comprehension. This Section will provide students with a comprehensive understanding of verb tenses. Students will also learn to distinguish and use verbs correctly in their regular and irregular forms. This Section is taught with an emphasis on conversation, while focusing on vocabulary development needed for everyday use. This Section integrates classroom instruction, 'English Discoveries,' an on campus computer assisted learning lab, workbook exercises, and teacher guided exercises. The inclusion of on campus computer assisted training with an instructor available reinforces, at an individual pace, areas of language comprehension, vocabulary, and speaking functions. Pre-Requisite: Students enrolling in this Section must have completed and passed Section II, or must have tested for entry at this level.

### INTERMEDIATE - Section IV

This Intermediate Section builds on existing English skills taught in previous levels. This Section is designed to provide the English Language student with a comprehensive understanding, mastery, and proper use of regular and irregular verbs in past tenses. This Section is taught with an emphasis on conversation, especially in life-coping skills situations. This Section integrates classroom instruction, 'English Discoveries,' an on campus computer assisted learning lab, workbook exercises, and teacher guided exercises. The inclusion of on campus computer assisted training with an instructor available, reinforces, at an individual pace, areas of language comprehension, vocabulary, and speaking functions. Pre-requisite: Students registering for this Section must have completed and passed ESL Section III, or must have tested for entry at this level.

### INTERMEDIATE - Section V

This Section is designed to refine students English Language abilities and introduces them to a level of grammar structures that will enable the students to understand, converse and function socially in everyday life, work related situations, and introduces basic terms found in the entertainment industry

and the performing arts. This Section integrates classroom instruction, 'English Discoveries,' an on campus computer assisted learning lab, workbook exercises, and teacher guided exercises. The inclusion of on campus computer assisted training with an instructor available, reinforces, at an individual pace, areas of language comprehension, vocabulary, and speaking functions. Pre-Requisite: Students enrolling at this level must have completed and passed Section IV, or must have tested for entry at this level.

#### ADVANCED - Section VI

This Advanced Level Section is designed for those students who have completed the ESL Section V. This Section refines the students' English skills learned at this level and teaches them Advanced grammar structures, language and communication that will enable the student to function at a high level in everyday life, family and work, and in the entertainment and performing arts industries. The Section will give students competency in the use of grammar and confidence in their ability to comprehend and use correctly complex English structures. This Section is taught with an emphasis on conversation, and requires more complex communications. This Section integrates classroom instruction, 'English Discoveries,' an on campus computer assisted learning lab, workbook exercises, and teacher guided exercises. The inclusion of on campus computer assisted training with an instructor available, reinforces, at an individual pace, areas of language comprehension, vocabulary, and speaking functions. Pre-requisite: Students registering for this Section must have completed and passed Level V, or must have tested for entry at this level.

#### ADVANCED - Section VII

This Section is designed for those students who have completed the ESL Section VI. This Section further refines the students' English skills learned at this level and teaches them Advanced grammar structures, language and communication that will enable the student to function at a high level in daily life, family and work situations, contracts and agreements, and the in the entertainment and in the performing arts industries. The Section will give students competency in the use of grammar and confidence in their ability to comprehend and use correctly complex English structures. This Section is taught with an emphasis on conversation, and requires more complex communications. This Section integrates classroom instruction, 'English Discoveries,' an on campus computer assisted learning lab, workbook exercises, and teacher guided exercises. The inclusion of on campus computer assisted training with an instructor available reinforces, at an individual pace, areas of language comprehension, vocabulary, and speaking functions. Pre-requisite: Students registering for this Section must have completed and passed Level VI, or must have tested for entry at this level.

#### CONVERSATION AND WRITING - Section VIII

This 100-hour Section is designed to give advanced ESL students additional practice in spoken and written English. Review of grammar, punctuation and sentence structure will be done as needed. Discussion and conversation topics will form the basis for weekly writing assignments, which will consist of short and long essays. This Section integrates classroom instruction, 'English Discoveries,' an on campus computer assisted learning lab, workbook exercises, and teacher guided exercises. The inclusion of on campus computer assisted training with an instructor available, reinforces, at an individual pace, areas of language comprehension, vocabulary, and speaking functions. Pre-requisite: Students enrolling in this Section must have completed and passed Section VI, or must have tested for entry at this level.



#### VOICE AND SPEECH - A121 Section IX

This 30-hour Section, intended for ESL students, is designed to refine speaking and writing abilities through proficiency of the oral and written American English systems. This Section is offered to those students who have a command of spoken English but still retain sufficient accent to hinder them in business, scholastic, or social situations. Pre-requisite: Students enrolling in this Section must have completed and passed, Section VII or have demonstrated command of spoken English.

#### GRAMMAR REVIEW - Section X

This 70-hour Section, intended for ESL students, is designed to provide a comprehensive review of English grammar and usage to students with advanced English-speaking skills. The emphasis of the Section is on oral and written structure and expression, grammar, and syntax. This Section integrates classroom instruction, 'English Discoveries,' an on campus computer assisted learning lab, workbook exercises, and teacher guided exercises. The inclusion of on campus computer assisted training with an instructor available, reinforces, at an individual pace, areas of language comprehension, vocabulary, and speaking functions. Pre-Requisite: Students registering for this Section must have completed and passed Section VII or must have tested at this level.

## **ADMISSION POLICIES**

The admissions policies for each of the proposed Associate of Fine Arts degree programs (Acting or Screenwriting) basically requires documentation of completion of high school or its equivalent, or a GED (General Educational Development) equivalency certificate.

Additionally, those majoring in Acting must pass an audition, conducted live or by video/on-line.

Those majoring in Screenwriting must submit a written sample: composition, screenplay, stage play, novel, or portions thereof, demonstrating basic English writing competency, storytelling, and organization skills.

All applicants must meet the following standards for acceptance in a degree program:

1. Possess a High School Diploma or GED
2. Be a native English speaker or pass the TOEFL with 450/130
3. Be at least 18 years of age
4. Submit a complete Application for Admission
5. Submit at least one letter of recommendation from a professional in the entertainment industry
6. Submit at least one letter of recommendation from an educator
7. Demonstrate the ability to pay for tuition
8. Pay an Application and a Registration fee

In addition:

Those interested in attending Acting classes or enter into the Acting Certificate Program must pass an audition, conducted live or by video/on-line.

Those interested in attending Filmmaking/Directing classes or enter into the Filmmaking/Directing Certificate Program must pass an interview with the Chief Academic Officer or his or her appointee, conducted live or by video/on-line.

Those interested in attending Screenwriting classes or enter into the Screenwriting Certificate Program must submit a written sample: composition, screenplay, stage play, or novel demonstrating basic English writing competency, storytelling, and organization skills.

For international students the minimum degree admission requirements are basically the same with the equivalent documentation for the country of origin.

## **ADMISSION REQUIREMENTS FOR ABILITY TO BENEFIT STUDENTS**

The institution does not offer **Ability to Benefit (ABT)** tests. However, the institution will accept independently administered ABT tests, that are approved by the Department of Education, and have a passing score.

## **ACCEPTANCE OF CREDITS EARNED AT OTHER INSTITUTIONS (CCR Section 71770 (b)):**

If course content is comparable, LAPAC may make a determination to accept a maximum of 14 units in transfer from another approved or accredited institution. That maximum would be 14 units for each of the proposed Associate level degree programs. This equates to a maximum of no more than approximately 20% of the units required to earn the degree (14 out of 72 units).

Credit proposed for transfer will be carefully reviewed by the Chief Academic Officer and instructors in each of the courses involved for equivalency to LAPAC degree requirements. The basis upon which units will be accepted in transfer will be carefully documented to reflect which units equate to LAPAC unit requirements. This documentation will be retained in the student file as a matter of official record.

### **TRANSFER OR ARTICULATION AGREEMENTS**

The Los Angeles Performing Arts Conservatory has entered into articulation agreements with the following schools. CEC 94909 (a)(8)(A).

- Theater of Arts, Los Angeles, CA
- Nashville Film Institute, Nashville, TN
- Circle in the Square, New York, NY

### **EXPERIENTIAL CREDIT**

It is the current policy of the Conservatory that no experiential credit will be accepted.

**INTERNATIONAL STUDENTS** must send a letter from their bank or financial institution stating that there are enough funds to support them while in the United States.

The entire Application Package, including the application fee, will be sent to:

Los Angeles Performing Arts Conservatory  
1404 Third Street Promenade  
Santa Monica, CA 90401 USA

### **Both international students and domestic students pay for programs according to the following LAPAC Policy:**

After acceptance the applicant will receive a letter of acceptance. Please be advised that for any short term program in which the student enrolls, that is designed to be completed in less than four months, the Conservatory must receive payment for all tuition and fees on the first day of instruction. For any short term program in which the student enrolls that is designed to be completed in four months or longer, the Conservatory may require payment of up to four months of tuition in advance at a time. When 50 percent of any such program has been provided, the Conservatory may require full payment of all tuition and fees. The Conservatory will inform the applicant/student which programs require which payment amounts during the enrollment process.

At the student's option, the Conservatory may accept payment in full for tuition and fees, including any funds received through institutional loans, after the student has been accepted and enrolled and the date of the first class session is disclosed in the enrollment agreement.

For international students, when the Conservatory receives the required payment in advance, an I-20 Document will be sent to the applicant VIA FEDERAL EXPRESS. The I-20 Document and any additional documents are required to be taken to the American Embassy or Consulate in the applicant's country for VISA APPROVAL. Housing resources are available upon request. Sufficient time must be arranged to report to the Conservatory and attend orientation. Orientation is usually one day before a class session begins, and students should be present.

## VISA

Los Angeles Performing Arts Conservatory admits students from other countries. F-1 Visa Services are provided and we vouch for the student status.

## LANGUAGE OF INSTRUCTION

All instruction will be in the English language.

## ASSOCIATED CHARGES

If a student visa is declined by the American Embassy of their country - any tuition fees paid will be reimbursed minus the \$150.00 Application Fee and \$750.00 I-20 Processing Fee. Once the student is in the program and they qualify for CPT and OPT (which are directly related to visa status, the fees are as follow:

**Optional Practical Training (OPT) Processing Fee is \$1200 (If student is denied by USCIS, \$1000 is refundable. \$200 remains as an administration fee for processing. If student is accepted by USCIS, \$1200 fee is non- refundable due to administrative fees and once the student is on this program we must track their job interviews and bookings. In addition the student must remain in contact with the school to facilitate that process, they are allowed to take one class per quarter at no extra charges.**

EACH APPLICATION MUST BE ACCOMPANIED BY THE ITEMS DETAILED IN THE APPLICATION PROCEDURES.

## OPTIONAL PRACTICAL TRAINING

The F-1 Visa student, has the option of working in the United States by engaging in practical training during the program or after it ends. Practical training can provide valuable work experience by sharpening and adding to the skills learned in school. The practical training available for F-1 students attending LAPAC is the Optional Practical Training (OPT).

**OPT, Optional Practical Training** is an opportunity for the foreign student to work legally in the United States, once his studies have been completed. The option is part of the F-1 visa that we offer.

While on F-1 **OPT**, the work performed must directly relate to the student's major area of study. If the student is starting a business, the majority of the work performed must be directly related to the major area of study.

An F-1 student may be authorized up to a total of 12 months of full-time practical training at each educational level (e.g., undergraduate, graduate and post-graduate). If the student chooses to engage in pre-completion OPT, he or she may not work more than 20 hours per week while school is in session, but may work full-time during his or her annual vacation and other times when the school is not in session. If a student engages in pre-completion OPT, the student's eligible period of post-completion OPT will be reduced by 1 month for every 2 months of part-time pre-completion OPT that is worked when he or she graduates.

Once a student receives a recommendation for post-completion OPT from a Designated School Official (DSO) to pursue OPT, the student must apply for an employment authorization document (EAD) with USCIS within 30 days.

Additionally, the student may file for authorization up to 90 days prior to their program end-date and not later than 60 days after the program end date.

**TOTAL COST PER PROGRAM**

	US Resident/Citizen	Non Residents
<b>Associate Degrees: (2 years, 6 quarters)</b>		
Associate of Occupational Science of Fine Arts/Acting	\$24,480 / yr	\$28,800 / yr
Associate of Occupational Science of Fine Arts/Screenwriting	\$24,480 / yr	\$28,800 / yr
<b>Acting Certificate Program: (3 quarters, 6 quarters)</b>	\$15,750 / yr	\$18,900 / yr
<b>Filmmaking Certificate Program:(1 year, 3 quarters)</b>	\$ 21,000 / yr	\$24,900 / yr
<b>Screenwriting Certificate Program:( 1 year, 3 quarters)</b>	\$15,750 / yr	\$18,000 / yr
<b>College Gap Year: (1 year, 3 quarters)</b>	\$ 15,750 / yr	\$ 18,000 / yr
<b>English Through Performing Arts (1 year, 3 quarters)</b>	\$ 18,000 / yr	

**INDIVIDUAL COURSE FEES**

All LAPAC Courses are available a-la-carte for non-certificate/non-degree at the cost of:

<b>ACTING &amp; SCREENWRITING</b>	<b>PER WEEK</b>
\$680 (Domestic) / \$800 (International)	1 x 10 weeks
\$1360 (Domestic) / \$1600 (International)	2 x 10 weeks
\$2040 (Domestic) / \$2400 (International)	3 x 10 weeks

<b>FILMMAKING</b>	<b>PER WEEK</b>
\$700 (domestic) / \$800 (International)	1 x 10 weeks
\$1400 (Domestic) / \$1600 (International)	2 x 10 weeks
\$2100 (Domestic) / \$2400 (International)	3 x 10 weeks

- Note: If a student decides to transfer a-la-carte course to Certificate or Degree Programs, the student is required to pay the difference in tuition and fees to match the specific program. This is because the Degree and Certificate Program require more complex functions to administer them.

**The Los Angeles Performing Arts Conservatory does not participate in federal or state financial aid programs.** There are no financial aid programs available from the school or a governmental entity.



## 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."

**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	\$150.00 "NR"
Registration Fee	\$100.00 "NR"
Administration Fee	\$150.00 "NR"
STRF Fee (Effective January 1, 2015, all institutions are to refrain from collecting STRF assessments)	\$0.00 per \$1,000 of institutional charges. "NR"
Returned Checks Fee	\$45.00 "NR"
Readmission Fee	\$75.00 "NR"
Reinstatement Fee	\$350.00 "NR"
Official Academic Transcript/ Diploma / Certificate Fee	\$55.00 "NR"
Rush Academic Transcript (overnight mail)	\$150.00 "NR"
Penalty Fee for Late Payment	\$20.00 per week "NR"
Wire Transfer / Paypal Fee (international students only)	\$75.00 "NR"
Course Materials (Excludes textbooks & full length scripts)	\$120.00 per/Quarter, "NR"
Optional Practical Training (OPT) Processing Fee (optional for International Students)	<b>\$1200.00 (If student is denied by USCIS, \$1000 is refundable.)</b>
Change in Program/Graduation Date/Early Withdrawal/Leave of Absence Fee	\$400.00 "NR"
Equipment Fee Filmmaking Program (In house use of Camera and Editing Bays)	\$400.00 "NR"
Lab Kit Fee Filmmaking Program (On Location Camera, Lighting, Sound)	\$400.00 "NR"
Film Student Insurance Rider – Film Students Only for last term	\$TBD "NR"
Tutoring or Private Coaching	\$150.00 per hour
Assessment Fee Transfer of Credits	\$25.00 "NR"
Transfer Credit Fee Per Class	\$100.00 "NR"
Visa Processing Fee	\$750.00 "NR"
Visa Transfer Fee	\$350.00 "NR"
Student Identification Card	\$20.00 "NR"
Postage Fee International	\$150.00 "NR"
Postage Fee Domestic	\$25.00 "NR"

Student is responsible for these amounts. If a student is granted a student loan, student is responsible for repaying the loan amount plus any interest, less the amount of any determined refund. If the student receives federal student financial aid funds, the student is entitled to a refund of the money not paid from federal financial aid funds.

The student can prepay the cost of the program for this enrollment period, or choose to pay on a payment plan. If a payment plan is chosen, the terms are as follows: A payment in full by term is required at least 45 days in advance of each term start for degree/ESL programs. Payment in full on all Certificate Programs per quarter is required.

Students with a delinquent account with past due balances will be placed on financial probation and will not be eligible for future registration privileges, diplomas, transcripts, and other academic information until the account is settled. All payments should be made to: The Los Angeles Performing Arts Conservatory, 1404-08 Third Street Promenade, Santa Monica, CA 90401.

**The Los Angeles Performing Arts Conservatory does not participate in federal or state financial aid programs.** There are no financial aid programs available from the school or a governmental entity.

### **STUDENT TUITION RECOVERY FUND (STRF) FEES**

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

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

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

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

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

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

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



2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act."
6. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

### **STUDENT'S RIGHT TO CANCEL**

Any student has the right to cancel the 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.

Cancellation shall occur when you give written notice of cancellation at the address of the school shown on the top of the first page of the Enrollment Agreement. Please send the notice of cancellation addressed to: **Los Angeles Performing Arts Conservatory, ATTN: Registrar**, 1404-08 Third Street Promenade, Santa Monica, CA 90401. If you cancel this Agreement, the school will refund any money that you paid, less any non-refundable charges and deduction for equipment not timely returned in good condition, within forty-five days after your Notice of Cancellation is received.

### **REFUND POLICY**

The institutional refund policy for students who have completed 60 percent or less of the course of instruction, and who have not cancelled as explained above, shall be a pro rata refund. **Students who have completed more than 60% of a program are not entitled to a refund.**

"Completed" is defined as an active student who is not on Leave of Absence or who has not withdrawn from the conservatory.

You are obligated to pay only for educational services received and for unreturned equipment. The refund shall be the amount you paid for instruction multiplied by a fraction, the numerator of which is the number of hours of instruction which you have not received but for which you have paid, and the denominator of which is the total number of hours of instruction for which you have paid.

1. All course fees have a \$100 non-refundable Registration Fee and \$150 non-refundable Application fee included in the total Course fee.
2. Any student who notifies the Conservatory of cancellation or program withdrawal in writing is entitled to a full refund less the \$100 non-refundable Registration Fee and \$150 non-refundable Application fee. Students have the opportunity to cancel and obtain a refund of charges paid through attendance at the first class session or the seventh day after enrollment, whichever is later.

3. All students must provide written notification of withdrawal, cancellation or request for refund.
4. Upon completion of the first class, only Students who have completed 60% or less of a course are entitled to a refund based on the refund formula below. After 60% of the course has been completed the course is non-refundable.
5. Refunds must be requested in writing to the Conservatory office and refund will be calculated upon receipt date.
6. Any refund to a participant will be refunded minus the non-refundable Registration fee of \$100 and non-refundable \$150 Application fee within 45 days of notification in writing.
7. Any prepayment discounts or special pricing given to a student will be void if the student withdraws. Student will be refunded minus the deductions, which will be calculated based on the non-discounted cost per class/quarter.

All Course fees must be paid three months at a time; 6 weeks prior to each quarter start date. If, after the student has been accepted and enrolled and the date of the first class session is disclosed on the enrollment agreement, if a student opts to prepay their PROGRAM in full (1 or 2 years), they get a 10% discount for doing so. If the student wants the discount their payment must be in full. If the student pays by the quarter, their first quarter must be paid in full in order to process their visa paperwork.

All Course materials that have an associated fee are non-refundable (i.e. textbooks).

**Refunds are calculated as follows** (and are only for students who have completed less than 60% of the total instruction hours): The institution's refund policy for students who have completed 60% or less of the course of instruction shall be a pro rata refund calculated by hours of instruction minus \$100 Registration fee and \$150 Application Fee.

FORMULA: (1) deduct the non-refundable registration and application fees from the total tuition charge; (2) divide this figure by the number of hours in the program; (3) the quotient is the hourly charge for the program; (4) the amount owed by the student for the purposes of calculating a refund is derived by multiplying the total hours attended by the hourly charge for instruction calculated in [3], plus the amount of the fees specified in [1] above; and (5) the refund shall be any amount in excess of the figure owed by the student, that was paid by the student to the institution.

EXAMPLE: If a student registered for Advanced On-Camera 201 at \$800, and upon the student notifying the conservatory in writing of withdrawal, the refund is calculated as follows: total tuition of \$800 minus the \$100 registration fee and \$150 application fee equals \$550. \$550 divided by 36 hours of instruction equals \$15.28/hr. Student owes 12 hours completed x \$15.28 = \$183.36 + \$100 Registration fee and \$150 Application fee, totaling \$433.36. \$800 tuition fee minus \$433.36 = the refund of \$366.64.

### **Conservatory Credit**

Participants who withdraw from a course after the first class, may choose a Conservatory Credit. Conservatory Credit will be held on file for 2 years and is transferable to another course or a family member within that time.

## **Distance Education Refund Provisions (Not currently applicable to LAPAC)**

An institution offering a distance educational program where the instruction is not offered in real time must transmit the first lesson and any materials to any student within seven days after the institution accepts the student for admission. The student has the right to cancel the agreement and receive a full refund as described above before the first lesson and materials are received. Cancellation is effective on the date written notice of cancellation is sent. If the institution sent the first lesson and materials before an effective cancellation notice was received, the institution shall make a refund within 45 days after the student's return of the materials.

An institution must transmit all of the lessons and other materials to the student if the student has fully paid for the educational program, and after having received the first lesson and initial materials, requests in writing that all of the material be sent. If the institution transmits the balance of the material as the student requests, the institution must remain obligated to provide the other educational services it agreed to provide, such as responses to student inquiries, student and faculty interaction, and evaluation and comment on lessons submitted by the student, but shall not be obligated to pay any refund after all of the lessons and material are transmitted.

LAPAC does not currently provide instruction via distance learning modalities.

## **Federal or State Loans**

If a student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid programs funds. If the student is eligible for a loan guaranteed by the federal or state government and the student defaults on the loan, both of the following may occur:

1. The federal or state government or a loan guarantee agency may take action against the student, including applying any income tax refund to which the person is entitled to reduce the balance owed on the loan.
2. The student may not be eligible for any other federal student financial aid at another institution or other government assistance until the loan is repaid.

## **WITHDRAWAL**

You have the right to withdraw from a course of instruction at any time. A notice of withdrawal must be made in writing to the Los Angeles Performing Arts Conservatory, ATTN: Registrar, 1404-08 Third Street Promenade, Santa Monica, CA 90401. But please be advised that a constructive withdrawal of a student may also be made by the school. Such a withdrawal will be determined to have occurred if, in the estimation of the school and instructor, the student has failed to attend any five consecutive class meetings and has not responded to school attempts to contact the student.

## **TRANSFER OUT**

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

The transferability of credits you earn at Los Angeles Performing Arts Conservatory is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the credits you earn in the Associate of Fine Arts in Acting or Associate of Fine Arts in Screenwriting, or certificate you earn in the Acting Certificate Program, Filmmaking/Directing Program, or Screenwriting Certificate Program, is also at the complete discretion of the institution to which you may seek to transfer. If the credits you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution.

For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending the Los Angeles Performing Arts Conservatory to determine if your credits will transfer.

### **ATTENDANCE POLICIES**

The Conservatory requires eight-five percent (85%) attendance of scheduled classroom time, computed in hours, in order to satisfy course completion requirements for attendance. Absenteeism and tardiness will be measured to the quarter hour. Example: A course is scheduled for 100 hours (4 hours per day for 25 days). Mandatory classroom attendance for this course is 85 hours (85% of 100).

Make-up time may also be achieved by attending another course of similar genre as directed by the Conservatory.

### **GENERAL INFORMATION**

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.

### **COMPLAINTS**

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 website address at [www.bppe.ca.gov](http://www.bppe.ca.gov).

### **PRIVATE INSTITUTION**

The Los Angeles Performing Arts Conservatory is a private institution that has been approved to operate by the California Bureau for Private Postsecondary Education. "Approval to operate" means compliance with state standards as set forth in the California Private Postsecondary Education Act of 2009.

### **INSTRUCTION METHODS**

#### **ACTING PROGRAMS:**

Lecture, performance, written assignments, research papers, quizzes, oral and written exams, evaluations, listening of dialect tapes, physical warm ups, reading out loud in class, presentation of monologues, scenes and plays; power point presentations, rehearsal process, discussions, screening of films, relaxation exercises, sense memory, guest speakers, improvisation, memorization exercises, script analysis, imagination exercises, emotional exercises, attendance to theatre productions and film screenings.

On Camera: recording of scenes, playback, re-direction, choreography.

Body Work: ballet and dance, mask techniques, yoga, body movement techniques.

#### **SCREENWRITING PROGRAMS:**

Comparison studies between film, books and theater, lecture, written assignments, research papers, quizzes, oral and written exams, evaluations, reading written work out loud in class, power point presentations, discussions, screening of films, guest speakers, script analysis, structure techniques, character development tools, dialogue techniques, comparison studies of different film genres.

#### **FILMMAKING/DIRECTING PROGRAM:**

Lecture, written assignments, research papers, quizzes, oral and written exams, evaluations, presentation of blocked scenes, power point presentations, rehearsal process, discussions, screening

of films, script analysis, acting techniques, actor's language, blocking techniques, re-direction tools, creating place, developing the mise en scene, camera and lighting techniques, staging the scene, working as a team, being the leader.

### **ENGLISH AS A SECOND LANGUAGE:**

Group tutorials, journal writing, phonetics, grammatical testing, research, computer labs, audio CD, workbook exercises, final oral, written and performance exams, oral and written feedback, reading of plays, prose, poetry, screenplays.

### **CREDITS AND CALCULATIONS**

All credits are calculated as SEMESTER CREDITS. There are four classifications of instruction conducted at LAPAC:

- 1) "Lecture" consists of oral instruction delivered by the teacher in a traditional classroom setting. Lecture credits are calculated at 1 credit per 15 contact hours.

Equipment and facilities required: A classroom with a minimum of 18 seats, podium, electrical outlets, sufficient lighting for students to take notes and observe the instructor, and white board or easel.

Training aides and devices as needed: Audio/visual equipment, television with DVD player.

The student capacity for any Lecture instruction is 58 students.

- 2) "Studio" consists of oral instruction delivered by the teacher in a theatrical or stage setting. Studio credits are calculated at 1 credit per 15 contact hours.

Equipment and facilities required: A stage area or set with a minimum of 18 seats, theatre lighting, electrical outlets, sufficient lighting for students to take notes and observe the instructor, and white board or easel.

Training aides and devices as needed: Audio/visual equipment, television with DVD player, scenes and backdrops. The student capacity for any Studio instruction is 24 students.

- 3) "On-set" consists of performing and rehearsing engaged by students in a theatrical or stage setting. On-Set credits are calculated at 1 credit per 30 contact hours.

Equipment and facilities required: A stage area or set with a minimum of 18 seats, theatre lighting, electrical outlets, sufficient lighting for students to take notes and observe the instructor, and white board or easel.

Training aides and devices as needed: Audio/visual equipment, television with DVD player, scenes and backdrops, scripts.

The student capacity for any On-Set instruction is 24 students.

- 4) "Internship/Externship" consists of off-campus employment (Internship) or volunteer experience (Externship) that is relevant to the participant's field of study. Internship/Externship credits are calculated at 1 credit per 45 contact hours.

Equipment and facilities required: Provided off-site by sponsoring organizations the Internship/Externship participant. A pre and post employer evaluations and an attendance report is required by sponsoring organizations.

Training aides and devices as needed: None

No student capacity for Internship/Externship instruction is relevant.

## **GRADUATION REQUIREMENTS**

Graduation requirements are basically performing satisfactorily on a typical sliding scale grading system, satisfaction of all financial obligations, and observation of all codes of conduct and school policies and regulations.

Associate of Occupational Science in Fine Arts Degree students must achieve the following prior to graduation:

- 1) Complete all Core coursework (6 Credits) with a grade of "C" or better in each class
- 2) Complete all General Education course work (18 credits) with a grade of "C" or better in each class
- 3) Complete all Major coursework as required by their major with a grade of "C" or better in each class taken
  - Acting Major Core- 40 Credits
  - Screenwriting Core- 34 Credits
- 4) Complete the required amount of Electives with a grade of D or better in each class taken. Though a "D" grade in an Elective is passing, an overall "C" grade average is required.
  - Acting- 8 Elective Credits
  - Screenwriting- 14 Elective Credits
- 5) Maintain an overall grade point average of 2.0 (a "C average")
- 6) Maintain attendance of at least 85% in every class taken
- 7) Complete a total of 72 or more Credits within 7 years of starting the program
- 8) Pass the Ability to Benefit Assessment if required (Reference the Admissions Section.)
- 9) Meet or arrange for all financial obligations with the Conservatory

## **GRADING STRUCTURE**

### **GRADING SYSTEM/STANDARDS**

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The Los Angeles Performing Arts Conservatory uses this Grading Scale to apply a letter grade for students enrolled in degree programs. Grades are calculated for each course by using a point scale, with 100 points possible per course. This scale indicates which letter grade is earned based on the total numerical score accumulated by a student in any degree course. Example- a student earns 94 points in a course: this Grade Description of 94 results in an "A" grade being awarded to the student for the course.

The Grade Point Average of students enrolled in degree programs is based on a maximum of 4.0 grade points as depicted below. Students enrolled in degree programs must receive a 2.0 Cumulative Grade Point Average or better to graduate from a degree program. To calculate a Cumulative Grade Point Average, Grade Points of each course is multiplied by the number of course credits, these values are added together, and then the total value is divided by the number of credits taken. Grades of "I," "U," "P," "T," and "W" are not used to calculate a Cumulative Grade Point Average for graduation purposes for degree program students.

Internships, audits, and courses taken for non-degree credit will result in letter grades of either "N," "I," "U," "P," "W," or "F."

Courses transferred from other institutions will result in the transfer of credits only, with a Grade Mark of "T," whereas grades of transferred courses do not alter grade point averages of students transferring credits into Los Angeles Performing Arts Conservatory.

<b>GRADING SCALE</b>		
<b>GRADE MARKS</b>	<b>GRADE POINTS</b>	<b>GRADE DESCRIPTION</b>
A	4.0	90-100
B	3.0	80-89
C	2.0	70-79
D	1.0	60-69 (Passing)
F	0.0	0-59 (Non-Passing)
N	0.0	NULL (INCOMPLETE)
I	--	IN PROGRESS (SKILL)
U	--	AUDIT (NO GRADE)
P	--	PASSING
T	--	TRANSFER CREDIT
W	--	WITHDRAWN

Certificate Program for Acting, , Filmmaking/Directing, and Screenwriting students must achieve the following prior to graduation:

- 1) Complete all total of 510 hours of class room instruction with a "Pass" (as opposed to "Fail")
- 2) Complete all Core coursework as required by their major with a grade of Pass for any course taken as follows:
 

Acting Core	360	hours
Filmmaking/Directing Core	360	hours
Screenwriting Core	360	hours
- 3) Complete the required amount of Electives with a grade of Pass or better
 

Acting Electives	150	hours
Filmmaking Electives	150	hours
Screenwriting Electives	150	hours
- 4) Maintain attendance of at least 85% in every class taken
- 5) Pass the Ability to Benefit criteria as mentioned above
- 6) Meet or arrange for all financial obligations with the Conservatory

**LICENSURE:** The educational programs at the Los Angeles Performing Arts Conservatory are not designed to lead to positions in a profession, occupation, trade or career field requiring licensure in the State of California; therefore, there is no list of requirements for eligibility for licensure.

**ACCREDITATION:** The LAPAC and none of its degree or other programs is accredited by an accrediting agency recognized by the United States Department of Education. No graduate of any LAPAC degree program will be eligible for or need to sit for a licensure exam in California or any other state. A degree program that is unaccredited or a degree from an unaccredited institution is not recognized for some employment positions, including, but not limited to, positions with the State of California. A student enrolled in an unaccredited institution is not eligible for federal financial aid.

### **LEAVE OF ABSENCE POLICY**

A leave of absence (LOA) is approved on a case by case basis in recognition of the wide variety of circumstances under which they may or may not be appropriate or conducive to the overall learning goals for the student and the school.

Any LOA must be a minimum of two weeks and a maximum of 180 days within any twelve month period.

The student must submit in writing a request for medical or family emergency absence. The school reserves the right to refuse a LOA without written medical authorization. If a student on an approved LOA notifies the school that they will not be returning, the date of withdrawal will be the earlier of the date of expiration of the LOA, or the date that the student notifies the institution that they will not be returning. If a student does not return from a LOA, they will be automatically withdrawn 14 days from their expected return date.

### **Probation and Dismissal**

The Los Angeles Performing Arts Conservatory reserves the right to suspend or terminate any student whose conduct is deemed inappropriate and disruptive to instruction. Students will be expected to fully observe policies and rules of conduct of The Los Angeles Performing Arts Conservatory. Such conduct includes: excessive absences or tardiness; failure to maintain satisfactory progress; inappropriate behavior toward another student or staff member; failure to abide by school rules and regulations; failure to meet financial obligations; any other conduct deemed sufficiently disruptive of instruction so that, in the estimation of the instructor, Chief of Operations, Chief Academic Officer, and CEO/Director, continued instruction is not a reasonable or constructive proposition.

Students who have been suspended or terminated may request reinstatement in writing to the Director after a period of at least thirty days. Decisions on reinstatement will be at the sole discretion of The Los Angeles Performing Arts Conservatory.

Should it be determined, after a review by the Conservatory, that student behavior has violated any policies and guidelines herein, a student may be allowed or denied resumption of Active Status. Said change in status and permissions to participate in Conservatory activities and attend courses shall be determined by the Conservatory. Should a student be permitted to return on Active Status, at times special written guidelines established by the Conservatory may be issued, constituting "Probation." Failure to make timely tuition payments may also be considered cause for Probation. Special written guidelines constitute Probationary status and may be in force for a term of up to 120 days. Should the student continue to exhibit unsatisfactory behavior or violate probationary guidelines, the Conservatory may summarily dismiss any student on Probation.

### **Suspensions**



A student may be suspended for cause, for up to 10 days, pending review and action by the Conservatory. Conservatory instructors and staff have the power to immediately Suspend a student for cause. "Cause" includes possible violations of these Policies, to include criminal activity, failure to maintain satisfactory academic progress, disciplinary issues, and unsatisfactory conduct and behavior. After Conservatory review, change in status from Suspension, which may be communicated either in verbal or written form from the Artistic Director or the Board of Directors, to the student, may include Reinstatement, Probation, Withdrawal, and Dismissal.

### **Grounds for Discipline**

The Artistic Director may impose discipline for violation of, or an attempt to violate, any Conservatory policies or campus regulations. The lack of intent to commit a violation is not a factor in determining if a violation occurred; however, the lack of intent may be considered a mitigating factor in determining the appropriate sanction if it has been determined that a violation has occurred. Violations or attempted violations include, but are not limited to, the following types of misconduct below.

### **MISCONDUCT:**

**Academic Dishonesty:** All forms of academic misconduct, including but not limited to cheating, fabrication, plagiarism, multiple submissions, or facilitating academic dishonesty.

**Cheating:** Cheating includes, but is not limited to, the use of unauthorized materials, information, or study aids in any academic exercise; or helping another student commit an act of academic fraud; or the failure to observe the expressed procedures or instructions of an academic exercise (e.g., examination instructions regarding alternate seating or conversation during an examination).

**Fabrication:** This includes, but is not limited to, falsification or invention of any information or citation in an academic exercise.

**Plagiarism:** Plagiarism includes, but is not limited to, the use of another's words or ideas as if they were one's own; including but not limited to representing, either with the intent to deceive or by the omission of the true source, part of or an entire work produced by someone other than the student, obtained by purchase or otherwise, as the student's original work; or representing the identifiable but altered ideas, data, or writing of another person as if those ideas, data, or writing were the student's original work.

**Multiple Submissions:** This includes, but is not limited to, the resubmission by a student of any work which has been previously submitted for credit in identical or similar form in one course to fulfill the requirements of a second course, without the informed permission/consent of the instructor of the second course; or the submission by a student of any work submitted for credit in identical or similar form in one course to fulfill the requirements of a concurrent course, without the permission/consent of the instructors of both courses.

**Other Forms of Dishonesty:** Other Forms of Dishonesty may include, but are limited to, fabricating information or knowingly furnishing false information or reporting a false emergency to the Conservatory or to Conservatory officials acting in the performance of their duties.

**Forgery:** the alteration, or misuse of any Conservatory document, record, key, electronic device, or identification.

**Theft:** Theft of, conversion of, misappropriation of, or damage to or destruction of any property of the Conservatory or property of others while on Conservatory premises or at official Conservatory functions; or possession of any property of the Conservatory or others stolen while on Conservatory premises or at official Conservatory functions; or possession of any property when the student had knowledge or reasonably should have had knowledge that it was stolen.

**Unauthorized Conduct:** Unauthorized entry to, possession of, receipt of, or use of any Conservatory services, equipment, resources, or properties, including the Conservatory's name, insignia, or seal. Sale of or unauthorized transfer of performance tickets.

**Physical Abuse:** Examples of physical abuse include, but are not limited to rape, sexual assault, sex offenses, and other physical assault; threats of violence; or conduct that threatens the health or safety of any person.

**Sexual Harassment:** Unwelcome sexual advances, requests for sexual favors, and other verbal, nonverbal, or physical conduct of a sexual nature constitute sexual harassment when:

1. A person representing or attending the Conservatory makes submission to such conduct, either explicitly or implicitly, a term or condition of instruction, employment, or participation in other Conservatory activity over which the student has control by virtue of his or her Conservatory employment; or
2. A person representing or attending the Conservatory makes submission to or rejection of such conduct a basis for evaluation in making academic or personnel decisions affecting an individual, when the student has control over such decisions by virtue of his or her Conservatory employment; or
3. Such conduct by any person representing or attending has the purpose or effect of creating a hostile and intimidating environment sufficiently severe or pervasive to substantially impair a reasonable person's participation in Conservatory programs or activities, or use of Conservatory facilities.

In determining whether the alleged conduct constitutes sexual harassment, consideration shall be given to the record of the incident as a whole and to the totality of the circumstances, including the context in which the alleged incidents occurred.

**Stalking:** Behavior in which a student repeatedly engages in a course of conduct directed at another person and makes a credible threat with the intent to place that person in reasonable fear for his or her safety, or the safety of his or her family; where the threat is reasonably determined by the Conservatory to seriously alarm, torment, or terrorize the person; and where the threat is additionally determined by the Conservatory to serve no legitimate purpose.

**Harassment:** For the purposes of this policy harassment is:

1. The use, display, or other demonstration of words, gestures, imagery, or physical materials, or the engagement in any form of bodily conduct, on the basis of race, color, national or ethnic origin, lineage, sex, religion, age, sexual orientation, or physical or mental disability that has the effect of creating a hostile and intimidating environment sufficiently severe or pervasive to substantially impair a reasonable person's participation in Conservatory programs or activities, or use of Conservatory facilities;
2. An action targeting a specific person or persons; and

3. Must be addressed directly to that person or persons

**Hazing:** Participation in hazing or any method of initiation or pre-initiation into a campus organization or any activity engaged in by the organization or members of the organization at any time that causes, or is likely to cause, physical injury or personal degradation or disgrace resulting in psychological harm to any student or other person.

**Obstruction or Disruption:** This area includes interruption of teaching, research, administration, disciplinary procedures, or other Conservatory activities.

**Disorderly Conduct:** This includes disorderly, inappropriate language and body gestures, disturbing the peace, unlawful assembly, and lewd conduct.

**Failure to Comply:** Failure to identify oneself to, or comply with directions of a Conservatory official or other public official acting in the performance of their duties while on Conservatory property or at official Conservatory functions, or resisting or obstructing such Conservatory or other public officials in the performance of or the attempt to perform their duties.

**Controlled Substances:** Unlawful manufacture, distribution, dispensing, possession, use, or sale of, or the attempted manufacture, distribution, dispensing, or sale of controlled substances, identified in Federal and State laws or regulations.

**Alcohol:** Manufacture or sale of alcohol that is unlawful and prohibited. Only the Artistic Director may give permission for the dispensation, possession, and use of alcoholic beverages on campus.

**Destructive Devices and Weapons:** This includes possession, use, storage, or manufacture of explosives, firebombs, or other destructive devices. Except as expressly permitted by law, possession, use, storage, or manufacture of a firearm or other weapon capable of causing bodily injury.

**Violation of Disciplinary Conditions:** Violation of the conditions contained in the terms of a disciplinary action imposed under this Code.

**Conservatory Properties:** Using Conservatory properties for the purpose of organizing or carrying out unlawful activity.

**Violations of Law:** Violation of Federal, State, or local laws. The Conservatory does not tolerate sexual assault in any form, including rape, acquaintance rape, or date rape. Where there is probable cause to believe that the campus regulations prohibiting sexual assault have been violated, the campus pursues disciplinary actions, that may include sanctions, up to and including dismissal from the Conservatory. A student charged with sexual assault can be prosecuted under California criminal statutes and disciplined under the campus student conduct policies and regulations. Even if the criminal justice authorities choose not to prosecute, the campus can pursue disciplinary action.

Those who believe that they are the victims of rape or other forms of sexual assault should:

1. Immediately call the police department. Call 911 or the Santa Monica Police Department at (310) 458-8491. Get the aid of Conservatory staff and other students immediately while awaiting law enforcement/paramedics.

2. Get medical attention. Local paramedics may be summoned and will provide transportation to the Santa Monica/UCLA Medical Center Emergency Room for emergency medical treatment and evidence collection. A counselor from the Rape Treatment Center will be available at that time, free of charge by the City of Santa Monica.

Experience has demonstrated that many complaints of sexual harassment can be effectively resolved through informal intervention. Individuals who experience what they consider to be sexual harassment are advised to confront the alleged offender immediately and firmly.

### **Other Forms of Harassment**

The Conservatory strives to create an environment that fosters the values of mutual respect and tolerance and is free from discrimination based on race, ethnicity, sex, religion, sexual orientation, disability, age, and other personal characteristics. Certainly harassment, in its many forms, works against those values and often corrodes a person's sense of worth and interferes with one's ability to participate in Conservatory programs or activities.

While the Conservatory is committed to the free exchange of ideas and the full protection of free expression, the Conservatory also recognizes that words can be used in such a way that they no longer express an idea, but rather injure and intimidate, thus undermining the ability of individuals to participate in the Conservatory community.

The Conservatory prohibits a variety of conduct by students, which, in certain contexts, may be regarded as harassment or intimidation.

For example, harassing expression, which is accompanied by physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Conservatory property or in connection with official Conservatory functions may subject an offending student to Conservatory discipline under the provisions of Conservatory Policies.

Similarly, harassing conduct, including symbolic expression, which also involves conduct resulting in damage to or destruction of any property of the Conservatory or property of others while on Conservatory premises may subject a student violator to Conservatory discipline.

### **BANKRUPTCY**

The State of California requires that we inform students whether LAPAC has a pending petition in bankruptcy, is operating as a debtor in possession, or has filed a petition within the preceding five years, or has had a petition in bankruptcy filed against it, that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code. **None of these circumstances has occurred.**

### **PLACEMENT SERVICES**

LAPAC will not guarantee any employment or specific jobs upon completion of any programs. Instructors, in response to student questions, may offer general suggestions and references for locating employment in the field. However, LAPAC will make no representations about guaranteed or likely placement with an employer upon completion of any of its programs.

Many students may already be employed in the entertainment industry in some capacity and will be taking classes for professional development.

LAPAC has extensive contacts within the local professional entertainment sector. The goal is to ensure that students can benefit from this network of contacts. Such assistance will typically take the form of one-on-one career coaching.

Perhaps the closest LAPAC will come to providing actual placement assistance of some tangible substance will be the following: All final term degree program students will demonstrate their potential ability to succeed as an industry professional by receiving two of three affirmative votes from a tribunal of professional evaluators. These evaluators will consist of the Chief Academic Officer or his or her designate, a talent manager or agent not employed by the Conservatory, and a Conservatory faculty member specializing in the student's field of study.

Students majoring in Acting will be evaluated during a school performance or special event.

Students majoring in Screenwriting will be evaluated by a student prepared script.

## **FACILITIES & EQUIPMENT**

Located in the heart of Santa Monica's renowned Third Street Promenade, one of the very few walking districts in Los Angeles, LAPAC, has the benefit of being at the essence of Southern California living. The campus is a fun and exciting place providing a learning environment of inspiration and creativity. The neighborhood is filled with upscale production companies, theatres, cinemas, retail establishments, restaurants, and plenty of parking. The facility is three blocks from the Santa Monica beach.

LAPAC boasts "The Promenade Playhouse," a 63 seat "Equity Union for Stage Actors", approved theater. In addition to being one of LAPAC's main classrooms, it also has screening facilities, hosts comedy shows, guest performances, and an international theatre season comprised of historical characters thru drama, the dialogue between theatre and art, and an exploration of a world view on the very complex relationships between men and women. LAPAC has become the place to connect with fellow students, expand the imagination, study and reflect in nature; but above all this energetic campus is the beginning of the artists' dreams coming true.

## **SPACE DESCRIPTION OF THE LOS ANGELES PERFORMING ARTS CONSERVATORY**

- LAPAC enjoys custom built facilities spread out over 3000 square feet.
- LAPAC is comprised of a variety of classrooms and stages. The first floor holds the main stage, the Promenade Playhouse, complete with lighting, sound and projection equipment, for the acting and filmmaking programs.
- On the first floor is the Administration Office, (the welcoming area of the school), comprised of the following offices: Director of Admissions and Student Services, the Registrar, and the office of the CEO/CAO.

In addition, the first floor hosts our Lobby/Reception, Student resource area and the Library.

- The Prop Room and Tech Room is next to the Main Stage for easy access and storage. Costumes for Play Production and Actors Graduation Showcase are routinely rented from Make Believe Costumes with approval from the CEO/CAO. Instructor must submit basic requests for approval. Costumes for the films of the Filmmaking students are rented at each student's expense.
- Off of the Main Stage is the Courtyard. This area is used for receptions, intermissions, and a student lounge for breaks as a lunch area.

- The Editing Suite for the Film Program is on the second floor of the administrative facilities.
- The second floor holds The Artist Circle, a classroom for voice, speech, basic acting writing and film classes, that seats 18 students; as well as the Film Box, used generally for the Filmmaking Program has a capacity of 17 students.
- LAPAC is conveniently surrounded by 6 public parking structures for students and faculty.

LAPAC has the facilities needed by students for each course of instruction, with many convenient shooting locations: the beach, Santa Monica Pier and the iconic Ocean Avenue. In addition to the theaters and studios on-site, LAPAC has made liaisons with *Mercury Pictures Studios* in Santa Clarita and *Palm Springs Grip & Lighting* in Palm Springs – where upon approved scheduling, students can go shoot their scenes and films.

### EQUIPMENT AND MATERIALS USED FOR INSTRUCTION INCLUDE:

#### **For all the Programs:**

Projection facilities are available for the screening of films, specific scenes, instruction material presented in Power Point, and the screening of students' work.

Our Library has over 1100 screenplays and teleplays, 400 plays, books from for scenes and monologues, as well as, over 100 cue cards from commercial and industrial scripts for both student and faculty use.

#### **The Prop Room:**

is available for all the programs that need furniture pieces to create basic sets for living rooms, bedrooms, dining rooms, kitchens, bars, patios, etc...., for the actors and filmmakers to be able to bring their scenes to life. In addition, the necessary props, ranging from kitchenware, to lamps, to vases, to paintings, to blankets, are all available for the creation and production of scenes allowing the students to have the reality of doing as they perform.

The Facilities Manager & the Theatre Tech also have access to our Basement where additional set pieces are stored.

#### **For the Acting Programs:**

Two cameras for the taping of each student in on-camera classes, one for the Main Stage and one for the Artists Circle, flat screen televisions, and projection screens available for playback of student work.

#### **For the Filmmaking Program:**

Equipment varies according to student needs. A complete listing can be found in the Administration Offices, as well as in the Tech Room. The Filmmaking Dean will review the Equipment List with all Filmmaking Students on Orientation and throughout the program as needed.

Filmmaking students are allowed to check out equipment when they have scheduled film shoots.

Equipment is also used for Cinematography, Lighting, and Sound classes.

In the Malkovich Editing Suite there are four editing bays for the filmmaking students to schedule themselves into for when they have to edit their projects.

Our theatre provides the actors and directors an actual working stage with over 50 lighting instruments and state of the art sound equipment for them to be able to perform in front of a live audience, to film scenes as if on a sound stage, and to view their editorial and visual concept.

**For the Screenwriting Program:**

The main stage and the artist circle are used for the screenwriting program. The main stage is available if faculty needs the screening and projection facilities to present material.

**For the English as a Second Language:**

Performing arts techniques, monologues, poetry and scenes for students to practice English are utilized. In addition, the American Headway Series, a program developed for teaching English is available. It includes workbooks and audio CD's.

**LIBRARY AND INFORMATION RESOURCES**

The library is located on the first floor, inside the lobby, adjacent to the administration offices. The library hours are Monday – Friday 11 – 6, Saturdays and Sundays – 12 – 5. The checkout procedure is through the designated administration staff who is on site during the library hours.

The check or log out policy is to limit students to no more than two items at any one time with a valid student ID. Students are allowed to keep materials for four weeks and are required to return the items that are checked out no later than the end of that current term.

The library at the Los Angeles Performing Arts Conservatory (LAPAC) contains specialized information in Catalogs, ranging from scenes of television series, films, plays, commercials, industrials, and monologues; as well as cue cards used in Commercial and Hosting classes.

The Library also consists of specialized texts on Acting, Screenwriting, and Directing/Filmmaking techniques with over 1100 screenplays and teleplays, 400 plays, books from for scenes and monologues, as well as, over 100 cue cards from commercial and industrial scripts for both student and faculty use.

**The following library resources are available to all students and faculty:**

**The LAPAC Library:**

The Los Angeles Performing Arts Conservatory  
1404 3rd Street Promenade, First Floor,  
Santa Monica, CA 90401

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**Santa Monica Library**

601 Santa Monica Blvd, Santa Monica, CA 90401  
(310) 458-8600

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**Larry Edmunds Bookshop**

6644 Hollywood Blvd, Los Angeles, CA 90028  
(323) 463-3273  
larryedmunds.com

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**Samuel French Bookstore**

7623 W Sunset Blvd, Los Angeles, CA 90046  
(866) 598-8449  
samuelfrench.com

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**The Margaret Herrick Library**

333 South La Cienega Blvd,  
Beverly Hills, 90211

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**STUDENT SERVICES**

Students will be issued an ID with their name and photograph. If ID cards are lost or stolen a \$20.00 fee will be required upon reissue.

**OFF Campus Student resources**

Local Pharmacy Close to LAPAC:

**CVS Pharmacy**

1411 Lincoln Blvd. & Broadway  
Santa Monica, CA

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**Shipping Packages and Making Copies for Class Work:**

**FEDEX Kinkos**

601 Wilshire Blvd, Santa Monica, California 90401

<https://eur02.safelinks.protection.outlook.com/?url=www.mta.net&data=02%7C01%7C%7C9147315da6d141d2374308d60bae5e5d%7C84df9e7fe9f640afb435aaaaaaaaaaaa%7C1%7C0%7C636709240867090370&data=oGAgSzY5egQtBsUf3h9%2FDmI7Cs5SjJfPMXNPwharQUQ%3D&reserved=0>

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## **Additional Support Services in Los Angeles:**

### **Our House Grief Support Center**

1663 Sawtelle Blvd. #300, Los Angeles, CA 90025

310-473-1511

[ourhouse@ourhouse-grief.org](mailto:ourhouse@ourhouse-grief.org)

<https://eur02.safelinks.protection.outlook.com/?url=http%3A%2F%2Fwww.ourhouse-grief.org&data=02%7C01%7C%7C9147315da6d141d2374308d60bae5e5d%7C84df9e7fe9f640afb435aaaaaaaaaaaa%7C1%7C0%7C636709240867090370&sdata=PTSbSsyUxqhwyL8cdXIqoNnaweLiAbyfBZ3TKMOe4f0%3D&reserved=0>

### **Safe LA Sexual Assault Alliance**

1-800-799-7233

<https://eur02.safelinks.protection.outlook.com/?url=http%3A%2F%2Fwww.safela.org&data=02%7C01%7C%7C9147315da6d141d2374308d60bae5e5d%7C84df9e7fe9f640afb435aaaaaaaaaaaa%7C1%7C0%7C636709240867090370&sdata=hjvkeah8UYzwmsTsXp6uVikV%2F4Hx945yAr04Un%2Bun8Q%3D&reserved=0>

### **Rape Treatment Center**

1250 16th Street, Santa Monica, CA 90404

424-259-6000

<https://eur02.safelinks.protection.outlook.com/?url=http%3A%2F%2Ftherapefoundation.org&data=02%7C01%7C%7C9147315da6d141d2374308d60bae5e5d%7C84df9e7fe9f640afb435aaaaaaaaaaaa%7C1%7C0%7C636709240867090370&sdata=bC9KI2c%2FnrSicSGGHq4mqrtAtX5FywXggHb8osgSvM4%3D&reserved=0>

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### **Santa Monica Police Department**

Dial 9-1-1 EMERGENCY

310.458.8491 Non-Emergency

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## **HOUSING**

LAPAC has no dormitory facilities. A significant number of housing options for students are available nearby. Nearby housing varies greatly in price and lease terms. Rentals range in price from moderate to expensive. In the neighborhoods of Santa Monica, Venice, Marina del Rey, Culver City, West Los Angeles, and Beverly Hills, all areas that are reasonably near to the Conservatory, students can find a studio apartment ranging from \$800 to \$1200; a one bedroom apartment ranging from \$1300 to \$1800; residences that offer single bedrooms ranging from \$700 to \$1100; roommate arrangements ranging from \$500 to \$1500; and host family arrangements ranging from \$500 to \$800.

LAPAC has no responsibility to find or assist students with their housing needs. It is, however, intimately familiar with housing options in the nearby community and regularly

counsels and advises students about typical searches for housing. Ultimately, however, the quest for student housing is a responsibility of the student.

### **FOOD SERVICES**

The conservatory has no in-house cafeteria or food services at this time, however, there are more than 25 dining options on the 3<sup>rd</sup> Street Promenade where students may use their student ID in some places to receive 10% discount.

### **PUBLIC TRANSPORTATION, PARKING AND DRIVING**

Public transportation is conveniently available to and from the school as it is located on the famous 3<sup>rd</sup> Street Promenade. There are several public parking structures on 2nd Street and 4th Street within walking distance to LAPAC.

We suggest parking structure #6 located between Broadway and Santa Monica Blvd on 2nd Street.

#### **Parking Structure #6 :**

First 90 minutes Free,

- 2 hours \$2, 2.5 hours \$3.5,
- Each additional 30 minutes \$4,
- and 24 hours \$25 (Daily Maximum).

Another option is

#### **The Santa Monica Library :**

- The weekday daily maximum is \$14.00. **Weekday rates are:**
- **The first 30 minutes are free.** Then \$0.50 per half hour for the next 1 hour.
- After that, rates are \$1.00 per half hour for the next 1.5 hours.
- After that, rates are \$1.50 per half hour for the next 2 hours.
- After that, rates are \$2.00 per half hour up to the daily maximum (\$14).

MTA buses and rail service run regularly throughout Santa Monica and most of Los Angeles.

For detailed schedules and information call the Los Angeles County Metropolitan

**Transportation Authority (MTA)** at

**(213) 626-4455** or

go online

to <https://eur02.safelinks.protection.outlook.com/?url=www.mta.net&data=02%7C01%7C%7C9147315da6d141d2374308d60bae5e5d%7C84df9e7fe9f640afb435aaaaaaaaaaaa%7C1%7C0%7C636709240867090370&data=oGAgSzY5egQtBsUf3h9%2FDmI7Cs5SjJfPMXNPwharQUQ%3D&reserved=0>.

**Information regarding commuting** is also available at 1-800-COMMUTE. The Library has a map of the Metro Bus and Rail lines and some bus schedules.

Monthly transportation passes that offer unlimited riding on all regular MTA services are available to students. The pass costs \$36.00 each month. Students may contact the LAPAC Office for an official letter verifying enrollment in order to be eligible for

the discounted pass. Students can also obtain applications, instructions, and directions to an MTA sales office on line at the MTA web site.

## **STUDENT HEALTH INSURANCE**

At LAPAC you will need to make the determination for your health insurance based on what is best. Students have the ultimate flexibility to choose the insurance plan that best fits their needs and budget! It's important to make sure that the insurance plan you choose provides comprehensive coverage by reviewing the exclusions, ensuring that the plan is underwritten and administered through a reputable company, and speaking to a licensed insurance agent to help address any questions you may have.

**Be sure to read other articles in the following link :**

<http://www.internationalstudentinsurance.com/explained/>

to help you better understand how healthcare is regulated in the US, myths that often surround insurance, as well as general information to consider when purchasing an international student health insurance plan.

**Below are some helpful links:**

<http://www.internationalstudentinsurance.com/student-health-insurance/>

<https://www.isoa.org/>

<http://www.psiservice.com/psiweb/>

## **CAMPUS LOCATION**

Los Angeles Performing Arts Conservatory is located on the famous Third Street Promenade in Santa Monica, CA.

**Santa Monica** is a beachfront city in western Los Angeles County, CA, United States. Situated on Santa Monica Bay, it is bordered on three sides by the city of Los Angeles – Pacific Palisades & Malibu to the north, Brentwood on the northeast, UCLA & Beverly Hills, Sawtelle on the east, Mar Vista on the southeast, Venice on the south & MDR. Santa Monica is well known for its affluent single-family homes but also has many neighborhoods consisting primarily of condominiums and apartments.

It was voted one of the 10 best places in the world to live.

## **STUDENT DISCOUNTS**

The students of LAPAC receive a 10% discount at most of the cafés and restaurants on the 3<sup>rd</sup> Street Promenade upon showing your student ID. Also, the AMC cinema offers \$5.00 tickets on Tuesdays.

## **CREATIVE & ACADEMIC FREEDOM**

LAPAC believes in the free pursuit of intellectual and artistic inquiry as well as exchange of ideas between instructors and students. The exploration of controversial subjects may be explored without fear of reprisal as long as the work occurs within the scope of LAPAC education. Freedom of exploring emotions and situations is encouraged. LAPAC is always open to artistic feedback, comments and suggestions.

Students have the right to academic freedom and are expected to seek and to speak the truth as they perceive it on the basis of experience, instinct and research.

## **COUNSELING & ADVISEMENT**

LAPAC uses a team approach to student counseling and advisement. The primary responsibility for these services lies with the Director of Admissions and Student Services. From time to time, students require unusual assistance. In these cases, the COO (who also has a legal background and experience in student advocacy), serves as a Dispute Resolution Advisor - providing counseling assistance for students and faculty who have issues, which could potentially involve the school and/or the student in some litigation.

Also, if needed, the CEO can be drawn into the conversation. In addition, the Director of Admissions and student services has access to many of the social and psychological services, which are available in the Los Angeles area. Given the small size of the school, the burden of academic advisement, to keep students on track toward completion of their programs, is able to be handled within the workload of the Director of Admissions and Student Services. The additional responsibility for providing services to students who need physical, psychological, and legal support and services are provided by the administrative (and sometimes, as necessary) faculty members of the school.

Any act of sexual assault, misconduct, 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. Information on crisis counseling is available in our Administration Office.

Student counseling and tracking, along with review and control of courses to ensure that the student is moving forward in their program, is the responsibility of the Director of Admissions and Student Services. Given the size of the school, the director brings into the counseling and advisement process, any of the other administrators who are needed to facilitate the progress of the individual student.

## **STUDENT RIGHTS / STUDENT GRIEVANCE PROCESS**

The Los Angeles Performing Arts Conservatory will strive to provide the best education possible for students. However, if a conflict or misunderstanding arises between the student and the school, the student is encouraged to attempt a resolution of issues directly with the party or parties involved. Complaints may be lodged orally or in writing to any instructor, administrator (such as the COO), or the CEO and CAO. The recipient of a complaint, after any appropriate discussion to better ascertain the nature of the complaint and the key facts alleged, shall transmit the complaint as soon as possible to the CEO and CAO.

If the student feels that an oral complaint was not resolved within a reasonable period, it is recommended that the student submit the complaint in writing to the instructor, administrator, CAO, or CEO. The instructor, administrator, CAO, or CEO will conduct a discussion with the parties to the complaint to investigate and ascertain the facts and a clear understanding of the complaint. If not resolved at the lowest possible level, the complaint will be forwarded, recorded, and then provided to the CEO or CAO for review and appropriate action. The CEO or CAO will provide the final institutional appeal for any complaint not resolved at a lower level.

Any written complaint shall be made known to the CEO or CAO regardless of whether it reaches that office, and the disposition of the complaint, if indeed resolved at a lower level, shall also be made known to the CEO or CAO.

The Los Angeles Performing Arts Conservatory requests a written summary of the complaint. The Los Angeles Performing Arts Conservatory shall, within ten (10) calendar days of receiving a written complaint, provide the student with a written response, which shall include a written summary of the investigation and disposition of the complaint. If the complaint or relief requested by the student is rejected in whole or in part, the reasons for that rejection will be explained in the school's written response.

After exercising the procedure set forth above without satisfactory resolution, the student may file a formal complaint with the following agency:

Bureau for Private Postsecondary Education (BPPE)  
Physical Address: 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833  
Mailing Address: P.O. Box 980818, West Sacramento, CA 95798-0818 [www.bppe.ca.gov](http://www.bppe.ca.gov)  
Phone Number: (916) 431-6959 Toll Free: (888) 370-7589 Fax Number: (916) 263-1897

## **STUDENT RECORDS**

As set forth in California Education Code (CEC) §94900, LAPAC will maintain records with the name and most current address, e-mail address, and telephone number of each student enrolled in an educational program at the institution. Course and faculty information will be maintained as a matter of record for a period of not less than five years, and will contain the following information:

1. Complete and accurate records of the educational programs offered and the curriculum for each
2. The names and addresses of the members of the faculty, and
3. Records of the educational qualifications of each member of the faculty.

LAPAC will also keep the following documentation in the student record:

1. The application for admission
2. Copies of any tests given to the student prior to admission, including any required ability to benefit tests;

3. The notice or letter of acceptance or admission to the school
4. Any documentation regarding cancellation, withdrawal, leave of absence, refund, or correspondence regarding a disciplinary action
5. The title of the certificate or degree granted to the student
6. The date the certificate or degree was granted
7. The courses and hours or units upon which the certificate or degree was based (transcript)
8. The grades earned in each course by the student (transcript)
9. Any documentation regarding graduation
10. Any correspondence regarding a student complaint
11. Any calculation of a refund amount due to the student
12. Any correspondence regarding any of the above.

Financial records will generally be maintained separate from academic documentation. The school will maintain a general ledger depicting all income and expenditures. These records will be maintained as hardcopies and also easily accessible and downloadable for the review of any authorized institutional officer or regulating authority.

All student records will be maintained for a period of at least fifty years after completion of a program. Transcripts will be retained indefinitely. Each record will be retrievable by student name.

An exemplar of any notice or disclosure provided to students and a record of the time period within which they were provided will be maintained by the school.

Records of student attendance will also be recorded and maintained as required. Hardcopies

of all required student records will be stored in a fireproof cabinet located in an administrative office and accessible only to the top two or three officials and office manager of LAPAC. LAPAC may move to computer files in the future, in which case such records will be accessible to officials and copied or printed as necessary.

Files will be organized and maintained for graduates, active students, inactive students, withdrawals, cancellations or drops.

Each student record will have a checklist attached to the front left file cover detailing the required items to be kept as part of the official record.

### **QUESTIONS REGARDING CATALOG**

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

Address: 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833  
P.O. Box 980818, West Sacramento, CA 95798-0818

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

Phone and Fax #'s: (888) 370-7589 or by fax (916) 263-1897  
(916) 431-6959 or by fax (916) 263-1897

### **POLICY REGARDING UPDATING THE SCHOOL CATALOG**

It is the policy of the Los Angeles Performing Arts Conservatory that the catalog be reviewed and updated at least on an annual basis. If changes in educational programs or services, procedures, or policies required to be included in the catalog by statute or regulation are implemented before the issuance of the annually updated catalog, those changes will be dated and reflected at the time they are made in supplements or inserts accompanying the catalog.

### **POLICY REGARDING PROVISION OF A SCHOOL CATALOG TO PROSPECTIVE STUDENTS**

It shall be the policy of the Los Angeles Performing Arts 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.

LAPAC faculty must possess either a combination of a degree, Bachelor, Masters, or Doctorate Degree plus 5 years of practical experience in performing arts, or 15 years experience in performing arts.

## **FACULTY QUALIFICATIONS AND BACKGROUNDS**

### **NATALIA LAZARUS, Founder & CEO (36 years performing arts experience)**

**Teaches:** Intro, Intermediate, & Advanced Sanford Meisner Technique, Stella Adler Technique, Play Production, Actor's Graduation Showcase, Defining the Screenplay, Writing the Short Film, Synopsis/Treatment/Outline, Writing the Feature Film, Staging the Scene, The Rehearsal Process, Working with Actors.

Graduate of Sorbonne University, Paris France; the American Academy of Dramatic Arts, New York City; Film Program, NYU, with adjacent studies, University of London, The British Film Institute, and the Ned Herrmann Brain Dominance Center. Artistic Director, Los Angeles Performance Center, and its subsidiaries: L.A. Performing Arts Conservatory (LAPAC), 3rd Street Comedy, The Promenade Players Theatre Company; Created and developed the Entertainment Keys to Success Series for Acting, Writing, Directing & Personal Growth Techniques; Private coach for Hollywood celebrities on sets - notably Ken Jeong (*The Hangover*, *Community* & *Knocked Up*), Teresa Ruiz (*Border Town*, winner of the Cannes Camera d'Or 2010); and International coach in Paris, France for *Bridge Media* and *EICAR: The International School of Cinema*, Mexico City for the *Guanajuato Film Festival*, *Acapulco Film Festival*, *Casa Azul*, *Foro Shakespeare*, *TV AZTECA*, and *Artes Pasion*, Tokyo, Japan for *River Hollywood Training School*, Sao Paulo, Brazil for *Instituto Stanislavsky*, Provence, France for *What Larks Theatre Company* and in Los Angeles for the *American Federation of Television and Radio Artists*.

**Writing Credits:** Screenplays: *Getting Even*, *Norma Beckman's Return* (Hollywood Film Festival winner), *Voices of the Drina*, based on the Bosnian War, *Ripened on the Vine*, adapted from the book of the same title, *Life Interrupted*, Plays: *One Woman Show*, *Birthday Girl* (selection at the Edinburgh International Theatre Festival in Scotland). **Programs and Books:** LAPAC programs curriculum, *The Actor's Key*, *The Pathology Key*, *The Screenwriter's Key*;

**Directorial Credits: Films:** *Life Interrupted*, *The Trilogy: Growing Up*, *The Room*, *Sans Promesse*. **Stage:** *Dennis Wilson Forever*, *A Picasso*, *The Dining Room*, *In Bed with Tenn* (a collection of Tennessee Williams One Acts), *The Laramie Project*, *All in the Timing*, *LORCAbaret*, *Porno Stars at Home*, *How To Go Out On A Date In Queens*, *The Ties that Bind*, *Top Girls*, *Crimes of the Heart*, and *Oh Hell!*

**Acting Credits: Stage:** *A Picasso*, *The Dreamer Examines His Pillow*, *Savage in Limbo*, *Fefu and her Friends*, *Twelfth Night*, *The Rivals*, *The Runner Stumbles*, *Frida Kahlo*, *Malcolm & Teresa*, *Chilean Holiday*, *Woman to Woman*, *Not the Fifth the Ninth!* *Phedre*, *La Dame aux Camelias*, *White Hat*, *Kismet* and *the Damsel*, and her one-woman show, *Birthday Girl*. **Film:** *Across the Line*, *Hanging With the Homeboys*, *Portrait of a Puerto Rican*, *Touchstone*, *Maria Cristina*, *Side Bets*, *Love It Is*, *DarkRoom*, *No Promises*. **Television:** *Promised Land*, *On Common Ground*, *Passions*, *The Young & The Restless*, *The Bold & The Beautiful*, *You Be The Judge*, *Reyes & Rey*, *Port Charles*, *When Seconds Count*, *Placas*, *The Big Deal*, *Sesame Street*.

**Commercial & Voice Over Campaigns:** Anheiser Busch, Bank of America, Dodge, Coca Cola, Texaco, Estee Lauder, Mitsubishi, McDonalds, Gerbers, Smirnoff Vodka, Family Dollar, AT&T, Luna Radio, General Electric, Raytheon, D'Italiano Bread, Origins Skin Care, Lourdes, a Documentary, Kellogs, Western Union, CIA Industrial, and XM Radio. Fluent in English, Spanish, French, and Italian.

### **WILLIAM STIERLE (20 years performing arts experience)**

**Teaches:** **The Character Key, The Pathology Key, Myth in Moves & the Creative Process**

He has studied human performance and the human condition with extraordinary mentors such as Marshall Rosenberg, Ned Hermann, Joseph Campbell, Robert Bly, Michael Mead, and many others. He has delivered thousands of trainings from leadership, story development, conflict mediation, character development, business effectiveness, and decision making. Groups small and large, including Fortune companies, professional associations, government organizations, and schools and universities have benefited from his practical trainings and impactful content. Bill focuses on getting individuals to think, engage emotions, and learn effectively. Using Joseph Campbell's mythic model, Ned Hermann's Brain Dominance Model, and Marshall Rosenberg's Nonviolent Communication, participants will



experience extensive personal and professional growth with these impactful tools and techniques. Bill brings natural teaching enthusiasm and activities that participants are able to apply in their day to day communication and professional development to bring their best to their work. His clients include Lotus Entertainment, University of Notre Dame, Los Alamos Laboratory, US Federal Mediators, Michigan Works!, TD Waterhouse, Teradata, and many others

**SEAN BARNES (over 25 years performing arts experience)**

**Teaches: Intro, Intermediate, and Advanced Sanford Meisner Technique, On Camera Dynamics, Audition for Film & TV, & the Stella Adler Technique.**

BA in Theater and Film, San Francisco State University. Studied The Sanford Meisner Technique at Playhouse West. Actor, Director, Producer who has worked with various top-notch actors: Jeff Goldblum, James Franco, Scott Caan, Mark Pellegrino, and Josh Cooke to name a few. Teaching Credits: Playhouse West, Beginning to Advanced Level classes, Meisner On-Camera Technique, Columbia College, Chicago's Semester in LA Intensive Program, The Iceland Film Festival, Las Vegas Film Festival, Reno Film Festival, Idaho Film Festival and The Actors Network.

**STEVEN CARDINAL (25 years performing arts experience)**

**Teaches: Writing the Short Film, Defining the Screenplay, Synopsis/Treatment/Outline, Writing the Feature Film.**

Stephen Cardinal is a film and television screenwriter and a playwright. He is a graduate of the UCLA Professional Program in Screenwriting. His screenplays have achieved awards from screenwriting competitions to include: Blue Cat and Scriptapalooza. He has written Television pilots that have been reviewed for production by major Hollywood studios. His work in the development of short form and long form "Television Bibles", has led to a training program that helps writers create and hone these important documents. His play I am Charlie looks at the Charles Manson story through the mind of Charlie himself and received critical acclaim in Los Angeles at our very own Promenade Playhouse. He has worked extensively with screenwriters in the critical evaluation and improvement of their work, particularly in rewriting scripts before presentation to production executives. His extensive business training and experience, including a Master's degree in Marketing give him a unique perspective on the business side of the film industry. Along with his writing partner Tom Waters, he has a "first look" deal with a major streaming network.

**JEAN CAROL (37 years performing arts experience)**

**Teaches: Soap Opera Technique, Hosting & Industrials, Booking the Commercial, On Camera Dynamics**

BA, Florida State University. Adjunct professor -Media Entertainment Arts Department (The College of the Canyons); Recent film credits: *Americanizing Shelley*, *Dark Mirror* and *Stellina Blue*; Recurring host: *L.A in Focus* and *Cityworks* public affairs television series; Producing Credits: *We Are L.A.*; Television credits include *Monk*, *Side Order of Life*, *Six Feet Under*, *Beverly Hills 90210*, *Crumb*, *Sunset Beach*, *Ocean Avenue* and various Movies of the Week. Emmy Winning host/producer for PM Magazine, Winner of Opera Digest Award and Emmy Nominated (Best Supporting Role) for *Guiding Light*. Two Best Comic Performance, a Best Supporting Actress nod, and Best Scene Stealer; She is one of Daytime Television's All Time Favorite Funny Ladies.

**BRIAN CONNORS (18 years performing arts experience)**

**Teaches: Booking the Commercial, Advanced Commercial Technique, History of Film, Play Production, Inside Film & TV Comedy, Writing the Scene, Writing Dialogue, Visual Concept/Style/Storyboard, The Rehearsal Process, Staging the Scene, Test Screening/Festival Admissions, Overviewing the Set**

BA, Rutgers University. Actor who evolved into writing, Directing and producing; Works include theater, television (shows and commercials); featured on *Law & Order*, *Law & Order SVU*, *The Riches*, *The Handler* and *Close To Home*; member of THE ACTORS STUDIO Playwright/Directors Unit; Staged plays at The Ensemble Studio Theater, West 42 St, The Hamlet of Bank Street Theatre; Produced *Cross Your Heart*; Wrote and Co-produced film *King Baby*, full length plays *Two Sisters* and *Plays in the Park*, short play *Good men*, which became a short film.

**DEBRA DEGRATTO (25 years performing arts experience)**

**Teaches: On Camera Dynamics, Writing the Short Film, Defining the Screenplay, Synopsis/Treatment/Outline, Genre's in Film, Writing the Feature, Visual Concept/Style/Storyboard, The Rehearsal Process, Staging the Scene, Test Screening/Festival Admissions, Overviewing the Set**

B.F.A. in Drama, Hofstra University, M.F.A.(Screenwriting), UCLA. Also studied Acting and Directing at Lee Strasberg Theatre Institute, New York; Film Production, New York's School of Visual Arts; Shakespeare, London Academy of Music and Dramatic Arts. Producer and Talent who has, worked with Mark Burnett, Michael Davies, Dick Clark, Scott Sternberg, Phil Gurin, Mark Cronin, Bob Eubanks, Mark Walberg, and Jerry Springer; Has worked for Disney, Fox Television, The WB, Telemundo, Sony Television, New World, Rysher Entertainment, USA Network, and Lions Gate. Partners with Jay Renfroe and David Garfinkle of Renegade 83 on a reality project, Mail Order Bride. Staged work at The Actors Studio, Writers & Directors Unit. Directed *Patsy's Place*, now on RoKu. Wrote and Directed, *The Desire*, short film screened at Women In Film International Film Festival. Created sizzle reel for *Big Dough*, a reality show. Awarded the Jack K. Sauter Award for Artistic Merit and numerous Drama-Logue Awards for stage direction. Also teaches acting, Directing, and writing at The New York Film Academy, Los Angeles.

**PABLO PATLIS (over 20 years performing arts experience)**

**Teaches: Physical Comedy Technique, Inside Film & TV Comedy**

Actor, host, singer and songwriter. "Best Actor" award winner in Argentina, Italy, Israel, and Russia, and many others. Television and Film Highlights: *Gang Warz*, *Shadow of Betrayal*, *El Chupacabra*, *Wild Angel*, *Rich and Famous*, *Senoras sin Senores*. Performed his self-developed character, *Juan de la Barca* in the syndicated show Macabre Theater. In addition to teaching, he is also Creator and Director, of his own TV show to humorously educate viewers on the consequences of our actions towards the wellbeing of our planet, combining music and comedy.

**JOE LE MIEUX (over 10 years performing arts experience)**

**Teaches: Intro, Intermediate and Advanced Sanford Meisner Technique**

Joe LeMieux was born and raised in Venice, California. He is a Sanford Meisner expert and studied directly with William Esper in New York City and at the Joanne Baron Conservatory in Los Angeles. He has directed and acted in several music videos, television commercials, and feature films. Joe is currently on the Instagram show *The Valet Boyz*, and recently starred in the One-Man Show, *I AM CHARLIE*, based on the life of Charles Manson, at our very own Promenade Playhouse. His latest Feature Film, *Happy Journey* was released in 2018. Other Credits include: *The Cherry Orchard*, *The Heidi Chronicles*, and *A Long Day's Journey into Night*.

**THOM RIVERA (20 years performing arts experience)**

**Teaches: Introduction to Shakespeare, History of Theater, Stella Adler Technique, Play Production, Actor's Graduation Showcase**

MFA in Acting, UC Irvine. Television, film, stage and voice actor. Teaching Credits: UC Irvine, The Acting Company, Oregon Shakespeare Company, Will Power to Youth and The New York Film Academy. TV and Film credits: *Shameless*, *Comedy Bang Bang*, *Llama Cop*, *Law & Order*, *Law & Order: CI* and *As the World Turn*; worked at Roundabout Theatre Company, Manhattan Theatre Club, Culture Project, Woo Ensemble Studio Theatre and The Acting Company in New York; and regionally, 3 seasons with the Oregon Shakespeare Festival, The Shakespeare Theatre Company of DC, Alabama Shakespeare Festival, Yale Repertory, Berkshire Theatre Festival, Barrington Stage, Denver Center, South Coast Repertory, Mark Taper Forum, Dallas Theater Center, and Shakespeare/LA.

**MARTIN THOMPSON (32 years performing arts experience)**

**Teaches: History of Theater, History of Film, Mythology in Movies & The Creative Process, Play Production, Script Analysis & Breakdown, Scene Study, Actors Graduation Showcase**

BFA in Theatre, East Carolina University. Award-winning actor, Daytime television credits: *The Guiding Light*, *The Edge of Night*, and *All My Children*; hundreds of appearances on the New York stage, and in regional theatres nationwide, including the world famous Barter Theatre, Theatre in the Square, and the

American Theatre of Actors. Film credits: *Spies, Mr. Destiny, Billy Bathgate. The New Daughter, Mandie* movie series, *Wanderlust* (Universal Pictures), and *Main Street*. Television credits: *Lake Effects* (Hallmark), *NCIS: Los Angeles, Criminal Minds, Scorpion, Uncle Buck*; Teaches from the Actor's Point of View - providing an extremely strong foundation, while inspiring creative, imaginative, and truthful performance from each of his students. Highly trained in the methods of Stanislavski, Meisner, Adler, Strasberg, and Uta Hagen.

**JASMIN DEMAIN (10 years performing arts experience)**

**Teaches: Movement Styles, Voice and Speech Key, The Actor's Instrument Key, Voice and General American Speech, Standard Speech and Text.**

Jasmin trained at NIDA (the National Institute of Dramatic Art , Sydney, Australia) and completed her Post Grad in Education (English and Drama) and a Post Grad/Masters In TESOL (ESL) at Charles Sturt University Australia. She has since taught Drama, ESL, Accent and Reduction and movement classes in Sydney, Australia, London, Frankfurt Germany and now at LAPAC. Jasmin also acts in theatre, film and television and has appeared in ads in Australia, New Zealand, The UK , Germany and the states respectively.

**PETER FRISCH (over 35 years performing arts experience)**

**Teaches: On Camera Dynamics, Audition for Film & Television, Scene Study, Script Analysis & Breakdown, Play Production, Actor's Graduation Showcase**

M.F.A. stage direction from Carnegie Mellon. Received a Joseph Jefferson Award for *American Dreams* (co-authored with Studs Terkel), Outer Circle Award for *My Papa's Wine* on New York's Theatre Row, Helen Hayes Award for *The Night Hank Williams Died* (collaboration with Larry L. King), inaugural Kennedy Center/American Express Grant Speaking In Tongues, "Best of the Fest" Award at the Seattle Film Festival for *Deadication*. He has taught and coached professional actors and directors in New York and Los Angeles. Producing Credits: *The Young and the Restless* (CBS-TV), *Tribes* (Fox). Has directed over 160 productions in the New York and regional theatre, including a full range of classic and contemporary plays, cabaret and opera. He has been Producing Director of the Hyde Park Festival Theatre (NY), Resident Director with the Berkshire Theatre Festival and Artistic Director of American Playwrights Theatre in Washington, D.C. Teaching Credits: Carnegie, The Juilliard School, Harvard University, Boston University, Cal Arts, and UCLA.

**DAVID GARRETT (27 years performing arts experience)**

**Teaches: Launching your Film Career, Writing the Feature Film, Audition for Film & Television, The Actor's Showcase, Visual Concept/Style/Storyboard, The Rehearsal Process, Staging the Scene, Test Screening/Festival Admissions, Overviewing the Set.**

MBA (Finance), Southern Methodist University; Juris Doctor, UCLA (Law). Vice President of Development and Production at Intrigue Entertainment; Screenwriter on feature films for Dreamworks, Universal and Paramount; co-wrote *Foreign Exchange* (MTV Films), *Do That To Me One More Time* (Touchstone Pictures), *Deuce Bigalow: European Gigolo* (Sony), *First Pet* (Disney) and *Corky Romano* (Disney); directed and produced feature-length documentary, *Who is Alvin Greene?* Show writer/co-writer and producer for ABC, NBC, CBS, UPN, MTV, USA, Comedy Central, Showtime and Fox - *I've Never* (Reveille), *Citizen's Arrest* (USA); *Central* (CW); *The Dysfunctionals* (NBC), based on Garrett's life, *Living with Fran* (WB), *Model Family* (Fox); 26 episodes of the animated series, *Da Mob* (Fox Kids); *The Hatfields & McCoys* (USA)

**JESSICA HARDIN (20 years performing arts experience)**

**Teaches: Script Analysis & Breakdown, Voice & General American Speech, Introduction to Shakespeare**

B.A. Cum Laude, Smith College; Graduate of National Theater Institute, Connecticut, and the British American Drama Academy, London. Studied acting under William Esper, world-renowned Meisner instructor. Founded the Pasadena International Film and New Media Festival; Professional model, dancer, singer, and actress with Innovative Artists; In New York, worked for Judith Lesley Management, Abrams Artists, and Adrienne Stern Casting; In Los Angeles, worked with the Will Geer Theatrum Botanicum, Boston Court, Judi Farkas Literary Management, and Filmtrix Agency

**AMEN IGBINOSUN (5 years performing arts experience)**

**Teaches: Scene Study, Script Analysis**

Amen is a Harvard graduate, with a Master's of Fine Arts in Acting. Studied Stanislavski at the Moscow Art Theatre, and attended Fordham University on a football scholarship where he majored in business. His most recent credit is in the TNT series *The Last Ship*. Amen was born in Nigeria, raised in New Jersey.

**KATHERINE KING (A.K.A. JoWanda Dzieszinski) (over 10 years performing arts experience)**

**Teaches: English Grammar & Vocabulary, Voice & Speech Key**

Katherine holds a B.A. in Linguistics & Spanish from the University of Mary Washington in Virginia. While in college she apprenticed with ESL educators. Since then she has taught ESL in the U.S. and abroad for over ten years. Her teaching style mirrors an integrated approach of language in cultural context for rapid and practical understanding of American English. Katherine has been part of a vibrant theater and music community, films & commercials. She has performed in Chekhov's *The Proposal & The Bear*, *Peter Pan*, *Mulan*, *Boyster*, *An Axe to Grind*, *The Downside of Bliss*, *The Little Princess*, *Disney*, *Mercedes & American Red Cross*. As a singer/songwriter, Katherine recently recorded her debut album *Swept Away*, the title song of which is currently part of *Feeling the Street*, an international competition for street musicians. She has returned to theater recently with her original work, *My Darling Josephine* and *Café Society*.

**DOUGLAS MATRANGA (22 years performing arts experience)**

**Teaches: Intro, Intermediate and Advanced Sanford Meisner Technique, History of Theater, The Rehearsal Process,**

BA, SUNY; Studied Sanford Meisner acting technique, Gately/Poole Acting Studio, New York. Founder of Downtown Express, a production company; Dancer with the School of American Ballet, the Martha Graham and Joffrey Ballet companies; performed in many plays and musicals in New York; Artistic Director for the The Village Gate, The Palladium, Limelight, and Club 10:18; Acting credits: 16 regional, national, and international commercials and spokesman for "Hebrew Nation"; Television highlights: *Dream Street* and *After Hours*, *Law & Order*; Theatrical direction credits: modern verse play, in four languages: *The Burnt Woman of Harvard*, an all female cast of *Hamlet*, *Under Milk Wood*, and *The Zoo Story*; Teaching Credits: Sanford Meisner technique and emotional workshops for Gately /Poole Acting Studio, dramaturgy at Playwrights Horizons, *The Liberty Program* for NYC public schools to introduce theater to "at risk" kids; Development Credits Film: New York Film Academy - *Vortex*, *Imagining Brad*, and *Till Department*

**FABIANA MEDICI (24 years performing arts experience)**

**Teaches: Movement Styles, Scene Study, Exploration of the Lee Strasberg Technique**

Trained with Susan Peretz and Dominique de Fazio, Italy. She trained in the Strasberg Technique with Charles Laughton and Geraldine Baron. Acting coach with Teatro Vittorio, Rome. Private acting coach to actors and directors with different cultural backgrounds, worldwide. Actress; ePublished writer – penned *Un Cuento Con Luna* and *Arturo* (children's fiction). Coaches actors, to lead them in building their confidence and guiding them to gradually develop their own methodology of work, in an open, non-judgmental environment.

**MATTHEW MOORE (24 years performing arts experience)**

**Teaches: Fundamentals of Improvisation, Sketch Comedy, Stand-up Comedy**

BS, Purdue University. Studied at the Groundlings Theater, LA. Producer for Monkey Shines Improvisation Group & The Alley Catz Comedy Show. Frequent performer at The Comedy Store, Hollywood, CA. Stand-up comedian with over 15 years performance experience in major LA and NY comedy clubs. He says "The study of improvisation is not just for the actor; it is a powerful tool for unlocking creativity, enhancing communication, and enriching human to human interaction."

**MARCO NEVES (12 years performing arts experience)**

**Teaches: Standard Speech and Text, Character Accents & Dialects**

**BFA in Acting, CalArts. Fluent in Portuguese, Spanish, German, and French. Theatre credits:** *Absolution* (as Lucifer; also Writer/Director); *Henry V* (as *Fluellen*); Ibsen's, *John Gabriel Borkman* (as *Foldal*); *All in the Timing* (as *Mark*); *Shakespeare's Greatest Hits* (as *Hamlet* and *Mark Antony*); *Arsenic and Old Lace* (as *Mortimer*); *King Lear* (as *Albany*); *Much Ado About Nothing* (as *Dogberry*), *Romantic*

*Tales of the Meiji Era* (as *Hiko*; also Writer/Director), and *Shadows of the Revolution* (Writer/Director); Awards: Awarded two Best Actor Roman Awards by the National American Shakespeare Company for his portrayals of *Louis XIII* in *The Three Musketeers* and *James Dyke* in *The Valiant*. Film credits: *Push The Button*, *Book of Numbers*, *The Company*, *Redemption*, *Second*, *Golden Boy*, web-series 00:24 and *Where Were You When the Lights Went Out In Rio?*

**JOHN JAKE O'FLAHERTY (16 years performing arts experience)**

**Teaches: Booking the Commercial, Voiceover Technique, Hosting & Industrials, Advanced Commercial Technique, Inside Film & TV Comedy**

BA in Psychology and Business Minor, Xavier University, Cincinnati. Actor with experience in commercials, industrials, and Voiceover with over 120 credits to his name; TV credits: *Alright Already* (WB), *Grounded for Life* and *King of Queens*, *CSI: NY*, *Weeds*, and *Eagleheart*; Private coach since 2008

**PHIL RAMUNO (42 years performing arts experience)**

**Teaches: Audition for Film & TV, Inside Film and TV Comedy, On-Camera Dynamics, Physical Comedy Technique, Play Production, Staging the Scene, Visual Concept / Style/ Storyboard, History of Film, Production Design**

Phil Ramuno has been a DGA Director since 1976. He has directed seven pilots and hundreds of episodes of American network and syndicated situation comedies, variety and reality/talk shows. This includes *Grace Under Fire*, *Charles in Charge*, *9 to 5*, *Amen*, *The Ted Knight Show*, *Gimme a Break* and ABC's *Into the Night*. His short film, *Bringing Up BayBay* was a feted at the Mill Valley Film Festival. He co-authored the best-selling "*Sitcom Career Book*", now in its second edition. His international experience includes training sit-com directors, crews and actors in Canada, a comedy series in Sofia, Bulgaria, a prime-time police action series, and four other series in Romania for MediaPro Pictures, and two hit comedy series in Moscow.

For the stage, Phil has directed the Ovation-nominated sexually charged *Flirting with Morty*, the world premiere of *Sundays in L.A.* and *Sugar Happens* at Burbank California's Sidewalk Theater.

Besides the University of Southern California, he has also taught Acting for Camera, Directing at both Emerson College and Endicott College in Boston. He also taught directing for the Los Angeles Inner City Filmmakers youth program and comedy at the SAG-AFTRA Conservatory. Phil was raised in Boston and has a Bachelor of Science in Speech from Emerson College.

**YOLANDA SANDERS (Over 10 years performing arts experience)**

**Teaches: Voice & General American Speech, Standard Speech and Text, Character Accents & Dialects, Voice & Speech Key**

MFA in Theater, UCLA; studied Communications at Howard University. Starred in *Faces of America*, the nation's longest running one-person show. Specializes in Voice & Speech and Accent Reduction for non-native English speakers, along with Theatre Fundamentals. Also provides Voice & Speech training to Corporate Executives, Clergy, Entrepreneurs, and other public speakers.

**FRUZAN SEIFI (12 years performing arts experience)**

**Teaches: Chekhov Technique**

BA in Theatre, California State University Northridge; MFA, Actors Studio Drama School, New York. Also studied at the University of Bologna. Was voted one of the Top 3 performances at the Actors Studio Drama School. Fluent in Italian, English, Persian, and Spanish. Actress, Director, and an International Acting Coach in Los Angeles; Italy (Milan, Bologna, Brescia, Genova); and Mexico (University of Merida)

**CAROLYN MICHELLE SMITH ( 5 years performing arts experience)**

**Teaches: On Camera Drama, Audition for Film and Television, On Camera Dynamics**

Carolyn Michelle Smith was born in Washington, DC. First Generation Trinidadian-American, Carolyn spent her childhood attending international private elementary schools in the Washington, DC area. She received her BA in Theatre from Fordham University at Lincoln Center in New York. Upon graduation, she completed the Acting Apprenticeship at Actors Theater of Louisville in Louisville, KY. Returning to New York, Carolyn applied to the prestigious Juilliard School in New York City, and was accepted on a full scholarship. Upon graduation she's performed for such notable companies as Williamstown Theatre Festival, The Old Globe Theatre (San Diego), Barrow Street Theatre (Off-Broadway), and on Broadway in the 2013 production of

"*Romeo and Juliet*" starring Orlando Bloom and Condola Rashad. Her first on-screen role was opposite Robin Wright in "*House of Cards*" as Willa, Claire's Chief of Staff. She resides in Los Angeles and New York.

**JEREMY TARDY (5 years performing arts experience)**

**Teaches: Introduction to Shakespeare**

Jeremy is a Julliard graduate, also attended the British American Dramatic Academy. A member of the classical theatre of Harlem, and the first stage theatre in New York, where he performed *Othello*, *Henry V*, *Romeo and Juliet*, etc. He currently has a re-occurring role in *Marvel's New Warriors*. Jeremy has a strong passion for Shakespeare.

**MARK TRAVIS (20 years performing arts experience)**

**Teaches: Mythology in Movies & The Creative Process, Working with Actors, Staging the Scene, Writing the Feature Film, The Art of Adaptation, Visual Elements of Cinema, Test Screening/Festival Admissions, Production Design, Overviewing the Set, Sound Design, Post Sound, Color Grading, After Effects, Finalizing the Project: Visual Audio**

B.F.A. in Theater, Antioch College; M.F.A Directing Program, Yale School of Drama.

Won numerous awards for theatre Directing; Television Directing credits: *Facts of Life*, *Family Ties*, *Capitol*, and *Blind Tom* for KCET (PBS). Film credits: *Going Under*, *Earlet*, and *The Baritones*. Creative Consultant credits: *Men of Honor*; *Barbershop*; *Barbershop 2*; *The Day Reagan Was Shot*; *Norma Jean, Jack and Me*; and television episodes: *Lois and Clark*; *The Pretender*; *Picket Fences*, *90210*, *Melrose Place*; *Strong Medicine*; *NYPD Blue*; *The Practice* and *Ally MacBeal*; Teaches writing, Directing, and acting at the Directors Guild, American Film Institute, Pixar Animations Studios, UCLA Extension, The Cannes Film Festival, Raindance, Paradigm Film Productions, UW Filmseminares, to name a few.

**ANDREW UTTER (Over 12 years performing arts experience)**

**Teaches: History of Theater, Introduction to Shakespeare, Chekhov Technique, Play Production, Script Analysis & Breakdown, Scene Study**

MFA Directing Program, Yale School of Drama; Ph.D. in literature, Stanford University. Founded theater company, Uranium Madhouse. Directing and teaching focus is committed to the visceral activation of the actor (owing to encounter with acting teachers Earle Gister and Evan Yionoulis). Has directed for Syracuse Stage, Fordham University, Clark University, and Emerging Artists (New York). Appeared onstage at San Francisco's Magic Theater in the premier of Chantal Bilodeau's *Pleasure and Pain*. Produced his authorized translation of Bertolt Brecht's *A Man's A Man* with support from the Goethe Institut Los Angeles and the International Brecht Society.

**ILIA VOLOK (Over 22 years performing arts experience)**

**Teaches: Exploration into Lee Strasberg Technique, Scene Study, Play Production, Chekhov Technique**

Mkhat graduate (Moscow Theater Art School). Studied under Alexander Kalyagin. Has starred in over 80 Hollywood films, including *Air Force One*, *Swordfish*, *U-Turn*, *Indiana Jones and the Kingdom of the Crystal Skull* and *Martial Law*. Created (with business partner/director, Mumin Shakirov), a special program under the leadership of LAPAC: "*How to succeed in Hollywood*"

**TERRI TREAS (20 years performing arts experience)**

**Audition for Film and Television, On Camera for Actors, Voice and Speech, The Stella Adler Technique, Writing the Short Film, Writing the Feature Film**

Terri is an actress, writer and director who starred in films and on television. She is best known for her role as Newcomer Cathy Frankel on the Fox Network science fiction series *Alien Nation* (1989–1990) and the five subsequent movies produced to continue the storyline. Terri also has experience as a Broadway actress, dancer and singer and is a working member of the Writer's Guild, Screen Actors Guild, American Federation for Television and Radio Artists, and Actor's Equity for many years. Terri has teaching experience from Student Television Network, El Dorado High School, USC Masters of Professional Writing Program, The Playground – A Conservatory for Young Actors and Orange County School of Arts. She was in 8 Broadway Shows, among them: *Pippin*, *Pal Joey*, *One Night Stand*, and *Dancin*. She also received a ballet scholarship and studied the Stella Adler Technique in New York City.

**PAUL BROWN (years performing arts experience)**

**Teaches: Writing the Short Film, Writing the Feature Film, Writing Dialogue, The Art of Adaptation, The Art of Adaptation, Audition for Film & TV**

Paul Brown is an award-winning filmmaker who has written, produced, and directed over a hundred movies, TV dramas, pilots, and television movies – working on such series as The X Files, Quantum Leap, The Twilight Zone, Star Trek Voyager and Enterprise. Paul has received nominations for three “Emmy Awards” and three “Golden Globes,” as well as winning the “Edgar Award” from the Mystery Writers of America for “Best TV Drama Script.” He also received the Ark Trust’s “Genesis Award” for “Best TV Drama Script for Animal Rights.” He directed a music video starring Beyonce and co-wrote Disney’s hit movie Camp Rock. Most recently, he directed and co-wrote the feature film Heaven’s Rain. A graduate of Oxford and Berkeley, he gives writing and acting workshops throughout the year in Europe, Asia and Latin America.