



7936 Santa Monica Blvd. West Hollywood, CA 90046



Fall 2022-Summer 2023* Catalog:

2-Week Intensive
12-Week Part-Time
12-Week Full-Time
One-Year Conservatory
Two-Year Conservatory
Associate of Occupational Studies

*Catalog effective: September 26, 2022-September 24, 2023

The Lee Strasberg Theatre & Film Institute is a private institution and is approved for operation by the Bureau of Private Postsecondary Education (BPPE). Approval to operate means the institution is compliant with the minimum standards contained in the California Private

The Mission:

The Lee Strasberg Theatre & Film Institute™ is dedicated to the ideals, values, and vision of Lee Strasberg's innovative work, known throughout the world as The Method. Through actor training, outreach, and the preservation of archival materials, The Institute works to further the legacy of Lee Strasberg®, train the world's greatest actors, and maintain Lee's place as a seminal figure in the great American theatre tradition.

The Objectives:

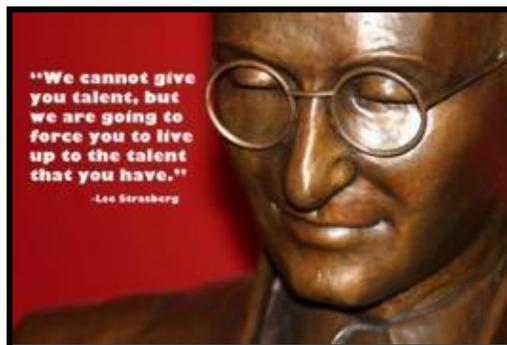
- To Perpetuate in its purest and most creative form, the Lee Strasberg Method of training
- To nurture and train actors based on the innovative techniques pioneered by Lee Strasberg.
- To offer the actor the opportunity to pursue his work systematically on every facet of his instrument.
- To sharpen acting skills by using concentration and relaxation exercises.

All course instruction takes place at:

The Lee Strasberg Theatre & Film Institute
7936 Santa Monica Blvd.
West Hollywood, CA 90046
Tel: (323) 650-7777 Fax: (323) 650-7770
email: losangeles@strasberg.edu
www.strasberg.edu

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The Institute is open Monday-Thursday 9AM-10PM, Friday 9AM-5:30PM. Closed on Saturday & Sunday except for special events. Potential students can [schedule a class audit here](#) or [contact the Front Desk](#).



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.

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This catalog is for informational purposes and does not constitute a contract between The Lee Strasberg Theatre & Film Institute and any other member of the student body, faculty or the general public. The Lee Strasberg Theatre & Film Institute reserves the right to modify, revoke, add programs, requirements, or costs at any time, which will be published in an addendum. Students who have been unenrolled from the Institute for 9 months or longer, will generally be subject to the requirements currently in effect upon reenrollment.

General Information:

Location: The Lee Strasberg Theatre & Film Institute (Los Angeles) is located in the incorporated City of West Hollywood which is in the heart of Los Angeles—20 minutes from downtown, and adjacent to Beverly Hills, Hollywood, and the Fairfax district.

Average Faculty/Student Ratio: 1 to 14.5 (non-degree programs) 1 to 12.75 (AOS Degree program)

Library: All students at The Lee Strasberg Theatre & Film Institute in Los Angeles have access to the Institute's library, located across from the Administration office. The library consists of over 3,300 plays, compilations, monologues, acting tools, and books relating to theatre history and is consistently being increased. The library catalog can be accessed at <https://strasbergwh.librarika.com/> Students may check out available books/plays at the Front-Desk in 3-week increments.

In addition to the Institute's physical library, students are provided with online resources, applications to the Los Angeles County Public Library, and access to 2 online Library databases ([Alexander Street Drama Texts Collection](#) & [ProQuest Drama Collection](#)).

Certificates/Degrees offered: The Lee Strasberg Theatre & Film Institute in Los Angeles has several non-degree (Certificate) programs: Certificate of Participation for the 2-Week Intensive Workshop and 12-Week Part-Time/Full-Time Program, Certificate of Completion for the One-Year Conservatory and Certificate of Merit for the Two-Year Conservatory and 1 degree program: Associate of Occupational Studies (AOS) in Acting (Method Acting) 2-year degree.

Accreditation: The Lee Strasberg Theatre & Film Institute is fully accredited with the National Association of Schools of Theatre ([NAST](#)). Founded in 1965, NAST is an organization of schools, conservatories, colleges, and universities with approximately 189 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for theatre and theatre-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other theatre-related endeavors. The National Association of Schools of Theatre (NAST) has been designated by the U.S. Department of Education as the agency responsible for the accreditation throughout the United States of free-standing institutions that offer theatre and theatre-related programs (both degree- and non-degree-granting), including those offered via distance education. In this role, NAST serves as a Secretary-recognized institutional accrediting body. Address: 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190-5248 Phone: 703-437-0700

Telephone: Main Line & Access to all extensions: (323) 650-7777

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Email us at: frontdeskla@strasberg.edu or losangeles@strasberg.edu

History

The Lee Strasberg Theatre and Film Institute is built on a history that stretches back to the 1920's, decades before it was officially founded in 1969. In 1923, Lee Strasberg, then a young actor just beginning to find his way in what was quickly emerging as a new American theatre culture, sat in the audience for the performances of Konstantin Stanislavsky's Moscow Art Theatre (MAT) during its legendary American tour. For the first time, the American theatre witnessed the extraordinary artistic possibilities of ensemble theatre as effortlessly realized by these Russian masters. When the MAT's American tour finished a year and half later the American theatre would never be the same. For Lee Strasberg – who would soon become one of the theatre's most influential voices – Stanislavsky's example inspired his “life in art”.



The insights and information Strasberg gained from Stanislavsky's MAT guided him as he contributed his own insights to the development of the actor and the American Theatre—taking Stanislavsky's “system” and building what would eventually be called “The Method.” In time, Lee Strasberg's work would travel the world and revolutionize acting and directing for both stage and film.

In 1925, the growing influence of Stanislavsky's Moscow Art Theatre on Lee Strasberg's thought brought him to the doors of the recently opened American Laboratory Theatre. The “Lab”, as it was affectionately called, was founded by Maria Ouspenskaya and Richard Boleslavsky, two former actors of the Moscow Art Theatre and (more importantly) founding members of the Moscow Art Theatre's First Studio (heavily rooted in Stanislavsky's ‘System’). Both were among the leading exponents of the ‘system’ with Ouspenskaya being a graduate of the first carefully designed curriculum based solely on the ‘system’ at the Adashev Studio in Moscow (1909-1911). Ouspenskaya and Boleslavsky remained in the United States after the MAT returned to Russia as they hoped to introduce the ‘system’ to American theatre practice. Of the many students who passed through the “Lab's” doors, it was primarily Lee Strasberg who carried the “seed” his teachers planted into the heart and soul of international theatre and film practice.

In the mid 1920's, Strasberg began his professional journey, initially as a young actor in Broadway's Theatre Guild, then as one of the first important directors in the American theatre and, finally, as one of the world's premier acting teachers. Strasberg's early work as the director of the Christie Street Settlement House's drama division on the Lower East Side of New York City gave him the opportunity to experiment and perfect as a director and teacher the lessons he had learned from watching the MAT and from attending the Lab. Lee Strasberg was part of the exciting cultural ferment being created at that time on New York's Lower East Side by the recent waves of Eastern and Southern European immigrants. These men and women along with their children were poised to profoundly change the “New World” they now claimed as their adopted home, particularly in the performing arts. Almost from the start, Strasberg showed an uncanny knack for releasing an actor's innate talent and for using the ‘system’ in ways Stanislavsky himself would not fully understand and use until years later. Although Strasberg did not call his highly successful approach ‘The Method’, this is where what became known as ‘The Method’ was born.

In 1931, Lee Strasberg, along with Harold Clurman and Cheryl Crawford, gathered together 28 actors to create what would become the single most influential theatre in the history of the United States:

The Group Theatre. Members of the Group Theatre included such notable actors as Stella Adler, her brother Luther Adler, Ruth Nelson, Morris Carnovsky, Robert (Bobby) Lewis and John Garfield; as well as, the future film and theatre director, Elia Kazan and the soon to be noted acting teacher, Sanford (Sandy) Meisner (in fact, Sandy Meisner often joked that he was Lee Strasberg's oldest professional student). The Group Theatre was based on what was once called a "true" theatre or a "real" theatre or as the Russians say "a theatre family": a permanent company of actors, sharing a common aesthetic and craft devoted to plays embodying the experience of "the life of their times". Strasberg was the Group's primary director during the first six of its ten-year existence. In that time, he was solely responsible for teaching The Group's acting company, training them in what were still at that time considered the wildly experimental techniques of the Stanislavsky 'system'. Strasberg's success was such that even today the Group Theatre is considered the finest ensemble of actors to have ever existed in the American theatre—and it existed in the middle of Broadway.



With the Group, Lee Strasberg's work as a director and teacher focused on six of the many elements of the actor's craft which would come to comprise his mature 'Method': **improvisation, affective memory (sense and emotional memory), scene analysis/given circumstances, interpretation, imagination, and relaxation.** These elements were employed during Strasberg's rehearsals with the Group Theatre acting company and in the special classes he taught for the members of The Group. Outside the Group, a demand was growing for Strasberg's special skills as a teacher of acting and throughout the 1930's Lee Strasberg continued to develop his 'Method' with both young inexperienced actors and Broadway professionals.

Strasberg spent the early 1940's in Hollywood as a director of screen tests for young actors the film studios were interested in signing to a contract. It was said that at least 80% of the actors Strasberg coached and then screen tested were hired by the Studios. By 1947, Lee Strasberg was back in New York to participate, and ultimately emerge as a leader, in what was soon to become the "Golden Age" of Broadway and the American theatre. Plays considered to be some of the major

works of the 20th century appeared during this time; the works of Tennessee Williams, Arthur Miller, Horton Foote, William Inge, Clifford Odets and Edward Albee just to name a few. Elia Kazan, Strasberg's former student from the Group Theatre, established himself as the outstanding director and leading artistic voice in American theatre and film with such classics as the stage versions of *All My Sons*, *A Streetcar Named Desire*, *Death of a Salesman* and *Cat On A Hot Tin Roof*. Kazan's movies included among others the film version of the before mentioned *A Streetcar Named Desire*, as well as *East of Eden* and *On the Waterfront*. Kazan's work created a new star, a man whose acting would quickly define the future of film acting and personify the artistic values Strasberg's 'Method' represented – Marlon Brando.

Behind the scenes of this golden age on Broadway, a new group was emerging as a transformative force for the American Theatre—the Actors Studio. Created in 1947 by Elia Kazan, Robert ("Bobby") Lewis with the administrative assistance of Cheryl Crawford, The Actors Studio was a place where

actors, directors and playwrights could work on their craft away from industrial pressures. By 1948, Robert Lewis had resigned from the Actors Studio and Elia Kazan began to look around for someone to lead the Studio. He recognized Strasberg as “that natural phenomenon – a born teacher” and sought him out to join the Studio. Strasberg accepted the invitation to join in 1948 and in 1951 he was named Artistic Director of The Actor’s Studio, a position he held until his death in 1982. By the mid-1950’s, Lee Strasberg’s name was synonymous with the Actors Studio. Moreover, the Actor’s Studio and Lee Strasberg had become synonymous with a very specific way of working with actors to obtain truth, reality and organic theatricality in performance; a way of working coined in the press as ‘The Method.’



Under Lee Strasberg’s inspiring leadership, the Actors Studio became one of the preeminent artistic movements in international theatre and film. This was partially due to the brilliant young actors who were drawn to the work of the Studio and who soon emerged as a new generation of film and theatre stars – James Dean, Kim Stanley, Geraldine Page, Susan Strasberg, Paul Newman, Joanne Woodward, Maureen Stapleton, Julie Harris, Shirley Knight, Jane Fonda, Anne Bancroft, Shelley Winters, Patricia Neal, Eli

Wallach, Rip Torn and Ben Gazzara to name just a few. But something more fundamental was involved; the work and craft underlining their success was in no small part due to the training they received from Lee Strasberg. At the Studio, Strasberg turned his attention from the creation of an ensemble and a theatre, to the development of the individual actor’s talent. His work focused on the freeing of that talent from unnoticed social and/or personal habits of behavior that, in effect, restricted or masked the organic expression of thought, feeling and desire in acting. It was during this time that Strasberg developed special exercises and procedures for tackling these actor’s individual habits. These are the now famous “Song and Dance” and “Private Moment” exercises. The future of ‘The Method’ would see the expansion and deepening of Strasberg’s understanding and procedures for eliminating the unnecessary restraints, the often unconscious habits of non-expression, placed on the actor’s talent and imagination.

In 1963 and 1973 Lee Strasberg was invited to the former Soviet Union (today’s Russia). These trips provided Strasberg with the opportunity to investigate the evolution in theory and practice of the Stanislavsky ‘system’ in its home country. What Strasberg discovered became a subject of great concern for the rest of his life. From Lee Strasberg’s informed point of view, much of what was essential in the training and application of the famous ‘system’ had been lost and discarded amid the political restraints placed on the arts by the Soviet Union. To Strasberg, it appeared the largest part of this ‘lost’ material centered on the understanding, training, development and application of Stanislavsky’s discovery of **affective memory (sense and emotional memory)**. The conscious training and artistic inspiration provided by affective memory in the work of the actor was conspicuously absent in the former Soviet Union. Without extensive repetition of these individual elements of the ‘system’, (or what Stanislavsky called “train and drill”) the special quality that defines ‘system’ based acting is difficult if not



impossible to create. All of Stanislavsky's exercises build towards the use of affective memory (sense and emotional memory) which allowed the actor to experience what Stanislavsky described as *perezhivanie* or (re)experiencing. This element of (re)experiencing, through the use of affective memory, is the source of truthful acting and what gave Strasberg's Method its special quality.

Those who doubt this fundamental tenet of Stanislavsky's work need only turn to a section of a 1937 letter which Stanislavsky sent to his American friend and translator Elizabeth Reynolds Hapgood – written a year before Stanislavsky's death – which is quoted on pages 75-76 in Rose Whyman's groundbreaking study of the 'system': *The Stanislavsky System of Acting* (Cambridge University Press, 2008), Contrary to what most people engaged by the 'system' believe, in this historically important letter Stanislavsky offers an emphatic statement supporting the all-important role of affective memory in his 'system' and in creative acting:

“As regards affective memory – the appellation belongs to Ribot. He was criticized for such terminology, as there is confusion with affect. Ribot's appellation has been abolished and not replaced with a new, definite one. But it is necessary for me to name the main memory on which almost all our art is based. I have called this memory emotional, that is, the memory of feeling.

It is untrue and a complete nonsense that I have renounced memory of feelings. I repeat that it is the main element in our creativity [emphasis added]. *I only had to renounce the appellation (affective) and to attach significance to memory suggested to us by feeling, that is, that on which our art is founded, more than I had previously.”*

Strasberg's experiences in Russia inspired him to save and deepen his understanding of these essential elements of Stanislavsky's 'System' that had been eliminated by the Soviets—the importance of (re)experiencing in acting—which he believed to be fundamental to the actor's work.

Throughout the 1960's and 1970's, Lee extended and refined the unique sequence of sense and emotional memory exercises he had developed over his long career. The individual and double or “twosome” sensory exercises of the 1930's through the 1950's were now expanded into what were called “threesomes”, “foursomes” and so on – the **(re)creation** and **(re)experiencing** of multiple **sensory objects of attention** at the same time. The “Private Moment” and “Animal” (physically re-creating an animal's behavior on a human being) exercises were seamlessly woven into this sequence. The numerous exercises Lee Strasberg developed to consciously train and apply the emotional memory aspect of affective memory were also now part of this exercise sequence. These emotional memory-based exercises included the “Place” exercise, the “Personal Object” exercise and the famous “Emotional Memory Exercise” (often called by its older name: the Affective Memory Exercise). All the sensory/emotional work was further refined by the addition of “Daily Activities” (physical



actions), “Speaking Out” and Exercise Monologues or Songs to the realities created by the affective memory-based sensory and emotional exercises. The subtle layering of the emotional and physical elements of organic human behavior (senses, feelings, will, physical actions, words, etc.) into exercises that create truthful acting is one of the supreme achievements of Lee Strasberg's life and work.

In addition to the evolution of the affective memory-based exercise sequence, Lee Strasberg changed the form of the relaxation exercise

he had previously taught from the 1930's until the late 1950's. The influence of discoveries made in the latter part of the twentieth century concerning the nature of human behavior as well as Lee Strasberg's personal interest in the ancient Chinese martial art of Tai Chi led him to deepen the complexity and thus training goals of his relaxation exercise. He now added what he called "abstract" or unhabitual movement to the essential concentration process that leads to muscular freedom and relaxation. Sounds were also incorporated into the relaxation process. Both the movement and sounds were used to sharpen the actor's awareness of self, eliminate emotional tension, and release them from their habits of non expression and conventional behavior.

In the late 1970's, American movies entered what has been described as a "Golden Age" of filmmaking. A large part of this brief but profoundly influential period in Hollywood was the emergence of a new generation of 'Method' actors: Al Pacino, Robert DeNiro, Ellen Burstyn, Jack Nicholson, Sally Field, Harvey Keitel, Estelle Parsons and Robert Duvall to name a few. In now classic films such as *The Godfather*, *The Godfather Part II*, *China Town*, *Coming Home*, *The Deer Hunter*, *Taxi Driver*, *Mean Streets* and many more, this new generation of 'Method' actors – under the guidance of directors equally devoted to the depiction of the complex realities of human behavior – captured the attention and admiration of audiences around the world. Their work came to define excellence and artistry in filmmaking and film acting. Among this new generation of 'Method' actors was a novice film actor unlike any other novice before or since – Lee Strasberg. Beginning with his Academy Award



nomination for playing Hyman Roth in Francis Ford Coppola's *The Godfather Part II*, Lee Strasberg spent the last years of his "life in art" as he had begun them over fifty years before – acting.

By the time of Lee Strasberg's passing in 1982, he felt that his method of training the actor's instrument could finally be called The Method. His exercises trained the actor to be imaginative and create uniquely individual performances through personal application of the exercise work. The Method preserves the complete foundational teachings of Stanislavsky – with adjustments added from the extraordinary work of the genius Russian theatre director Yevgeny Vakhtangov – while incorporating in this ongoing tradition the research, originality, experience, scholarship, discoveries, insights, imagination and unparalleled erudition of Lee Strasberg's genius.

The Legacy

The birth of The Lee Strasberg Theatre & Film Institute was the natural evolution of efforts that began in 1931 with the formation of the Group Theatre. Co-founded by Strasberg, Harold Clurman, and Cheryl Crawford, the Group was dedicated to creating socially conscious theater and formulating a cohesive system of training for the actor. With its pioneering Broadway productions, many of which were directed by Strasberg, the Group quickly distinguished itself as one of the most revolutionary theatre companies in history.



After the group disbanded in 1939, Strasberg began teaching private classes at both Carnegie Hall and The New School for Social Research. In 1948, he joined the Actors Studio, a not-for-profit actor training facility opened by Elia Kazan and other members of the Group Theatre to preserve and continue the work developed in the Group. Shortly afterwards, Lee became artistic director, a position he would hold until his death in 1982. There, he honed his Method Acting technique and evolved the Studio into an internationally recognized laboratory for the development of the actor.

With the success of his work at the Actors Studio and the international acclaim of his Method training, Lee, together with his wife Anna, opened The Lee Strasberg Theatre Institute in 1969. The primary goal was to reach a larger audience of eager and emerging talent, as well as to dispel growing confusion and misrepresentation of the Method, preserving what had by now become fundamental discoveries in actor training.

The Institute represents the culmination of Lee's development as a director, teacher, and pioneer in actor training and teaches what he considered to be a comprehensive approach to solving the actor's fundamental problems.

Today the Institute celebrates over 40 years of actor training and is the only school that teaches Lee Strasberg's work in its complete and purest form. Staff and teachers conducting classes have been selected for their comprehensive knowledge of Strasberg's work and their ability to apply it to the problems of the actor. The Institute's curriculum, designed by Lee, provides the actor with opportunities to pursue his or her work systematically and to gain firsthand knowledge of the fundamental concepts of the Strasberg work. Through class work, seminars, exercises, scene work, and discussions, professionals and non-professionals are encouraged towards development of their art and themselves.

The Institute has built its outstanding reputation on the enduring value of Lee Strasberg's teachings, the achievements of our students, and an unwavering commitment to excellence. We challenge our students to be bold in their choices, original in their ideas, and passionate in their pursuit of creative individuality.

The goal of the Institute is to provide students with a craft that will help them create a reality and

respond truthfully in imaginary circumstances, regardless of the style or form of material being used. Actors learn to express powerful emotions and are encouraged to leave behind conventional, superficial, and clichéd expressions in search of their own unique artistic voices. The Method trains actors to use their physical, mental, and emotional humanity in the creation of the play's characters and stresses the way in which personal experience can fire the actor's imagination. This is the spark that turns an accomplished technician into an inspired artist and what makes Strasberg's Method a vital technique for actor training.

The Method

If one listens to either its critics or supporters, Method Acting is described as a form of acting where the actor mystically 'becomes' the character or tries to somehow literally live the character in life. Like all clichés, neither explanation is partially correct. When Lee Strasberg defined what is popularly known as *Method Acting* he used a simple declarative sentence: "Method acting is what all actors have always done whenever they acted well."



Now to the casual observer, that may sound as though he were implying that only actors who studied and used Strasberg's particular method of work were good actors; but such an interpretation is contrary to Strasberg's intent. He meant that what is called "Method Acting" is nothing new, but rather as old as Western Civilization itself. In fact, the Greeks were the first to identify and practice this kind of acting (despite it being credited to Constantin Stanislavsky).

For centuries, cultures used different words and phrases to describe this kind of "good" acting: Romantic Acting, Emotional Acting, Divine Inspiration, The Muses, Feeling the Role. These terms merely described an organic process of creativity that talented actors used, often times unconsciously, to accomplish what audiences experienced as a moving performance; And this movement in the actor was in fact the (re)experiencing of life by the actor within the fiction of the story as if it were true and happening now. Aristotle said that the secret to moving the passions in others is to be moved oneself, and that moving oneself is made possible by bringing to the fore "visions" of experiences from life that are no longer present. In essence, Aristotle was stating the core principle of The Method—the creative play of the affective memory in the actor's imagination as the foundation for (re)experiencing on stage.

This idea was first called the 'System' by Konstantin Stanislavsky, and later, as further developed by Lee Strasberg (at the Group Theatre, the Actors Studio and then at the Institute), 'The Method'. The Method trains actors to use their imagination, senses and emotions to conceive of characters with unique and original behavior, creating performances grounded in the human truth of the moment.

As the only school in the world that teaches Lee Strasberg's work in its consummate form, The Lee Strasberg Theatre & Film Institute is the home for all actors seeking to delve into Method Acting and its tradition of training some of the world's most brilliant and truthful actors.

Information Directory

Los Angeles campus: 323-650-7777; New York Campus: 212-533-5500
 General inquiries: losangeles@strasberg.edu or frontdeskla@strasberg.edu

Name	Title	Email	Extension
Anna Strasberg	Artistic Director / Co-Founder	ivanaruzak@strasberg.edu	212-533-5500
Victoria Krane	President	vkrane@strasberg.edu	212-533-5500
David Strasberg	Creative Director / Chief Executive Officer	david@strasberg.edu	Ext. 12
Maxine Fields	Bookkeeper/HR	maxine@strasberg.edu	
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Sasha Krane	Film Coordinator	sasha@strasberg.edu	
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Aashene' Adams	Front-Desk / Administrative Associate	aashene@strasberg.edu	
Molly Hart	Student Affairs Coordinator	molly@strasberg.edu	Ext. 16

Academic Calendar

[View Full Academic Calendar Online](#)

Fall 2022:

Friday, September 23 — Orientation for New Students 1:00pm PST
Monday, September 26 — Fall 2022 Session Begins
Wednesday, October 5 — Institute Closed (Yom Kippur)
Thursday, November 24 – Sunday, November 27 — Thanksgiving Break
Friday, December 16 — Fall 2022 Session Ends

Winter Break: December 17-January 8. Institute CLOSED December 22-January 2

Winter 2023:

Thursday & Friday, January 5-6: New Student Orientation
Monday, January 9: Winter 2023 Session Begins

Monday, January 16: Institute Closed for MLK Day
February 6-17: Winter A Intensive
March 20-31: Winter B Intensive
Friday, March 31: End of Winter 2023

Spring 2023:

Thursday & Friday, March 30-31: New Student Orientation
Monday, April 3: Spring 2023 Session Begins
May 1-12: Spring A Intensive
Monday, May 29: Institute Closed for Memorial Day
June 12-23: Spring B Intensive
Friday, June 23: End of Spring 2023

June 26-30: No Institute classes for Summer break

Summer 2023:

Thursday & Friday, June 29-30: New Student Orientation
Monday, July 3: Summer 2023 Session Begins
Tuesday, July 4: Institute Closed for Independence Day
July 24-August 4: Summer A Intensive
July 28: AOS Class of 2023 Graduation
September 11-22: Summer B Intensive
Friday, September 22: End of Summer 2023

Fall 2023:

Thursday & Friday, September 21-22: New Student Orientation
Monday, September 25: Fall 2023 Session Begins (AOS Class of 2025 enrolls)
October 16-27 Summer A Intensive
November 23-24: Institute closed for Thanksgiving Break
December 4-15: Summer B Intensive
Friday, December 15: End of Fall 2023

Health & Safety (effective 7/1/2022)

Effective Summer 2022, the Institute has implemented a Reopening Script with Covid-19 Health and Safety Protocols to resume in-person operations in light of the Covid-19 Emergency. The Covid-19 Protocols are published and updated accordingly [here](#)

Institute Facilities

All course instruction takes place in The Lee Strasberg Theatre & Film Institute located in West Hollywood, CA. It is a two-story facility containing 19,456 square feet and licensed to operate by local and state legal codes.

Restrooms are located on both the first and second floor of the Institute. Visit [Google Maps](#) to take a virtual tour of the Institute!

First Floor:

Front Reception & Lobby: In addition to housing the front-desk receptionists, the front-desk is also where students can print sides, checkout Library books, RSVP to events, view classroom assignments, and reserve rehearsal space.

The Lobby is equipped with Wi-Fi, as well as benches, tables and couches and serves as a common area for students, faculty, and staff to relax, eat and work on scenes.

Library: Located across from the Administration Office, it is the home to over 2,000 plays and books, which can be checked out at the front-desk through [Librarika](#).



Stage Lee Theatre: This 49-seat theatre serves as a classroom for core acting classes such as: Method Acting, Improvisation, and Scene Study. It is also used for rehearsals, staged readings, and small productions. Adjacent to the theatre is the Backstage, which serves as conference room and area for table reads, as well as a dressing room during performances.

Marilyn Monroe Theatre: This 99-seat theatre is used for classes, rehearsals and full-scale theatrical productions, musical performances, special guest-lecturers, and movie screenings.

Theatre Lounge: Located between the two theatres, it serves as a lounge for students during the week and is home to a baby grand piano and couches for lounging. It is also used for hosting events and as a waiting area during productions.

Dressing Rooms: Four adjoining dressing rooms are located between the Marilyn Monroe Theatre and Stage Lee Theatre, which also house a resting area per Equity regulations.

James Dean Soundstage: A newly renovated 1,000 square-foot facility, complete with green screen, rotating sets, including an elevator set, serves as a working soundstage for on-camera classes and film productions. In addition to camera and sound equipment and a TV for playback, the Soundstage has a lighting grid and pre-lit interior sets.



Haven: A 28 seat black-box theatre located in the back of the Institute and used for classes, rehearsals, table reads and private coaching.

Lounge: Also known as the kitchen, serves as the area where students, staff and faculty can utilize the refrigerator and microwave, as well as eat, meet, and hold private meetings.

Prop Room: Located in the backstage of Stage Lee, props and costumes for use in class performances or productions. Prop and costumes can be picked up during office hours.

Additional Offices: Administration Office and President, Victoria Krane's office.

Second Floor:

Studio 1: The largest of the studio spaces, Studio 1 is complete with a simple lighting configuration, raised stage, theatre seating, furniture, and basic props. It is utilized for acting classes such as Method Acting, Improvisation, and Scene Study, as well as rehearsals and private coaching.

Studio 2: Located adjacent to Studio 1, Studio 2 is complete with a simple lighting configuration, raised stage, and dance mirrors. It is utilized for smaller acting and movement classes, as well as rehearsals and private coaching.

Studio 3: Located at the end of hallway, Studio 3 is complete with a simple lighting configuration, raised stage, and basic props. It is utilized for smaller classes, as well as rehearsals and private coaching.

Music Studio: Equipped with a piano to rehearse music and singing, the Music Studio also houses an erasable white board, tables and chairs, video camera, and TV. It is utilized for history courses, speech courses, and on-camera classes such as Audition Technique.



Dance Studio: A spacious studio equipped with sound equipment, TV for playback, ballet bars and dance mirrors for dance routines and voice classes. The studio has extensive natural light and is equipped with mats for use in voice and/or movement based classes and can also be used for rehearsal space.

Film Lab: Equipped with a projector, screen and theatre seating, the Film Lab is used for small film screenings and for film discussion-based classes such as Lee Strasberg Legacy and Theatre History.

History Room/Archives: Located next to the Film Lab, the secure History room houses hard copies of all previous student files in addition to the Library overflow.

Art Department: Located near Studio 1 & Studio 2, the Art Department has been converted into film sets--living room/bedroom and kitchen/dining room. This space allows TV/Film classes and productions to film on set.

Additional Offices: David Lee Strasberg's Office, Production Office, Film Coordinator's Office, and Bookkeeper/Executive Assistant's Office



Equipment & Materials

The Institute uses operational revenue to make capital investments in new equipment on an annual basis. Recently, the Institute updated equipment that included a complete overhaul of the Soundstage including purchasing 2K cameras, new sound equipment (16 Track Recorder and Mixer, Stingray Audio Mixer bag, and Boom), and lighting system (24 Dimmer Console and LED lighting system).

Large flat screen TVs and HD cameras are used for Audition Technique, Commercials, Film Fighting, and Acting for TV/Film classes, as well as film productions.

The Institute is equipped with both pianos (2) and an electronic keyboard (1) for music-based classes such as Singing.

All classrooms are equipped with theatre seats, chairs or a combination of both. The Music Studio is equipped with tables and a permanent white board, as well as large screen TV with AppleTV and a piano. The Music Studio is therefore able to serve a variety of classes from Singing and Vocal Basics to Script Analysis and Standard American Accent to Audition Technique.

Additional equipment that is used for instruction includes: microphones and booms, headphones, speakers, portable stereo, DVD recorders, HD projectors, Blu-ray player, 25' movie screen, portable boxing ring, boxing/MMA gloves, fitness mats, jump ropes, trampoline, crash pad, speed bag, kicking and shield pads, ballet bars, portable white boards, and multipurpose copy machine.

Students and faculty utilize the Institute's library for materials such as plays or instructional books. While none of the classes have textbook requirements, students are expected to borrow or purchase any necessary plays to complete their scene work. Every student is required to read The Lee Strasberg Notes by Lola Cohen and A Dream of Passion by Lee Strasberg, which are included in the new student Material packet. Students can borrow costumes and props from the Institute's Prop Department. The Prop Department has a variety of items from clothing period pieces to tableware to wigs and other small props.



Admissions

The Strasberg experience may begin at any time of the year (except for the AOS degree program which only begins each Fall). The Institute provides the freedom and flexibility for prospective students to enroll in classes year-round at the start of any of the four 12-week terms: Winter, Spring, Summer or Fall. All prospective students must go through the Admissions process to enroll at The Lee Strasberg Theatre & Film Institute. All applicants must be at least 18 years of age and have at least a high school diploma or its equivalent. *Applicants under 18 who have graduated high school will be considered with parental consent. Applications must include a photo and non-refundable application fee. Some programs may have additional requirements such as an essay, resume and/or letters of recommendation.*

Application deadlines for all Non-Degree Programs are as follows:

<u>Term</u>	<u>Domestic</u>	<u>International</u>
Fall 2022	September 12, 2022	August 15, 2022
Winter 2023	January 1, 2023	November 1, 2022
Spring 2023	March 20, 2023	February 1, 2023
Summer 2023	June 20, 2023	May 1, 2023
Fall 2023	September 12, 2023	August 15, 2023

The **Associates of Occupational Studies (AOS) in Acting** with an Emphasis in Method Acting degree only enrolls each Fall.

Application deadlines for the Associates of Occupational Studies in Acting are as follows:

<u>Term</u>	<u>Domestic*</u>	<u>International</u>
Fall 2022	August 15, 2022	August 1, 2022
Fall 2023	August 15, 2023	August 1, 2023

The Institute does not hold auditions for prospective candidates, as previous acting experience is not a requirement; however, all applicants must complete an interview via phone, Zoom or in person. An interview will be scheduled after all application materials have been received, as the final step of the application process.

Accepted students for the non-degree programs may begin their respective course of study at the start of any of the four 12-week terms: Winter, Spring, Summer or Fall. Enrollment in the degree program (AOS) may only begin in the Fall term.

Enrollment in a short-term Intensive program does not require an interview. Students 18 and over who wish to participate in a short-term Intensive may simply complete the registration form found at and submit it with a non-refundable deposit (credited toward the total tuition cost), photo for identification purposes for enrollment, and verification of previous studies (minimum high school diploma or equivalent).

Requirements for Admission (All Adult Non-Degree Programs)

Application All applications can be completed online at www.admissions.strasberg.edu It is important to select the correct form, program of study and intended start date. Submitted applications must be accompanied by all required admission documents for admissions review. Supplemental application materials can be emailed to frontdeskla@strasberg.edu

Application fee (non-refundable) \$75. May be paid by online check, debit or credit card. *Application fee is not required for Short-Term Intensives.*

Photograph for identification purposes only. (less than 2MB)

Verification of Previous Study All applicants must have completed a minimum of a high school diploma or its equivalent*. Copies of a high school diploma, university transcripts or degree are acceptable. *Students using Veteran benefits must submit copies of all transcripts from all prior training for evaluation.*

**Applicants must have a high school diploma or its recognized equivalent. Students who have not received their high school diploma or equivalent may still be accepted into the Institute, but will be considered special students and are not candidates for a certificate. Special students who subsequently complete high school or pass the G.E.D. or nationally recognized equivalent, may move into a certificate program. (Note: No credit obtained as a special student will count toward certificate completion.)*

Health Insurance is highly recommended for all students. Health insurance coverage is mandatory for all international students, but may be submitted at time of enrollment.

Requirements for Admission (Associates of Occupational Studies)

Application All applications can be completed online at www.admissions.strasberg.edu It is important to select the correct form and intended start date. Submitted applications must be accompanied by all required admission documents for admissions review. Supplemental documents may be submitted via email to frontdeskla@strasberg.edu

Application fee (non-refundable) \$100. May be paid by online check, debit or credit card.

Photograph for identification purposes only. (less than 2MB)

Verification of Previous Study All applicants must have completed a minimum of a high school diploma or its equivalent*. Copies of high school diploma, university transcripts or degree are acceptable. *Students using Veteran benefits must submit copies of all transcripts from all prior training for evaluation.*

**Applicants must have a high school diploma or its recognized equivalent. Students who have not received their high school diploma or equivalent may still be accepted into the Institute, but will be considered special students and are not candidates for a certificate or degree. Special students who subsequently complete high school or pass the G.E.D. or nationally recognized equivalent, may move into a certificate or degree program. (Note: No credit obtained as a special student will count toward certificate or degree completion.)*

Résumé A current résumé detailing prior training and experience. Applicants with no prior training and/or acting experience may include previous employment, volunteer work and/or education regardless of field.

Statement of Purpose 750-1000 words typed describing your goals in the field of acting and why you wish to study at the Institute.

Health Insurance is highly recommended for all students. Health insurance coverage is mandatory for all international students, but may be submitted at time of enrollment.

Additional Requirements for International Applicants

English Proficiency Applicants whose first language is not English must submit proof of English proficiency: TOEFL score of 85 or higher. West Hollywood branch code: 3615. IELTS score of 6.5 or higher, PTE score of 60 or higher, or Duolingo English score of 110 or higher. Or IB diploma in English, or transcripts or degree from a recognized US, British or Australian university.

Verification of Sufficient Funds Pursuant to Federal regulations, all students obtaining a student visa must demonstrate proof of sufficient funds for tuition and living expenses for 9 months or the duration of their program of study (whichever is less). This is calculated as tuition plus \$2,000 a month for living expenses to cover the program of study. Financial statements can be submitted in the form of original bank statements, bank letters, and/or statements of available credit and must bear the financial institution's seal and have the account holder name. If the account holder is not the applicant, an affidavit of support must accompany the documents. (Not required for Intensives)

**All documents must be submitted in English or with official English translations.*

Reapplication Policy

Acceptance to the Institute is valid for one year from the issue date. Students unable to attend the term for which they applied should notify the Administration office as soon as possible. After the one-year period has expired, students who wish to attend must reapply and pay the non-refundable application fee again. It is at the Admissions Office's discretion as to whether or not the student must re-interview.

If a student attends but takes a leave of absence for five years or more, they must re-apply to the Institute and are subject to the Admissions policies in place at the time of reapplication.

International Applicants

The Lee Strasberg Theatre & Film Institute in West Hollywood is authorized under Federal law to enroll nonimmigrant alien students.

All course instruction is in English, and as a result all students must be proficient in English. No English language services are provided. An official TOEFL iBT score of 85 or higher must be submitted to establish English proficiency. The following can be submitted in lieu of the TOEFL.

- IELTS score of 6.5 or higher or PTE English Test score of 60 or higher or Duolingo English test of 110 or higher
- International Baccalaureate (IB) Diploma in English
- University Degree issued by an American, British or Australian university
- Transcripts from an American university demonstrating a "C" or better in English 101 or higher
- Kaplan or Cambridge English Proficiency Certificate (Advanced accepted pending interview)



Certificates from English Language programs/institutes other than Kaplan or Cambridge do not meet the requirement for English proficiency.

International applicants (non-US Citizen or Green Card holders) should submit their completed application at least 6-8 weeks prior to the desired term start date. Application deadlines are set in order to ensure that accepted international applicants have sufficient time to receive immigration documents and obtain the appropriate student

visa (M-1 or F-1) prior to the term start date.

Enrollment in the 12-Week Full-Time program, One-Year Conservatory or Two-Year Conservatory requires an M-1 vocational student visa. The Associate of Occupational Studies degree requires an F-1 academic student visa. Upon acceptance, receipt of the non-refundable registration fee (non-degree) or \$2500 deposit (AOS), and proof of sufficient funds, the Institute will issue a SEVIS form I-20 and provide instructions on obtaining your M-1 or F-1 visa at your local US Embassy.

LSTFI does not charge any additional fees for this service; however students are responsible for paying applicable fees to SEVIS and the US Department of State in regards to their I-20 and student visa application.

While on a student visa, you are ineligible to work for pay, unless approved for Optional Practical Training (OPT) by USCIS. Students are only eligible for OPT upon successful completion of their respective program of study. M-1 students earn 1 month of OPT for every 4 consecutive months of training, with a maximum of 6 months of eligibility. F-1 students earn 1 year of OPT upon successful degree completion. OPT allows the student to work in the field of acting/theatre arts, while still on their student visa. M-1 students are ineligible to work during the program of study, and there are no on-campus jobs available for F-1 students. You must be able to support yourself without working during your studies.

Certain other non-immigrant visas also permit study (part-time or full-time), as long as that specific visa status is being maintained. To verify if you have a valid visa that allows part or full-time study, please contact the International Student Advisor.

Veteran Applicants



The Lee Strasberg Theatre & Film Institute is grateful for our Veterans' support, sacrifice, and dedication to our country. LSTFI is approved for the Non-College Degree Professional Acting Program under the [Post-9/11 GI Bill](#)®. GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government website at

<https://www.benefits.va.gov/gibill> Veterans eligible for benefits under Ch. 33, Ch. 30, Ch. 31, and Ch. 35 can utilize their benefits at the Institute for the One-Year and Two-Year Conservatory Non-Degree

Programs and AOS in Acting Degree program. For information regarding how to use your benefits for study, please contact the Department Veterans Affairs at <http://www.gibill.va.gov/>.

Please include a copy of your certificate of eligibility and/or DD-214 with your application packet. The VA requires that students receiving Veteran's benefits must have all prior education and training evaluated upon enrollment. Credit will be awarded where applicable with the program being shortened accordingly with a maximum of 10 credits being transferred in for credit. Transcripts and evidence of evaluation will be kept in the veteran file. Prior training/experience may also permit students to enter advanced elective courses, such as Singing or Dance. All students are starting their training in Lee Strasberg's Method and will therefore not be eligible to take second year/advanced Method Acting courses until they are in their second year (fourth term or more) at the Institute.

If accepted into the Institute, the VA Certifying Official will certify your enrollment to the VA within 3 weeks of class enrollment/start of term. Depending on the type of benefits the student is eligible for, the VA will either remit tuition and fee payment directly to the Institute or directly to the student. Some benefit types require the student to verify enrollment monthly to the VA through WAVE. Post 9/11 GI Bill[®] (Ch. 33) requires monthly enrollment verification starting August 1, 2021.

The Institute does not qualify to participate in the Yellow Ribbon Program or Advanced Payment. You can calculate your benefits at www.newgibill.org Please note there is also a tuition cap for the [VA Fiscal year \(August 1-July 31\)](#), and enrollment in the Two-Year Conservatory may require a term break in studies so as not to exceed the cap.

A student using Vocational Readiness & Employment benefits (CH 31) or Post-9/11 G.I. Bill[®] (CH 33) will be allowed to enroll in and attend courses and access campus facilities while the campus awaits payment for tuition and fees from the VA. The Lee Strasberg Theatre & Film Institute will not impose any penalty, charge late fees or require an eligible student to borrow additional funds to cover tuition or fees while awaiting receipt of funds from the VA. The waiting period begins the date the student provides appropriate documentation and continues either until funds are received from the VA or until 90 days after the School Certifying Official has certified the student's enrollment for tuition and fees.

Progress will be monitored at the end of each 12-Week term for all students receiving Veterans benefits. If at the end of any given evaluation period the student's attendance falls below 80% of total scheduled program hours (more than 2 absences in every class), the student will be placed on probation for the following evaluation period. If by the end of the probation period, the student's overall attendance is not raised to at least 85% of scheduled hours, the Veterans Administration will be notified and benefits interrupted.

Evaluations are conducted by each teacher mid-term and at the end of each 12-Week term. Students are evaluated on: Participation, Attitude, Aptitude and Application. If there are concerns, a meeting is held with the student, teacher and the Director of Student Affairs, and the student will be placed on probation for one term. Any probation periods will be reported to the VA within 30 days. Students will be reassessed after this probationary period and if they are still not progressing, benefits will be interrupted. All course reductions and/or failures will be reported to the VA within 30 days and the student may be responsible for returning funds paid by the VA for any uncompleted coursework.

Conditions for Reentrance- If the director determines that the conditions, which caused the interruption, have been rectified, the student will be eligible to return to resume their studies and receive VA benefits.

Financial Aid Information

The Lee Strasberg Theatre & Film Institute is approved for federal financial aid for military veterans eligible for benefits from a Veterans Affairs Non-College Degree program. The Institute in West Hollywood does not currently participate in federal or state financial aid programs offered by FAFSA; however, has an application for approval pending.

Federal student loans are required by law to provide a range of flexible repayment options, including, but not limited to, income-based repayment and income-contingent repayment plans, and loan forgiveness benefits, which other student loans are not required to provide. Federal direct loans are available to students regardless of income. If a student obtains a loan to pay for an educational program, the student will have to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student receives federal student financial aid funds, the student is entitled to a refund of the money not paid from federal financial aid funds. (CEC §94909(a)(11))

At this time, the Institute does not work with any lenders for student loans. If you need financial assistance, please contact your bank for a private loan. If you do not have a bank account, your parents or legal guardians may request a private loan from their bank on your behalf. If you obtain a private loan to pay for your program of study at The Strasberg Theatre & Film Institute, you are responsible for repaying the full amount of the loan plus interest.

The Lee Strasberg Theatre & Film Institute awards scholarships through a discretionary fund aimed primarily at underprivileged applicants. Scholarship awards are extremely competitive, and are need and merit-based. Students are only eligible to apply for scholarships after six months of study at the Institute, and scholarships are awarded for 12-Weeks. Students need to re-apply for scholarships each additional 12-Weeks. The Creative Director makes all scholarship decisions.

Credits and Transfer of Credits

The Lee Strasberg Theatre & Film Institute operates on a quarter system (four 12-Week terms a calendar year). Non-degree program classes award quarter clock hours, and the AOS degree program awards credit hours. (2-Week Intensive classes do not award credits.) For lecture-discussion based courses, one hour of credit will be granted for each hour of instruction plus two hours of preparation each week for 12-Weeks. In ensemble based courses, one hour of credit is given for each two hours of instruction per week for 12-Weeks. One quarter hour of credit (course unit) consists of one 60-minute period of class instruction (combination of lecture and studio) each week for 12 weeks. For each hour of course instruction, students should complete an additional 1-2 hours each week of preparation outside of class.

The Lee Strasberg Theatre & Film Institute does not issue grades in Non-Degree programs. All courses are recorded as either Complete or Incomplete based on attendance. In order to obtain credit for a course (Non-Degree programs), students must have no more than 2 absences in the specified class. For the Associates of Occupational studies, grades will be awarded in all required courses. All requirements must be completed with a Satisfactory grade (C- or higher). Elective credit hours count toward degree completion with a passing grade (D- or higher). Course performance requirements and grading standards will be outlined in each course syllabus.

Credit for Prior Training

The Lee Strasberg Theatre & Film Institute in West Hollywood does not accept transfer credits from any school other than The Lee Strasberg Theatre & Film Institute in New York due to the specific nature of the Institute's training. (*Students using Veteran benefits excluded. See [Veteran Applicants.](#)*)

For the degree-granting program, course credit may be granted for courses within History & Criticism categories with the presentation of a satisfactory transcript from a collegiate institution accredited by an agency or association recognized by the US Secretary of Education and demonstrating course completion with a minimum of a C or better. No more than 10% (10 hours) of the program may be completed with transfer credits.

The Institute does not grant credit for prior experiential learning. Prior training/experience may permit students to enter advanced elective courses, such as Singing or Dance. All students are starting their training in Lee Strasberg's Method and therefore will not be eligible to take second year/advanced Method Acting courses until they are in their second year (fourth term or more) at the Institute.

The Lee Strasberg Theatre & Film Institute has an established Bachelor's program agreement with New York University, which is housed at the New York campus. The only degree awarded by The Lee Strasberg Theatre & Film Institute is the Associate of Occupational Studies in Acting (Method Acting) in Los Angeles.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION:

The transferability of credits you earn at The Lee Strasberg Theatre & Film Institute is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate or AOS degree you earn in Professional Acting programs or Associate of Occupational Studies program is also at the complete discretion of the institution to which you may seek to transfer. If the credits, certificate or degree that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending The Lee Strasberg Theatre & Film Institute to determine if your credits, certificate or degree will transfer.



Programs of Study

The Lee Strasberg Theatre & Film Institute seeks to carry out its mission by offering the world's most comprehensive and authentic training in the Method.

The West Hollywood Acting Programs at The Lee Strasberg Theatre & Film Institute were created by Lee Strasberg and are under the artistic supervision of his wife, Anna Strasberg, and his son, Creative Director David Lee Strasberg.

Lee Strasberg designed the classes to offer actors the opportunity to pursue their work systematically and to gain firsthand knowledge of his fundamental concepts. Through classwork, seminars, exercises, scene work, demonstrations, commentary and discussions, both professionals and non-professionals are encouraged to develop their art and themselves.

Comprehensive training is necessary for actors to reach their maximum potential. The Institute offers carefully designed programs, which vary in level and scope to empower our actors to face every challenge with courage and confidence.

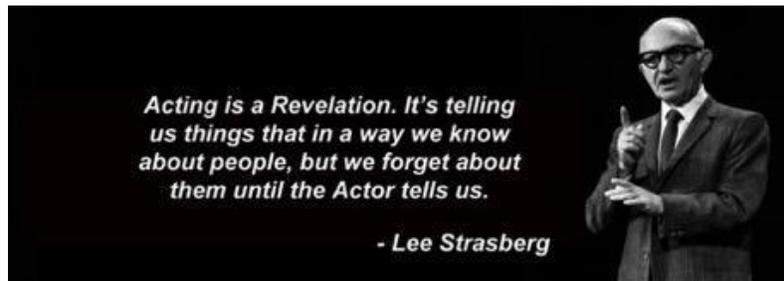
We offer the following part-time and full-time adult professional acting programs at the West Hollywood campus:

- Online Community Education (4 week classes, 16 hours)
- Short-Term Intensive Workshops (36 hours total)
- 12-Week (Part-Time or Full-Time)
- One-Year Conservatory (Full-Time)
- Two-Year Conservatory (Full-Time)
- Associate of Occupational Studies in Acting (Method Acting) (Full-Time)

Intensives are offered approximately every 6 weeks. Enrollment in the 12-Week, One-Year Conservatory, or Two-Year Conservatory may start at the beginning of any of the 12-week terms throughout the year (Winter, Spring, Summer or Fall). The Associate of Occupational Studies in Acting (AOS) only enrolls in the Fall. *Coursework taken in the 12-Week program or Conservatory will not count as credit toward the AOS degree program. Coursework taken in the 12-Week program counts toward Conservatory completion. Short-Term classes do not count toward Conservatory or Degree completion.*

For a small taste of our work, and to experience Lee Strasberg's Method Acting, you can enroll in a short-term Intensive course offered throughout the calendar year (offered approximately every 6 weeks).

Standard American Accent and Filmmaking electives may be taken independently at an a-la-carte rate. All other courses require enrollment in at least the Part-Time program (2 Method Acting classes).



Online Community Education

Our [Online Acting](#) offerings are short-term classes designed to help those 18 and over looking to start their Method journey or continue their Method journey. As the only acting school in the world that teaches Lee Strasberg's work in its consummate form, The Lee Strasberg Theatre & Film Institute® is the home for all actors seeking to delve into Method Acting.

Unlike digital learning platforms which only provide one-way teaching, this program is entirely interactive, optimized for our students' growth. All classes, workshops, lectures, and events offered as part of this unique training series are held LIVE!

Please note the Online Acting offerings are separate from the regular campus programs and do not count as credit toward Conservatory or degree completion. Classes are \$350/each.

- **Method 101** is a 4-week introduction to Lee Strasberg's Method Acting technique. Each two-hour class includes instruction on Lee Strasberg's relaxation and sense memory exercises. These fundamentals train an actor's concentration, ability to respond to imaginary stimuli, and their individual creativity.
- **Method in Focus** is a 4-week online class that specializes in a more focused study of Method Acting. Each class will train a certain technique that every actor will face in their career. Enrollment in Method in Focus requires previous study with LSTFI (Los Angeles campus, New York campus, or [Method 101](#)).

Short-term Intensive Workshops

This Los Angeles Intensive program is designed to introduce both the experienced and inexperienced adult actor wishing for a focused and concentrated taste of The Method. The curriculum is based on our full-time programs: Method Acting, Acting for TV/Film, and an additional elective that varies each session. This program is suited for university students, working professionals, and those students who are only able to attend a short program that would like to be exposed to new possibilities in their acting throughout the calendar year – Winter, Spring, Summer and Fall.

Intensives are offered seasonally at the Institute and run concurrently to the regular adult Institute programming. All intensives have a set curriculum that pushes students toward a certain level of training in acting, while building a basic understanding of Lee Strasberg’s work. Instruction totals 36 hours over a 2-week span with only 3-4 days of instruction per week. Intensives will always begin on either the Monday or Tuesday of the specified 2-week period.

Short-Term Intensives are offered as follows with a total of 36 hours of instruction each:

Winter A (February), Winter B (March)
Spring A (May), Spring B (June)
Summer A (July/August), Summer B (September)
Fall A (October/November), Fall B (November/December)

The following course requirements must be successfully completed, for a total of 36 hours over 2 weeks in order to obtain the Intensive Certificate of Participation:

Requirements (36 instructional hours)

Course	Hours
Method Acting I	16
Acting for TV/Film	12
Scene Study for TV (or comparable elective)	8

Courses, times and professors may vary by session.

Short-Term Intensive programs are open to domestic and international students. The minimum age to enroll is 18 years old. This program does not constitute full-time study and does not award credit or count toward completion of the 12-Week Program, One-Year Conservatory, Two-Year Conservatory or Associate degree program.

To enroll in a West Hollywood Intensive program, you must submit:

- [Registration form](#)
- Photo for identification purposes
- Verification of Previous Studies (minimum of high school diploma or its equivalent)

Intensive programs are closed when they have reached capacity (16-20 students).

- Tuition Deposit of \$800* (inclusive of non-refundable registration fee) *Tuition balance is due upon Intensive start.*

Short-Term Intensive Tuition & Fees

Deposit includes non-refundable Registration Fee (\$150)	\$800
Tuition Balance	\$925
STRF Fee	\$5
Total	\$1730

*STRF Fee may apply (\$2.50 per \$1,000 of institutional charges as of 4/1/2022)

SAG/AFTRA Members receive a 10% tuition discount (Discounts cannot be combined.)

Students who wish to enroll in a Professional Acting program (12-Week, One-Year Conservatory, Two-Year Conservatory, or AOS) after completing an Intensive program must then submit any missing admission requirements as outlined in the [Admissions Requirements](#). The Intensive shall serve to fulfill the interview requirement and the \$75 application fee will be waived. *AOS applicants must still complete the interview process.*

Professional Acting 12-Week Programs

This program is designed for students interested in beginning their Method Acting training. The **Part-Time** program is intended for those who are employed and require a flexible schedule or evening classes. Classes are conducted Monday through Friday, and students may enroll in the Part-Time (8 hours/week) or Full-Time (22 hours/week) study. If successful in their classes, students may re-register to continue their studies.

The Part-Time program of study includes 2 Method Acting courses with 2 different teachers for a total of 8 hours a week for 12 weeks.

12-Week Part-Time Tuition & Fees	
Tuition (8 hours/week)	\$2,550
Registration Fee (non-refundable)	\$150/Domestic
STRF Fee (non-refundable)	\$7.50
Materials Fee* (non-refundable) applied 1 st term	\$150
Total	\$2,857.50

*Materials fee is applied to the first term of study only & is non-refundable if materials are received. STRF fee may apply (\$2.50 per \$1,000 of institutional charges as of 4/1/2022)

A-la-carte courses may be added to the part-time (12/8) program:

\$750 for a 2-hour course (12-Weeks)*

\$1325 for a 4-hour course (12-Weeks)*

**Additional non-refundable STRF fee applies*

SAG/AFTRA Members receive a 10% tuition discount

The **Full-Time** program of study is designed for simple integration and progression into a Conservatory program (One or Two-Year) and consists of 22 hours a week and includes:

2 Method Acting courses with 2 different teachers for a total of 8 hours/week

1 of the following: Acting for TV/Film OR Improv OR Scene Study for a total of 4 hours/week

1 Voice 1 for a total of 2 hours/week

1 Movement 1 for a total of 2 hours/week

1 History elective for a total of 2 hours/week

2 Electives (2 hours each) for a total of 4 hours/week

Course offerings and times vary by term.

12-Week Full Time Tuition & Fees	
Tuition (22 hours/week)	\$6,825
Registration Fee (non-refundable)	\$150/Domestic \$250 International
STRF Fee (non-refundable)	\$17.50
Materials Fee* (non-refundable) applied 1 st term	\$150
Total	\$7,142.59/\$7,242.50

*Materials fee is applied to the first term of study only & is non-refundable if materials are received
STRF fee may apply. (\$2.50 per \$1,000 of institutional charges as of 4/1/2022)

SAG/AFTRA Members receive a 10% tuition discount

Students who successfully complete the 12-Week Program (Part-Time or Full-Time) obtain a Certificate of Participation in addition to transcripts.

Professional Acting One-Year Conservatory

This program presents the fundamental aspects of Method Acting while delivering the core elements of training for the body and voice, and shares the initial focus of the Two-Year Conservatory Program with classes in Method Acting, Movement & Voice, History, Production and Performance. The program requires 36 weeks (three 12-Week terms) of dedicated training and full-time study. *A Part-Time Pathway option is also available dividing full-time curricular requirements over 2 terms (10 hours & 12 hours) over six 12-Week terms.*

Upon successful completion of the One-Year Conservatory Program, students will receive a formal Certificate of Completion in addition to transcripts.

Each 12-Week Full-Time term will include:

2 Method Acting courses with 2 different teachers for a total of 8 hours/week

Acting for TV/Film OR Scene Study OR Improv for a total of 4 hours/week

Voice for a total of 2 hours/week

Movement for a total of 2 hours/week

History for a total of 2 hours/week

Additional Electives for a total of 4 hours/week

The following course requirements must be successfully completed, for a total of 66 hours over 36 weeks in order to obtain the One-Year Conservatory Certificate:

Acting Technique Requirements (36 quarter clock hours)

<u>Course</u>	<u>Hours</u>
Method Acting I	24
Acting for TV/Film I	4
Scene Study	4
Improvisation I	4

Voice and Movement Requirements (12 hours)

<u>Course</u>	<u>Hours</u>
Voice I	2
Voice II	2
Movement I	2
Movement II	2
Voice & Movement Elective Courses	4

History & Criticism Requirements (6 hours)

<u>Course</u>	<u>Hours</u>
Theatre History I	2
History Elective Courses	4

Free Electives (12 hours)

A total of 12 additional Elective hours are required for course completion. This can include Acting, Business/Professional Development, Voice & Movement, History and/or Free Electives.

Course offerings and times vary by term. For a comprehensive course list, see [Course Descriptions](#).

One-Year Conservatory (Full-Time) Program Tuition & Fees

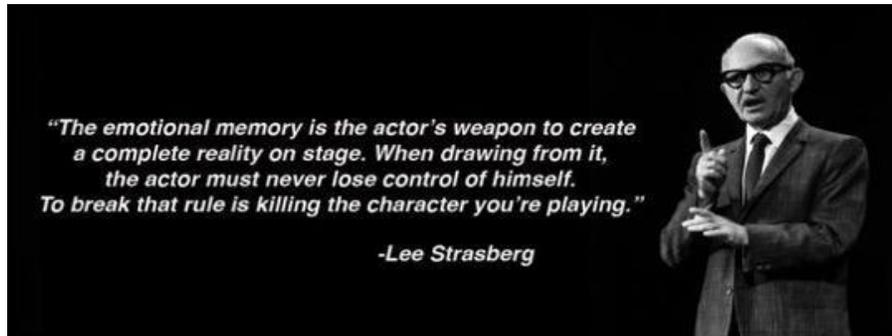
The One-Year Conservatory provides students with three payment options: 1, 3 or 6 installments. Tuition is billed annually. A non-refundable finance fee is applied to 3 & 6 payment plans.

	Lump Sum	3-Payment Plan	6-Payment Plan
Tuition (36 weeks)	\$20,475	\$20,475	\$20,475
Registration Fee (non-refundable)	\$150/Domestic \$250/Int'l	\$150/Domestic \$250/International	\$150/Domestic \$250/International
STRF Fee (non-refundable)	\$50*	\$50*	\$50*
Materials Fee*	\$150	\$150	\$150
Finance Fee (non-refundable)	n/a	\$215	\$530
Total	\$20,825/\$20,925	\$21,040/\$21,140	\$21,355/\$21,455

*Materials fee is applied to the first term of study only & is non-refundable once materials are received.

STRF fee may apply. (\$2.50 per \$1,000 of institutional charges as of 4/1/2022)

Part-Time Pathway Conservatory is available & is billed each 12-Week term (no annual billing) is \$3375 for 10 hour term, \$3900 for 12 hour term + applicable fees



Professional Acting Two-Year Conservatory

This program offers students a broad-based performing arts education, in addition to the core Method Acting training. The program consists of four major areas of focus: Method Acting, Voice & Movement, History, and Production & Performance.

The program requires 72 weeks (six 12-Week terms) of dedicated training and full-time study. Upon successful completion of the Two-Year Conservatory Program, students will receive a formal Certificate of Merit in addition to transcripts.

Each 12-Week Full-Time term will include:

2 Method Acting courses with 2 different teachers for a total of 8 hours/week
Acting for TV/Film OR Scene Study OR Improv for a total of 4 hours/week

Voice for a total of 2 hours/week

Movement for a total of 2 hours/week

History for a total of 2 hours/week

Additional Electives for a total of 4 hours/week

The following course requirements must be successfully completed, for a total of 132 quarter clock hours over 72 weeks in order to obtain the Two-Year Conservatory Certificate:

Acting Technique Requirements (72 hours)

<u>Course</u>	<u>Hours</u>
Method Acting I or II	48
Acting for TV/Film I	4
Acting for TV/Film II	4
Scene Study	8
Improvisation I	4
Improvisation II	4

History & Criticism Requirements (10 hours)

<u>Course</u>	<u>Hours</u>
Lee Strasberg Legacy	2
Theatre History I	2
Theatre History II (Group Theatre)	2
Script Analysis	2
History Elective Courses	2

Voice and Movement Requirements (24 hours)

<u>Course</u>	<u>Hours</u>
Voice I	2
Voice II	2
Voice III	4
Movement I	2
Movement II	2
Movement III	4
Voice & Movement Electives	8

Professional Development/Business Requirements^ (10 hours)

<u>Course</u>	<u>Hours</u>
Craft to Career	2
Audition Technique	2-4 hours
Professional/Business Electives	4-6 hours

Free Electives^ (16 hours)

A total of 16 additional Elective hours are required for course completion. This can include Acting, Business/Professional Development, Voice & Movement, History and/or Free Electives.

Course offerings and times vary by term. For a comprehensive course list, see [Course Descriptions](#).

^In addition to coursework, all graduating students must complete a Two-Year Conservatory Culmination. This performance should be a scene of at least 10 minutes or create a short film of at least 5 minutes for David Lee Strasberg, Administration, Faculty and invited guests.

Two-Year Conservatory Program Tuition & Fees

The Two-Year Conservatory is billed annually and provides students with three payment options: 1, 3 or 6 installments. Tuition is billed annually. A non-refundable finance fee is applied to 3 & 6 payment plans.

	Lump Sum	3-Payment Plan	6-Payment Plan
Tuition (36 weeks, one-year)	\$20,475	\$20,475	\$20,475
Registration Fee (non-refundable)	\$150/Domestic \$250/Int'l	\$150/Domestic \$250/International	\$150/Domestic \$250/International

STRF Fee (non-refundable)	\$102.50*	\$102.50*	\$102.50*
Materials Fee*	\$150	\$150	\$150
Finance Fee (non-refundable)	n/a	\$215	\$530
Total (annually)	\$20,877.50/\$20,977.50	\$21,092.50/\$21,192.50	\$21,407.50/\$21,507.50
Anticipated program total	\$41,652.50/\$41,852.50	\$42,028.50/\$42,282.50	\$42,712.50/\$42,912.50

Tuition is billed annually. All fees are applied to the first tuition payment. Subject to annual tuition increase.

*Materials fee is applied to the first term of study only & is non-refundable once materials are received. STRF fee may apply. (\$2.50 per \$1,000 of institutional charges as of 4/1/2022)

SAG/AFTRA Members receive a 10% tuition discount

Standards of Achievement (Non-Degree)

Although, The Lee Strasberg Theatre & Film Institute in West Hollywood does not issue grades except for in the AOS Degree program, students are still evaluated on attitude, aptitude, application and participation. Teachers complete mid-term and final evaluations for students in each class in order to ensure that students are demonstrating growth.

All courses are recorded as either Complete or Incomplete. Classes with 3+ absences will result in an Incomplete grade. Students enrolled in a Conservatory program who obtain an Incomplete in a required course must repeat that course in a future term to fulfill all Conservatory requirements. If an Incomplete is obtained in an elective, the student does not have to repeat the same elective; however the number of appropriate units must be successfully completed in order to obtain the appropriate certificate. If all program requirements are not successfully completed (courses and total hours), no certificate will be awarded.

A Certificate of Participation is awarded upon successful completion of a 2-Week Intensive or 12-Week program. A Certificate of Completion is awarded upon successful completion of the One-Year Conservatory program. A Certificate of Merit is awarded upon successful completion of the Two-Year Conservatory program.



Associate of Occupational Studies (AOS) in Acting Emphasis: Method Acting



The goal of the program is to prepare well-rounded Method-trained actors who are equipped to enter and be employed in the competitive acting industry on the stage, commercials, television, or film. The prestige synonymous with the Lee Strasberg name ensures that casting directors, agents, managers and industry professionals recognize the quality of training graduates have received. Lee Strasberg's specific Method Acting technique provides graduates the tools to "be" the character and not simply

"act" as the character, setting them apart with their truthful, authentic, engaged and earnest performances thus making them desirable to directors and producers seeking to employ the most highly trained actors for their projects.

The AOS in Acting focuses on intensive training in acting for theatre and on-camera, supported by voice, movement, history, and professional development electives. The program consists of four major areas of focus: Acting (with a focus on Method Acting), Voice & Movement, History, Production & Performance, and Professional Development and offers production elements not offered in any other program of study—including the technical aspects of theatre and film production. The program requires 72 weeks (six 12-Week terms) of dedicated training and full-time study for a total of 100 credit hours for degree attainment. Graduates will emerge with the knowledge of how to express themselves with representatives, casting directors, producers and directors, to be true to their talent and begin their careers as actors.

The AOS degree program observes a Summer vacation period and does not offer classes in the Summer term.

The following course requirements must be successfully completed, for a total of 100 quarter credit hours over 72 weeks in order to obtain the Associate of Occupational Studies in Acting (Emphasis in Method Acting):

**Denotes Performance course

YEAR ONE

Term 1 (Fall):

Method Acting I	3 hours
Method Acting I	3 hours
Improv I	3 hours
Script Analysis	2 hours
Voice 1	1 hour
Movement 1	1 hour
Theatre History 1	2 hours
Elective	1-2 hours
Total Hours	16-17 hours

Term 2 (Winter):

Method Acting I	3 hours
Method Acting I	3 hours
Scene Study I	3 hours
Lee Strasberg Legacy	2 hours
Voice 2	1 hour
Movement 2	1 hour
Theatre Production I	2 hours
Elective	1-2 hours
Total Hours	15-16 hours

Term 3 (Spring):

Method Acting I	3 hours
Method Acting I	3 hours
TV/Film I	3 hours
Voice 3	1 hour
Movement 3	1 hour
Theatre Production II**	3 hours
Film History	2 hours
Total Hours	16 hours

YEAR TWO**Term 4 (Fall):**

Method Acting II	3 hours
Method Acting II	3 hours
Improv II	3 hours
Theatre History II (Group Theatre)	2 hours
Voice 3	1 hour
Movement 3	1 hour
Audition Technique	2 hours
Elective	1-2 hours
Total Hours	16-17 hours

Term 5 (Winter):

Method Acting II	3 hours
Method Acting II	3 hours
Scene Study II	3 hours
Sensory/Emotional Memory	2 hours
Animal Exercise	1 hour
Film Production I	2 hours
Character Development	2 hours
Elective	1-2 hours
Total Hours	17-18 hours

Term 6 (Spring):

Method Acting II	3 hours
Method Acting II	3 hours
TV/Film II	3 hours
Film Production II**	3 hours
Craft to Career	2 hours
Pulitzer Prize Plays	2 hours
Elective	1-2 hours
Elective	1-2 hours

Total Hours 17-18 hours

^Any courses taken in excess of the requirements in each area will be counted as free electives.

Course offerings and times may vary by term and are subject to change. For a comprehensive course list, see [Course Descriptions](#)

Associates of Occupational Studies Tuition & Fees

The AOS Degree is billed annually and offers a 1-payment, 3-payment or 6-payment plan option.

\$2500 tuition deposit is required to confirm enrollment spot (inclusive of non-refundable registration fee).

	Annual	3-payment	6-payment
Tuition (annual)	\$28,976	\$28,976	\$28,976
Registration Fee (non-refundable)	\$150/Domestic \$250/Int'l	\$150/Domestic \$250/Int'l	\$150/Domestic \$250/Int'l
Materials Fee (non-refundable) year 1	\$150	\$150	\$150
Finance Charge (non-refundable)	\$0	\$300	\$750
STRF Fee (non-refundable)	see *	see *	see *
Total for 1 year	\$29,276/\$29,376	\$29,576/\$29,676	\$30,026/\$30,126
Total for AOS degree (2 years)	\$58,552/\$58,752	\$59,152/\$59,352	\$60,052/\$60,252

* STRF fee may apply. (\$2.50 per \$1,000 of institutional charges as of 4/1/2022)

Discounts (cannot be combined)

SAG/AFTRA Members- 10% tuition discount

Military Veterans- \$4575 tuition discount per year

California State residents- \$1250 tuition discount per year

Standards of Achievement

In all courses (Certificate and Degree) mid-term and end of term evaluations assess attitude, aptitude, application and participation. Additional grading information will be outlined in each course syllabus. In order to obtain course credit, no more than 2 absences in a class are permitted, and all coursework, exams, and/or performances must be completed to a Satisfactory level (C or higher). Failure to complete coursework and/or performances to the standards outlined in the given syllabi will result in an Incomplete or failing grade.

The AOS in Acting with an Emphasis in Method Acting is designed to produce quality actors who have well-rounded training in all aspects of theatre/stage acting and on-camera acting. All coursework has been developed progressively, and students who fail to successfully complete all coursework and performances in the first year will not be permitted to continue to the second year*. (**Incomplete classes may be completed during the Summer vacation period and will be charged at an a-la-carte/hourly rate.*) Failure to complete a required performance will result in automatic rejection into the second year.

While the majority of courses in the AOS award letter grades, others award credit as either Complete or Incomplete. An Incomplete or letter grade below a C in a required course requires repetition of the failed course in a future term to fulfill all degree requirements. If an Incomplete is obtained in an elective, the student does not have to repeat the same elective; however a minimum of 100 credits must be awarded for AOS degree attainment. If all program requirements are not successfully completed (courses and total hours), no degree will be awarded.

Course Descriptions

The Lee Strasberg Theatre & Film Institute is constantly growing. As we seek to meet the actors' needs, new classes are designed and added to our curriculum. Please note that classes may change due to student enrollment, the term, and faculty availability. Please check the class schedule for our most current class offerings. The core of every program is enrollment in two Method Acting classes with two different teachers. Elective classes are included in all full-time programs and may be added at an a-la-carte rate to the Part-Time Program.

^Denotes only available in AOS degree program

Acting Technique

Method Acting is the core of the Institute's work. It is designed to train the actor in Lee Strasberg's systematic acting technique known throughout the world as The Method™. The first half of each Method Acting class is devoted to a sequence of concentration exercises to develop actors' relaxation and affective memory: both sensory and emotional. The sense memory exercises utilize imaginary objects that most people deal with every day, so that actors can begin to create a simple reality for themselves. The second half of the class consists of scene and monologue work, during which time students apply what they have learned in their exercises to their roles.



Improvisation is used to help create actual experience.

Method Acting II focuses on the student's physical and mental awareness and addresses individual acting problems as students delve deeper into Lee Strasberg's Method. Sense memory exercises strengthen the actor's ability to respond to stimuli, follow impulses, and trust his or her intuition as they apply the exercises to their character and scene work.

Acting for TV & Film is conducted in the James Dean Soundstage, utilizing high-definition film equipment to capture students as they gain invaluable experience performing on-camera. This class provides students with the required skills, fundamentals and experience that an actor needs in order to successfully perform in front of a camera. It explores all facets of on-camera acting.

Acting for TV & Film II is conducted in the James Dean Soundstage, utilizing high-definition film equipment to capture students as they gain invaluable experience performing on-camera. This class focuses solely on on-camera scene work with a minimum of four scenes per student with single and multi-cam shots and shooting in a variety of locations. This class focuses on working with Directors to help bridge the gap between school training and entry into the Industry. (Second year only.)

Improvisation provides students with a powerful acting tool that helps explore material on a spontaneous and collaborative level. Students delve into a diverse range of unscripted scenes aimed to stimulate the imagination and engage in the impulses of discovery. Focus will be on learning the character and scene to appropriately improvise.

Improvisation II builds upon previous work and challenges the students in a variety of new situations to further develop their improvisational skills. Improvisations will challenge the actors' personal connection with a topic of their choice, while interacting with basic scenic elements found in dramatic literature and then given an in-depth evaluation. (Second year only.)

Scene Study offers students the opportunity to move beyond class work and act in fully rehearsed scenes on stage. This class guides students as they gain a deeper grasp of the complexities of a scene by examining the dramatic elements of the material. This class also explores rehearsal procedures, giving students an opportunity to rehearse in class with teacher observation and guidance.

Sensory: Making it Personal guides students to find an authentic and deeply personal connection to their character by the exploration of emotional memories through sensory work. The focus of the class is to guide students on how they can effectively explore their personal experiences for every role that they take on. In this process, the students will explore place, relationships, and need. (Second year only)

Voice and Movement

Animal Exercise builds observational skills and expressive habits through rigorous physical characterization. The exercises make the actors aware of their body and how to use it in an unaccustomed ways through the final portrayal of the animal. (Available after 6 months.)

Dialects teaches both American and international accents, the phonetic alphabet, and the formation of sounds. Students learn the process to master the skills needed to fulfill the demands of a character's specific voice. Dialects explored include: Irish, Southern, Cockney, Australian, New York, and others.

Method Movement (2 M's) develops the actor's physical instrument in a series of exercises that promote fluidity, balance and strength, in order to follow physical impulses that are activated by the character's function in telling the story. Instead of pantomime, the class explores and creates symbolic meaning of the story through physical emblems. The actor explores his or her own physical awareness

and how it shifts from moment to moment by the intrusion of another character—the shadow. The exercises in this class are valuable and can be used in any area of the actor’s training.

Movement 1 is an introduction to movement and relaxation techniques based on the principles of the Alexander Technique. Students will learn fundamental Alexander Technique principles and apply them to their everyday life, as well as their actor training. The Alexander Technique is an education process of teaching yourself to recognize patterns of habitual tension that interfere with performance; it helps to change those habits which may be causing stress, anxiety, and fatigue. Students will apply the principles of the technique to the craft of acting by exploring warm-ups, character development, efficient movement, audition anxiety, and partner dynamics.

Movement 2 will continue the exploration of Alexander’s principles as they apply to different aspects of the actor’s craft. The class will delve deeper into the work of coordinating movement and release to create authenticity and truthfulness in the actor’s work. The advanced students will continue to apply the Alexander Technique to scenes, monologues, songs, and stage movement. The class will continue to build the foundation of the actor’s awareness of space and self. The class will be a combination of group work and individual tutorials.

Movement 3 will work on creating release in our whole self (mind & body) while also strengthening our kinesthetic awareness of the space around us. We will work on developing partner and ensemble dynamics. Our group work in class will be a laboratory for physical expression and ensemble building exercises

Singing introduces the beginning steps towards developing a solid vocal technique. Students will explore the pitfalls of singing, explore ways to integrate good technique within all music genres, and explore ways to maintain good breath and voice in every performance situation. Each week, the class will focus on vocal exercises, assigned repertoires, listening and discussing their instruments, and codifying their sounds with their muscular activity and discuss each artist’s own musicality.

Culminates with a performance.

Tai Chi is an ancient form of Chinese meditation based on the Taoist principles of balance and harmony that Lee Strasberg believed to be an important part of Method work. Students enhance their concentration, will, and awareness through the practice of controlling breath, posture, and movement. Emphasis is placed on learning how to be “present and responsive” to stimuli.

Theatre Dance focuses on all aspects of musical theatre dance and performance with an emphasis on learning and performing contrasting Broadway choreographic styles and staging, enabling students to build on performance and adaptation of varied dance styles. Classes begin with work on basic technique incorporating Ballet and Jazz with an emphasis on building strength and flexibility. Use of the body through space, anatomy, posture, stance and technique are stressed.



The Triple Threat explores the fast-paced process of building and creating a ‘finalized’ production for television or film, treating the class as a Workshop. The “Workshop” is based on the proficiency of using movement/dance, acting

and singing/lip-sync'ing, in other words—being the triple threat. The final class will include a performance of all pieces learned throughout the term.

Vocal Basics is for the beginner singer or anyone who wants to firm up their vocal foundation. Through a variety of vocal exercises, songs and sight singing/ear training techniques, students will get individual and group instruction to improve their vocal technique, pitch and musicality.

Voice 1 primarily explores the basics of Fitzmaurice Voicework®: specifically De-structuring and Re-structuring. De-structuring is the process of letting go of any unnecessary tension which inhibits the breath and voice, through Tremorwork® and adapted yoga positions. Through De-structuring, students explore spontaneity of breath, deep release of tension and a greater awareness of the body. Re-structuring is the process of activating the intentional breath for communication that is free, yet focused. Students learn which muscles in the body consciously engage in order to connect breath with voice, resulting in a voice that is communicative, imaginative, and able to meet vocal demands without strain. Material is explored through play, partnered work, observation and discussion.

Voice 2 builds on the basic understanding Fitzmaurice Voicework® as experienced in Level One, while exploring new aspects of the work for creative inspiration and character development. Students play with nuances of voice/speech, and find deeper release of tension. Re-structuring focuses more on its application, especially during heightened states of emotion or stress, but also in more subtle communication. Partnered work will be conducted on a deeper level, and play observation and discussion continues to be an integral part of each class. Specific classes are also dedicated to individual/scene work.



Voice 3 will be a continuation of the work explored in Levels 1 and 2. Students will explore deeper release and awareness in the destructuring process, as well as further applications of restructuring. Students will have more individual opportunities to work on text and have feedback. Additional focus will be given to speechwork. The voicework taught in this class will be the destructuring/restructuring techniques of Catherine Fitzmaurice.

History and Criticism

Character Development will delve into the exploration of the physicalization of the character through mannerism, voice, rhythm and tempo. Students will develop a solid technique from which to build a character by utilizing Method exercises including Painting, Animal, Song & Dance, Emotional Memory and Private Moment. Students will learn how to make informed and creative choices and gain the tools to better engage their impulses and imaginations to analyze text thoroughly and accurately resulting in the ability to create rich and believable characters.

Film History provides students with a broad overview of the history of motion pictures including major developments, movements and advancements. The course emphasizes an understanding of the historical, cultural, commercial and aesthetic contexts of film, but also great Method acting performances and the role that Method acting has had in film development.



Lee Strasberg Legacy examines the legendary teacher, Lee Strasberg, through exclusive audiotapes, archival footage, and video recordings teaching the fundamentals of the work: Sensory, Relaxation, Scene Work, Song & Dance, etc.. Students participate in interactive discussions and physical demonstrations to expand their understanding of how Method acting is relevant to our times and their work. These videotapes are exclusively available at The Institute. (Required for Two-Year Conservatory)

Playwrights of Color: Highlighting Underrepresented Voices: Most artists' voices in the country are underrepresented. There is only one group that is readily visible and that is Caucasian males. In this class, we will explore the extraordinary Other voices in playwriting that have been recognized with Pulitzer Prize awards and nominations, circulating through works from women, Black, Latinx, Asian, Native American, and LGBTQ+ playwrights.

The purpose of this course is to discover how to read and analyze plays both as literature and from an actor's perspective. We will be exploring each playwright's intention and each play's structure, tone, style, language, and relevance. We will be discussing how to craft your own personal connection with the material and characters.

Playwright Spotlight explores the work of pivotal playwrights throughout history. Each term highlights the work of a different playwright such as Tennessee Williams, Anton Chekhov, Clifford Odets, and Sam Shepard. Students learn about the author's works while focusing on one play—doing in-depth character work as they read and analyze the play, as well as practicing cold readings. The course allows students to not only understand the historical value of the author, but to develop essential skills of an actor such as cold reading, characterizations and performance.

Pulitzer Prize Plays discovers how to read and analyze plays as literature and from an actor's perspective while focusing on Pulitzer Prize Play Winners and nominees. This course will examine modern works and focus on social relevance, themes, personal connections, and author intention. Students will explore how research and sensory work would apply to preparation of the play.

Scene Study for TV-Comedy takes the concepts of Script Analysis and applies them to comedic TV sides. Focusing on History and evolution of Comedy TV then playing with Multi-Cam scenes (Family/friend/workplace), Single Cam(breaking down story vs documentary style), Sad Com TV, with a real world Final of bringing in outside people working in comedy and see if the students can Identify the script they are given. Timing, finding jokes, relationship, and character structure in the relationship to comedy.

Scene Study for TV-Drama takes the concepts of Script Analysis and applies them to dramatic TV sides. Work with the students on Procedural vs Relationship Drama getting detail work on Crime, Legal, Political, Romance, thriller dramas in the Procedural and Relationship drama. Students would get to work on high drama, playing with language, physicality in scenes (action, intimate, restrained) proximity. Learning to create the style of show that is required by show. With a real world final having students perform with a working actor in a chemistry read.

Script Analysis shows students how to understand material in more depth by developing a character; applying analysis to the work of a scene and integrating Sensory work to either a play or screenplay. The approaches learned on breaking down and analyzing material as developed by Constantin Stanislavsky and Elia Kazan are the basis for the class.

Shakespeare offers students an introduction to Shakespeare's language, play and characters. Students work together dissecting his language in a variety of group exercises to extract the emotional meanings behind the poetic form and achieve a clear understanding of what is being said. Students have the opportunity to work on several monologues, sonnets and scenes in this introductory level class.

Theatre History I is a survey of the history of the theatre from primitive origins to modern times. Through the use of historical documents, contemporary writings, and illustrations of architecture and costumes, the major periods of theatrical history are seen from an artistic and cultural point of view. Theatre as a cultural force, set in its historical context, is a major theme of this class. Theatre will be explored as reflection of the time and culture that produced it. The course will examine the pivotal theatre artists, plays and movements that shaped the history of the art form. (Required for One-Year Conservatory.)

Theatre History II will focus on the formation of The Group Theater, its development, purpose and accomplishments. It will hone in on the founding members. Instruction includes, but is not limited to: lectures, class participation, research, Q &A, audio/visual presentations and acting exercises. (Offered on rotation. Required for Two-Year Conservatory.)



Professional Development

Audition Technique teaches our students how to prepare for auditions, find representation, impress casting directors, and become professional working actors. Students learn how to define an image that works, market themselves effectively, and launch a practical strategy for success. Students will be given sides weekly as if going to an audition and learn self-tape audition tips. (Available after 6 months of study.)

Cold Read teaches the fundamentals as actors learn the different "beats" of drama and comedy for their auditions. Auditioning successfully is the single most important piece of the acting puzzle. Confidence, skill & eliminating "acting" from your auditions will lead to booking brilliance. Our time will be spent learning how to audition for film, television & commercials. Learning to trust your work and believing in your choices are the keys to auditioning mastery.

Commercials provides the techniques to book TV commercials: how to navigate the audition, what to expect on the callback, and the importance of set etiquette. Students will also many learn elements of the union contract, improv for auditions, eating, drinking and handling a label on camera, how to breakdown a commercial script, and how to keep your head on straight when dealing with rejection and after you achieve success.

Craft to Career provides a personalized assessment of where students are now and how to put themselves on the career path that is uniquely theirs. Actors spend a great deal of time and effort working on developing certain characteristics in their craft: being expressive, staying present, establishing relationships, and inspiring themselves instead of just hoping for the best. The same qualities that go into being a successful actor can and should be harnessed in pursuit of one's career. Your craft feeds your career, and vice versa. Students will learn to express themselves with representatives, casting directors, producers and directors, to be true to their talent, to understand how others perceive them and to take responsibility for their own career. (Second year only.)

Filmmaking for the Actor (aka Guerilla Filmmaking) will empower actors to write, prep, shoot and edit your own short films, to test your ideas, to develop your voice, to write and rewrite, to consider production issues, production design, shooting, etc., to see the shooting period as another rewrite, and to do the final rewrite as you edit.

The course will not focus on the technology but rather on emotional storytelling and how to capture good storytelling imaginatively. Students will each write a short script with limited production challenges, prep and cast the script, and work either alone or within their circle to shoot their projects.

^**Film Production I** focuses on technical terminology used within a film production, lighting and



sound basics, story board basics, set and production design basics, makeup and costuming basics and camera technique basics. As actors, it is important to understand how filming works from beginning to end, and this course is designed to lay the groundwork for Film Production II.

^**Film/Reel Production II** is a production course. Students will develop an appropriate short(s) or original work(s) (chosen by the instructor/director) into a short film or web series. Students will be responsible for lighting and sound, costume and make-up, and camera operation using the knowledge gained in Film Production I.

Rehearsal Process focuses an integral part of the process of an actor that's often overlooked--rehearsal. The class starts by analyzing a classic film scene and then proceeds into a discussion of the fundamentals of rehearsal. Students pair up and pick scenes to work on for the rest of the semester. Students will rehearse their scenes in class supervised by their teacher. Rehearsal process will be critiqued and adjustments given.

Social Media & Auditioning addresses branding and marketing your type, preparations for agents and casting directors, as well as essential Internet and social media uses for a career in the first half of the term. The second half of the course puts students in real on-camera auditioning scenarios.

Storytelling & Monologues allows students to find their unique artistic voice as an actor and writer by revealing the hidden truths in established monologues as well as creating their own through improvisation, experimentation and written exercises.

Self Tape is structured to mirror real world self-taping scenarios. Students will receive audition sides via email and it will be their duty to use the skills learned in class to record their self-tapes and submit them. Students will learn how to create an environment conducive for taping in their home (lighting, sound, etc. with iPhone/camera), edit their tapes and export for submission.

^**Theatre Production I** focuses on technical terminology used within a theatre production, lighting and sound basics, stage managing basics, set and production design basics, and stage makeup and costuming basics. As actors, it is important to understand how a show works from beginning to end, and this course is designed to lay the groundwork for Theatre Production II.



^**Theatre Production II** is a production course. Students will develop an original work or collection of shorts (chosen by the instructor/director) into a culminating performance. Students will be responsible for staging, lighting, costume and make-up, as well as promotion using the knowledge gained in Theatre Production I.

Writing a Short Film takes students through exercises and development of a short (8-10 page) screenplay, to be produced next semester! Students will come up with a concept for their film, go through ideation with support, evolving their outline and eventually writing a shootable screenplay for their short film. They'll use actors to help their story development and eventually shoot a smartphone version of their film to help get their magnum opus camera- ready. Along the way, we will be looking at the hero's journey, building a narrative, creating memorable characters with clear intentions and choices, writing memorable scenes rich with subtext, as we look at visual storytelling, montage, transitions, and dramaturgy. *Selected shorts will be produced for AOS Film Production II.*

Additional Electives

Accent Reduction/Standard American Dialect is designed for those who speak English as a second language and natives with a prominent regional accent. Students are instructed on how to be understood in Standard American English by solving speech problems and readjusting vocal habits through practical vocal exercises. (Required if deemed necessary by Admin/Instructors)

Comic Improv is the ability to think on one's feet and to make bold, specific choices in the moment, without fear of getting it "wrong" are essential tools for every actor. More and more, directors are looking for actors who possess a solid understanding of the fundamentals of improv; this class will provide students with exactly that. Through a number of games, exercises and improvised scenes students will learn to say "yes and..." the ideas of their scene partners, identify "the game," and create dynamic scenes.

Film Fighting I demonstrates various styles of martial arts and how to maintain safety in the midst of full-contact action. By examining their work on camera, students discover how to transcend fight choreography in order to convey a story physically and express themselves through movement.

Film Fighting II challenges the actor to grow mentally, physically and spiritually through intensive training in self-defense and advanced fighting techniques. Jumping, acrobatic movements and weapons are incorporated into the stunt choreography. This class emphasizes fundamental combat skills while preparing actors for filming a complete fight sequence.

Faculty



LONA ALEXANDER has been teaching The Alexander Technique privately and in group classes and workshops nationwide and internationally since 1990. She is certified by the American Society of the Alexander Technique (AmSat). A yoga instructor for over 40 years, she is certified in several yoga traditions as well. In Lona's work with actors she fosters self-awareness and rediscovery of the body's own intelligence. Her goal is for the actor to feel self-confidence and the joy of ease in movement.



SHARON ANGELA is a working actress, best known for her role as Rosalie Aprile on the critically-acclaimed HBO series *The Sopranos* for which she was nominated for a Screen Actor's Guild (SAG) Award in 2009 for Outstanding Performance by an Ensemble in a Drama Series. She also had several guest spots on *Law and Order*. She studied acting with Elaine Aiken and taught acting with Michael Imperioli at Studio Dante in New York for 6 years. Sharon burst onto the professional acting scene as Tina in *Tony and Tina's Wedding*. She also appeared in *The Mayor's Limo*, *The Father* and *Sicilian Limes*. Her film roles include *City Island*, *Ghost Dog*, *Two Family House*, *On The Run*, *The Dutchmaster*, *Red Passport*, *IBS*, *The Way of the Samurai*, *Confessions of a Dangerous Mime* and *Court Jesters*. She wrote the film *The Collection*, co-directed *Made in Brooklyn*, and has been a SAG/AFTRA member since 1992.

RACHEL BAILIT is an alumni and faculty member at The Lee Strasberg Theatre and Film Institute where she has taught a variety of classes in both The Young Actor's program and the adult program including: Method Acting, Production Class, Improvisation, Acting for Film & TV, Theater History, Solo Show Production class, and the Legacy class. Rachel is a Museum Educational Consultant for Affective and Physical Engagement with Art at The Getty Museum and teaches at Animation Studios. She performed her acclaimed one-woman show, "Sugar Happens", directed by David Lee Strasberg, for five years in Los Angeles, including The Comedy Central Stage, and at St. Luke's Theatre in New York City. Rachel's acting credits include Paramount's *Festival In Cannes* directed by Henry Jaglom. She played alongside Jim Carrey in Ron Howard's *The Grinch Who Stole Christmas*. Rachel has appeared in many television shows including *The Conan O'Brien Show*, *Desperate Housewives*, *Jon Benjamin Has a Van*, *Tim and Eric's Awesome Show*, and the recurring role of Marissa in *General Hospital*.



TODD BJURSTROM is a Los Angeles based actor, voiceover artist and writer who has called Los Angeles home since 2010. Todd has performed on stages all over the country and was an acting company member with the Oregon Shakespeare Festival for four years. Todd studied and performed improv & sketch comedy at the highest levels with The Groundling's, UCB Theater, iO West, The Idiot Workshop and more. Todd's work can be seen in numerous commercials, web-series, and features. Todd is a graduate of The Cornish College of the Arts with an emphasis in voice and speech.



PATRICK BONAVIDACOLA received his training as an actor at The Lee Strasberg Theater & Film Institute



from Lee Strasberg. Lee invited him to become part of The Actors Studio community in 1979, and he has been associated with The Studio for more than 35 years now—first as an actor, and for the last 15 years as a member of the Playwright/Directors Unit. A brief career overview: As an actor, he starred in the soap opera *Santa Barbara* and on stage in *The Basic Training of Pavlov Hummel*, *View from the Bridge*, and *Glass Menagerie*; as a writer, He wrote jokes for Tim Allen, sketches for *In Living Color*, and scripts for *As the World Turns* and *Seinfeld*; as a director, he directed critically acclaimed productions of *Oleanna*, *The Unexpected Man*, and *The Faith Healer*. The Advocate Newspaper put him on its list of “Best Directors” for *Oleanna*. Lastly, for the past 20 years he has trained and coached actors and is presently on the faculties of The Lee Strasberg Theater & Film Institute and The American Academy of Dramatic Arts.

CARLOS COLUNGA is originally from Mexico City and came to the US to study at The Lee Strasberg Theatre & Film Institute in Los Angeles in the early 1990s. He went on to intern under the late Marc Marno for nearly 20 years, where he honed his skills and knowledge as a Method Actor and teacher. Carlos has devoted his time to training in Lee’s Method and has been a valued faculty member for over 10 years. He also spends a large amount of time writing, directing and private coaching.

CODY DAVIS grew up in an athletic family in Salem, Utah, partaking in basketball, football, and snow-



boarding. But his love was martial arts. He has extensive training in various martial arts styles and competed in numerous competitions. By the age 18, he was ranked number one in his division. When he was a junior in high school, he was asked to be in a made-for-TV-movie that was shooting there...and the rest is history. After completing his course in stunts in Seattle, Washington; Cody found Benny “The Jet” Urquidez in L.A. at his stunt school. That is where he discovered “Stunt Acting” - combining both acting and stunt work together. He has been a student of Benny “The Jet” Urquidez for over 7 years now where he studies Kickboxing,

Boxing, Ukidokan Karate, Fight Choreography, Acting, Tumbling, Car Hits, and Motorcycle Falls. Cody holds a Certificate from the United Stuntman Association and a black belt in Kenpo and Tae Kwon Do.

ANNE DESALVO enjoys a prolific career as actor/director/writer/producer/professor. Broadway includes



“Gemini” opposite Aiello (Obie Award, and Showbusiness Award for Distinguished Performance) and “Safe Sex” opposite Harvey Fierstein. She created roles in many Off-Broadway plays including “Sorrows of Stephen” and “Girls Girls Girls” both at the Public Theatre. She also wrote and performed her one-woman show, “Mamma Roma” featured in The Mentor Project at the Cherry Lane Theatre. Regional theatre includes “The Miser” at Yale, “Lend Me a Tenor” at Pasadena Playhouse (Best Actress Award), “Gemini The Musical” (Best Featured Actress in a Musical Nomination) and

“Doubt” in Las Vegas. TV credits include “Two Broke Girls”, “The Closer”, “Monk”, “Sex & The City”, “Entourage”, “CSI-Miami” and “X-Files. She’s had recurring roles on “Taxi”, “Wiseguys”, “LA Law” and “Cheers.” She starred as Lee Strasberg’s daughter in Emmy Award-winning “The Last Tenant.” Lee welcomed Anne into the Actor’s Studio community and she was officially invited as a Lifetime Member in 1983 and has been a member of SAG/AFTRA and AEA since 1976.

GRIFFITH FRANK is an award-winning singer and RIAA certified multiplatinum songwriter hailing from Topanga, California. He is a graduate of the UCLA Herb Alpert School of music with a B.A. in Music – Vocal Performance. He has been instructing voice for the past 10 years and has clients who range from professional singers to actors to influencers with millions of followers. Griffith himself was previously signed with A&M/Geffen records under Ron Fair (Pussycat Dolls, Black Eyed Peas, Queen Latifa) and was featured on the Golden Globe Nominated movie “Nine” soundtrack ; in which Griffith’s version of “Unusual Way” was notably praised by People Magazine. Griffith has since performed all over the world at legendary venues such as the Disney Hall, Dorothy Chandler Pavilion, and the Jakarta Jazz Festival. As a songwriter, Griffith’s works have garnered 700 million streams worldwide, with notable viral hits such as “Boomerang” by Jojo Siwa, “Where would I be Without You” by Kendall K, and the newly released “Handstand” by Rosie McClelland.



KYMBERLY HARRIS is a working Director and the founder of Firsthand Films. She wrote and directed the award winning short films *Rose’s Turn* (2017) and *FAITH* (2018), the feature film *I HEARD SARAH* (2020), as well as commercials and music videos. Kymberly has directed several plays in Los Angeles at Pacific Resident Theatre, Rogue Machine Theatre, The Lounge Theatre, and in NYC at Theatre for the New City. A published and produced playwright, several plays by Kymberly have been produced in NYC and in Chicago. Her play *FAITH* is the only drama published in the anthology, *Proofread or Die!*, featuring works by colleagues and friends of the late David Foster Wallace. (In 2014, she assisted James Ponsoldt and Jason Segel on the film *The End of the Tour*) Some stage credits include originating the role of Holly in Eric Simonson’s *BANG THE DRUM SLOWLY* opposite Tracy Letts, Terrence McNally’s *IT’S ONLY A PLAY* opposite Thomas Sadoski, Josh Radnor, and Lisa Kudrow, and in her original play *BUMPING UMBRELLAS* directed by Kate Marks at La Mama and Harold Clurman Theatre. Kymberly founded the Method acting school *TheatresCool* where she taught classes to actors of all ages in the Chicago area, *The School of Visual Arts* in NYC, *Bradley University*, and at *Susan Batson Studios* in NYC. She is a member of AEA, AFTRA, SAG, and the Dramatists Guild. Kymberly holds an MA from Illinois State University in Theatre, and a double MFA from *The Actors Studio Drama School* at the *New School in Acting and Playwriting*. Kymberly is an acting coach to select private clients. kymberlyharris.me



GERALD JAMES began ballet training in high school at The Ruth Page Dance Foundation. He earned a theatre scholarship to Loyola University and later joined a prominent Chicago modern dance troupe. In New York, he studied with Dance Theatre of Harlem and performed as a Radio City Music Hall dancer. Gerald is involved with the *We Tell Stories* theatre company in Los Angeles and is the creator of the *Waters Edge Theatre*. He is a member of *Jim Gamble Puppets Productions* and the *Imagination workshop*. Gerald teaches acting in LAUSD, has created professional developmental workshops for the *Cerritos Arts Center*, and has presented poetry workshops through the *Orange County Performing Arts Center*. He is also a lifetime member of the *Actors Studio* and *The Group at Strasberg*.

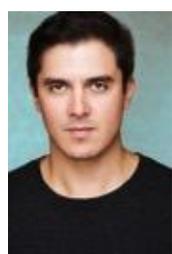


SHELDON LARRY has had a distinguished thirty-eight year career in film, television and theatre having directed and/or produced more than fifteen plays and twenty-five films. He learned his craft in Britain where he accumulated more than 300 credits with the British Broadcasting Corporation and did documentaries on Luchino Visconti, Pierpaolo Pasolini, Franco Zeffirelli, Noel Coward, and Joe Orton. And he was lucky enough to work on *Monty Python's Flying Circus*. He won a National Endowment Award and moved to New York City where for the next 10 years, he worked off-Broadway as a theater director. He won an Obie for his production of *Forty-Deuce*, worked with Hume Cronyn and Jessica Tandy on *Many Faces of Love*, and directed Blythe Danner and David Hyde Pierce in *Candida*. His indie film musical, *Leave It on the Floor* was embraced by critics and by more than eighty film festivals, including Toronto International Film Festival (TIFF), Berlinale, Los Angeles Film Festival and Chicago International Film Festival, Frameline and OUTFEST. His most recent film, *Dangerous Company* has been sold both domestic and internationally and he is currently working on *Beautiful Lady*. Sheldon teaches in the Film & Television department at USC in addition to being the Film Production teacher at The Strasberg Institute in Los Angeles.

M.J. KARMI is a Life Member of the Actors Studio and holds an MFA in Dramatic Arts from The Actors Studio at The New School. She completed a two year conservatory program at The Studio Theatre in Washington, D.C. She also studied classical theatre at The Shakespeare Theatre at The Folger. Currently M.J. can be seen in the Netflix Original Film, "The Discovery" starring Rooney Mara, Jason Segal and Robert Redford now streaming on Netflix. She has appeared in over thirty theatrical productions. Her favorites including *Blackout*, a Los Angeles Time Critics Choice and LA Magazines Top 10, *Road to Mecca*, a Washington Post Critics Pic of the Week. Television credits include *Criminal Minds*, *Blunt Talk*, *Revenge*, *Kingdom*, *Guiding Light*, *Cold Case*, *Jericho* and *The Mentalist*, M.J. has been on the faculty of The Lee Strasberg Theatre and Film institute for eleven years where it is her joy to teach method acting and improvisation to talented and committed actors. She has been a member of SAG/AFTRA since 1998 and a member of AEA since 1994.



TOM KIESCHE is a journeyman actor who has been working steadily as a union professional for nearly three decades having done dozens of TV shows, films, and scores of national commercials. He recently finished season two as a series regular on *A GIRL NAMED JO* for Bratand has a number of national network commercials currently running. Favorite TV roles include a recurring role on *BREAKING BAD* and a large guest role on *BONES*. He has performed professionally on stages, cabarets, and clubs in various venues across the country, as a thespian, improviser, and a vocalist. In addition, he's a produced playwright, optioned & produced screenwriter... and a published author, with four books on Amazon available to the public. His training and background are as equally eclectic and varied. Creativity fuels and drives his passion as he constantly strives for artistic truth. He is a proud SAG-AFTRA & AEA member.



SASHA KRANE trained from a very early age as a Method actor in New York, with Geoffrey Horne, where he developed a passion for theatre and film. He is the nephew of legendary acting teacher Lee Strasberg. Sasha moved to Los Angeles and began writing and directing stage-plays while assisting Sally Kirkland in her acting classes at The Lee Strasberg Theatre & Film Institute. He has worked on the production,

Leftover Hearts, at The Marilyn Monroe Theatre which garnered good reviews. He has written and directed short films *Astyanax*, *A Little Death* (best comedy, New York International Film Festival), and *Patriots*. Shorts International bought *Patriots* for global distribution. He directed his first feature, *Machete Joe*, which won the San Diego Black Film Festival award for Best Thriller. Several of his scripts have been optioned and sold, including: *Tooth and Claw*, *Caliban*, and *Red Winter*. His latest feature, a neo-noir crime drama, *Kickback*, has been optioned and will star Dolph Lundgren in the lead role. Sasha continues to work as a script doctor and screenwriter, and director.

DYLAN MOONEY is an American actor and producer from Santa Barbara Ca. He has a B.A. in Theatre



Arts from the Univ. of Cal-State Los Angeles and was inspired through his experiences as an actor, to come up with a solution for all actors that need a scene partner to run lines with but don't want to bother friends or family, nor spend lots of money. He along with his co-founders feel they have come up with the perfect solution that not only solves the problem but also provides actor community support-services, such as free self-taping.

REMI MOSES is a graduate of Tisch School of the Arts at NYU and a longtime student of the late Wynn Handman. Theatre credits include- *The Tempest* (Caliban), *Rhinoceros* (Mrs. Bouef), *Gruesome Playground Injuries* (Kayleen), *Dog Sees God* (CB's Sister), *Othello* (Clown), *Consent* (Steph), *The Student Body* (April), *Happy Days* (Winnie) *The Gnome* (The Gnome) and many others. Film and TV credits include- feature films *The Mental State* and *Kecksburg*, Lifetime Original Movies *A Fatal Obsession* and *Buddy Hutchins*, Netflix's *The Crew* and CBS' *Murphy Brown*. Remi proudly comes from a long line of actors and is the great granddaughter of Ozzie and Harriet Nelson. Her play *Closed Circuit* won the award for best original script at the 2020 NY Frigid Festival and her play *Seized* won the award for best short play at the *You Are Not Alone* festival at the Tank. Remi has also worked extensively behind the scenes for Patti Lupone, Candice Bergen, and many other stars. Remi is currently pursuing her master's degree in Drama Therapy at Lesley University. She believes that relaxation, empathy, and play make great actors and even greater people!

STEVE MIZE is a Professional Actor and writer based in Los Angeles. His first Solo Show, *Life, Audited*



premiered in Los Angeles in 2013, (Silverman Award), then went Off-Broadway, NYC – United Solo Festival – where he won Best Comedian of the Festival. In 2014, *Life, Audited* received Best of Fringe at San Francisco Fringe, and has been published *Indiethaternow.com*. He is an All-Star storyteller from *The Moth*, and performs original stories in Los Angeles with *The Muse Salon*, *The Trunk Show*, *The Fanatic Salon* and “*I Love A Good Story*” (podcast). In Los Angeles, his plays have been produced by *Sixty-Six Theater Company* (West Hollywood), where he also performs regularly, including 2018's *Blue Surge*. You have seen Steve on television in *Bones*, *Ironside*, *Lie To Me*, *Truth Be Told* and the Series Finale of *ER*. In NYC, Steve has worked with the *New York Theatre Workshop*, *Circle in the Square-Downtown*, *Primary Stages* and the *John Montgomery Theater Company*. As a lifetime member of *The Actor's Studio*, Steve performed in *Orphans*, *Staten Island Ferry*, and *They Eat Their Young*. He has been the lead in a dozen short films, 20 National commercials and is an award winning member of *ToastMasters International* and a professional speaker. He holds an M.F.A. degree in acting from the inaugural class of the *Actor's Studio Program* at the *New School University, NYC*.

At Texas A&M University, he toured the American Premier of Saturday Night at the Palace – Best Actor in the Regional ACTF Festival.



CARRIE OGAWA-WONG has been working in martial arts for over 35 years. She has been a nationally ranked competitor in both hand forms and weapons in the art of Kung Fu. Carrie has been featured in magazines, television specials, authored a book and a training video. She assisted in the training of Kevin Sorbo, Lucy Lawless, Jason Scott Lee, and Ryan Gosling. She was inducted into the Martial Arts History Hall of Fame in 2005 and is the narrator for the Museum Players. Carrie trains and teaches six days a week due to her love and passion for teaching and the arts of Kung Fu and Tai Chi. She is also a board member of Wipping Willow Association, Grandmaster and Inheritor to the White Lotus System and holds a teaching certificate in Tai Chi.



CHRIS PRINZO is a quadruple-threat, Chris is a successful singer, dancer, actor, and personality. He appeared on Broadway in the role of Pepper (and served as Assistant Dance Captain) in *Mamma Mia!* and was featured as a lead in *The Gorey Details* Off Broadway. On the LA stage, Chris played Chachi in *Happy Days: The Musical* at the Falcon Theatre, which was written and directed by Garry Marshall. He's also been featured in productions of *Applause* and *Kismet* with Reprise, *South Pacific* starring Reba McEntyre at the Hollywood Bowl, at The Roxy on Sunset with Donovan Leech in a workshop of Brian DePalma and Paul Williams' *Phantom of the Paradise*, and at the Lillian Theatre in Hollywood playing Tom in the romantic comedy *The Id and Bob*. Prinzo's television and film credits include *Las Vegas*, *Scrubs*, *Eli Stone*, *Help Me Help You*, *American Dreams*, *Passions*, *Mulberry Park* and the Lion's Gate feature *House of the Dead 2*. Chris can also be heard serenading listeners as a guest on-air personality on the K-EARTH 101 Morning Show. Chris also conducts workshops and private coaching nation-wide. Originally from New York City, Chris is a graduate of New York University's Tisch School of the Arts, where he was a member of the University Scholars Program. He has been a member of SAG/AFTRA since 2002 and AEA since 1999.

TROY RINTALA is an award-winning choreographer and has assisted in casting with numerous professional theatres across the country, including the Walt Disney Company. Troy's teaching experience includes working as the Director of American Musical Theatre of San Jose's 'Theatre Arts Institute', helping to train and prepare over 200 Bay Area students for a career in the professional theatre, and current instructor at the American Musical and Dramatic Academy in Los Angeles and The Lee Strasberg Theatre & Film Institute in West Hollywood. Troy was a member of Actor's Equity 1980-2002 and Society of Directors and Choreographers (SDC) 2000-2008. He was the recipient of a scholarship to Joffrey Ballet in 1980 and assistant to Agnes De Mille at the American Ballet Theatre for 2 years. He was named Best Choreographer from the Denver Post for *Crazy For You* and Best Musical from the Philadelphia Enquirer for *42nd Street*.



DAVID SALSA has been a regional theatre actor most of his career and spent 5 years as a company member of the Oregon Shakespeare Festival working in classic as well as new works. Productions include *Midsummer Nights Dream*, *Much Ado About Nothing*, *Paradise Lost*, *A View From the Bridge*, and the world premiere of *American Night*, *The White Snake*, *Don Quixote* and *All They Way* (as a member of the Black Swan Lab for new play development). TV/Film Credits include

Castle, Criminal Minds, Days of Our Lives and *MegaShark vs. MechaShark*. David holds a BA from the University of Portland and a MFA from the Actors Studio in NYC and is a member of SAG/AFTRA and AEA.

HEDY SONTAG was born in Poland and came to New York City at age eight. She studied ballet and art and graduated from the High School of Music and Art. She went on to study at Parson's School where she majored in Fine Art and Design and also studied fashion and illustration. She continued in music, singing and recording with Bob Crewe for whom she recorded 3 records with her singing group. Hedy studied acting with Lee Strasberg, Frank Corsaro, Allan Miller and Milton Katselas and performed plays at Ellen Steward's Café La Mama ETC where she also worked on Grotowski with Franz Marijnan. She worked on plays by Leonard Melfi, Sam Shepherd and Murry Mednick. She toured with Tom O'Horgan's (Hair) troupe through Europe. Performed in Ed Bullins "Electronic" at Wyn Handman's American Place Theatre. Joe Papp's Theatre "Are You Lookin'" by Murray Mednick and "The Hawk" Worked on Broadway with Maxmillian Shell on "A Patriot for Me" by John Osborne and understudied Salome Jens. In Stock and Regional Theatre, worked on "Three Penny Opera" by Brecht & Kurt Weille. Was directed in New Hampshire by Ed Setrakian Play by Scott Ellman at Museum of Modern Art. Became a member of Actors Studio. Started teaching at The Lee Strasberg Theatre & Film Institute in 1975. Film work includes "Doc" directed by Frank Perry with Faye Dunaway. Started directing in New York City off Broadway and also in Los Angeles. Is a member of Playwright/Directors Unit at The Actors Studio with Mark Rydell and Lyle Kessler. Member of the Directors Unit with Lou Antonio. Worked in Paris on Shakespeare, Chekhov and many American plays for 5 years at Studio V05F. Worked in Japan for 10 years going for several weeks per year and working with Yoko Narahashi. Hedy Sontag studied with Lee Strasberg in the 1960's, is a senior faculty member at The Lee Strasberg Theatre & Film Institute and still learning.



PAUL STEIN is a Producer and Director with extensive professional experience presenting live entertainment and digital content across North America. Formerly the Executive Producer of the *Comedy Central Stage*, a talent development venue for Comedy Central and Viacom, Mr. Stein produced over 1,500 presentations during his tenure. From first-look showcases to in-house pilots, Paul worked with such noted comedians as W. Kamau Bell, Russell Brand, Chris Garcia, Nikki Glaser, Tiffany Haddish, Ken Jeong, Marc Maron, Randall Park, Jill Soloway, Sarah Silverman, Daniel Tosh, Reggie Watts, and Kristina Wong, to name a few.



Previously, he was a Venue Producer and Supervisor for HBO at both of their long-standing comedy festivals: the U.S. Comedy Arts Festival in Aspen and The Comedy Festival at Caesars Palace in Las Vegas. Noteworthy talent that he oversaw includes: Stephen Colbert, Cedric the Entertainer, Zach Galifianakis, Kathy Griffin, Mindy Kaling, Gabriel Iglesias, Eddie Izzard, Tim Minchin, Wanda Sykes, Bob Saget, Robin Williams and live shows by Kids in the Hall, Lucha Va Voom, RENO 911 and The Larry Sanders Show Tribute.

As a director, Paul has staged world premiere plays and one-person shows in theaters and festivals across the United States, Canada and Europe. Mr. Stein's direction of Leonard Nimoy's "*Vincent*"

starring Jean-Michel Richaud has appeared around the world including premiere performances at Symphony Space in New York City, Cine' XIII in Paris, France and for UCLA's Center for the Art of Performance in Los Angeles. He is the creator and Artistic Producer of *The Car Plays*. For 10 years, *Car Play* Productions has presented over 100 world premiere plays, employed over 500 theater artists and offered site-specific shows to adventurous audiences at the La Jolla Playhouse in San Diego, Segerstrom Center in Costa Mesa and REDCAT in Downtown L.A.



DAVID LEE STRASBERG spent his childhood at the Actors Studio in New York where his father, Lee, was Artistic Director from 1949-1982, and at The Lee Strasberg Institutes in New York and West Hollywood, which his father and mother co-founded. He sat in on many of his father's classes in close proximity to many of the most famous actors of our time. In 1999, he became the Creative Director and CEO of the Strasberg Institutes. Since then, he has produced dozens of plays and short films featuring professionals and students alike. David teaches classes and seminars at both the West

Hollywood and New York schools, while mentoring students on their craft and their careers. He also holds acting seminars to promote his father's work in the United States and around the world. With an M.A. in Business Administration from Anderson School of Management at UCLA and a B.A. in International Relations and in American History from Brown University, David manages and supervises staff, develops curriculum and oversees the operations of the West Coast campus.

DIG WAYNE is an alumnus of the now-defunct Strasberg Studio in London from the late 80s. Over the



years Dig has worked as an actor on television, movies and theatre. His professional career started in New York City as a singer-songwriter. Dig moved to London in 1982 where he studied Method acting beginning in 1987. He was cast in the lead role in the musical *Five Guy's Named Moe* in 1990, which ran for 5 years in London's West End. The show won an *Oliver Award* in 1991. After moving to Los Angeles in 1995, Dig became a life member of The Actors Studio. Dig won an NAACP theatre award for

Best Supporting Male Actor in August Wilson's Pulitzer Prize-winning play, *Fences*, playing the role of Gabriel. He was also nominated for an Ovation for the same role. Dig is also a published poet and photographer. He began teaching at the Strasberg Institute in 2008. He is a lifetime member of the Actors Studio and has been a member of SAG/AFTRA since 1996.

MICHAEL YURCHAK teaches Voice 1, 2, and 3 at Strasberg. As a certified associate teacher of



Fitzmaurice Voicework, he has taught voice and acting at colleges, universities, and conservatories across the country and published papers and articles in various academic journals and periodicals. As a voice artist, Michael is best known as the voice of Tobi and Obito on the hit series *Naruto Shippuden*. Other animation credits include *Legend of Korra* (Viper), *Transformers* (Zorillor), *Sailor Moon* (Hawk's Eye), *The Christmas Chronicles* (Bjorn), *Twin Star Exorcists* (Tenma), *Baki* (Henry), *Ultra Man* (Ingaru),

Sonic the Hedgehog (Jett the Hawk), *Skylanders* (Hugo), *Saints Row* (Cid), *The Darkness II* (Dolfo), and many more. He has recorded over 50 audiobooks as well as dozens of commercials and promos and was nominated for a New York News Emmy for his work on NY1. Top film and television credits include *Tacoma FD*, *Super Troopers 1 & 2*, *Beerfest*, *Modern Family*, *It's Always Sunny in Philadelphia*, *Mad Men*, and *Watching the Detectives*. Michael has a doctorate in Educational Theater from NYU.

LEAH ZHANG is a Nationally Certified Alexander Technique Teacher with over fifteen years of Alexander Technique study and application. She has an extensive background in movement education, and also improving health and performance through ease of movement techniques and the mind-body connection. Leah is also a working actress in film and television. She received her MFA in Acting from the prestigious Old Globe Professional Actor Training Program at the University of San Diego. She has performed regionally on the stages of Milwaukee Repertory Theatre, American Players Theatre, The Old Globe, and Chicago Dramatists. Leah maintains a private practice in Los Angeles and has taught movement workshops to many local performers. At Strasberg West Hollywood Leah has created the Movement curriculum that integrates the Alexander Technique with individual movement impulse discoveries. Her work in the Movement classes has helped many actors discover a truthful and healthy way to approach tension release and character physicality. Leah teaches Movement 1, 2 and 3.



Student Services

The Lee Strasberg Theatre & Film Institute in Los Angeles provides a New Student Orientation for all new and transfer-in students the Thursday or Friday prior to their term start date. Orientation provides students with an opportunity to meet the Staff, including Creative Director, David Lee Strasberg, as well as becoming familiar with the Institute and its policies.

Once enrolled, students can set-up appointments with the Administration, to discuss their



coursework, auditions, or career path. Appointments can be made Monday-Thursday 10AM-4PM Friday 8:30AM-1PM, and with the Creative Director during his office hours.

International students who have questions regarding rules and regulations as an M-1 or F-1 student should see the International Student Advisor, Laura Cromer. The International Student Advisor will aid in filing appropriate paperwork to the United States Citizenship and Immigration Services (USCIS), and serve as the liaison between the student and SEVIS. Veteran students who have questions regarding their benefits, should also see Laura Cromer or contact the VA directly (888) 442-4551.

Students may reserve rehearsal space in-person on the day of rehearsal during operational hours for a maximum of one (1) hour increments. Students may reserve rehearsal space on Saturday only upon approval from the Young Actors Program Director and/or Facility Manager.

Students may request for sides or homework to be printed from the Front-Desk [via email](#). The Front-Desk also serves as the hub for answers to basic questions regarding classes, scenes, checking out books/plays, as well as props and costumes.

The Institute also passes along via email or posts on the announcement board casting notices as applicable for student films, independent features, TV or web series, etc.



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

The Institute also provides production and networking opportunities within the school and outside of class time:

Mid-Term & Culminating Performances

All new and transfer-in students must perform a scene or monologue just over midway through their first 12-Week term (generally week 8). Students must choose a scene partner from one of their Method classes to prepare a scene 3-6 minutes in length for the New Student Mid-Term Performance. After their performance, students are invited to sign-up for a time slot for feedback from Creative Director, David Lee Strasberg. *Any student who fails to complete the Mid-Term scene performance may be ineligible to continue their studies in the future.*



Upon culmination of the Two-Year Conservatory program, graduating students must perform a scene, monologue, or one act for David Lee Strasberg and invited audience of students, faculty, and Administration. Graduating students are expected to perform a scene of their choosing, or write their own scene of at least 10 minutes in length for their Two-Year Conservatory Culminating Performance. This is a requirement for Two-Year Conservatory completion. Graduates will work with the Production Manager to create a production schedule to prepare for the Culmination and be awarded 1 free hour of private coaching with the Instructor of their choice.

Strasberg Talks



Strasberg Talks is a Q&A series designed to provide students with inspired knowledge from Industry professionals. Guests range from actors and alumni to directors, writers, agents, and casting directors. The focus is always to provide a new perspective on the work, exposure to role models with similar trajectories, insights into how to navigate the constantly evolving acting industry, and anecdotal experiences navigating the training. This Q&A series is a seminal part of the actor training model at Strasberg, and students should make themselves available to attend when possible.

Strasberg Talk events are scheduled 2-4 times per year and are generally moderated by Creative Director, David Lee Strasberg.

The Legacy Continues

The Legacy Continues is a quarterly lecture series moderated by Creative Director, David Lee Strasberg. The series applies the grand history and intellectual tradition of Lee Strasberg's work to the

practical challenges of today's actor. Mr. Strasberg curates authentic teaching material in the form of writing, audio, and visual collections the Strasberg family archives. Those elements are presented to current students in a conversation around the application and purpose of the key technical foundations of Lee Strasberg's Method Acting work. Topics are drawn from the writing and lecturing of Lee Strasberg over the past 80 years in order to illustrate and explore the most important pillars of The Method while also investigating subtle distinctions and finer points of our teaching.

Master Class with David Strasberg



Master Class with David Lee Strasberg is offered each term to students wishing to further their classwork by taking that step towards performance. Participation is limited in this exclusive Master Class. David Strasberg will lead students through relaxation, concentration and sensory exercises. Students will then present scenes for David's feedback. These evenings are part of a long-standing tradition of faculty and students collaborating to collectively grow their intellectual and practical understanding of Lee Strasberg's Method Acting technique.

Picture's Up Film Festival

Picture's Up Film Festival will have its inaugural year in April 2020. PICTURE'S UP! is a celebration of filmmakers featuring three days of screenings, mixers, Q&A sessions, and a closing night red carpet awards ceremony where the Best of Fest Film receives a \$500 grand prize. The festival will feature judges from all parts of the entertainment business (Managers, Producers, Studio Execs, Actors, Screenwriters and Directors). All screenings will be in the Marilyn Monroe Theatre. The festival is a chance for students and alumni to submit projects they've worked on, as well as be exposed to films of all genres by attending screenings. More information at www.picturesupfestival.com



Sixty-Six Theater Co.

As part of The Lee Strasberg Institute's goal to develop and train actors it has granted residency to the Sixty-Six Theater Co at their Marilyn Monroe Theatre. The resident company has become a platform for training students and working professionals to sharpen their skills. Sixty-Six creates thought-provoking and honest productions like the West Coast premiere of *For The Loyal* by Pulitzer-Prize nominated Lee Blessing. And the World premiere of Oscar winner, Pulitzer-Prize winner John Patrick Shanley original 1 Acts!



Part of the Strasberg, Sixty-Six relationship includes acting workshops with Strasberg Method teachers and professionals looking to deepen their work in honesty and truth. The workshops give students and professionals a chance to hone their skills before taking the stage or stepping in front of the cameras.

The company also has become a go-to for writers to have their work produced in Hollywood California. Writers from Netflix and other production companies have staged their work in front of

audiences and potential producers. These writing workshops give students and professional actors a chance to work on upcoming productions as they develop.

The continued growth and relationship between The Lee Strasberg Theatre & Film Institute and the Sixty-Six Theater Co. provides a great opportunity for students to be seen and for professionals to dig back into their work.

Housing

All Strasberg students are responsible for securing their own housing arrangements. The Institute does not offer any dormitory facilities or housing assistance.

The Institute does have a Facebook group for accepted/current students to connect with other new and current students. This group provides students the ability to find a roommate and resources for finding housing near the Institute. The Institute is located in a residential area of West Hollywood, providing students with many options within walking, biking, or driving distance. Housing costs can range from \$1300-\$4000 a month depending on location, amenities and living arrangements. We highly recommend sharing an apartment with another student(s) to help reduce costs. We recommend finding housing in the West Hollywood or Hollywood area to make commuting to the Institute easier. Find out more about the [Cost of Living](#) and check out apartments for rent on websites like [Trulia](#), [apartments.com](#) and [Padmapper](#). [HomestayMatch](#) is also a great option for those who are looking an affordable housing option and want the experience of living with an American family. Temporary housing can also be found at local hostels such as Banana Bungalow or at [AirB&B](#).

Institutional Policies

The Lee Strasberg Theatre & Film Institute has a zero-tolerance policy for drugs, alcohol, violence, or harassment. The Institute strives to create a safe and inviting environment for each student to work.

Code of Conduct

SMOKING is not allowed anywhere in the building. This rule also applies to scene work. Anyone smoking in the building will be immediately suspended. When smoking outside, you must be a minimum of 20 feet from the entrance. Please be courteous and dispose of cigarette butts in the trash receptacle. No lit candles, burning matches or any other open flames are permitted in the Institute.

The use of ALCOHOL/DRUGS at the Institute is strictly prohibited. Any student under the influence of alcohol and/or drugs on school premises will be immediately dismissed.

The Institute is committed to the pursuit of artistic truth and freedom of expression while maintaining an environment free of bias, prejudice and HARASSMENT. Teachers, students and staff must use common sense in judging appropriate behavior and are encouraged to immediately report unacceptable behavior to the administration. This policy applies to all teachers, students, staff and visitors to the Institute.

EATING/ DRINKING is permitted only in designated areas (lobbies, lounge, patio). Other than water, no eating or drinking is permitted in the class studios or theatres (even for scenes). No gum

chewing is permitted in class studios or theatres. Eating or drinking anything other than water in the studios or theatres will result in the revocation of rehearsal privileges in the studios.

CELL PHONES and all other electronic devices must be turned off during class. No texting or other use is permitted during class. Use of electronic devices during class may result in the student being dismissed from the class. Sharing of classwork (scenes, monologues, etc.) via social media or other digital platforms is strictly prohibited.

Poor ATTENDANCE can negatively affect a student's PERFORMANCE in class, as well as their scene partner's. Repeated absences and tardiness are grounds for academic probation and/or dismissal from the Institute.

Students are expected to PERFORM in their acting courses. Students who fail to put up their work over the course of the term may be ineligible to re-enroll.

While the Institute does not have a specific DRESS CODE, all students are expected to come prepared to work. This means that students must wear clothing that allows movement and expression through the body and is not distracting to themselves or others.

Students are expected to treat the Administration, Staff, Faculty and fellow students with RESPECT.

“Miracles are performed after hard work. Even a saint works very, very hard.”

-Lee Strasberg (Strasberg at the Actor's Studio)

Attendance

For each 12-week term in which the student is enrolled, only TWO (2) absences are allowed per class. ***It is the student's responsibility to assure s/he is marked “present” on all class rosters. Attendance and punctuality are strictly enforced and recorded at the Institute.***

Students who arrive up to 10 minutes late for a class, must obtain a late pass at the front-desk for entry into the class. Three (3) late passes in a course, over the 12-week period will result in 1 absence for that class. If a student arrives more than 10 minutes late for a class, they will not be permitted to enter. At the Administration's discretion a student who arrives more than 10 minutes late, may be permitted to enter on the break, but it will still count as an absence in that class. Arriving more than 10 minutes late or leaving early will result in an absence regardless of Administrative or teacher approval for entry/exit. There are no excused absences.* Absences should be used for emergencies/important events (sickness, filming, auditions, etc.), but cannot exceed 2 in any given class.

If a student obtains three (3) or more absences in any one (1) class, they will not obtain credit for that class and have to repeat it (or a comparable course) for Conservatory completion. Students who receive an Incomplete in a course may continue to attend the course for the remainder of the term unless otherwise directed by the Administration. See [Dismissal Policies](#). **In special circumstances, the Administration may approve the student to attend a make-up class or pay for private coaching to make-up for an absence in a class. This is at the Administration's discretion.*

Probation & Dismissal

The Lee Strasberg Theatre & Film Institute reserves the right to accept, deny or dismiss students at its sole discretion.

As an alternative to dismissal, and at the sole discretion of the Administration, the student may be placed on probation due to attendance, tardiness, or any other reason for concern as noted by the Administration or Faculty. If the student fails to fulfill the standards outlined in the probation agreement, the student will be dismissed from the Institute, and will not have grounds for appeal of this decision. *Probation details are individualized based on student performance.*

Failure to adhere to the policies, rules and procedures of The Lee Strasberg Theatre & Film Institute in West Hollywood, as outlined in the Student Handbook, Catalog, and Enrollment Agreement, or any other reason deemed necessary by the Administration, can result in dismissal from the Institute.

If a student is dismissed from the Institute, the Refund Policy applies and becomes effective on the date the student is dismissed. *Students will be Administratively Withdrawn if they miss 3 consecutive weeks of class regardless of the reason.*

Student Rights

Students can file complaints and/or notify the Institute of any problems by: 1) Scheduling an appointment to meet with an Administrator during office hours 2) Submitting the complaint in writing via email to an Administrator or [Maxine Fields](#), assistant to David Lee Strasberg 3) Submitting the complaint in writing via postal mail: Administration, 7936 Santa Monica Blvd., West Hollywood, CA 90046

Below is a guide of whom to contact based on the complaint:

<u>Complaint/Issue</u>	<u>Contact Person</u>
Institute Facilities	Paul Rush
Conduct of students/faculty	Laura Cromer
Tuition	Maxine Fields
Policies & Procedures	David Lee Strasberg or Laura Cromer

*The Lee Strasberg Theatre & Film Institute is not responsible for any students' personal property that is lost, stolen or damaged on school premises.

Right to Appeal

In the case of dismissal, if there were extenuating circumstances (injury, illness, death of a relative) that prevented satisfactory program progress, then the student has the right to file an appeal with the Creative Director and President. In this appeal, the student must explain the following: 1.) The reason why they did not make satisfactory program progress 2.) What has changed now that will allow them to make satisfactory academic progress at the next evaluation.

If the appeal is approved, the student may return on probation.

Payment Policies

A tuition deposit, inclusive of non-refundable fees (\$250) is required upon enrollment. Remaining Tuition & fees is due in full prior to the first day of class if enrolling in a 2-Week or 12-Week program. Students enrolling in the One or Two-Year Conservatory program or AOS Degree program must make the minimum payment outlined in their chosen payment plan prior to the first day of class.

Students who fail to remit full tuition payment before the start of classes each term will be placed on Administrative hold and not permitted to attend class until payment is received. No payment plans are permitted for 12-Weeks or less. Students enrolled in a Conservatory program can submit a request for a payment plan to the Administration. If approved, students must make timely payments or will be placed on Administrative hold.

Veterans who are entitled to 100% benefits under the Post-9/11 GI Bill® (Ch. 33) or other VA benefit are only responsible for paying the \$75 application fee. Payment for tuition and all other required fees will be remitted to the Institute directly by the VA. Veterans who are entitled to less than 100% benefits under Ch. 33, or benefits from any other chapter, must pay the non-refundable registration fee, as well as materials fee upon registration. After the VA remits tuition payment, a payment plan will be created for any remaining balance. Payment plans in the first term are only offered for students using Veteran benefits.

A student using Vocational Rehabilitation and Employment benefits (CH 31) or Post-9/11 G.I. Bill® (CH 33) will be allowed to enroll in and attend courses and access campus facilities while the campus awaits payment for tuition and fees from the VA. The Lee Strasberg Theatre & Film Institute will not impose any penalty, charge late fees or require an eligible student to borrow additional funds to cover tuition or fees while awaiting receipt of funds from the VA. The waiting period begins the date the student provides appropriate documentation and continues either until funds are received from the VA or until 90 days after the School Certifying Official has certified the student's enrollment for tuition and fees.

Refund Policy

STUDENT'S RIGHT TO CANCEL

The student has the right to cancel and obtain a 100 percent refund of institutional charges paid, less a reasonable deposit or application fee not to exceed two hundred fifty dollars (\$250), if notice of cancellation is made through attendance at the first class session, or the seventh day after enrollment, whichever is later. If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds. (See Item 7, below, REFUND INFORMATION, for additional details.)

To request a refund, the student must submit cancellation & withdrawal in writing (through a Withdrawal form & Refund Request Form) to:

Administration Office: losangeles@strasberg.edu & Bookkeeper: billingLA@strasberg.edu

Only the student has the right to cancel this Enrollment Agreement, and class discontinuations / withdrawals MUST BE IN WRITING. Refunds will be made to the PAYOR.

WITHDRAWAL / CANCELLATION AFTER THE CANCELLATION PERIOD

The student has the right to withdraw or cancel the enrollment agreement at any time during a period of attendance. The refund policy for students who have completed 60 percent or less of the period of attendance shall be a pro rata refund calculated in compliance with 5, CCR 71750(c)(1): A pro rata refund pursuant to section 94919(c) or 94920(d) or 94927 of the Code shall be no less than the total amount owed by the student of the portion of the educational program provided subtracted from the amount paid by the student, calculated as follows:

The amount owed equals the daily charge for the program (total institutional charge, divided by the number of days or hours in the program), multiplied by the number of days the student attended, or was scheduled to attend, prior to withdrawal.

All amounts that the student has paid shall be subject to refund unless the enrollment agreement and the refund policy outlined in the catalog specify amounts paid for an application fee or deposit not more than \$250.00, books, supplies, or equipment, and specify whether and under what circumstances those amounts are non-refundable, if the student has completed 60% or less of the course of instruction. *The materials fee is only refundable if the student did not receive the materials prior to or upon enrollment.* Other non-refundable fees include: Finance Fee, STRF Fee, Registration Fee

If a student completes in excess of the 60% of the course of instruction, there is no refund.

Refunds will be paid within 30 days of cancellation or withdrawal. Any refund issued must be issued to the payer in the same manner in which it was paid.

Only the student has the right to cancel this Enrollment Agreement, and request for class discontinuations MUST BE VIA EMAIL submission of Withdrawal & Refund Request form to losangeles@strasberg.edu.

If the student has received federal student financial aid funds, the student is entitled to a refund of monies not paid from federal student financial aid program funds.

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

If the student obtains a loan to pay for the program of study, it is the student's responsibility to repay the full amount of the loan plus interest, less the amount of any refund. (CEC §94911(f)). If the student defaults on a federal or state loan, both of the following may occur:(1) The federal or state government or loan guarantee agency may take action against the student, including apply 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 financial assistance at another institution until the loan is repaid. (CEC §94911(g)(1)(2))

Example of Pro-Rated Refund: If student completes 30 hours of a 96-hour course, and paid \$1950.00 in tuition, refund is calculated on rate per hour ($\$1950.00 \div 96 = \20.31) times unused hours ($96 - 30$ used hours = 66 unused hours). So refund would be \$1,340.46 (66 hours x \$20.31 per hour).

Completion time is calculated by the number of times the class met, regardless of whether or not the student attended, prior to written cancellation/withdrawal.

If the Institute cancels or discontinues a *course of instruction*, the Institute will issue a full refund of all charges. Refunds will be paid within 30 days of cancellation or withdrawal.

In lieu of a refund, students also have the option to maintain their unused tuition as a credit. A credit is valid for a period of one (1) year, and if not used within that one (1) year will expire and be refunded. It is the student's responsibility to use the credit in a timely fashion.

Student Tuition Recovery Fund (STRF)

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

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

(b) In addition to the statement required under subdivision (a) of this section, a qualifying institution shall include the following statement in its school catalog:

“It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 N. Market Blvd #225, Sacramento, CA 95834, (916)574-8900 or (888) 370-7589.

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

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

7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

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

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

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

<https://www.bppe.ca.gov/lawsregs/strf.shtml>

Leave of Absence

A leave of absence (LOA) is a courtesy that may be extended only at the discretion of the Administration. International students **may** only be approved for a LOA with medical documentation from a licensed doctor.

Students must make an appointment with an administrator to discuss the need for a LOA. A student must have at least four (4) weeks remaining in his/her classes at the start of the leave. The LOA is granted for a period of not less than four (4) weeks and not more than twelve (12) months. While on leave, students may not attend classes, rehearse at the Institute, or audition for any Institute productions. LOA time is considered enrollment time when calculating refunds. In order to return to classes at the conclusion of a Leave, the student must arrange with an administrator at least one week before the date of return to have his/her program re-activated for admittance into classes. The student will not be allowed to re-enter the Institute once any given term is in its 2nd week. At that point, the student will be need to continue his/her studies the following term.

Record Retention

All student records are organized, maintained, and locked in file cabinets, yet accessible to the administrators. All admissions and student records are located in the administration office and are retrievable alphabetically by student name. Each student's local address, permanent address, phone number, email address, as well as emergency contact information, are maintained in their digital file and hard copy file. These records are kept in the administration office until the student's program completion, withdrawal or termination. Upon completion, student records move upstairs to our secured archives. The archives remain locked and are only accessible by the administrative staff.

Since 1999, all student records are also kept in a secured computer database and accessible for 10 years. These records include biographic information, class schedules, tuition and payments, attendance and transcripts. After 10 years, the electronic records are moved to a secured server. Transcripts and admissions records are permanently maintained in student's hard copy files in the Archives.

Students can request copies of their records from the Administration. All requests must be by the student either in person or in writing. Requests for transcripts or other personal identifiable information by third parties will not be accepted. The Institute is permitted to verify to a third-party whether or not a student did complete a program of study or not.

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

1747 N. Market Blvd #225
Sacramento, CA 95834

-OR-

P.O. Box 980818

West Sacramento, CA 95798-0818

Tel: (888) 370-7589 OR (916) 574-8900 Fax: (916) 263-1897

www.bppe.ca.gov

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 www.bppe.ca.gov



[f StrasbergLA](https://www.facebook.com/StrasbergLA) [t IstfiLA](https://twitter.com/IstfiLA) [p LSTFI](https://www.pinterest.com/LSTFI) [i @strasberginstituteLA](https://www.instagram.com/strasberginstituteLA)

The Lee Strasberg Theatre & Film Institute in West Hollywood does not have a pending petition in bankruptcy, is not operating as a debtor in possession, and has not filed a petition within the preceding five years or had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 11101 et seq.).



7936 Santa Monica Blvd. West Hollywood, CA 90046

Fall 2022-Summer 2023* Catalog ADDENDUM:

Job Classification

Students enrolled in each program at The Lee Strasberg Theatre & Film Institute are training for employment as Actors (27-2011)

Finance Charges

Effective Spring 2022, the Institute will allow students to enroll in a payment plan for tuition for the 12-Week & Conservatory programs. Payment plans will incur a non-refundable finance charge.

2 payments: \$50 non-refundable finance charge

3 payments: \$100 non-refundable finance charge

Refund Policy (updates in italics)

In lieu of a refund, students also have the option to maintain their unused tuition as a credit. A credit is valid for a period of one (1) year, and if not used within that one (1) year will expire and be refunded. It is the student's responsibility to use the credit in a timely fashion.

If a refund/credit request form is not received within 30 days of withdrawal, a prorated tuition refund will automatically be issued to the payor in the manner it was paid.

Class Updates

ACT200 Improv II → Actors Directing Actors (AOS)

ACT210 Scene Study II → Directed Scenes (AOS)

FIL250 Film Production II → Reel Production (AOS)

BUS115 Scene Study on Camera is designed to help students to be prepared to break down and shoot a scene. Students will break down the script, block the action, and ultimately shoot the scene.

Each scene will be shot over at least two class days, to give students the experience of working through a shot list and maintaining continuity.

The scenes will not be edited, but the students will gain experience performing on camera that will help prepare them for working on a professional set.

HSC155 Script to Scene is designed to help students improve their character development and make more interesting choices in their scene work. The process begins with a pair of students breaking down a scene from a film or TV script or play, determining the author’s intent, and starting to understand their characters and motivations. Students will then begin to block their scenes one narrative beat at a time, all the while exploring physical behavior and sensory options. Once the characters and blocking have taken shape, the lines will be memorized and the full scene will be performed and reviewed.

BUS150 Short Film Production 1 is designed to lay the groundwork for Short Film Production 2: Production. It will focus on technical terminology used within a film production, and on casting, budgeting and scheduling, lighting and sound basics, storyboard basics, set and production design basics, make-up and costuming basics and camera technique basics. (meets 6 weeks 2x/week)

BUS250 Short Film Production 2: Students will develop original short film(s) chosen by the Production Committee. Roles will be audition-based. Students will be responsible for lighting and sound, costume and make-up, and camera operation in collaboration with hired professionals within the industry. The goal of the class is to produce short films ready to go into the Festival circuit.

Class enrollment will include those cast for acting roles within the film, and other film production crew positions (editors, producers, production designer, grip/electric, cinematography, etc.) *Invite/audition only*

Course IDs Updated 7/3/2023

Course IDs have been added and are as follows for all AOS Degree classes:

Course Pre Abbv.	Prefix Abbv. Meaning
MET	Method (core acting)
HIS	History
VOC	Voice
PDE	Professional Development
ACT	Other Acting
ELE	Elective
MOV	Movement
FIL	Film

For all Non-Degree classes:

Course Pre Abbv.	Prefix Abbv. Meaning
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MAT	Acting Technique
HSC	History & Criticism
VMV	Voice & Movement
BUS	Professional Development
FRE	Other Elective

100-170 = Year 1, no prerequisites
175-195 = Year 1 + prerequisites
200-295 = Year 2 + prerequisites
300+ = Advanced. Instructor approval required

Faculty Updates

Additions:



Robert Paterno is a Teaching Artist and actor originally from Houston, TX, and currently resides on the unceded Tongva/Gabrieleno territory of Los Angeles. He holds an MFA in Acting (Southern Methodist University) and a BS in Marine Biology (Texas A&M University at Galveston). He spent 7 years as a Higher Education professional, specializing in Student Leadership Development and First-Year experiences. He has 20+ years of experience in education as both a classroom science teacher and teaching artist, including stints with The Unusual Suspects, The Geffen Playhouse, The Pasadena Playhouse, Theatricum Botanicum, and The Johns Hopkins Center for Talented Youth. He has worked with populations of all ages and experiences, particularly highly impacted, underrepresented, intergenerational, and

incarcerated youth populations throughout LA County. As an actor, he has worked in TV, commercials, and theater during his 11+ years in Los Angeles, particularly classical theatre and immersive experiences/activations. Credits include - THEATER: *LA Views* (Ensemble) - Company of Angels; *Revolver* (Ensemble) - Celebration Theater; *Twelfth Night* (Sebastian) - Coeurage Theater; *The Diary of Anne Frank* (Mr. Dussel) - Cupcake Theater; *The Merchant of Venice* (*Prince of Arragon*) - Great River Shakespeare Festival; *1984* (*Winston/Syme*) & *The Curious Incident of the Dog in the Night-Time* (Ensemble) - Greenway Court Theater; *The Last Days of Judas Iscariot* (*El Fayoumy*) - Hudson Theater; *In The Next Room or the Vibrator Play* (*Dr. Givings*) - River & Rail Theater; *Julius Caesar* (Cinna) - Shakespeare Orange County; *The Wild Party* (Buster Keaton) & *The Johnny Cycle* (Ensemble) - The Speakeasy Society; *A Midsummer Night's Dream* (Flute/Thisby) - Theatricum Botanicum. TV/FILM: *The Vampire Diaries* (*recurring*); *Days of Our Lives*; *Single Parents*; *VIDA*. Robert is a proud SAG AFTRA member.

Arts accessibility for all. Representation matters.

Craig Leif is an accomplished filmmaker, passionately devoted to his craft. Throughout his youth he was always that kid with the camera, shooting everything he could. However, it wasn't until attending the University of Colorado, Boulder that he truly discovered what he wanted to do with his passion, creating fiction content. He graduated top of his class, magna cum laude, with high distinction.



7/2023

Craig continued his education as a graduate student at USC's prestigious School of Cinematic Arts (SCA). At SCA, he was a Teacher's Assistant (TA) for nine classes. As a TA, he was the first point of contact for the students. He gave feedback on scripts, dailies, edits, and helped solve any problem that may arise. Craig currently teaches film production at the Lee Strasberg Institute in West Hollywood.

On the production side of things, Craig has Co-directed a feature film titled *Phantom* (2023) which is currently in post production. He also co-wrote a feature titled, *Jack and Lou: A Gangster Love Story* which is going into production this fall. One of Craig's short film scripts, *Hardcore Halbert*, was funded and produced in SCA's Advanced Filmmaking class and has been to over a dozen festivals worldwide.

As a child from a broken home, Craig knows how difficult life can be, yet at the same time, he knows that people are strong and can overcome seemingly insurmountable odds. Because of this experience, he thrives when involved with projects about characters who are outsiders who come up against everything life throws their way. Craig is excited about his future as a filmmaker and for all of the adept collaborators he will join forces with along his journey.



Sarah Gurfield Sarah Gurfield is an LA native who directs for stage and screen. She directed *The Donors*, a digital comedy series executive produced by Kevin Hart for his LOL Network & Lionsgate. Her comedic short films, *Boy Eats Girl* and *Thumb*, won numerous awards and screened at dozens of festivals including Dances With Films, LA Shortsfest, and Cinequest.

Sarah began her career directing theatre in and around NYC; highlights include work at The Roundabout, Berkshire Theatre Festival, Seacoast Rep, The Directors Company, and Carnegie Hall. She is a founding member and resident director of Santa Monica Repertory Theater, where she has directed many productions, workshops, and readings since its inception in 2010. Favorite projects with the company include PYGMALION, PROOF, THE HEIDI CHRONICLES, and THE DIARY OF ANNE FRANK (in collaboration with the Broad Stage).

A member of The Alliance of Women Directors, SDC, and Filmshop, Sarah is also a director at The Actors Studio, where she was selected by Martin Landau, Mark Rydell, and Lou Antonio in 2012. She is an SDCF Award winner and a Brown University graduate.



Tyler Parks is an American actor, singer-songwriter, and dancer best known for his roles on *Westworld* (HBO), *Dear White People* (Netflix), *All American* (CW), and the critically-acclaimed film *The Perfect Sacrifice*.

At the early age of 5, Tyler showed an affinity for dancing and playing make-believe so his mother and father enrolled him in local dance classes. After years of performing and competing with a top-ranking competition studio, Tyler experienced his first acting opportunity. Throughout his teenage years he appeared in theater productions, independent films, and regional commercials.

In 2010, Tyler took the leap and moved to Los Angeles. Soon after, he landed national commercials like Old Navy and Nissan; performed with Mary J Blige and Kelly Clarkson; choreographed for Sebastian and Kat Graham; and was featured in Glee, HairsprayLIVE, and NCIS.

When it comes to Tyler's passion for music... he has toured throughout the U.S. with his first solo project REHAB, had a song featured on Major Crimes (TNT), and held a 6 month residency in San Diego.

In the height of the 2020 pandemic, he joined forces with director Tiffany Littlejohn (The Perfect Sacrifice) to create, produce, and star in the award-winning web series Indemnity: The Rabbit Hole.

Recently, Tyler held a recurring role in seasons 4 and 5 of the hit CW show All American, and is currently promoting his leading role in the feature film Twisted Vines with co-star Vivica A. Fox. He is also a touring judge for the national dance competition STARPOWER, and is working on a new music project.

Tyler created the course "The Triple Threat" aka The Workshop at The Lee Strasberg Institute as a way to help actors gain the confidence and comfort to utilize the three disciplines (movement, voice, and acting) while working on film productions that have a more musical aspect.



Tuffet Schmelze, the Dialect Geek, a Los Angeles based dialect coach. "There are characters and traits available to us using dialects that aren't available to us in our normal voice." Her teaching style is fun, upbeat and empowering, allowing students to transform their voice and utilize new dialects through songs, practice materials, sides and physical improvisation. She received her B.A. from Loyola University Chicago. Dialect Clients Include: Film/TV: Apple TV, Universal Cable Productions. Stage: Center Theatre Group, La Mirada Theatre, Laguna Playhouse, Rubicon Theatre, Coachella Valley Rep, Falcon Theatre, Theatre @ Boston Court, Antaeus Theatre Company, A Noise Within, Ensemble Studio Theatre LA, Open Fist Theatre, East West Players, Circle X Theatre, Celebration Theatre, Reprise Theatre at UCLA and Son of Semele.

Tuffet uses the International Phonetic Alphabet to teach dialects along with the Vocal Freedom technique by Linklater. Tuffet is a proud member of Actors Equity and SAG/AFTRA. More information can be found at DialectGeek.com

Removals:

Sharon Angela

Paul Stein

Hedy Sontag

Kymerly Harris 6/21/23

New Student Midterms

As of 10/18/2022, New Student Midterm Performances have been renamed to *New Student Reviews*. This name more appropriately expresses the intention of these new student acting presentations. The *Reviews* allow new students to perform and receive feedback from David Strasberg regarding their performance, as well as guidance for their continued training.

Attendance Policy Update (eff. 9/1/2022)

As of 9/1/2022, if a student misses more than 2 consecutive weeks of classes, they will be administratively withdrawn from all classes.

Admin Title Update (eff. 4/27/2023)

David Lee Strasberg's title has been changed from Creative Director to Artistic Director

Administrative Team Update (eff. 6/3/2023)

Gail Cooper is Co-Bookkeeper. email: gail@strasberg.edu