

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

01/01/2020 – 12/31/2020

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**(All direct instruction classes held at the above address.)**

## **THE LOS ANGELES PERFORMING ARTS CONSERVATORY**

### **WELCOME**

Welcome to the Los Angeles Performing Arts Conservatory (LAPAC) and to the next step in your artistic journey. LAPAC provides training in Acting, Filmmaking and Screenwriting, and ETPA tutorials for domestic and international students.

In order to create effective and meaningful works of Film, Television and Theatre, the artist must learn to tell each story in a personal, passionate, and accomplished manner. Our program develops the skills to create high emotional impact in the audience.

We believe the complex and highest art of Performing Arts Education needs a program that combines theory, technical expertise, artistic coaching, and inspiration, as well as, individual hands-on approach. LAPAC offers expert training to prepare our students for the Hollywood market.

### **INTRODUCTION**

This Catalog, Policies, and Guidelines Manuscript is intended to be a general summary of Conservatory Policies, Guidelines, Services, and Resources. When official conservatory policies and procedures are changed by the Board of Trustees or another duly constituted authority, such as the Chief Executive Officer / Chief Academic Officer (from here on Known as CEO/CAO), changes become effective on the date designated for their adoption and supersede any conflicting or inconsistent provision. Notification of such changes is distributed through academic departments and conservatory administrative offices. The most recent version of the Conservatory Catalog, Policies, and Guidelines Manuscript is posted on the Conservatory website.

This Catalog, Policies & Guidelines Manuscript contains material that applies to all students & faculty engaged by the Los Angeles Performing Arts Conservatory, (from here on referred to as the Conservatory).

Questions about a particular policy or issue needing clarification should be addressed to the appropriate academic department chair, called at the Conservatory an Academic Dean. There are four Academic Deans, one for each of the following: Acting, Screenwriting, Filmmaking, and English thru Performing Arts (from here on referred to as ETPA).

Clarifications, improvements, and revisions of the Catalog, Policies, and Guidelines Manuscript are the responsibility of all faculty members, the board & the CEO/CAO. Revised publications are typically issued annually and all involved must sign off on it. The Board and the CEO/CAO approve suggested changes.

## **GOVERNANCE, MISSION, PURPOSE & OBJECTIVES**

### GOVERNANCE AND ORGANIZATION

#### NATURE AND PURPOSE

As a local leader in training professionals for theater, cinema, television, and other media, the Conservatory endeavors to educate and prepare students for the work force in the entertainment industry by developing technical, artistic, disciplinary, and intellectual skills through degrees and certificates that are vocational in purpose. LAPAC's degree programs are intended as terminal degrees.

The Conservatory is committed to the principle that decisions concerning student admission, contracting of staff and faculty, and performance should be based on an individual's qualifications and performance and not on characteristics unrelated to academic requirements or job duties. The Conservatory does not discriminate on the basis of race, gender, color, religion, national origin, age, disability, or veteran status in provision of educational opportunities or contractual opportunities. The Conservatory, its staff, and faculty shall not discriminate against or harass any staff member or student on the basis of sexual orientation; gender identity; marital status; parental status; or similar characteristics, regardless of whether those characteristics enjoy a protected status under state or federal law. In addition, the Conservatory welcomes and honors people of all races, creeds, cultures, or sexual orientations; and values intellectual curiosity, pursuit of knowledge, academic freedom and integrity.

#### CONSERVATORY MISSION

LAPAC is an international home for a new generation of artists – both domestic and foreign, providing an educational center that introduces students to the experience and environment of the Los Angeles entertainment industry. LAPAC offers 20<sup>th</sup> and 21<sup>st</sup> century traditional and contemporary techniques for aspiring actors, filmmakers, and screenwriters, allowing a pathway that transitions them into the Hollywood market.

#### VISION

To train the artist in a variety of techniques allowing the expression of emotional truth in several genres. Skill, imagination, passion, and discipline, assist in the development of the artist through explorations in the global world of drama and comedy, as well as training in film, television, and theatre. LAPAC continues its tradition of supporting and nurturing talent, providing the appropriate tools in order to secure the students' best chance of success in the work place.

#### CONSERVATORY GOALS

The overarching goal of the Conservatory is to go beyond the mundane and obvious, to train and challenge the actor, screenwriter, and filmmaker to develop all of the emotional colors that exist within a story and a character's inner life.

The Conservatory also uniquely fills the language development needs of International students by refining their English language skills, necessary for an education and career in the performing arts in the United

States. Graduates of Conservatory training are already making an artistic impact in theatre, commercials, cinema, television, comedy improvisation troupes, through performances and contributions that are interesting, specific, exhilarating, and emotionally alive. We are confident that our Degree and Certificate Programs prepare students for performing arts careers with longevity and artistic integrity.

In addition, the Conservatory also offers Gap Year programs to graduating high school students and for individuals with established professions or seeking to change careers. The Gap Year follows the One-Year Professional Acting Certificate curriculum. Faculty is made aware of those students only seeking personal skill development versus those seeking careers in Entertainment. LAPAC also offers a Corporate Sabbatical Program, and Corporate Teambuilding Events for outside firms. These are designed to teach leadership, fellowship, and life skills through performing arts.

The Conservatory nurtures an environment in which the 'artist' is trained to create, explore and develop a truer confidence, filled with spontaneity, emotional depth, and abundant imagination. Individual programs are designed to enhance concentration, promote self-discipline and support emotional freedom to deliver outstanding skills for the performing arts professional in the film, television, and theatre industries.

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

A primary intention of the Conservatory is in its skill development for career opportunities. Since its inception the Conservatory has developed a strong reputation earned through its graduates working in film, television, theatre and commercials.

### OBJECTIVES

\*To provide development and experience in a variety of American Techniques: placing the student in a more competitive position for vocational consideration.

\*To develop the student's physical, emotional, analytical, and imaginative instrument ensuring a career with longevity, depth, and diversity.

\*An introduction into the business of Hollywood to help launch careers in Entertainment; by developing strong capabilities for networking and choosing the right team of industry professionals. An immersion into film, television, and theater techniques, setting the groundwork for careers related to the stage and screen.

## TRAINING PHILOSOPHY

LAPAC follows a training philosophy of known American Techniques:

1. Completing a formal and well-rounded education tailored to the actor, screenwriter, or filmmaker.
2. **For the Acting Student:** To provide development and experience in the techniques of American Acting: Sanford Meisner, Stella Adler, Lee Strasberg and Michael Chekhov, setting the groundwork for careers on the stage.
3. **For the Acting Student:** To provide development and experience in film and television techniques, setting the groundwork for careers on the screen.
4. **For the Screenwriting Student:** To provide development and experience in the Techniques of American Screenwriting: Syd Field, Robert McKee, and Joseph Campbell.
5. **For the Filmmaking Student:** To provide development and experience in the Filmmaking Techniques of Steven Spielberg, Ron Howard, and Stanley Kubrick.
6. Realizing the ultimate goal for the acting, screenwriting, and filmmaking student is to work technically and with discipline, yet spontaneously, truthfully, emotionally, and imaginatively all at the same time. In this way, the student is grounded and prepared to develop and convey stories and characters from a real place.
7. Benefiting from the technical and professional support, faculty, structure, and fellow alumni available at LAPAC.

### END RESULT IN THE SCHOOL OF ACTING

Although the general purpose of the School of Acting is to prepare the graduate for vocational and disciplinary opportunities on the stage and screen, intellectual and artistic development is also anticipated. Graduates will have acquired competencies in voice, speech, movement, on-camera experiences, and live performances, embracing every aspect of the process, guided by seasoned professionals, and exploring each tool repeatedly until it becomes second nature.

### END RESULT IN THE SCHOOL OF FILMMAKING

Although the general purpose of the School of Filmmaking is to prepare the graduate for vocational and disciplinary opportunities as a film director, intellectual and artistic development is also anticipated. Graduates will have acquired competencies in the step-by-step process required to write and direct short and feature films, embracing every aspect of the process, guided by seasoned professionals, and exploring each tool repeatedly until it becomes second nature.

### END RESULT IN THE SCHOOL OF SCREENWRITING

Although the general purpose of the School of Screenwriting is to prepare the graduate for vocational and disciplinary opportunities as a screenwriter, intellectual and artistic development is also anticipated. The graduates will have acquired competencies in the basics of storytelling and screenwriting structure, embracing every aspect of the process, guided by seasoned professionals, and exploring each tool repeatedly until it becomes second nature.

## HISTORY & NARRATIVE

LAPAC was created to deliver higher education via three degree programs: Associate of Occupational Science /Acting; Associate of Occupational Science/Screenwriting, and Associate of Occupational Science/Filmmaking.

LAPAC also offers non-degree programs: Certificates in Acting, Screenwriting, Filmmaking, and Gap Year - Acting. In addition, LAPAC supports foreign language speakers with English thru Performing Arts tutorials.

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

## CONSERVATORY MOTTO:

*“To be an exceptional artist, you must first know and be yourself.”*

## ACADEMIC ORGANIZATION

The Conservatory is organized into three basic academic units: The School of Acting, the School of Filmmaking and The School of Screenwriting.

## BOARD OF TRUSTEES DUTIES

The Conservatory is wholly owned by the Promenade Conservatory, Inc., a California corporation. While the corporation has issued shares of ownership, the governing body of the Conservatory is in fact the Los Angeles Performing Arts Conservatory Board of Trustees. The board utilizes a Standing Committee, made of several sub-committees (Financial & Fiscal, Education, Recruitment, Career Prep & Student Services), to help advise, suggest improvements, and gather information for the board. The board may also utilize an Advisory Committee to allow for recommendations, input, and suggestions from industry professionals.

The Board has directed that the Conservatory shall develop and implement written policies and procedures providing for the participation by duly qualified faculty in the conducting of research, development of curricula, academic planning, enforcement of standards of academic quality, pursuit of academic matters related to the Conservatory's mission and objectives, establishment of criteria for contracting new faculty, and evaluation of faculty credentials.

To ensure effective academic and instructional services, the Board has directed that the Conservatory shall employ duly qualified faculty, sufficient in number, to provide the instruction, student advisement, and learning outcomes evaluation necessary for the Conservatory to document its achievement of its stated mission and objectives, and for students to achieve the specific learning objectives of each course offered.

## CHIEF EXECUTIVE OFFICER / CHIEF ACADEMIC OFFICER DUTIES

The Board has delegated administrative and day-to-day authority to the Chief Academic Officer (CAO) who also serves as the Chief Executive Officer (CEO). The CEO/CAO is the person who exercises this authority

from the Board through delegation to, and in consultation with staff, academic deans, faculty, and advisors.

### CHIEF OPERATING OFFICER

The primary duties of the Chief Operating Officer (COO) are to assist the CEO/CAO in managing and supporting Conservatory administrative functions. The COO also Provides counseling assistance for students and faculty who have issues, which could potentially involve the school and/or the student in some litigation, allegations of misconduct, and acts as a domestic violence advocate. In addition, the COO will assume temporary executive control for the CEO/CAO as necessary.

### CONSERVATORY ADMINISTRATION

The Conservatory's three academic units (Acting, Filmmaking & Screenwriting) and one academic component (ETPA Tutorials) are varied and diverse, both in their role and scope and in their mode of organization; however, administrative support for these academic departments are unified under one administrative staff which manages recruitment, enrollment, facility scheduling, repairs and maintenance, student grades and transcripts, payment records, physical facilities, finances, and manages records and documents.

In the Administration there are always two positions that are deemed vital to students, faculty, and the Conservatory itself. These are the Registrar and the Director of Admissions and Student Services.

### DIRECTOR OF ADMISSIONS AND STUDENT SERVICES

Engages in the recruiting and retention of students, promoting the reputation and academic prowess of the Conservatory, explaining and reviewing the benefits of gaining skill and academic development, and coordinates activities related to international recruiters and other academic institutions. Duties also include student counseling and advisement.

### REGISTRAR

The Registrar maintains and at appropriate times makes available enrollment agreements, attendance and grade records, student files, and documentation regarding student activities and academic progress.

### ACADEMIC DEANS

There is one academic dean responsible for each area of study: Acting, Filmmaking and Screenwriting, and ETPA Tutorials. Deans ensure that faculty members have sufficient expertise to support the Conservatory's awarding of a degree and certificates by identifying a specialty or major field of emphasis within their training, education, and job experience.

### FACULTY

Faculty are selected by recommendation of the appropriate academic dean and conferred by the CEO/CAO. While faculty carry no tenure, it is the policy of the Conservatory to attempt to sustain a stable

staffing of faculty, while using a diverse teaching population to add nuance incorporating special faculty talents as needed.

The Conservatory's faculty as a whole shall possess a diverse educational background which shall be demonstrated in part by earned degrees from a variety of colleges and universities or by credentials generally recognized in the field of instruction.

A primary focus of all faculty is to significantly contribute to the skill, artistic, and professional development of students in a challenging yet safe manner. In addition, faculty is expected to offer recommendations through their academic dean and/or through members of the Education Subcommittee to help develop and improve course curricula, programs, and administrative processes.

#### EDUCATION SUBCOMMITTEE

The faculty members on campus are represented by the Education Subcommittee, one of the subcommittees which is part of the Standing Committee, empowered by the Conservatory Trustees to contribute to improving academic, administrative, and safety concerns related to students, faculty, and facilities. The Education Subcommittee is the appropriate body for faculty and students to submit administrative and procedural recommendations, ideas, and other suggestions regarding faculty conduct, education delivery, and student support.

#### CAREER PREPARATION & STUDENT AFFAIRS SUBCOMMITTEE

This subcommittee focuses on the quality, make-up, and satisfaction of the student experience from the application process through graduation. Related areas such as student housing, transportation, social experiences, and personal student development can be considered. At least one active student of the conservatory will participate in the subcommittee.

This subcommittee will also focus on the appropriate development and career enhancements created as a result of student academic and practice experiences, as seen from the view of potential employment and career opportunities. This subcommittee will evaluate employment successes throughout a student's academic life and up to one year after graduation.

#### DEFINITION OF ACADEMIC SEGMENTS

LAPAC uses the quarter system. One year's academic progress is defined as attending three quarters. LAPAC uses the credit system. For Degree and Certificate programs – 45 credits equals one year of progress.

Degrees require 90 credits for completion and Certificates require 45 credits.

#### CREDITS AND CALCULATIONS

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



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

Equipment and facilities required: A classroom with a minimum of 16 seats, electrical outlets, sufficient lighting for students to take notes and observe the instructor, and white board or easel, if instructor desires.

Training aides and devices as needed: Audio/visual equipment, television with DVD player. The student capacity for any Lecture instruction is 16 students.

Students who are absent for classroom segments may contact the Administration Offices to coordinate the scheduling of Private Lessons, whereas generally the student requiring additional private instruction will be required to pay for this instruction. The calculations for contact hour credit for Private Lessons is allocated at a rate of one to three, meaning one hour of a Private Lesson is given the equivalent of three hours of a group class.

Note- The CEO/CAO may adjust contact hours for lectures as needed depending on unusual class size.

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

Equipment and facilities required: A stage area or set with a minimum of 16 seats, theatre lighting, electrical outlets, sufficient lighting for students to take notes and observe the instructor, and white board or easel, if instructor desires.

Training aides and devices as needed: Audio/visual equipment, television with DVD player, scenes, and backdrops. The student capacity for any Studio instruction is 16 students.

3) "On-Set", "Lab", and "On Location", consist of performing, rehearsing, filming, editing, and screenwriting exercises engaged by students in a classroom, workshop, theatrical, stage, or off campus setting, supervised by faculty. "On-Set", "Lab", and "On Location", credits are calculated at 1 credit per 30 contact hours. "On-Set", "Lab", and "On Location", credits are calculated at 1 credit per 30 contact hours.

Equipment and facilities required: A stage area or set with a minimum of 16 seats, theatre lighting, electrical outlets, sufficient lighting for students to take notes and observe the instructor, and white board or easel if instructor desires.

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

The student capacity for any On-Set, Lab, and On Location instruction is 16 students.

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

Equipment and facilities required: Provided off-site by sponsoring organizations to the Internship/Externship participant. Pre and post-employment evaluations, as well as, an attendance report is required by sponsoring organizations.

Training aides and devices as needed: None

No student capacity for Internship/Externship instruction is relevant.

### STRATEGIC PARTNERSHIPS

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

A local theatre, The Promenade Playhouse, has established an in house theatre company, The Promenade Players, whose mission is to unite European, Latin American and American playwrights to produce work with actors and directors that is well crafted and thought provoking. Students of the Conservatory can audition for these productions. Some performances may be held at the Conservatory campus.

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

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

## LOS ANGELES PERFORMING ARTS CONSERVATORY (PROGRAM CURRICULA)

Degree Program offerings are as follows:

### **\*Associate of Occupational Science – Acting**

(2 Year Program comprised of 7 Quarters)

### **\*Associate of Occupational Science – Screenwriting**

(2 Year Program comprised of 7 Quarters)

## ASSOCIATE OF OCCUPATIONAL SCIENCE DEGREE BREAKDOWN

**Majoring in ACTING:** 90 Credits

General Education Core	30.0	Credits
Acting Major Core	44.5	Credits
Acting Electives	15.5	Credits

**Majoring in SCREENWRITING:** 90 Credits

General Education Core	30	Credits
Screenwriting Major Core	40	Credits
Screenwriting Electives	20	Credits

## ASSOCIATE OF OCCUPATIONAL SCIENCE / ACTING

The AOS – Acting at LAPAC has curricular offerings that have an occupational or vocational emphasis and are not intended to prepare for transfer.

### MISSION

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

### PURPOSE

The actor will receive a well-rounded education in 20<sup>th</sup> and 21<sup>st</sup> century traditional and contemporary acting techniques, experiencing a variety of dramatic and comedic material through training in film, television, and stage methodologies. Graduates will acquire competencies in voice, speech, movement, on-camera experiences, and live performances.

### OBJECTIVES

- \* To provide development and experience in the techniques of American Acting: Sanford Meisner, Stella Adler, Lee Strasberg and Michael Chekhov, setting the groundwork for careers on the stage.
  
- \* To provide development and experience in the creation of characters.
  
- \* To provide development and experience in the world of auditions.
  
- \* To provide a variety of film and television acting techniques, setting the groundwork for careers on the screen.
  
- \*To develop the actors' physical and vocal instruments promoting careers of longevity, depth, and diversity.
  
- \*To guide towards the ultimate goal for the acting student which is to behave moment to moment, spontaneously, truthfully, emotionally and imaginatively all at the same time - so that the actor is grounded and prepared to develop character work from a real place.
  
- \*To benefit from the technical and professional support, faculty, structure, and fellow alumni that is available from a degree granting institution.

**ASSOCIATE OF OCCUPATIONAL SCIENCE / ACTING**  
**CURRICULAR TABLE**

**GENERAL EDUCATION: 30 Credits**

	<u>TITLE</u>	<u>PER WK</u>	<u>HOURS</u>	<u>CREDITS</u>
HISTORY OF THEATER	G110	1 x 10 weeks	30 HOURS	2
HISTORY OF FILM	G111	1 x 10 weeks	30 HOURS	2
THE CHARACTER KEY	G150	2 x 10 weeks	60 HOURS	4
THE PATHOLOGY KEY	G151	1 x 10 weeks	30 HOURS	2
MYTH IN MOVIES & CREATIVE PROC	G160	1 x 10 weeks	30 HOURS	2
VOICE & SPEECH KEY	G121	1 x 10 weeks	30 HOURS	2
SCRIPT ANALYSIS & BREAKDOWN	G220	1 x 10 weeks	30 HOURS	2
INTRODUCTION TO SHAKESPEARE	G205	1 x 10 weeks	30 HOURS	2
DEFINING THE SCREENPLAY	G201	2 x 10 weeks	60 HOURS	4
INTRO TO SANFORD MEISNER TECH	G101	2 x 10 weeks	60 HOURS	4
LAUNCHING YOUR FILM CAREER	G301	1 x 10 weeks	30 HOURS	2
THE BUSINESS OF PRODUCING	G143	1 x 10 weeks	30 HOURS	2

**ACTING CORE: 44.5 credits**

INTERMEDIATE S. MEISNER TECH	A102	2 x 10 weeks	60 HOURS	4
ADVANCED S. MEISNER TECHNIQUE	A103	2 x 10 weeks	60 HOURS	4
THE ACTOR'S INSTRUMENT KEY	A131	1 x 10 weeks	30 HOURS	2
INSIDE FILM & TV COMEDY	A384	1 x 10 weeks	30 HOURS	1.5
FUNDAMENTALS OF IMPROVISATION	A121	1 x 10 weeks	30 HOURS	2
PHYSICAL COMEDY TECHNIQUE	A385	1 x 10 weeks	30 HOURS	2
VOICE & GENERAL AMERICAN SPEECH	A122	1 x 10 weeks	30 HOURS	2
AUDITION FOR FILM & TELEVISION	A141	1 x 10 weeks	30 HOURS	1.5
BOOKING THE COMMERCIAL	A142	1 x 10 weeks	30 HOURS	1.5
EXPLORATION LEE STRASBERG TECH	A201	2 x 10 weeks	60 HOURS	4
CHEKHOV ACTING TECHNIQUE	A202	2 x 10 weeks	60 HOURS	4
FOUNDATION STELLA ADLER TECH	A203	2 x 10 weeks	60 HOURS	4
STANDARD SPEECH & TEXT	A221	1 x 10 weeks	30 HOURS	2
MOVEMENT STYLES	A232	1 x 10 weeks	30 HOURS	2
PLAY PRODUCTION 1	A190	3 x 10 weeks	90 HOURS	4
ACTOR'S GRADUATION SHOWCASE	A290	2 x 10 weeks	60 HOURS	4

**ACTING ELECTIVES: 15.5 Credits**

CHARACTER ACCENTS & DIALECTS	A222	1 x 10 weeks	30 HOURS	2
ON CAMERA DYNAMICS	A340	1 x 10 weeks	30 HOURS	1.5
ON CAMERA DRAMA	A341	1 x 10 weeks	30 HOURS	1.5
SCENE STUDY	A304	1 x 10 weeks	30 HOURS	1.5
VOICE OVER TECHNIQUE	A320	1 x 10 weeks	30 HOURS	1.5
ADVANCED COMMERCIAL TECH	A321	1 x 10 weeks	30 HOURS	1.5
HOSTING & INDUSTRIALS	A322	1 x 10 weeks	30 HOURS	1.5
SKETCH COMEDY	A382	1 x 10 weeks	30 HOURS	1.5
STAND-UP COMEDY TECHNIQUE	A383	1 x 10 weeks	30 HOURS	2
PLAY PRODUCTION 2	A191	3 x 10 weeks	90 HOURS	4
WRITING THE SHORT FILM	S121	1 x 10 weeks	30 HOURS	2
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	60 HOURS	4
WORKING WITH ACTORS	D120	1 x 10 weeks	30 HOURS	2
THE REHEARSAL PROCESS	D121	1 x 10 weeks	30 HOURS	2
STAGING THE SCENE	D122	1 x 10 weeks	30 HOURS	2

CINEMATOGRAPHY 1	C101	1 x 10 weeks	30 HOURS	2
EDITING 1	E101	1 x 10 weeks	30 HOURS	2
INTRODUCTION TO LIGHTING	L101	1 x 10 weeks	30 HOURS	2
VISUAL CONCEPT/STYLE/STORYBOARD	D390	1 x 10 weeks	15 HOURS	1
ETPA GRAMMAR & VOCABULARY	ET101	1 x 10 weeks	30 HOURS	2
ETPA ACCENT REDUCTION	ET102	1 x 10 weeks	30 HOURS	2
ETPA ACTING IN ENGLISH	ET103	1 x 10 weeks	30 HOURS	2
ETPA ON CAMERA	ET104	1 x 10 weeks	30 HOURS	2
ETPA MOVEMENT	ET105	1 x 10 weeks	30 HOURS	2
INTERNSHIP/EXTERNSHIP	X401	N/A	*	*
INDEPENDENT STUDY	X402	N/A	*	*

\*INTERNSHIP/EXTERNSHIP = 1 CREDIT PER 45 CONTACT HOURS (UP TO 3 CREDITS)

\*INDEPENDENT STUDY=1 CREDIT PER 45 CONTACT HOURS (UP TO 3 CREDITS)

## **ASSOCIATE OF OCCUPATIONAL SCIENCE - ACTING**

### **GENERAL EDUCATION CORE**

**30 Credits**

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

### **COURSE DESCRIPTIONS**

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

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

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

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

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

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

**TITLE: THE PATHOLOGY KEY G151 (2 credits)**

Uncovering the “Dark Side” and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting, screenwriting and filmmaking by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**TITLE: THE BUSINESS OF PRODUCING G143 (2 credits)**

Understanding the role and responsibilities of being a producer in the Entertainment field. The course will take a close look at the inevitable battle between commerce and art. Marketing, sales presentations, and



acquiring investment support are explored. In addition, legal aspects, preparation of business plans and budgets, communication and sales skills are taught.

## **ACTING MAJOR**

**44.5 Credits**

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

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

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

PRE-REQUISITE: INTRO TO SANFORD MEISNER G101

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

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

PRE-REQUISITE: INTERMEDIATE SANFORD MEISNER A102

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

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

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

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

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

A course designed to give the students the necessary tools to create scenarios alone and with others in a spontaneous manner. These tools will sharpen the actor's memory and develop the actor's ability to take

risks. This course is a must for all auditions, teaching the actor to think and act quickly while taking adjustments and being present and alive for every moment.

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

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

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

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

PRE-REQUISITE: VOICE AND SPEECH A121.

**TITLE: AUDITION FOR FILM & TELEVISION A141 (1.5 credits)**

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

**TITLE: BOOKING THE COMMERCIAL A142 (1.5 credits)**

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

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

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

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

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

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

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

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

This course focuses on expansion of the voice through the basics of Standard Speech, working on

rhetoric, clarity of thought and communicating complex arguments. As the actor understands the fundamentals of voice and articulation, application is made to classical text using Shakespeare monologues, sonnets, and scenes.

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

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

**TITLE: PLAY PRODUCTION 1 A190 (4 credits)**

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

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

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

**ACTING ELECTIVES: 15.5 Credits**

All Associate Degree students enrolled at the Los Angeles Performing Arts Conservatory majoring in Acting are required to complete 15.5 Credits of the following Acting Elective subjects as part of their degree program.

**TITLE: CHARACTER ACCENTS & DIALECTS A222 (2 credits)**

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

**TITLE: ON CAMERA DYNAMICS A340 (1.5 credits)**

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

**TITLE: ON CAMERA DRAMA A341 (1.5 credits)**

This course is a detailed study of every aspect of film and television performance. The class includes Psychological Action Breakdown, Silent Action and Reaction Breakdowns as well as emotional and practical tools for creating memorable filmic performances

**TITLE: SCENE STUDY A304 (1.5 credits)**

An in-depth course that examines the Who, What, Where, Why, and When of the Character. The actor is

made aware of connecting what proceeds and follows each scene as a tool for creating reality. A clearer grasp of the author's given circumstances is developed through exploration, improvisation, and manifestation of place. Finally, the actor learns to create character through behavior, and understands blocking through motivation.

PRE-REQUISITE: INTRO TO SANFORD MEISNER TECHNIQUE G101

**TITLE: VOICE OVER TECHNIQUE A320 (1.5 credits)**

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

**TITLE: ADVANCED COMMERCIAL TECHNIQUE A321 (1.5 credits)**

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

PRE-REQUISITE: BOOKING THE COMMERCIAL A142

**TITLE: HOSTING & INDUSTRIALS A322 (1.5 credits)**

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

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

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

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

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

**TITLE: PLAY PRODUCTION 2 A191 (4 credits)**

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

PRE-REQUISITE: TWO FULL TERMS OR BY INVITATION.

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

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

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

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene-by-Scene Breakdown and to invent incidents that raise the stakes of every plot. This

course outlines a Paradigm of Screenwriting that enhances the writer's imagination and capacity for creating an extra dimension in character depth.

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

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

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

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

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

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

**TITLE: CINEMATOGRAPHY 1 C101 (2 credits)**

A comprehensive examination of the Screen Craft of Cinematography, from the first moving images of analog camcorders to the digital moving pictures including the new frame rates of today. An exploration of what makes the medium of Cinematography unique amongst the arts of visualization, in regards, to the director's craft. Students will be exposed to a wide variety of artistic and technical skills in high-end visualization for the director's signature necessary for the Hollywood market.

**TITLE: EDITING 1 E101 (2 credits)**

A comprehensive examination of the Screen Craft of Editing and the art of making the right decision in the editing room for the emotional impact of the audience. The history, art, and technical requirements for the editor and how the editing style matters for the director to create his/her own signature to tell the story.

**TITLE: INTRODUCTION TO LIGHTING L101 (2 credits)**

A comprehensive basic examination of lighting for film and the complex art of using the right lights and angles to draw the picture for the Director of Photography using light and shadows, daylights and tungstens, spots and banks, LED, and other modern lighting tools. Lighting to create an emotional impact on the audience, particularly for the project and genre involved.

**TITLE: VISUAL CONCEPT / STYLE / STORYBOARD D390 (2 credits)**

A comprehensive examination of the director skill set to create a Visual Concept for his/her feature movie. A brief history of the development of visual concepts from analog to digital workflows and new tools to create and communicate Visual Concepts to the entire film crew: from packaging for investors, to the shooting crew, and the post production departments.

**TITLE: ETPA GRAMMAR & VOCABULARY ET101 (2 credits)**

The elements in this block of the tutorial build on basic grammar structures and increase student vocabulary. Students expand their understanding and comprehension of basic grammar, vocabulary, and fundamentals of pronunciation.

**TITLE: ETPA ACCENT REDUCTION ET102 (2 credits)**

This tutorial block is specifically designed to help the student not feel intimidated when speaking English in social settings or during performance. It improves speech patterns, identifying specific problems with vowels and consonants in everyday speech. General techniques for accent reduction are introduced. Students practice from a variety of texts, including poetry, newspaper clippings, film scripts, plays, and novels

**TITLE: ETPA ACTING IN ENGLISH ET103 (2 credits)**

Students learn fundamental elements of performance, whether it be for stage, screen, or life! In addition, they explore role-playing, how to read and create body language, as well as acting and script analysis techniques, that can be applied to everyday life, incorporating grammar and vocabulary exercises.

**TITLE: ETPA ON CAMERA ET104 (2 credits)**

By working on camera, students explore the physical adjustments necessary in their posture, mouths, and gestures for proper delivery of the English language, whether it be slang, contemporary or classical. In addition, on camera playbacks help the student to see themselves and what elements they need to improve in appearance, believability, likeability, confidence, and charm. Scripts from sitcoms, television dramas, commercials, and films are utilized.

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

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

**TITLE: INDEPENDENT STUDY X402 (3 credits)**

Independent Study - a different way of learning. Students are guided by selected teachers on the agreed upon projects. The student works independently.

**ACCREDITATION:** At this time LAPAC is not accredited; however, LAPAC has applied for and is a candidate for accreditation by the National Association of Schools of Theatre. No graduate of any LAPAC degree program will be eligible for or need to sit for a licensure exam in California or any other state. A degree program that is unaccredited or a degree from an unaccredited institution is not recognized for some employment positions, including, but not limited to, positions with the State of California. A student enrolled in an unaccredited institution is not eligible for federal financial aid.

**Notice to Prospective Degree Program Students**

This institution is approved by the Bureau for Private Postsecondary Education to offer degree programs. To continue to offer degree programs, this institution must meet the following requirements:

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

If this institution stops pursuing accreditation, it must:

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

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

## **Associate of Occupational Science / Screenwriting**

### **MISSION**

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

### **PURPOSE**

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

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

### **OBJECTIVES**

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

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

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

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

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

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

**GENERAL EDUCATION CORE COURSES  
FOR THE SCREENWRITING DEGREE PROGRAM - 30 Credits**

G110	HISTORY OF THEATRE
G111	HISTORY OF FILM
G150	THE CHARACTER KEY
G151	THE PATHOLOGY KEY
G160	MYTH IN MOVIES AND THE CREATIVE PROCESS
G121	THE VOICE AND SPEECH KEY
G205	INTRODUCTION TO SHAKESPEARE
G101	INTRODUCTION TO SANFORD MEISNER TECHNIQUE
G220	SCRIPT ANALYSIS AND BREAKDOWN
G201	DEFINING THE SCREENPLAY
G301	LAUNCHING YOUR FILM CAREER
G143	THE BUSINESS OF PRODUCING



**ASSOCIATE OF OCCUPATIONAL SCIENCE / SCREENWRITING -  
CURRICULAR TABLE**

**GENERAL EDUCATION CORE: 30 Credits**

TITLE		PER WK	HOURS	CREDITS
HISTORY OF THEATER	G110	1 x 10 weeks	30 HOURS	2
HISTORY OF FILM	G111	1 x 10 weeks	30 HOURS	2
THE CHARACTER KEY	G150	2 x 10 weeks	60 HOURS	4
THE PATHOLOGY KEY	G151	1 x 10 weeks	30 HOURS	2
MYTH IN MOVIES & CREATIVE PROCESS	G160	1 x 10 weeks	30 HOURS	2
VOICE & SPEECH KEY	G121	1 x 10 weeks	60 HOURS	2
SCRIPT ANALYSIS & BREAKDOWN	G220	1 x 10 weeks	60 HOURS	2
INTRODUCTION TO SHAKESPEARE	G205	1 x 10 weeks	60 HOURS	2
DEFINING THE SCREENPLAY	G201	2 x 10 weeks	60 HOURS	4
INTRO TO SANFORD MEISNER TECH	G101	2 x 10 weeks	60 HOURS	4
LAUNCHING YOUR FILM CAREER	G301	1 x 10 weeks	30 HOURS	2
THE BUSINESS OF PRODUCING	G143	1 x 10 weeks	30 HOURS	2

**SCREENWRITING CORE: 40 credits**

WRITING THE SCENE	S111	2 x 10 weeks	60 HOURS	4
WRITING DIALOGUE	S112	2 x 10 weeks	60 HOURS	4
SYNOPSIS/TREATMENT & OUTLINES	S120	2 x 10 weeks	60 HOURS	4
WRITING THE SHORT FILM	S121	1 x 10 weeks	30 HOURS	2
THE ART OF ADAPTATION	S340	1 x 10 weeks	30 HOURS	2
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	60 HOURS	4
WRITING THE FEATURE FILM 2	S202	2 x 10 weeks	60 HOURS	4
WRITING THE FEATURE FILM 3	S203	2 x 10 weeks	60 HOURS	4
WRITING THE FEATURE FILM 4	S204	2 x 10 weeks	30 HOURS	4
VISUAL CONCEPTS/STYLE/STORYBOARD	D390	1 x 10 weeks	30 HOURS	2
STAGING THE SCENE	D122	1 x 10 weeks	30 HOURS	2
CINEMATOGRAPHY 1	C101	1 x 10 weeks	30 HOURS	2
EDITING 1	E101	1 x 10 weeks	30 HOURS	2

**SCREENWRITING ELECTIVES: 20 Credits**

INTERMEDIATE SANDFORD MEISNER TECH	A102	2 x 10 weeks	60 HOURS	4
PHYSICAL COMEDY TECHNIQUE	A385	1 x 10 weeks	30 HOURS	2
INTRODUCTION TO LIGHTING	L101	1 x 10 weeks	30 HOURS	2
FOUNDATION OF STELLA ADLER	A203	2 x 10 weeks	60 HOURS	4
WORKING WITH ACTORS	D120	1 x 10 weeks	30 HOURS	2
THE REHEARSAL PROCESS	D121	1 x 10 weeks	30 HOURS	2
INSIDE FILM & TV COMEDY	A384	1 x 10 weeks	30 HOURS	1.5
FUNDAMENTALS OF IMPROVISATION	A121	1 x 10 weeks	30 HOURS	2
ETPA GRAMMAR & VOCABULARY	ET101	1 x 10 weeks	30 HOURS	2
ETPA ACCENT REDUCTION	ET102	1 x 10 weeks	30 HOURS	2
VOICE & GENERAL AMERICAN SPEECH	A122	1 x 10 weeks	30 HOURS	2
INTERNSHIP/EXTERNSHIP	X401	N/A	*	*

\*INTERNSHIP/EXTERNSHIP = 1 CREDIT PER 45 CONTACT HOURS (UP TO 3 CREDITS)

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

**COURSE DESCRIPTIONS**

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

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

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

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

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

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

**TITLE: THE PATHOLOGY KEY G151 (2 credits)**

Uncovering the “Dark Side” and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting, screenwriting and directing by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy.

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

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

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

Using the voice as an instrument, the student learns De-Structuring Techniques that are utilized to release habitual tensions in the body and free the breath impulse, allowing the student to connect to an authentic, truthful voice. The student learns techniques for the fundamentals in breath, posture, resonance, and basic articulation skills for the English language.

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

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

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

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

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

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

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

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

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

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

**TITLE: THE BUSINESS OF PRODUCING G143 (2 credits)**

Understanding the role and responsibilities of being a producer in the Entertainment field. The course will take a close look at the inevitable battle between commerce and art. Marketing, sales presentations, and acquiring investment support are explored. In addition, legal aspects, preparation of business plans and budgets, communication and sales skills are taught.

**SCREENWRITING MAJOR 40 Credits**

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

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

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

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

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

**TITLE: SYNOPSIS /TREATMENT /OUTLINES S120 (4 credits)**

In this workshop, writing students will be taught these essential first steps in the creation of a finished screenplay. They will develop these three foundation tools: The Synopsis, The Treatment and The Outline; that are needed not only to build their story but that are used in the professional world as well. Students will also learn how to develop their stories keeping the crucial goal of character arc and transformation in mind. PRE-REQUISITE: DEFINING THE SCREENPLAY G201

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

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

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

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

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

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene by Scene Breakdown and to invent incidents that raise the stakes of every plot. This course outlines a Paradigm of Screenwriting that enhances the writer's imagination and capacity for creating an extra dimension in character depth. PRE-REQUISITE: DEF. THE SCREENPLAY G201 SYNOPSIS/TREATMENT/OUTLINES S120.

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

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

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

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

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

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

**TITLE: VISUAL CONCEPTS / STYLES / STORYBOARD D390 (2 credits)**

A comprehensive examination of the director skill set to create a Visual Concept for his/her feature movie. A brief history of the development of visual concepts from analog to digital workflows and new tools to create and communicate Visual Concepts to the entire film crew: from packaging for investors, to the shooting crew, and the post production departments.

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

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

**TITLE: CINEMATOGRAPHY 1 C101 (2 credits)**

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

**TITLE: EDITING 1 E101 (2 credits)**

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

## SCREENWRITING ELECTIVES

Any 19 Credits

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

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

PRE-REQUISITE G101: INTRO TO SANFORD MEISNER TECHNIQUE

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

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

**TITLE: INTRODUCTION TO LIGHTING L101 (2 credits)**

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

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

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

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

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

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

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

**TITLE: INSIDE FILM & TV COMEDY A384 (1.5 credits)**  
The course introduces the student to the basics of comedy structure; from the casting session, to the screen test, to the set. The actor is taught to create a true reality, develop an emotional life and marry the technical with the comedic. The actor explores the depth and comedy of his screen persona and is encouraged to stretch his imagination into the heightened world of comedy. The course teaches how to master comic timing, rhythm, and differentiating between the 'straight guy', and the 'fall guy.' The course includes scripts from Romantic Comedy, Situation Comedy, Absurdist Comedy, and Farce.

**TITLE: FUNDAMENTALS OF IMPROVISATION A121 (2 credits)**  
A course designed to give the students the necessary tools to create scenarios alone and with others in a spontaneous manner. These tools will sharpen the actor's memory and develop the actor's ability to take risks. This course is a must for all auditions, teaching the actor to think and act quickly while taking adjustments and being present and alive for every moment.

**TITLE: ETPA GRAMMAR & VOCABULARY ET101 (2 credits)**  
The elements in this block of the tutorial build on basic grammar structures and increase student vocabulary. Students expand their understanding and comprehension of basic grammar, vocabulary, and fundamentals of pronunciation.

**TITLE: ETPA ACCENT REDUCTION ET102 (2 credits)**  
This tutorial block is specifically designed to help the student not feel intimidated when speaking English in social settings or during performance. It improves speech patterns, identifying specific problems with vowels and consonants in everyday speech. General techniques for accent reduction are introduced. Students practice from a variety of texts, including poetry, newspaper clippings, film scripts, plays, and novels.

**TITLE: VOICE & GENERAL AMERICAN SPEECH A122 (2 credits)**  
Restructuring Techniques are taught to develop an energetic and flexible voice while maintaining a relaxed instrument and sound vocal health through the basics of General American Speech. Continued techniques are taught on breath, posture, resonance and articulation. Focus is on building elements of vocal expression and vocal power along with increased work on diction and phrasing. PRE-REQUISITE: VOICE AND SPEECH A121.

**TITLE: INTERNSHIP/EXTERNSHIP X401 (3 credits)**  
Practical, on the job work experience in a related position with an outside organization that may be with or without compensation. 135 hours of Internship/externship experience will result in 3 Credits.

**ACCREDITATION:** At this time LAPAC is not accredited; however, LAPAC has applied for and is a candidate for accreditation by the National Association of Schools of Theatre. No graduate of any LAPAC degree program will be eligible for or need to sit for a licensure exam in California or any other state. A degree program that is unaccredited or a degree from an unaccredited institution is not recognized for some employment positions, including, but not limited to, positions with the State of California. A student enrolled in an unaccredited institution is not eligible for federal financial aid.

## **Notice to Prospective Degree Program Students**

This institution is approved by the Bureau for Private Postsecondary Education to offer degree programs. To continue to offer degree programs, this institution must meet the following requirements:

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

If this institution stops pursuing accreditation, it must:

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

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



## **Non-Degree Certificate Programs:**

*Acting*

*Filmmaking*

*Screenwriting*

*Gap Year (follows Acting Certificate Curriculum)*

*ETPA*

### **Acting Certificate Program**

#### **MISSION**

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

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

#### **PURPOSE**

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

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

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

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

#### **OBJECTIVES**

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

\* Students who opt for the Two-Year Professional Acting Certificate Program can follow the parameters outlined for the One Year Professional Acting Certificate and in addition are required to complete 27 Acting Core Credits and 63 Elective Credits.

## ACTING CERTIFICATE PROGRAM – CURRICULAR TABLE

<b>ACTING CORE: 29 Credits</b>	<b>CRSE NO.</b>	<b>PER WK</b>	<b>HOURS</b>	<b>CREDITS</b>
INTRO TO SANFORD MEISNER TECH	G101	2 x 10 weeks	60 HOURS	4
THE CHARACTER KEY	G150	2 x 10 weeks	60 HOURS	4
THE PATHOLOGY KEY	G151	1 x 10 weeks	30 HOURS	2
THE VOICE AND SPEECH KEY	G121	1 x 10 weeks	30 HOURS	2
SCRIPT ANALYSIS & BREAKDOWN	G220	1 x 10 weeks	30 HOURS	2
LAUNCHING YOUR FILM CAREER	G301	1 x 10 weeks	30 HOURS	2
INTERMEDIATE SANFORD MEISNER	A102	2 x 10 weeks	60 HOURS	4
ADVANCED SANFORD MEISNER	A103	2 x 10 weeks	60 HOURS	4
AUDITION FOR FILM/TELEVISION	A141	1 x 10 weeks	30 HOURS	1.5
BOOKING THE COMMERCIAL	A142	1 x 10 weeks	30 HOURS	1.5
THE BUSINESS OF PRODUCING	G143	1 x 10 weeks	30 HOURS	2
<b><u>ACTING ELECTIVES: 16 Credits</u></b>				
HISTORY OF THEATRE	G110	1 x 10 weeks	30 HOURS	2
HISTORY OF FILM	G111	1 x 10 weeks	30 HOURS	2
MYTH IN MOVIES/CREATIVE PROC.	G160	1 x 10 weeks	30 HOURS	2
VOICE & GENERAL AMER. SPEECH	A122	1 x 10 weeks	30 HOURS	2
THE ACTOR'S INSTRUMENT	A131	1 x 10 weeks	30 HOURS	2
EXPLORATION LEE STRASBERG	A201	2 x 10 weeks	60 HOURS	4
CHEKHOV TECHNIQUE	A202	2 x 10 weeks	60 HOURS	4
FOUNDATION STELLA ADLER TECH	A203	2 x 10 weeks	60 HOURS	4
STANDARD SPEECH & TEXT	A221	1 x 10 weeks	30 HOURS	2
CHARACTER ACCENTS & DIALECTS	A222	1 x 10 weeks	30 HOURS	2
MOVEMENT STYLES	A232	1 x 10 weeks	30 HOURS	2
PLAY PRODUCTION 1	A190	2.5 x 10 weeks	90 HOURS	4
ON CAMERA DYNAMICS	A340	1 x 10 weeks	30 HOURS	1.5
ON CAMERA DRAMA	A341	1 x 10 weeks	30 HOURS	1.5
SCENE STUDY	A304	1 x 10 weeks	30 HOURS	1.5
INTRODUCTION TO SHAKESPEARE	G205	1 x 10 weeks	30 HOURS	2
VOICEOVER TECHNIQUE	A320	1 x 10 weeks	30 HOURS	1.5
ADVANCED COMMERCIAL TECH	A321	1 x 10 weeks	30 HOURS	1.5
HOSTING AND INDUSTRIALS	A322	1 x 10 weeks	30 HOURS	1.5
FUNDAMENTALS OF IMPROV	A121	1 x 10 weeks	30 HOURS	2
SKETCH COMEDY	A382	1 x 10 weeks	30 HOURS	1.5
STAND UP COMEDY	A383	1 x 10 weeks	30 HOURS	2
INSIDE FILM AND TV COMEDY	A384	1 x 10 weeks	30 HOURS	1.5
TECHNIQUE OF PHYSICAL COMEDY	A385	1 x 10 weeks	30 HOURS	2
PLAY PRODUCTION 2	A191	2.5 x 10 weeks	90 HOURS	4
WRITING THE SHORT FILM	S121	1 x 10 weeks	30 HOURS	2
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	60 HOURS	4

WORKING WITH ACTORS	D120	1 x 10 weeks	30 HOURS	2
THE REHEARSAL PROCESS	D121	1 x 10 weeks	30 HOURS	2
STAGING THE SCENE	D122	1 x 10 weeks	30 HOURS	2
DEFINING THE SCREENPLAY	G201	2 x 10 weeks	60 HOURS	4
CINEMATOGRAPHY 1	C101	1 x 10 weeks	30 HOURS	2
EDITING 1	E101	1 x 10 weeks	30 HOURS	2
INTRODUCTION TO LIGHTING	L101	1 x 10 weeks	30 HOURS	2
VISUAL CONCEPT/STYLE/STORYBOARD	D390	1 x 10 weeks	15 HOURS	1
ETPA GRAMMAR & VOCABULARY	ET101	1 x 10 weeks	30 HOURS	2
ETPA ACCENT REDUCTION	ET102	1 x 10 weeks	30 HOURS	2
ETPA ACTING IN ENGLISH	ET103	1 x 10 weeks	30 HOURS	2

**ACTING CERTIFICATE PROGRAM  
COURSE DESCRIPTIONS**

**ACTING CORE**

**29 Credits**

**TITLE:       INTRO TO SANFORD MEISNER TECH.       G101 - 60 hrs (4 credits)**

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

**TITLE:       THE CHARACTER KEY                               G150-60 hrs (4 credits)**

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

**TITLE:       THE PATHOLOGY KEY                               G151-30 hrs (2 credits)**

Uncovering the "Dark Side" and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting, screenwriting and directing by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy.

**TITLE:       VOICE & SPEECH KEY                               G121-30 hrs (2 credits)**

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

**TITLE:       SCRIPT ANALYSIS & BREAKDOWN       G220 -30 hrs (2 credits)**

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

Students will learn the appropriate language to create riveting characters and performances.

**TITLE: LAUNCHING YOUR FILM CAREER G301-30 hrs (2 credits)**

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

**TITLE: INTERMEDIATE SANFORD MEISNER TECH A102-60 hrs (4 credits)**

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

PRE-REQUISITE: INTRO TO SANFORD MEISNER - G101

**TITLE: ADVANCED SANFORD MEISNER TECH. A103 -60 hrs (4 credits)**

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

PRE-REQUISITE: INTERMEDIATE SANFORD MEISNER – A102

**TITLE: AUDITION FOR FILM & TELEVISION A141-30 hrs (1.5 credits)**

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

**TITLE: BOOKING THE COMMERCIAL A142 -30 hrs (1.5 credits)**

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

**TITLE: THE BUSINESS OF PRODUCING G143 - 30 hrs (2 credits)**

Understanding the role and responsibilities of being a producer in the Entertainment field. The course will take a close look at the inevitable battle between commerce and art. Marketing, sales presentations, and acquiring investment support are explored. In addition, legal aspects, preparation of business plans and budgets, communication and sales skills are taught.

**ACTING CERTIFICATE ELECTIVES:**

16 credits

**TITLE: HISTORY OF THEATRE G110-30 hrs (2 credits)**

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

**TITLE: HISTORY OF FILM G111-30 hrs (2 credits)**

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

**TITLE: MYTH IN MOVIES & CREATIVE PROCESS G160 -30 hrs (2 credits)**

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

**TITLE: VOICE & GENERAL AMERICAN SPEECH A122 - 30 hrs (2 credits)**

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

**TITLE: THE ACTOR'S INSTRUMENT KEY A131 -30 hrs (2 credits)**

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

**TITLE: EXPLORATION LEE STRASBERG TECH A201 - 60 hrs (4 credits)**

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

**TITLE: CHEKHOV ACTING TECHNIQUE A202-60 hrs (4 credits)**

Students learn how to create a character using their body as a physical and emotional tool. Selections from plays, poetry and prose are utilized to train the actor to approach the text from a "physical and emotional" point of view. The course investigates the actors' movement

and relationship to space, to each other, and to situations. Exercises including Psychological Gesture, Sensory and Improvisational movement; and relaxation help bring awareness to their body, emotions, and mind. Students then apply these techniques to a monologue, scene, or poem in a final performance.

**TITLE: FOUNDATION OF STELLA ADLER TECHNIQUE A203 - 60 hrs (4 credits)**

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

**TITLE: STANDARD SPEECH & TEXT A221 -30 hrs (2 credits)**

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

**TITLE: CHARACTER ACCENTS & DIALECTS A222-30 hrs (2 credits)**

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

**TITLE: MOVEMENT STYLES A232 - 30 hrs (2 credits)**

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

**TITLE: PLAY PRODUCTION 1 A190 - 90 hrs (4 credits)**

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

**TITLE: ON CAMERA DYNAMICS A340 - 30 hrs (1.5 credits)**

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



play to that all-seeing camera eye.

**TITLE: ON CAMERA DRAMA A341 -30 hrs (1.5 credits)**

This course is a detailed study of every aspect of film and television performance. The class includes Psychological Action Breakdown, Silent Action and Reaction Breakdowns as well as emotional and practical tools for creating memorable filmic performances.

**TITLE: SCENE STUDY A304 -30 hrs (1.5 credits)**

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

**TITLE: INTRO TO SHAKESPEARE G205 - 30 hrs (2 credits)**

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

**TITLE: VOICE OVER TECHNIQUE A320 - 30 hrs (1.5 credits)**

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

**TITLE: ADVANCED COMMERCIAL TECH A321- 30 hrs (1.5 credits)**

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

**TITLE: HOSTING & INDUSTRIALS A322 - 30 hrs (1.5 credits)**

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

**TITLE: FUNDAMENTALS OF IMPROVISATION A121-30 hrs (1.5 credits)**

A course designed to give the students the necessary tools to create scenarios alone and with others in a spontaneous manner. These tools will sharpen the actor's memory and develop the actor's ability to take risks. This course is a must for all auditions, teaching the actor to

think and act quickly while taking adjustments and being present and alive for every moment.

**TITLE: SKETCH COMEDY A382 - 30 hrs (1.5 credits)**

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

**TITLE: STAND UP COMEDY TECHNIQUE A383-30 hrs (2 credits)**

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

**TITLE: INSIDE FILM & TV COMEDY A384 -30 hrs (1.5 credits)**

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

**TITLE: TECHNIQUE OF PHYSICAL COMEDY A385 -30 hrs (2 credits)**

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

**TITLE: PLAY PRODUCTION 2 A191-90 hrs (4 credits)**

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

**TITLE: WRITING THE SHORT FILM S121-30 hrs (2 credits)**

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

**TITLE: WRITING THE FEATURE FILM 1 S201-60 hrs (4 credits)**

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

**TITLE: WORKING WITH ACTORS D120-30 hrs (2 credits)**

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

**TITLE: THE REHEARSAL PROCESS D121-30 hrs (2 credits)**

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

**TITLE: STAGING THE SCENE D122-30 hrs (2 credits)**

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

**TITLE: DEFINING THE SCREENPLAY G201-60 hrs (4 credits)**

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

**TITLE: CINEMATOGRAPHY 1 C101-30 hrs (2 credits)**

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

**TITLE: EDITING 1 E101-30 hrs (2 credits)**

This course offers an introduction into basic editing tools; the importance of selecting the best shots, and how to create a scene in the editing room for the highest possible expression of character development, as well as for visual storytelling, and narrative development regarding plot, drama, and tension. The director learns to understand how to nurture the emotional impact for the audience; as well as the importance of post-production to achieve a high-quality outcome for the motion picture. Knowledge on the workflow of the editing room is provided, discussion on the positions of the post-production team, and communication skills to manage and oversee

the entire post-production process to insure the director's basic message, intention, and impact on the audience are achieved. Course includes basic overview and the ABC's of software options for editing.

**TITLE: INTRODUCTION TO LIGHTING L101-30hrs (2credits)**

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

**TITLE: VISUAL CONCEPTS/STYLES/STORYBOARD D390-15 hrs (1 credit)**

A comprehensive examination of the director skill set to create a Visual Concept for his/her feature movie. A brief history of the development of visual concepts from analog to digital workflows and new tools to create and communicate Visual Concepts to the entire film crew: from packaging for investors, to the shooting crew, and the post production departments.

**TITLE: ETPA GRAMMAR & VOCABULARY ET101-30 hrs (2 credits)**

The elements in this block of the tutorial build on basic grammar structures and increase student vocabulary. Students expand their understanding and comprehension of basic grammar, vocabulary, and fundamentals of pronunciation.

**TITLE: ETPA ACCENT REDUCTION ET102-30 hrs (2 credits)**

This tutorial block is specifically designed to help the student not feel intimidated when speaking English in social settings or during performance. It improves speech patterns, identifying specific problems with vowels and consonants in everyday speech. General techniques for accent reduction are introduced. Students practice from a variety of texts, including poetry, newspaper clippings, film scripts, plays, and novels.

**TITLE: ETPA ACTING IN ENGLISH ET103-30 hrs (2 credits)**

Students learn fundamental elements of performance, whether it be for stage, screen, or life! In addition, they explore role-playing, how to read and create body language, as well as acting and script analysis techniques, that can be applied to everyday life, incorporating grammar and vocabulary exercises.

## **FILMMAKING CERTIFICATE PROGRAM**

### **MISSION**

To facilitate Filmmaking Students in effectively expressing themselves by helping them to discover their personal connection to their work and to give them the tools necessary to bring that personal expression to life. At its heart, Filmmaking is a complex and high-tech form of storytelling. It combines and requires all participants to deliver artistic and media forms of expression that when brought to final projection satisfy the emotional appetite of the audience. In order to create effective and meaningful works of cinema, the film director must learn to tell each story in a personal, passionate, and accomplished manner.

### **PURPOSE**

The Filmmaking Program at The Los Angeles Performing Arts Conservatory is especially unique in that it focuses on the actor's language and process, which helps directors to effectively bring out desired performances from actors to create high emotional impact for the audience. We teach an intensely high visual concept parallel with staging, blocking

and rehearsal techniques.

## **OBJECTIVES**

Focus on the actor’s process as well as gaining a better understanding of script analysis and breakdown, character development and an exploration into the psychological dark side of characters. Explore the visual aspects of cinema. An in- depth study into the “business” aspects of Filmmaking. A sequential training that will expose each Filmmaking student to the most essential aspects of this powerful art form.

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

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

## **FILMMAKING CERTIFICATE PROGRAM – CURRICULAR TABLE**

<b><u>FILMMAKING CERTIFICATE</u></b>	<b><u>TITLE</u></b>	<b><u>PER WK</u></b>	<b><u>HOURS</u></b>	<b><u>CREDITS</u></b>
<b><u>TERM ONE: 15 CREDITS</u></b>				
LAUNCHING YOUR FILM CAREER	G301	1 x 10 weeks	30 HOURS	2
CINEMATOGRAPHY 1	C101	1 x 10 weeks	30 HOURS	2
EDITING 1	E201	1 x 10 weeks	30 HOURS	2
CONCEPT/STYLE/STORY BOARD	D390	1 x 10 weeks	15 HOURS	1
DEFINING THE SCREENPLAY	G201	2 x 10 weeks	60 HOURS	4
INTRODUCTION TO SOUND	T200	1 x 10 weeks	30 HOURS	2
HISTORY OF FILM	G111	1 x 10 weeks	30 HOURS	2
<b><u>TERM TWO: 16 Credits</u></b>				
THE CHARACTER KEY	G150	2 x 10 weeks	60 HOURS	4
STAGING THE SCENE	D122	1 x 10 weeks	30 HOURS	2

THE BUSINESS OF PRODUCING	G143	1 x 10 weeks	30 HOURS	2
CINEMATOGRAPHY 2	C201	1 x 10 weeks	30 HOURS	2
INTRODUCTION TO LIGHTING	L101	1 x 10 weeks	30 HOURS	2
EDITING 2	E202	1 x 10 weeks	30 HOURS	2
WRITING THE SHORT FILM	S121	1 x 10 weeks	30 HOURS	2

**TERM THREE – WEEKS 1-5 (120 HOURS) 6 Credits**

CINEMATOGRAPHY 3	C301	1 x 10 weeks	15 HOURS	1
SOUND DESIGN	T201	1 x 10 weeks	15 HOURS	1
PRODUCTION DESIGN	D103	1 x 10 weeks	15 HOURS	1
OVERVIEWING THE SET	D104	1 x 10 weeks	15 HOURS	1
ON LOCATION SHOOTING	D105	1 x 10 weeks	60 HOURS	2

**TERM THREE - WEEKS 6-10 (135 HOURS) 8 Credits**

EDITING 3	E203	1 x 5 weeks	15 HOURS	1
POST PRODUCTION SOUND 1	T201	1 x 5 weeks	15 HOURS	1
COLOR GRADING	E204	1 x 5 weeks	15 HOURS	1
DAVINCI SOFTWARE TRAINING	E205	1 x 5 weeks	15 HOURS	1
TEST SCREENING/FESTIVAL ADMISSIONS	T301	1 x 5 weeks	15 HOURS	1
FINALIZING THE PROJECT: VIDEO/AUDIO	T302	1 x 5 weeks	15 HOURS	1
WORKING IN THE EDITING STUDIO	D106	1 x 5 weeks	45 HOURS	2

**TERM ONE**

**TITLE: LAUNCHING YOUR FILM CAREER (G301) 30 Hours / 2 Credits**

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

**TITLE: CINEMATOGRAPHY 1 (C101) 30 Hours / 2 Credits**

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

**TITLE: EDITING 1 (E201) 30 Hours / 2 Credits**

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

**TITLE: VISUAL CONCEPT/STYLE/ STORYBOARD (D390) 15 Hours / 1 Credit**

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

**TITLE: DEFINING THE SCREENPLAY (G201) 60 Hours / 4 Credits**

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

**TITLE: INTRODUCTION TO SOUND (T200) 30 Hours / 2 Credits**

In this course, students learn the tools of Location Sound and Post-Sound for a director to be able to dissect. An exploration into the artistic and technical knowledge the director needs to communicate with the Sound Team to establish his individual artistic "Sound-Style" that fits to his "Visual Style".

**TITLE: HISTORY OF FILM (G111) 30 Hours / 2 Credits**

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



complexities of this art form. Focus is on the emotional impact the director creates for the audience. Inspired by the visual and audio style of Steven Spielberg, his style is used to define creative components of how to create the highest Hollywood Quality

## **TERM TWO**

### **TITLE: CHARACTER KEY (G150) 60 Hours / 4 Credits**

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

### **TITLE: STAGING THE SCENE (D122) 30 Hours / 2 Credits**

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

### **TITLE: CINEMATOGRAPHY 2 (C201) 30 Hours / 2 Credits**

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

### **TITLE: INTRODUCTION TO LIGHTING (L101) 30 Hours / 2 Credits**

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

### **TITLE: EDITING 2 (E202) 30 Hours / 2 Credits**

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

### **TITLE: WRITING THE SHORT FILM (S121) 30 Hours / 2 Credits**

As with the short story, the short film is a specific genre with its own set of rules and demands. In this workshop, students will learn the basic elements of this unique and demanding form. They will sharpen their writing skills and develop advanced character and structural elements to finish the scripts they began in term one.

## **TERM THREE WEEKS 1-5**

### **TITLE: CINEMATOGRAPHY 3 (C301) 15 Hours / 1 Credit**

This course makes use of the tools learned in Cinematography 1 and 2 and lets the student practice, experience, and define his own style as a director throughout principal photography. It focuses on teaching practical skills through exercises accompanied by individual artistic and technical coaching for each student on their short films, as they go into production in this term. This course advises and encourages the student to define their own understanding of how to use all the tools learned thus far for the creation of their own "Hollywood-Expression" in the Art of Motion Pictures.

### **TITLE: SOUND DESIGN (T201) 15 Hours / 1 Credit**

The student learns the importance of Sound-Design and Post-Sound work, in relation to the different departments of Sound, such as film-music and foley-art. An exploration into different styles and an examination of each student's shooting scripts in order to define the individual Sound-Style which best fits and supports the story.

### **TITLE: PRODUCTION DESIGN (D103) 15 Hours / 1 Credit**

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

### **TITLE: OVERVIEWING THE SET (D104) 15 Hours / 1 Credit**

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

### **TITLE: ON LOCATION SHOOTING (D105) 60 Hours / 2 Credits**

In this course, designed as laboratory work, students will spend their first hours practicing with shooting equipment: camera, lenses, lights, sound, and film gear.

Using previously acquired skills for setting lights, using the camera, selecting the right lenses, and utilizing sound gear to create raw material in HD and 4K resolution - students will shoot a theatrical scene.

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

Students' shooting skills will be tested with practical exercises, which include the production shoot for their short film that will be submitted to international film festivals. All practical lab work is in

reference to the classes where students have learned the technical and creative skills that they will use during the on-location shooting periods.

**TERM THREE WEEKS 6-10**

**TITLE: EDITING 3 (E203) 15 Hours / 1 Credit**

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

**TITLE: POST PRODUCTION SOUND 1 (T201) 15 Hours / 1 Credit**

The student is coached on the best completion of the work done within the Sound Department, including Location Sound, Sound Editing, Sound Design, Film Score, and additional Foleys and Voiceovers, if needed. The focus is on completion of the student's project. Concepts covered: the mixing process, as well as leveling and exporting the final Sound Stream for theatrical screenings.

**TITLE: COLOR GRADING (E204) 15 Hours / 1 Credit**

The students will learn how to color grade the final cut of their film to ensure the best visual outcome.

**TITLE: DAVINCI SOFTWARE TRAINING (E205) 15 Hours / 1 Credit**

The student will learn to add credits and other basic visual effects, as well as, creating and finalizing the master file, how to use different codes, and awareness of the right frame rates for their own project.

**TITLE: TEST SCREENING/FESTIVAL ADMISSIONS (T301) 15 Hours / 1 Credit**

This course shows and advises the students to which festivals the student's final project might be worth to submit, as well as, how to find access to the selected festivals, how to put together a press map and further marketing materials.

**TITLE: FINALIZING THE PROJECT: VISUAL/AUDIO (T302) 15 Hours / 1 Credit**

This course is a summary of all the acquired skills taught in the program and lectures on how to apply them for final quality management. The course sharpens the eye and the objectiveness of the director, to review his final product and to decide on his last final changes, if necessary, as well as, to bring across, what defines "Hollywood-quality". Each student should learn how to accept imperfection and understand which tools might be useful to achieve successful improvements.

**TITLE: WORKING IN THE EDITING STUDIO (D106) 45 Hours / 2 Credits**

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

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

## **Screenwriting Certificate Program**

### **MISSION**

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

### **PURPOSE**

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

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

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

### **OBJECTIVES**

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

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

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

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

## SCREENWRITING CERTIFICATE PROGRAM – CURRICULAR TABLE

### SCREENWRITING CORE: 28 Credits

	TITLE	PER WK	HOURS	CREDITS
THE CHARACTER KEY	G150	2 x 10 weeks	60 HOURS	4
THE PATHOLOGY KEY	G151	1 x 10 weeks	30 HOURS.	2
THE ART OF ADAPTATION	S340	1 x 10 weeks	30 HOURS	2
SCRIPT ANALYSIS & BREAKDOWN	G220	1 x 10 weeks	30 HOURS	2
LAUNCHING YOUR FILM CAREER	G301	1 x 10 weeks	30 HOURS	2
DEFINING THE SCREENPLAY	G201	2 x 10 weeks	60 HOURS	4
SYNOPSIS /TREATMENT/OUTLINE	S120	2 x 10 weeks	60 HOURS	4
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	60 HOURS	4
WRITING THE FEATURE FILM 2	S202	2 x 10 weeks	60 HOURS	4

### SCREENWRITING ELECTIVES: 17 credits

INTRO TO SANFORD MEISNER TECH	G101	2 x 10 weeks	60 HOURS	4
VOICE & SPEECH KEY	G121	1 x 10 weeks	30 HOURS	2
VOICE & GENERAL AMERICAN SPEECH	A122	1 x 10 weeks	30 HOURS	2
HISTORY OF THEATRE	G110	1 x 10 weeks	30 HOURS	2
HISTORY OF FILM	G111	1 x 10 weeks	30 HOURS	2
MYTH IN MOVIES/CREATIVE PROC.	G160	1 x 10 weeks	30 HOURS	2
WRITING THE SCENE	S111	2 x 10 weeks	60 HOURS	4
WRITING DIALOGUE	S112	2 x 10 weeks	60 HOURS	4
WRITING THE SHORT FILM	S121	1 x 10 weeks	30 HOURS	2
WRITING THE FEATURE FILM 3	S203	2 x 10 weeks	60 HOURS	4
WRITING THE FEATURE FILM 4	S204	2 x 10 weeks	60 HOURS	4
CINEMATOGRAPHY 1	C101	1 x 10 weeks	30 HOURS	2
EDITING 1	E201	1 x 10 weeks	30 HOURS	2
WORKING WITH ACTORS	D120	1 x 10 weeks	30 HOURS	2
THE REHEARSAL PROCESS	D121	1 x 10 weeks	30 HOURS	2
STAGING THE SCENE	D122	1 x 10 weeks	30 HOURS	2
VISUAL CONCEPTS/STYLE/STORYBOARD	D390	1 x 10 weeks	30 HOURS	2
ETPA GRAMMAR & VOCABULARY	ET101	1 x 10 weeks	30 HOURS	2
ETPA ACCENT REDUCTION	ET102	1 x 10 weeks	30 HOURS	2

## SCREENWRITING CERTIFICATE PROGRAM

### COURSE DESCRIPTIONS

**CORE: 28 Credits**

**TITLE: THE CHARACTER KEY G150 - 30 hours (2 Credits)**

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

**TITLE: THE PATHOLOGY KEY G151 - 30 hours (2 Credits)**

Uncovering the “Dark Side” and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting, screenwriting and directing by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy.

**TITLE: THE ART OF ADAPTATION S340 - 30 hours (2 Credits)**

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

**TITLE: SCRIPT ANALYSIS & BREAKDOWN G220 - 30 hours (2 Credits)**

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

**TITLE: LAUNCHING YOUR FILM CAREER G301 - 30 hours (2 Credits)**

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

**TITLE:        DEFINING THE SCREENPLAY                    G201 - 60 hours (4 Credits)**

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

**TITLE:        SYNOPSIS/TREATMENT/OUTLINE      S120 - 60 hours (4 Credits)**

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

**TITLE:        WRITING THE FEATURE FILM 1      S201 - 60 hours (4 Credits)**

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

PRE-REQUISITE: DEF. THE SCREENPLAY G101 & SYNOPSIS / TREATMENT / OUTLINE S120.

**TITLE:        WRITING THE FEATURE FILM 2      S202 - 60 hours (4 Credits)**

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

**SCREENWRITING CERTIFICATE**

**ELECTIVE HOURS:**

**Any 255 hours to = 17 Credits**



**TITLE: INTRO TO THE SANFORD MEISNER TECH G101 -60 hours (4 Credits)**

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

**TITLE: VOICE & SPEECH KEY G121 - 30 hours (2 Credits)**

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

**TITLE: VOICE/GENERAL AMERICAN SPEECH A122 - 30 hours (2 Credits)**

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

**TITLE: HISTORY OF THEATRE G110 - 30 hours (2 Credits)**

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

**TITLE: HISTORY OF FILM G111 - 30 hours (2 Credits)**

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

**TITLE: MYTH IN MOVIES & CREATIVE PROCESS G160-30 hours (2 Credits)**

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

and tension.

**TITLE: WRITING THE SCENE S111 -60 hours (4 Credits)**

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

**TITLE: WRITING DIALOGUE S112 - 60 hours (4 Credits)**

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

**TITLE: WRITING THE SHORT FILM S121- 60 hours (2 Credits)**

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

**TITLE: WRITING THE FEATURE FILM 3 S203 -60 hours (4 Credits)**

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

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

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

**TITLE: CINEMATOGRAPHY 1 C101 - 30 hours (2 Credits)**

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

**TITLE: EDITING 1 E101 - 30 hours (2 Credits)**

This course offers an introduction into basic editing tools; the importance of selecting the best shots, and how to create a scene in the editing room for the highest possible expression of character development, as well as for visual storytelling, and narrative development regarding plot, drama, and tension. The director learns to understand how to nurture the emotional impact for the audience; as well as the importance of post-production to achieve a high quality outcome for the

motion picture. Knowledge on the workflow of the editing room is provided, discussion on the positions of the post-production team, and communication skills to manage and oversee the entire post-production process to insure the director's basic message, intention, and impact on the audience are achieved. Course includes basic overview and the ABC's of software options for editing.

**TITLE: WORKING WITH ACTORS D120 - 30 hours (Credits)**

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

**TITLE: THE REHEARSAL PROCESS D121 - 30 hours (2 Credits)**

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

**TITLE: STAGING THE SCENE D122 - 30 hours (2 Credits)**

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

**TITLE: VISUAL CONCEPT/STYLES/STORYBOARD D390 - 30 hours (2 Credits)**

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

**TITLE: ETPA GRAMMAR & VOCABULARY ET101 - 30 hours (2 Credits)**

The elements in this block of the tutorial build on basic grammar structures and increase student vocabulary. Students expand their understanding and comprehension of basic grammar, vocabulary, and fundamentals of pronunciation.

**TITLE: ETPA ACCENT REDUCTION ET102 - 30 hours (2 Credits)**

This tutorial block is specifically designed to help the student not feel intimidated when speaking English in social settings or during performance. It improves speech patterns, identifying specific problems with vowels and consonants in everyday speech. General techniques for accent reduction are introduced. Students practice from a variety of texts, including poetry, newspaper clippings, film scripts, plays, and novels.

## **GAP YEAR Certificate Program**

### **MISSION**

The instruction is taught by Hollywood Acting Professionals who combine their multi-disciplined performance training to provide a stimulating program that gets participants in tune with who they truly are, and from there, how to become anything or anyone they want to be, calibrating and trusting their instincts, in order to achieve objectives, building confidence and self-esteem. Among the many tools used are role playing, readings, on camera reviews, writing exercises, and Personality Type and

Communication workshops, so that the individual better understands themselves and those they interact with, communicating more effectively.

**PURPOSE**

Our program instills participants with life, leadership, and team building skills, beyond what they could learn in any other venue, delivered in a fun creative way thru the lens of Acting, Directing, and Storytelling. The program includes an exploration into the language of Corporate and Artistic America, analyzing key archetypes in a variety of settings, profiling and understanding their behaviors and Personality Types, helping to achieve objectives, instead of blocking those objectives. The insights gained in the program equip participants to quickly “read” any situation, business or personal, assisting participants to develop skills to take any situation forward to almost any desired outcome. Participants acquire the skills to write their stories forward to conclusions that would not otherwise be achievable.

**OBJECTIVES**

Building Confidence, Self Esteem, and Life Skills thru Performing Arts disciplines. The instruction is inward bound, more than acting and directing, it’s an increased awareness of the world, learning to be active, effective, present, fully engaged with others...***and in control***...whatever path is taken.

Utilizing proven concepts from the rich world of directing, acting, and screen writing, participants become connected to their life’s journey in a remarkable new way, much like the leading character in a film, equipped to handle anything that life throws at them, they are now equipped to rewrite the script life gave them, into a much more interesting journey than they otherwise would have had.

The Gap Year programs are for graduating high school and college students; as well as for individuals with established professions taking time off or seeking to change careers. The Gap Year follows the One-Year Professional Acting Certificate curriculum. Faculty is made aware of those students only seeking personal skill development versus those seeking careers in Entertainment.

**GAP YEAR Certificate Curricular Table – 45 Credits- 690 Hrs**

<b>GAP YEAR CORE: 29 Credits = 450 hrs</b>	<b>CRSE NO.</b>	<b>PER WK</b>	<b>HOURS</b>	<b>CREDITS</b>
INTRO TO SANFORD MEISNER TECH	G101	2 x 10 weeks	60 HOURS	4
THE CHARACTER KEY	G150	2 x 10 weeks	60 HOURS	4
THE PATHOLOGY KEY	G151	1 x 10 weeks	30 HOURS	2
THE VOICE AND SPEECH KEY	G121	1 x 10 weeks	30 HOURS	2
SCRIPT ANALYSIS & BREAKDOWN	G220	1 x 10 weeks	30 HOURS	2
LAUNCHING YOUR FILM CAREER	G301	1 x 10 weeks	30 HOURS	2
INTERMEDIATE SANFORD MEISNER	A102	2 x 10 weeks	60 HOURS	4
ADVANCED SANFORD MEISNER	A103	2 x 10 weeks	60 HOURS	4
AUDITION FOR FILM/TELEVISION	A142	1 x 10 weeks	30 HOURS	1.5
BOOKING THE COMMERCIAL	A141	1 x 10 weeks	30 HOURS	1.5
THE BUSINESS OF PRODUCING	G143	1 x 10 weeks	30 HOURS	2

**GAP YEAR ELECTIVES:16 Credits / 240 hours**

HISTORY OF THEATRE	G110	1 x 10 weeks	30 HOURS	2
HISTORY OF FILM	G111	1 x 10 weeks	30 HOURS	2
MYTH IN MOVIES/CREATIVE PROC.	G160	1 x 10 weeks	30 HOURS	2
VOICE & GENERAL AMER. SPEECH	A122	1 x 10 weeks	30 HOURS	2
THE ACTOR'S INSTRUMENT	A131	1 x 10 weeks	30 HOURS	2
EXPLORATION LEE STRASBERG	A201	2 x 10 weeks	60 HOURS	4
CHEKHOV TECHNIQUE	A202	2 x 10 weeks	60 HOURS	4
FOUNDATION STELLA ADLER TECH	A203	2 x 10 weeks	60 HOURS	4
STANDARD SPEECH & TEXT	A221	1 x 10 weeks	30 HOURS	2
CHARACTER ACCENTS & DIALECTS	A222	1 x 10 weeks	30 HOURS	2
MOVEMENT STYLES	A232	1 x 10 weeks	30 HOURS	2
PLAY PRODUCTION 1	A190	2.5 x 10 weeks	90 HOURS	4
ON CAMERA DYNAMICS	A340	1 x 10 weeks	30 HOURS	1.5
ON CAMERA DRAMA	A341	1 x 10 weeks	30 HOURS	1.5
SCENE STUDY	A304	1 x 10 weeks	30 HOURS	1.5
INTRODUCTION TO SHAKESPEARE	G205	1 x 10 weeks	30 HOURS	2
VOICEOVER TECHNIQUE	A320	1 x 10 weeks	30 HOURS	1.5
ADVANCED COMMERCIAL TECH	A321	1 x 10 weeks	30 HOURS	1.5
HOSTING AND INDUSTRIALS	A322	1 x 10 weeks	30 HOURS	1.5
FUNDAMENTALS OF IMPROV	A121	1 x 10 weeks	30 HOURS	2
SKETCH COMEDY	A382	1 x 10 weeks	30 HOURS	1.5
STAND UP COMEDY	A383	1 x 10 weeks	30 HOURS	2
INSIDE FILM AND TV COMEDY	A384	1 x 10 weeks	30 HOURS	1.5
TECHNIQUE OF PHYSICAL COMEDY	A385	1 x 10 weeks	30 HOURS	2
PLAY PRODUCTION 2	A191	2.5 x 10 weeks	90 HOURS	4
WRITING THE SHORT FILM	S121	1 x 10 weeks	30 HOURS	2
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	60 HOURS	4
WORKING WITH ACTORS	D120	1 x 10 weeks	30 HOURS	2
THE REHEARSAL PROCESS	D122	1 x 10 weeks	30 HOURS	2
STAGING THE SCENE	D121	1 x 10 weeks	30 HOURS	2
DEFINING THE SCREENPLAY	G201	2 x 10 weeks	60 HOURS	4
CINEMATOGRAPHY 1	C101	1 x 10 weeks	30 HOURS	2
EDITING 1	E201	1 x 10 weeks	30 HOURS	2
VISUAL CONCEPT/STYLE/STORYBOARD	D390	1 x 10 weeks	15 HOURS	1
LOGLINE / SYNOPSIS / OUTLINE	S120	2 x 10 weeks	60 HOURS	4
INDEPENDENT STUDY	X402	2 x 10 weeks	30 HOURS	3

**GAP YEAR CORE****29 Credits / 450 Hours****TITLE: INTRO TO SANFORD MEISNER TECH.****G101 (4 credits)**

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

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

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

**TITLE: THE PATHOLOGY KEY**

**G151 (2 credits)**

Uncovering the “Dark Side” and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting, screenwriting and directing by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy.

**TITLE: VOICE & SPEECH KEY**

**G121 (2 credits)**

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

**TITLE: SCRIPT ANALYSIS & BREAKDOWN**

**G220 (2 credits)**

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

**TITLE: LAUNCHING YOUR FILM CAREER**

**G301-30 hrs (2 credits)**

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

**TITLE: INTERMEDIATE SANFORD MEISNER TECH A102-60 hrs (4 credits)**

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

craft their work to their fullest emotional, sequential, imaginative, and challenging possibilities. Other aspects of the improvisational exercises include, the Domestic Exercise, the Shared Circumstance, and the Life Goes on Activity. Students are challenged to use their imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched.

PRE-REQUISITE: INTRO TO SANFORD MEISNER - G101

**TITLE: ADVANCED SANFORD MEISNER TECH.      A103 -60 hrs (4 credits)**

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

PRE-REQUISITE: INTERMEDIATE SANFORD MEISNER – A102

**TITLE:      AUDITION FOR FILM & TELEVISION      A141-30 hrs (1.5 credits)**

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

**TITLE:      BOOKING THE COMMERCIAL      A142 -30 hrs (1.5 credits)**

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

**TITLE:      THE BUSINESS OF PRODUCING      G143 - 30 hrs (2 credits)**

Understanding the role and responsibilities of being a producer in the Entertainment field. The course will take a close look at the inevitable battle between commerce and art. Marketing, sales presentations, and acquiring investment support are explored. In addition, legal aspects, preparation of business plans and budgets, communication and sales skills are taught.

**ACTING CERTIFICATE ELECTIVES:**      16 credits

**TITLE:      HISTORY OF THEATRE      G110-30 hrs (2 credits)**

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

**TITLE:      HISTORY OF FILM      G111-30 hrs (2 credits)**



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

**TITLE: MYTH IN MOVIES & CREATIVE PROCESS      G160 -30 hrs (2 credits)**

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

**TITLE: VOICE & GENERAL AMERICAN SPEECH      A122 - 30 hrs (2 credits)**

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

**TITLE:      THE ACTOR'S INSTRUMENT KEY      A131 -30 hrs (2 credits)**

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

**TITLE: EXPLORATION LEE STRASBERG TECH      A201 - 60 hrs (4 credits)**

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

**TITLE:      CHEKHOV ACTING TECHNIQUE      A202-60 hrs (4 credits)**

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

**TITLE: FOUNDATION OF STELLA ADLER TECHNIQUE A203 - 60 hrs (4 credits)**

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

**TITLE:      STANDARD SPEECH & TEXT      A221 -30 hrs (2 credits)**

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

scenes.

**TITLE: CHARACTER ACCENTS & DIALECTS A222-30 hrs (2 credits)**

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

**TITLE: MOVEMENT STYLES A232 - 30 hrs (2 credits)**

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

**TITLE: PLAY PRODUCTION 1 A190 - 90 hrs (4 credits)**

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

**TITLE: ON CAMERA DYNAMICS A340 - 30 hrs (1.5 credits)**

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

**TITLE: ON CAMERA DRAMA A341 -30 hrs (1.5 credits)**

This course is a detailed study of every aspect of film and television performance. The class includes Psychological Action Breakdown, Silent Action and Reaction Breakdowns as well as emotional and practical tools for creating memorable filmic performances.

**TITLE: SCENE STUDY A304 -30 hrs (1.5 credits)**

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

**TITLE: INTRO TO SHAKESPEARE G205 - 30 hrs (2 credits)**

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

**TITLE: VOICE OVER TECHNIQUE A320 - 30 hrs (1.5 credits)**

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

**TITLE: ADVANCED COMMERCIAL TECH A321- 30 hrs (1.5 credits)**

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

**TITLE: HOSTING & INDUSTRIALS A322 - 30 hrs (1.5 credits)**

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

**TITLE: FUNDAMENTALS OF IMPROVISATION A121-30 hrs (1.5 credits)**

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

**TITLE: SKETCH COMEDY A382 - 30 hrs (1.5 credits)**

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

**TITLE: STAND UP COMEDY TECHNIQUE A383-30 hrs (2 credits)**

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

**TITLE: INSIDE FILM & TV COMEDY A384 -30 hrs (1.5 credits)**

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

**TITLE: TECHNIQUE OF PHYSICAL COMEDY A385 -30 hrs (2 credits)**

A course that teaches the actor the use of his body as a tool for understanding and conveying comedic expression. By utilizing the Grotowski Technique and the Charlie Chaplin model, the actors explore the use of

props, facial and body language to convey a story and finding their inner clown.

**TITLE: PLAY PRODUCTION 2 A191-90 hrs (4 credits)**

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

**TITLE: WRITING THE SHORT FILM S121-30 hrs (2 credits)**

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

**TITLE: WRITING THE FEATURE FILM 1 S201-60 hrs (4 credits)**

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

**TITLE: WORKING WITH ACTORS D120-30 hrs (2 credits)**

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

**TITLE: THE REHEARSAL PROCESS D121-30 hrs (2 credits)**

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

**TITLE: STAGING THE SCENE D122-30 hrs (2 credits)**

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

**TITLE: DEFINING THE SCREENPLAY G201-60 hrs (4 credits)**

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

screen. Students utilize the principles taught to begin writing their short film, which they will shoot in the third term.

**TITLE: CINEMATOGRAPHY 1 C101-30 hrs (2 credits)**

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

**TITLE: EDITING 1 E101-30 hrs (2 credits)**

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

**TITLE: INTRODUCTION TO LIGHTING L101-30hrs (2credits)**

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

**TITLE: VISUAL CONCEPTS/STYLES/STORYBOARD D390-15 hrs (1 credit)**

A comprehensive examination of the director skill set to create a Visual Concept for his/her feature movie. A brief history of the development of visual concepts from analog to digital workflows and new tools to create and communicate Visual Concepts to the entire film crew: from packaging for investors, to the shooting crew, and the post production departments.

**TITLE: ETPA GRAMMAR & VOCABULARY ET101-30 hrs (2 credits)**

The elements in this block of the tutorial build on basic grammar structures and increase student vocabulary. Students expand their understanding and comprehension of basic grammar, vocabulary, and fundamentals of pronunciation.

**TITLE: ETPA ACCENT REDUCTION ET102-30 hrs (2 credits)**

This tutorial block is specifically designed to help the student not feel intimidated when speaking English in social settings or during performance. It improves speech patterns, identifying specific problems with vowels and consonants in everyday speech. General techniques for accent reduction are introduced. Students practice from a variety of texts, including poetry, newspaper clippings, film scripts, plays, and novels.

**TITLE: ETPA ACTING IN ENGLISH****ET103-30 hrs (2 credits)**

Students learn fundamental elements of performance, whether it be for stage, screen, or life! In addition, they explore role-playing, how to read and create body language, as well as acting and script analysis techniques, that can be applied to everyday life, incorporating grammar and vocabulary exercises.

## **English Thru Performing Arts**

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

### **MISSION**

The Conservatory's English Thru Performing Arts (ETPA) is designed for any individual seeking to learn ETPA but with the unique twist of applying methods from film, television, and stage acting to better aid the individual in delivery, tone, style, physical appearance, gestures, body language and confidence; regardless of their field of interest. In addition, our ETPA Program is tailored to suit the specific needs of future actors, screenwriters, and directors and will uniquely fill the language development needs of International students who wish to pursue performing arts careers in the United States. LAPAC has crafted ETPA Tutorials that not only teach English language skills but do so in an environment and setting reflecting the performing arts culture and prepares students for the unique world of the performing arts.

### **PURPOSE**

The purpose of the English thru Performing Arts Tutorials offered by LAPAC is to support those students who would like to perfect their English language skills in a creative way. In order to satisfy the needs of these students, the Conservatory has developed a set of tutorial options which are offered to the student depending upon their needs. These tutorials are integrated into the student's overall program and are taken in conjunction with the courses in the student's program of study. If the student chooses, the tutorials may be taken independently & prior to the start of their chosen program.

These tutorials are usually offered privately, semi privately, or in groups. The instructor works with each student based on their needs. These tutorials do not carry credit towards the completion of the student's program.

There are no required hours and no pre-requisites for the tutorials. The instructor has a meeting with each student desiring tutorials and evaluates their English level and any other speech issues based on their audition submission for acceptance into the Conservatory. If needed, the instructor will give the student a test from the Oxford University, American Headway Series – which is the system used as a base for the recommendation for participation in the tutorials.

## **OBJECTIVES**

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

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

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

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

## **ETPA TUTORIAL BLOCKS UTILIZED AND EXPLORED:**

(The instructor pulls from each block what they deem necessary and in what order it is presented based on the student's needs, level, and desires).

### **TITLE: GRAMMAR & VOCABULARY ET101-30 hours (2 Credits)**

The elements in this block of the tutorial build on basic grammar structures and increase student vocabulary. Students expand their understanding and comprehension of basic grammar, vocabulary, and fundamentals of pronunciation.

### **TITLE: ACCENT REDUCTION ET102 -30 hours (2 Credits)**

This tutorial block is specifically designed to help the student not feel intimidated when speaking English in social settings or during performance. It improves speech patterns, identifying specific problems with vowels and consonants in everyday speech. General techniques for accent reduction are introduced. Students practice from a variety of texts, including poetry, newspaper clippings, film scripts, plays, and novels.

### **TITLE: ACTING IN ENGLISH ET103-30 hours (2 Credits)**

Students learn fundamental elements of performance, whether it be for stage, screen, or life! In addition, they explore role-playing, how to read and create body language, as well as acting and script analysis techniques, that can be applied to everyday life, incorporating grammar and vocabulary exercises.



**TITLE: ETPA ON CAMERA ET104 -30 hours (2 Credits)**

By working on camera, students explore the physical adjustments necessary in their posture, mouths, and gestures for proper delivery of the English language, whether it be slang, contemporary or classical. In addition, on camera playbacks help the student to see themselves and what elements they need to improve in appearance, believability, likeability, confidence, and charm. Scripts from sitcoms, television dramas, commercials, and films are utilized.

**TITLE: ORAL EXCHANGE ET105-30 hours (2 Credits)**

Students are invited to take part in social interactions, express opinions, and participate in discussions. This is also an opportunity to discuss cultural aspects of the English language and how it can present challenges in everyday life.

**TITLE: VOICE AND SPEECH KEY G121 - 30 hours (2 Credits)**

Using the voice as an instrument, the student learns De-Structuring Techniques that are utilized to release habitual tensions in the body and free the breath impulse, allowing the student to connect to an authentic, truthful voice. The student learns techniques for the fundamentals in breath, posture, resonance, and basic articulation skills for the English language.

**TITLE: VOICE/GENERAL AMERICAN SPEECH A122-30 hrs (2Credits)**

Designed to refine speaking and writing abilities through proficiency of the oral and written American English systems. This Section is offered to those students who have a command of spoken English but still retain sufficient accent to hinder them in business, scholastic, or social situations.

**TITLE: MOVEMENT STYLES A232 - 30 hours (2 Credits)**

Students learn how to consciously use the body as a means of communication, character creation and stage/set presence, exploring different archetypes and time periods. The students are taught character movement techniques such as finding their center, the animal within, and skeletal breakdown. Laban, Feldenkrais, and Alexander Techniques are used as methods to release tension from the body so that students can speak English from a relaxed but grounded instrument.

### **REGISTRATION & ENROLLMENT AGREEMENT**

Applications are available online and by request to be mailed or emailed. In person appointments are also available. Acceptance into the program is determined after all required documents are submitted to Admissions. Applicants may require a personal interview or a Skype interview at the discretion of the Director of Admissions and Student Services. Students will be notified (of what?) by way of email from the Director of Admissions and Student Services.

In some instances, students may be placed on a wait list (we don't have this). Parents will be notified immediately if space becomes available. Space may become available at any time before or after the programs start. If you decide to withdraw from the wait list, please notify the School immediately.

### **DEFINITION OF FULL TIME STUDENT:**

A full-time student is defined as attending courses at least equaling 12 credits per quarter.

### **ADMISSION POLICIES**

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

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

- \* Those majoring in Screenwriting must submit a written sample: composition, screenplay, stage play, novel, or portions thereof, demonstrating basic English writing

competency, storytelling, and organization skills.

\* Those majoring in Filmmaking and Screenwriting must submit a written sample or a reel of filmed material.

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

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

In addition:

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

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

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

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

1. The admission policy for the degree program also includes those requirements applicable to any non-degree program as follows:
2. The applicant must complete the necessary application form and select the program for which they wish to be enrolled.

3. Two letters of recommendation on letterhead must be provided. Recommendation letters should be from professionals, co-workers, teachers, or directors. One recommendation letter may be personal.
4. A headshot/photo of the applicant is required for identification purposes.
5. A copy of applicant passport.
6. A resume of any previous training and or experience is needed (previous experience is not required to attend the Conservatory).
7. An essay between 125 and 250 words on “Why I wish to attend the Conservatory” is required. The requisite non-refundable application/registration fee (in U.S. dollars) must be paid in an acceptable manner.

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

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

### **ACCEPTANCE OF CREDITS EARNED AT OTHER INSTITUTIONS**

If course content is comparable, LAPAC may make a determination to accept credits transferred from another approved or accredited institution. Each student is reviewed on a case by case basis.

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

The basis for transfer of credits follow the contact hour standards set forth in CREDITS AND CALCULATIONS in the beginning portion of this catalog. 15 contact hours of class/lecture/studio equals 1 credit hour, 30 contact hours of on-set/lab/on-location equals 1 credit hour, and 45 contact of hours of practical exercise/work experience equals 1 credit hour.

### **ACCREDITATION**

At this time LAPAC is not accredited; however, LAPAC has applied for and is a candidate for accreditation by the National Association of Schools of Theatre. No graduate of any LAPAC degree program will be eligible for or need to sit for a licensure exam in California or any other state. A degree program that is unaccredited or a degree from an unaccredited institution is not recognized for some employment positions, including, but not limited to, positions with the State

of California. A student enrolled in an unaccredited institution is not eligible for federal financial aid.

### **TRANSFER OR ARTICULATION AGREEMENTS**

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

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

### **EXPERIENTIAL CREDIT**

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

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

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

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

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

After acceptance the applicant will receive a letter of acceptance. Please be advised that for any short-term program in which the student enrolls, that is designed to be completed in less than four months, the Conservatory must receive payment for all tuition and fees prior to the first day of instruction. For any program in which the student enrolls that is designed to be completed in four months or longer, the Conservatory requires payment at least 6 weeks prior to program start date.

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

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

### **VISA**

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

### **ASSOCIATED VISA CHARGES**

If a student visa is declined by the American Embassy of their country - any tuition fees paid will be reimbursed minus the \$150.00 Application Fee, \$100.00 Registration Fee, and \$750.00 I-20 Processing Fee, and \$350.00 Visa Transfer Fee.

### **Optional Practical Training**

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

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

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

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

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

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

### **Optional Practical Training (OPT) Processing Fee**

Once the student is in the program and they qualify for OPT (which is an item directly related to visa status), the fees are outlined below:

\$1200 to apply for OPT approval. If student is denied by USCIS, \$1000 is refundable. \$200 remains as an administration fee for processing. If student is accepted by USCIS, \$1200 fee is non-refundable due to administrative fees. Once the student is on this program we must track their job interviews and bookings. In addition, the student must remain in contact with the school

to facilitate that process.

**TUITION DEFINED:** Tuition is defined as the direct cost for instruction which may include lecture, lab, on set, and practical exercises.

**FEES DEFINED:** Fees are defined as costs, charges, or expenses necessary to administer services for the student but not related to instruction. Fees are typically not refunded.

**Schedule of Total Fees and Charges. The following charges must be paid by the student. Those charges that are non-refundable are clearly labeled "NR."**

Application Fee	\$150.00 "NR"
Registration Fee	\$100.00 "NR"
Administration Fee	\$150.00 "NR"
STRF Fee (Effective January 1, 2015, all institutions are to refrain from collecting STRF assessments)	\$0.00 per \$1,000 of institutional charges. "NR"
Returned Checks Fee	\$45.00 "NR"
Readmission Fee	\$75.00 "NR"
Reinstatement Fee	\$350.00 "NR"
Official Academic Transcript/ Diploma / Certificate Fee	\$55.00 "NR"
Rush Academic Transcript (overnight mail)	\$150.00 "NR"
Penalty Fee for Late Payment	\$20.00 per week "NR"
Wire Transfer / Paypal Fee (international students only)	\$75.00 "NR"
Course Materials (Excludes textbooks & full length scripts)	\$120.00 per/Quarter, "NR"
Optional Practical Training (OPT) Processing Fee (optional for International Students)	<b>\$1200.00 (If student is denied by USCIS, \$1000 is refundable.)</b>
Change in Program/Graduation Date/Early Withdrawal/Leave of Absence Fee	\$400.00 "NR"
Equipment Fee Filmmaking Program (In house use of Camera and Bays)	\$400.00 "NR"
Lab Kit Fee Filmmaking Program (On Location Camera, Lighting, Sound)	\$400.00 "NR"
Film Student Insurance Rider – Film Students Only for last term	\$TBD "NR"
Tutoring or Private Coaching	\$150.00 per hour
Assessment Fee Transfer of Credits	\$25.00 "NR"
Transfer Credit Fee Per Class	\$100.00 "NR"
Visa Processing Fee	\$750.00 "NR"
Visa Transfer Fee	\$350.00 "NR"
Student Identification Card	\$20.00 "NR"
Postage Fee International	\$150.00 "NR"
Postage Fee Domestic	\$25.00 "NR"
International Credit Card Transaction Fee	5% of each trans

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



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

### **PROGRAM TUITION COSTS**

#### **Associate of Occupational Science-Acting (2 years - 7 quarters – 90 Credits)**

(direct instruction, hybrid)

\_\_\_\_\_ \$ 8,160/quarter for tuition (U.S. Residents)

\_\_\_\_\_ \$ 9,600/quarter (Non-Residents)

#### **Associate of Occupational Science-Screenwriting (2 years - 7 quarters - 90 Credits)**

(direct instruction, online)

\_\_\_\_\_ \$ 8,160/quarter (U.S. Residents)

\_\_\_\_\_ \$ 9,600/quarter for tuition (Non-Residents)

#### **Acting Certificate Program (1 Year – 4 Quarters – 45 Credits - 690 class hours)**

(direct instruction, hybrid)

\_\_\_\_\_ \$ 5,250/quarter for tuition (U.S. Residents)

\_\_\_\_\_ \$ 6,300/quarter for tuition (Non-Residents)

#### **Filmmaking Certificate Program (1 Year – 4 Quarters – 45 Credits - 705 class hours)**

(direct instruction, hybrid)

\_\_\_\_\_ \$ 7,000/quarter for tuition (U.S. Residents)

\_\_\_\_\_ \$ 8,300/quarter for tuition (Non-Residents)

#### **Screenwriting Certificate Program (1 Year – 4 Quarters – 45 Credits - 690 class hours)**

(direct instruction, hybrid)

\_\_\_\_\_ \$ 5,250/quarter for tuition (U.S. Residents)

\_\_\_\_\_ \$ 6,300/quarter for tuition (Non-Residents)

#### **GAP Year (4 Quarters – 45 Credits – 690 hours. Follows Acting Certificate Curriculum)**

(direct instruction, hybrid)

\_\_\_\_\_ \$ 5,250/quarter for tuition (U.S. Residents)

\_\_\_\_\_ \$ 6,300/quarter for tuition (Non-Residents)

#### **Acting or Screenwriting Intensive (Follows Acting & Screenwriting Certificate Curriculum – 12 Credits – 72 Class Hours)**

(direct instruction, hybrid)

\_\_\_\_\_ \$ 2,550 for tuition (4 weeks) (U.S. Residents)

\_\_\_\_\_ \$ 3,550 for tuition (4 weeks) (Non-Residents)

#### **Filmmaking Intensive (Follows Filmmaking Certificate Curriculum (12 Credits – 72 Class Hours – Follows Filmmaking Certificate Curriculum)**

(direct instruction, hybrid)

\_\_\_\_\_ \$ 3,250 for tuition (4 weeks) (U.S. Residents)

\_\_\_\_\_ \$ 4,500 for tuition (4 weeks) (Non-Residents)

**English as a Second Language / English Through Performing Arts Tutorials (120 Class Hours per quarter)**

(direct instruction, hybrid)

\_\_\_\_\_ \$5,250/quarter for tuition (U.S. Residents)

\_\_\_\_\_ \$6,300/quarter for tuition (Non-Residents)

**Private Coaching:** acting, directing, script writing, life skills, court room prep

\_\_\_\_\_ \$ 150 / hour

**INDIVIDUAL COURSE FEES**

All LAPAC Courses are also available a la-carte at the cost of:

**ACTING & SCREENWRITING CERTIFICATE & GAP YEAR PROGRAM**

\$560 PER CREDIT (Non-Residents)

\$467 PER CREDIT (U.S. Residents)

**ACTING & SCREENWRITING DEGREE**

\$747 PER CREDIT (Non-Residents)

\$635 PER CREDIT (U.S. Residents)

**FILMMAKING CERTIFICATE**

\$ 738 PER CREDIT (Non-Residents)

\$ 622 PER CREDIT (U.S. Residents)

**ENGLISH THROUGH PERFORMING ARTS**

\$560 PER 15 HOURS (Non-Residents)

\$467 PER 15 HOURS (U.S. Residents)

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

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

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

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss.

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

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

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

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

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

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF. A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery.

If it has been more than four (4) years since the action or event that made the student eligible, the

student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

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

Any student has the right to cancel the enrollment agreement and obtain a refund of charges paid through attendance at the first class of the session, or the seventh day after enrollment, whichever is later.

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

### **REFUND POLICY**

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

“Completed” is defined as classes conducted by the Conservatory for an active student who has not withdrawn from the conservatory.

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

1. All course fees have a \$100 non-refundable Registration Fee and \$150 non-refundable Application fee. Please refer to all other non-refundable fees listed on Page...that may also apply to the course program student has enrolled in.
2. Any student who notifies the Conservatory of cancellation or program withdrawal in writing is entitled to a full refund less the \$100 non-refundable Registration Fee and \$150 non-refundable Application fee and all other non-refundable fees listed on Page...that may also apply to the course program student has enrolled in.
3. Students have the opportunity to cancel and obtain a refund of tuition charges paid through attendance at the first-class session or by the seventh day after enrollment, whichever is later.
4. All students must provide written notification of withdrawal, cancellation or request for

refund.

5. Only Students who have completed 60% or less of a course/program that has been paid are entitled to a refund based on the refund formula below. After 60% of the course/program has been completed the course/program is non-refundable.
6. Refunds must be requested in writing to the Conservatory office and refund will be calculated upon receipt date.
7. All refunds will be processed within 45 days of notification in writing.
8. Any prepayment discounts or special pricing given to a student will be void if the student withdraws. Student will be refunded minus the deductions, which will be calculated based on the non-discounted cost per course/program.

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

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

**Examples of Possible Refund calculations are as follows:**

**EXAMPLE ONE:** per course – not part of Certificate or Degree Program

A student who has completed 90 hours (50% mark of a full-time quarter), in their first quarter, is entitled to a 50% refund based on unused tuition.

**EXAMPLE TWO:** as part of a Degree Program

The Acting Degree requires 90 Credit Hours for completion. If a student has completed 36 credits or credit equivalents (15 hours of classroom instruction = 1 credit, 30 hours of lab/on set = 1 credit, 45 hours of practical experience: Internship/Externship =1 credit), the student is entitled to a 50% refund based on unused tuition. of instruction (50% mark of the Degree Program)

**EXAMPLE THREE:** as part of a Certificate Program

A student prepaid for 2 quarters and attended one quarter. Two quarters equals 360 contact hours. The courses offered before the student provided written withdrawal were equal to 216 hours. There is no refund because the 60% threshold has been met.

If the student had attended only 198 hours before the withdrawal notice, then the student attended would have only attended 55% of the instruction offered. The unused portion beyond 198 hours would be prorated and refunded.

Refunds are based on the hours offered for which the student has enrolled (whether attended or not), amounts prepaid, and amounts in hours / funds for previous courses/programs already attended.

### **Conservatory Credit**

Participants who withdraw from a course after the first class, may choose a Conservatory Credit. Conservatory Credit will be held on file for 1 year and is transferable to another course or a family member within that time.

Students who are pre-paid for courses and take a Leave of Absence, during which time the courses of their program were conducted, are not entitled to a refund. However, a Conservatory Credit will be held on file for 1 year and is transferable to another course or a family member within that time.

### **DISTANCE LEARNING:**

Distance Learning involves programs of study delivered entirely or partially away from regular face-to-face interactions, between students and teachers in studios, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on campus. 94

The LAPAC Distance Education configuration includes the following Instructional Methods and Platforms: Live Distance Online Learning through Zoom Educational. Classes are interactive, with lecture, Q&A, homework presentations, power point and video clips.

It is important to note that the LAPAC definition of LIVE Distance Online Learning is an online interactive process whereby the instructor and students maintain visual contact during a significant portion of the course. This visual contact verifies student participation.

None of the LAPAC courses are pre-recorded. All Distance Learning is live and requires student interaction with each other and student interaction with the instructor.

Federal or State Loans

### **ATTENDANCE:**

A master attendance roster of all students enrolled in every class is created in the administration office. When the instructor checks in on campus to teach their class in our virtual classrooms, the office staff hands them the attendance roster. Either at the beginning or end of each class - the instructor takes attendance and returns the roster to the admin office upon departure.

If for some reason, an instructor needs to teach their online class off campus - the same procedure is followed and at the end of their class - the instructor emails their attendance to the administrative office where it is computed into the master attendance roster.

### **ORIENTATION:**

Once students are enrolled, an Orientation Meeting is held with them online informing them of all the different functions they have available and will be required to know and use, as instructed by their teachers.

Once every class is in session, a tech and administrative staff person is always available for any support that instructors or students might need during each class session.

The administrative staff person takes attendance, sends course materials to the students, and helps to digitize lesson plans to make them available for instructors.

**Interactive Method between Students and Faculty:**

The Distance Learning method at LAPAC is 100% interactive in that the structure of each course for online learning begins with a lecture portion, topic of the day, or recapitulation of concepts discussed; wherein, each instructor has their class in gallery mode and can see all of his students. Students are instructed to mute themselves when the instructor lectures and to physically raise their hands if they have a question or comment. In this way, the instructor, as well as the other students, can easily see the student with the raised hand, for the instructor to call on them. When the instructor calls on the student, the student un-mutes himself or herself, so that they can be heard.

After the lecture/Q&A section of the course – the instructor then moves on to in class work where the students will work on improvisational exercises, scene work, monologue work, presentations of their written work, or class projects.

Every student gets time “in front of the camera” – if they have come prepared with their work to do so. Some will work individually if they have monologues or solo presentations.

At this point, the instructor would ask all students to “hide their self view” – so that only the student presenting can be seen by all. When the student is done presenting – everyone goes back to gallery mode and both the instructor and students provide feedback and comments to the student that just worked.

**Interactive Method between Students and Other Students:**

In some of the acting classes, students will have scene work with another student. At this point, the instructor will ask all students to “hide their self view” – so that only the two students presenting their scene can be seen by all. By everyone hiding their self-view, including the instructor, the two working students can only see each other; and thus interact with each other while performing their scene. When the students are done presenting – everyone goes back to gallery mode and both the instructor and students provide feedback and comments to the students that just worked.

In some of the writing classes, students will be presenting their screenplays, character biographies, or scene outlines. The instructor will recommend that students send their written work in advance to the instructor and to the other students in the class.

When it is time for each student to present, the instructor and the student whose pages are being read, will select other students to read different roles or sections of their written work. In this way the method remains interactive between students and other students.

**CLASS SIZE:**

The average class size for our live online programs is 8–12 students. The intimate class size ensures that students will have maximum interaction with the instructor and with other students.

**HOW STUDENTS SEE THEIR GRADES:**

At the end of every quarter - the instructor sets up one-one evaluations with each student; wherein, they cover the student's work and progress. In addition, each instructor fills out an evaluation form for each student where his or her grade is posted. This evaluation is emailed to the student prior to the one on one session; or within 7 days of their evaluation.

**ACCESS TO THE SYLLABI**

At the beginning of every quarter, students are given a link where they can find the syllabi for the courses being offered each quarter. In addition, an instructor may request that his or her syllabus be emailed to each student - in which case the administration office will email each student the respective

syllabus.

### **COMMUNICATION WITH INSTRUCTOR:**

LAPAC is a boutique size institution. In general class size for distance learning is 8-12 students. If a student needs to communicate with an instructor in private - they simply request an appointment through the administrative office or via email directly with the instructor, or at the end of each class - the student can let the instructor know that they would like an appointment. These appointments are usually scheduled either before or after the instructor's class. The instructor and the student can decide if they would like to speak on the phone, by zoom, or campus visit.

### **SUBMIT TESTS OR ASSIGNMENTS**

Tests and assignments are submitted via email to the instructor. Many assignments are also "presented" live - while class is in session - either by performance, readings, and/or student shares their screen to present their work.

In any Distance Learning program, testing and assignment completion security are issues to consider. Are students completing tests and assignments without inappropriate outside support or materials? At LAPAC, we address these issues by designing our Distance Learning to always be LIVE. Any required testing is done in the "virtual classroom" and every student must leave his or her camera on. So the instructor is effectively the testing proctor as well.

### **HOW STUDENTS RECEIVE FEEDBACK OR ASSESSMENT INFORMATION**

As we are a Performing Arts School - much of the feedback and assessment is done immediately, verbally after each student presentation. In addition, at the end of every quarter - the instructor provides each student with a written evaluation and grade. **NOTE THAT THESE ARE THE SAME FOR CONVENTIONAL AS WELL AS DISTANCE LEARNING PROGRAMS.**

### **HOW STUDENTS ACCESS ONLINE LEARNING RESOURCES**

At the beginning of every quarter, a link to LAPAC library resources is provided. In addition, if an instructor has handouts, power point presentations, scripts, etc... these are all emailed to the administrative office - and then these materials are emailed to each student either before or after a designated class. Instructors may also email the students directly any learning resources or materials that they would like them to have.

### **DESIGNATION OF COURSES ELIGIBLE FOR DISTANCE LEARNING:**

The courses that are eligible for distance learning are indicated in this Catalog, Policies, and Guidelines Manuscript in the course descriptions of each degree program. In addition, there is a Master Key List that designates the courses for each degree that are distance learning eligible which can be found at the beginning of the degree descriptions in this Catalog.

### **PURPOSE OF PROGRAM:**

The purposes of each degree program, whether portions are provided in person or as a distance-learning format, remain unchanged.

### **CREDITS:**

The credits issued to distance learning for course completion are the same as per in person instruction



**COST:**

The cost of each program is the same whether in person or online.

**Federal or State Loans**

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

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

**WITHDRAWAL**

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

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

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

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

**ATTENDANCE POLICIES**

The Conservatory requires eight-five percent (80%) attendance of scheduled classroom time, computed in hours, in order to satisfy course completion requirements for attendance. Absenteeism and tardiness will be measured to the quarter hour. Example: A course is scheduled for 100 hours (4 hours per day for 25 days). Mandatory classroom attendance for this course is 80 hours (80% of 100).

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

**the Conservatory.**

## **General Information**

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet which must be provided to you prior to signing an enrollment agreement.

## **REPORTING AND COMMUNICATION**

It is incumbent upon all faculty, students, guests, and staff to immediately report any active or potential safety concern, hazard, risk to lives and property. Students and faculty will make such reports to the Administrative staff and may under urgent circumstances first contact 911/ emergency services directly.

Issues relating to non- emergency and safety concerns shall be communicated from students to faculty, from faculty to academic deans or administration office, and from the administration office to appointed decision makers, i.e. the CEO/CAO – relating to materials, resources, library contents, facilities, and similar support concerns.

## **COMPLAINTS**

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888-370-7589 or by completing a complaint form which can be obtained on the bureau's Internet website address at [www.bppe.ca.gov](http://www.bppe.ca.gov).

## **PRIVATE INSTITUTION**

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

## **INSTRUCTION METHODS**

**Language of Instruction:** All instruction will be in the English language.

**Instructor/Student Ratio:** At the Los Angeles Performing Arts Conservatory students are afforded significant interaction with instructors who have extensive knowledge and experience in the entertainment and performing arts world-wide community. These instructors fortunately reside and practice their profession right here in Los Angeles. Students are taught in typically small classes. The Conservatory has set a guideline of instructor to student ratio as 1 to 24.

Our instructors and staff are very accessible and approachable.

**Quality of Instruction:** At the Los Angeles Performing Arts Conservatory all of our instructors are working professionals and are uniquely qualified to share not simply their technical knowledge but also what it takes to make a living in this demanding field.

**Wider Los Angeles / Hollywood Professional Performing Arts Community:** We have a very good working relationship with those in the entertainment and performing arts communities of Greater Los Angeles and indeed around the world. Students will benefit from this wider community and network.

### **ACTING PROGRAMS:**

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

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

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

### **FILMMAKING PROGRAMS:**

Lecture, written assignments, research papers, quizzes, oral and written exams, evaluations, presentation of blocked scenes, power point presentations, rehearsal process, discussions, screening of films, script analysis, acting techniques, actor's language, blocking techniques, re-direction tools, creating place, developing the mise en scene, camera and lighting techniques, staging the scene, working as a team, being the leader.

### **SCREENWRITING PROGRAMS:**

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

### **ENGLISH THRU PERFORMING ARTS:**

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

### **GRADUATION REQUIREMENTS**

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

**Associate of Occupational Science in Fine Arts Degree students must achieve the following prior to graduation (not that these are the same for conventional and distance learning programs):**

- 1) Complete all Core coursework with a grade of "C" or better in each class
- 2) Complete all General Education course work (30 credits) with a grade of "C" or better in each class, and electives required (If Any) for the grade of "C" or better

- 3) Complete the required amount of Electives with a grade of D or better in each class taken. Though a “D” grade in an Elective is passing, an overall “C” grade average is required.
- 4) Maintain an overall grade point average of 2.5 (a “C average”)
- 5) Maintain attendance of at least 80% in every class taken
- 6) Complete a total of 90 or more Quarter Credits within 7 years of starting the program
- 7) Pass the Ability to Benefit Assessment if required (Reference the Admissions Section.)
- 8) Meet or arrange for all financial obligations with the Conservatory

### **For the Associate of Occupational Science - Acting**

Complete all coursework as follows

- General Education Subjects – 30 credits
- Core subjects - 44.5 Credits
- Electives - 15.5 Credits

### **For the Associate of Occupational Science - Screenwriting**

Complete all coursework as follows

- General Education Subjects – 30 credits
- Core subjects - 40 Credits
- Electives - 20 Credits

### **For Certificate programs students must achieve the following prior to graduation:**

- 1) Complete all Core coursework with a grade of “C” or better in each class
- 2) Complete all General Education course work (30 credits) with a grade of “C” or better in each class, and electives required (If Any) for the grade of “C” or better
- 3) Complete the required amount of Electives with a grade of D or better in each class taken. Though a “D” grade in an Elective is passing, an overall “C” grade average is required.
- 4) Maintain an overall grade point average of 2.5 (a “C average”)
- 5) Maintain attendance of at least 80% in every class taken
- 6) Complete a total of 90 or more Quarter Credits within 7 years of starting the program
- 7) Pass the Ability to Benefit Assessment if required (Reference the Admissions Section.)
- 8) Meet or arrange for all financial obligations with the Conservatory

### **For the Acting Certificate Program and GAP Year Program**

Complete all coursework as follows

- Core subjects -27 Credits
- Electives - 18 Credits

### **For the Filmmaking Certificate Program**

Complete all coursework as follows

- Core subjects - 45 Credits

### **For the Screenwriting Certificate Program**

Complete all coursework as follows

Core subjects - 28 Credits  
Electives - 17 Credits

## Grading Structure

### GRADING SYSTEM/STANDARDS

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

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

Internships / Externships (defined as unpaid work experience), audits, and courses taken for non-degree credit will result in letter grades as per the Grading Scale below.

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

<b>GRADING SCALE</b>		
<b>GRADE MARKS</b>	<b>GRADE POINTS</b>	<b>GRADE DESCRIPTION</b>
A	4.0	90-100
B	3.0	80-89
C	2.0	70-79
D	1.0	60-69 (Passing)
F	0.0	0-59 (Non-Passing)
IN	0.0	(INCOMPLETE)

CE	--	CURRENTLY ENROLLED
U	--	AUDIT (NO GRADE)
T	--	TRANSFER CREDIT
W	--	WITHDRAWN

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

### **I. ACTING**

- 1) Complete all total of 690 hours of class room instruction with a Passing Grade
- 2) Complete all Core coursework as required by their major with a Passing Grade  
Acting Core: 420 hours
- 3) Complete the required amount of Electives with a Passing Grade

Electives: 270 hours

### **II. SCREENWRITING**

- 1) Complete all total of 675 hours of class room instruction with a Passing Grade
- 2) Complete all Core coursework as required by their major with a Passing Grade  
Screenwriting Core:  
420 hours
- 3) Complete the required amount of Electives with a Passing Grade

Electives: 255 hours

### **FOR ALL CERTIFICATE PROGRAMS:**

- 4) Maintain attendance of at least 80% in every class taken
- 5) Pass the Ability to Benefit criteria as mentioned above
- 6) Meet or arrange for all financial obligations with the Conservatory

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

### **Leave of Absence Policy**

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

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

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

### **Probation and Dismissal**

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

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

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

### **Suspensions**

A student may be suspended for cause, for up to 10 days, pending review and action by the Conservatory. Conservatory instructors and staff have the power to immediately Suspend a student for cause. "Cause" includes possible violations of these Policies, to include criminal activity, failure to maintain satisfactory academic progress, disciplinary issues, and unsatisfactory conduct and behavior. After Conservatory review, change in

status from Suspension, which may be communicated either in verbal or written form from the Artistic Director or the Board of Directors, to the student, may include Reinstatement, Probation, Withdrawal, and Dismissal.

### **Grounds for Discipline**

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

### **TEACHER & STUDENT CONDUCT**

Students, faculty, and staff are expected to show respect for each other and their environment. Starting with the instructor, ideas, hard work, and concentration are valued. The students are not allowed to criticize other's work unless required to under the guidance of the instructor for learning purposes. When required to give feedback do so in a positive manner. Students are expected to follow all behavioral, dress code, and instructional guidelines as set by their teachers. Students should act in a responsible manner.

Attitudes and comments that degrade others based on race, gender, sexual orientation, nationality or socio-economic status will not be tolerated. Profanity is forbidden.

Electronic devices including, but not limited to, cell phones, beepers, headphones, iPads, Kindles, hand-held games including toys and trading cards are not to be used while the student is in the building. Cell phone usage is allowed with teacher permission and must be put on airplane mode or Do Not Disturb. Devices may be used to record music or to share relevant information with the class. Items may be confiscated by the teacher if they prove to be a distraction and may be picked up from reception at the end of the day.

Don't bring anything valuable to campus. The Conservatory is not responsible for lost or stolen items.

#### **Classroom Etiquette**

1. Tardiness: Faculty members are required to close classroom doors/exclude tardy students from classroom participation who arrive more than 15 minutes after official start time of the class has passed.
2. Cell phones/recording devices. No cell phones, recording devices, or similar items are to be used during instruction periods, on-set, or while students are under faculty control without specific authorization of the faculty member conducting instruction. This ban also applies to student rehearsals.

### **CONFIDENTIALITY AND PRIVACY**

This policy is applicable to all students, staff, and faculty of the Conservatory, who are directed to maintain strict confidentiality regarding academic, staffing, and administrative information, to include



private contact information and residence address of faculty, students, and staff, curricula, tests, student records, evaluations, on campus misconduct, Conservatory finances or condition.

Further, students, staff, and faculty are discouraged from disparaging or degrading the reputation of other faculty, staff, students, Conservatory associates, or the Conservatory itself to others as these opinions relate to access to private, proprietary, and confidential Conservatory activities, information, and experiences.

## **Misconduct**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### **ANTI - BULLYING POLICY**

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

Threatening remarks or any act of physical violence from faculty, staff or administrative employee towards any other instructor, staff member, administrator, student or other person in general will not be tolerated. Any employee who violates these terms is subject to immediate termination.

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

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

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

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

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

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

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

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

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

**Violations of Law:** Violation of Federal, State, or local laws. The Conservatory does not tolerate sexual assault in any form, including rape, acquaintance rape, or date rape. Where there is probable cause to believe that the campus regulations prohibiting sexual assault have been violated, the campus pursues disciplinary actions, that may include sanctions, up to and including dismissal from the Conservatory.

A student charged with sexual assault can be prosecuted under California criminal statutes and disciplined under the campus student conduct policies and regulations. Even if the criminal justice authorities choose not to prosecute, the campus can pursue disciplinary action.

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

1. Immediately call the police department. Call 911 or the Santa Monica Police Department at (310) 458-8491. Get the aid of Conservatory staff and other students immediately while awaiting law enforcement/paramedics.
2. Get medical attention. Local paramedics may be summoned and will provide transportation to the Santa Monica/UCLA Medical Center Emergency Room for emergency medical treatment and evidence collection. A counselor from the Rape Treatment Center will be available at that time, free of charge by the City of Santa Monica.

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

### **Other Forms of Harassment**

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

or activities.

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

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

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

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

### **Complaint Procedure**

The Chief Academic Officer, according to the circumstances and availability of staff, will appoint a Designated School Official (DSO), who is accountable for advising the Claimant of his/her rights and responsibilities under both the Informal and Formal Procedures.

There are 3 types of complaints:

- A. Informal Complaint: claimant reports incident to Administration office, to include all relevant information, which is attempted to be resolved by a Designated School Official through mediation among all parties and without a detailed investigation.
- B. Formal Complaint: is initiated using the Formal Complaint Form available in the Administration Office. The DSO will conduct a detailed investigation within 30 days. As a result of the findings of the investigation, there may be expulsion, probation, counseling, disciplinary action, referral to criminal justice system or perhaps no further action.
- C. Criminal Complaints: students, staff and guests may initiate a criminal complaint through local law enforcement agencies regarding incidents where a criminal act occurred and there is reasonable evidence to pursue that claim. The conservatory staff are considered mandatory reporters and by law are required to report to the local authorities conduct that may rise to a felony act. Any suspected crime related to the conservatory or its population reported to a law enforcement agency must also be reported to the administration office immediately.

The agencies to report to are:

1. The Santa Monica Police Department
2. The Office of the California Attorney General

### 3. The Federal Bureau of Investigations

Upon receiving a complaint, the DSO will document and record the allegations, independently verifiable information, recommendations and findings for all complaints. The Administrative offices will keep these files for 5 years.

For informal or formal complaints, the DSO will do the following:

- a. review the resolution process with all parties, including their rights, responsibilities, and possible steps to informal resolution (mediation, apology, other options)
  - b. inform all parties that he/she will not be required to confront or work out problems with the other party(ies)
  - c. advise all parties about confidentiality to others not related to the issue
  - d. advise all parties to not retaliate amongst each other
  - e. advise all parties of their right to representation throughout the process
  - f. formal Complaint form must be filled out with all relevant information pertaining to incident description, times and dates. Form must be signed to initiate a formal complaint process.
  - g. advise all parties that some complaints may be more appropriate to resolve as a criminal or civil action
  - h. If all parties agree to participate in resolution, the DSO coordinates the appropriate meeting, mediation session, and/or direct apology, in order to resolve the complaint. Following resolution the DSO will provide all parties with written confirmation that the process has been concluded, along with the standards of conduct/behavior that were agreed upon as part of the resolution, if applicable.
1. If the Respondent does not agree to participate in informal resolution, the DSO shall:
    - a. so notify the Complainant
    - b. direct the Complainant to complete and submit the Formal Complaint Procedures form to begin the formal process
    - c. notify the Respondent that the Formal Complaint Procedures have been initiated
    - d. remind Respondent and Complainant about confidentiality and no retaliation
    - e. remind Respondent and Complainant about rights to representation

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

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

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

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

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

A student may forego the above procedure and file a formal complaint directly with the following agency:

Bureau for Private Postsecondary Education (BPPE)

Physical Address: 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833

Mailing Address: P.O. Box 980818, West Sacramento, CA 95798-0818 [www.bppe.ca.gov](http://www.bppe.ca.gov)

Phone Number: (916) 431-6959

Toll Free: (888) 370-7589 Fax Number: (916) 263-1897

## **BANKRUPTCY**

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

## **FACILITIES & EQUIPMENT**

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

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

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

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

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

- The Prop Room is next to the Main Stage for easy access and storage. Costumes for Play Production and Actors Graduation Showcase are routinely rented from Make Believe Costumes with approval from the CEO/CAO. Instructor must submit basic requests for approval. Costumes for the films of the Filmmaking students are rented at each student’s expense.

- The Tech Room is directly above Main Stage – Promenade Playhouse. It holds Theatre Equipment and Lighting for the Acting Programs and has it’s own access door directly onto the stage.

- Off of the Main Stage is the Courtyard. This area is used for receptions, intermissions, and a student lounge for breaks as a lunch area.

- The Editing Suite for the Film Program is on the ground floor adjacent to the theatre and administrative facilities.

- The second floor holds The Artist Circle, a classroom for voice, speech, basic acting writing and film classes, that seats 18 students; as well as the Film Box, used generally for the Filmmaking Program has a capacity of 17 students.

The Conservatory typically limits students to 16 per instructor. When the Main Stage has productions or other events where up to 32 students are present, two instructors are assigned.

- These classroom spaces combine to offer a student capacity of 58 students at any given time for a total capacity of 232 full-time students, considering 4 sessions can be taught per day. This is calculated as 32



students on the main stage, 16 in the Artist Circle, and 10 in the Film Box. If weekend is available classes are scheduled at 4 sessions at three hours per day, an additional student capacity of 116 weekend full time is possible. The maximum student population for campus to include weekend attendees is therefore 348.

- LAPAC is conveniently surrounded by 6 public parking structures for students and faculty.

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

### EQUIPMENT AND MATERIALS USED FOR INSTRUCTION INCLUDE:

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

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

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

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

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

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

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

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

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

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

Filmmaking students are allowed to check out equipment when they have scheduled film shoots. Equipment is also used for Cinematography, Lighting, and Sound classes.

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

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

### **For the Screenwriting Program:**

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

### **For the English thru Performing Arts Tutorials:**

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

## **LIBRARY AND INFORMATION RESOURCES**

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

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

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

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

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

**The LAPAC Library:**

The Los Angeles Performing Arts Conservatory

1404 3rd Street Promenade, First Floor,

Santa Monica, CA 90401

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**Santa Monica Library**

601 Santa Monica Blvd, Santa Monica, CA 90401

(310) 458-8600

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**Larry Edmunds Bookshop**

6644 Hollywood Blvd, Los Angeles, CA 90028

(323) 463-3273

[larryedmunds.com](http://larryedmunds.com)

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**Samuel French Bookstore**

7623 W Sunset Blvd, Los Angeles, CA 90046

(866) 598-8449

[samuelfrench.com](http://samuelfrench.com)

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**The Margaret Herrick Library**

333 South La Cienega Blvd,

Beverly Hills, 90211

**STUDENT SERVICES**

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

## **PLACEMENT SERVICES**

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

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

LAPAC has extensive contacts within the local professional entertainment sector. These resources may benefit the students.

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### **OFF Campus Student resources**

Local Pharmacy Close to LAPAC:

#### **CVS Pharmacy**

1411 Lincoln Blvd. & Broadway  
Santa Monica, CA

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

#### **FEDEX Kinkos**

601 Wilshire Blvd, Santa Monica, California 90401

<https://eur02.safelinks.protection.outlook.com/?url=www.mta.net&data=02%7C01%7C%7C9147315da6d141d2374308d60bae5e5d%7C84df9e7fe9f640afb435aaaaaaaaaaaa%7C1%7C0%7C636709240867090370&data=oGAgSzY5egQtBsUf3h9%2FDMI7Cs5SjJfPMXNPwharQUQ%3D&reserved=0>

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

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

1663 Sawtelle Blvd. #300, Los Angeles, CA 90025  
310-473-1511

ourhouse@ourhouse-grief.org

<https://eur02.safelinks.protection.outlook.com/?url=http%3A%2F%2Fwww.ourhouse-grief.org&data=02%7C01%7C%7C9147315da6d141d2374308d60bae5e5d%7C84df9e7fe9f640afb>

[435aaaaaaaaaaaa%7C1%7C0%7C636709240867090370&sender=PTsbSsyUxqhwyL8cdXIqoNnaweLiAbyfBZ3TKMOe4f0%3D&reserved=0](https://eur02.safelinks.protection.outlook.com/?url=http%3A%2F%2Fwww.safela.org&data=02%7C01%7C%7C9147315da6d141d2374308d60bae5e5d%7C84df9e7fe9f640afb435aaaaaaaaaaaa%7C1%7C0%7C636709240867090370&sender=PTsbSsyUxqhwyL8cdXIqoNnaweLiAbyfBZ3TKMOe4f0%3D&reserved=0)

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

1-800-799-7233

<https://eur02.safelinks.protection.outlook.com/?url=http%3A%2F%2Fwww.safela.org&data=02%7C01%7C%7C9147315da6d141d2374308d60bae5e5d%7C84df9e7fe9f640afb435aaaaaaaaaaaa%7C1%7C0%7C636709240867090370&sender=hjvkeah8UYzwmsTsXp6uVIkV%2F4Hx945yAr04Un%2Bu8Q%3D&reserved=0>

### **Rape Treatment Center**

1250 16th Street, Santa Monica, CA 90404

424-259-6000

<https://eur02.safelinks.protection.outlook.com/?url=http%3A%2F%2Ftherapefoundation.org&data=02%7C01%7C%7C9147315da6d141d2374308d60bae5e5d%7C84df9e7fe9f640afb435aaaaaaaaaaaa%7C1%7C0%7C636709240867090370&sender=bC9KI2c%2FnrSicSGGHq4mqrtAtX5FywxggHb8osgSvM4%3D&reserved=0>

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### **Santa Monica Police Department**

Dial 9-1-1 EMERGENCY

310.458.8491 Non-Emergency

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## **HOUSING**

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

LAPAC has no responsibility to find or assist students with their housing needs. It is, however, intimately familiar with housing options in the nearby community and regularly counsels and advises students about typical searches for housing. Ultimately, however, the quest for student housing is a responsibility of the student.

## **FOOD SERVICES**

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

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

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

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

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

First 90 minutes Free,

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

Another option is

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

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

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

For detailed schedules and information call the Los Angeles County Metropolitan **Transportation Authority** (MTA) at **(213) 626-4455** or

go online

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

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

Monthly transportation passes that offer unlimited riding on all regular MTA services are available to students. The pass costs \$36.00 each month. Students may contact the LAPAC Office for an official letter verifying enrollment in order to be eligible for the discounted pass. Students can also obtain applications, instructions, and directions to an MTA sales office on line at the MTA web site.

### **STUDENT HEALTH INSURANCE**

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

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

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

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

**Below are some helpful links:**

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

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

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

### **CAMPUS LOCATION**

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

**Santa Monica** is a beachfront city in western Los Angeles County, CA, United States. Situated on Santa Monica Bay, it is bordered on three sides by the city of Los Angeles – Pacific Palisades & Malibu to the north, Brentwood on the northeast, UCLA & Beverly Hills, Sawtelle on the east, Mar Vista on the southeast, Venice on the south & MDR. Santa Monica is well known for its affluent single-family homes but also has many neighborhoods consisting primarily of condominiums and apartments. It was voted one of the 10 best places in the world to live.

## **STUDENT DISCOUNTS**

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

## **CREATIVE and ACADEMIC FREEDOM**

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

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

## **COUNSELING & ADVISEMENT**

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

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

Any act of sexual assault, misconduct, or any other physical violence will immediately be reported to the proper legal authorities. Any student, faculty, staff or administrator who falls victim to sexual harassment or assault will be immediately taken to the nearest hospital for medical treatment and emotional counseling. Information on crisis counseling is available in our Administration Office.

Student counseling and tracking, along with review and control of courses to ensure that the student is moving forward in their program, is the responsibility of the Director of Admissions and Student Services (Ellen Spindel). Given the size of the school, the director brings into the counseling and



advisement process, any of the other administrators who are needed to facilitate the progress of the individual student.

## **STUDENT RECORDS**

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

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

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

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

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

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

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

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

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

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

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

### **Questions**

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

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

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

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

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## **POLICY REGARDING**

### **UPDATING THE SCHOOL CATALOG**

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

## **POLICY REGARDING**

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

It shall be the policy of the Los Angeles Performing Arts Conservatory to provide prospective students with an electronic version of the school catalog capable of being printed to a hard copy.

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

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

## **FACULTY QUALIFICATIONS AND BACKGROUNDS**

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

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

Graduate of Sorbonne University, Paris France; the American Academy of Dramatic Arts, New York City; Film Program, NYU, with adjacent studies, University of London, The British Film Institute, and the Ned Herrmann Brain Dominance Center.

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

**Writing Credits - Screenplays:** *Getting Even*, *Norma Beckman's Return* (Hollywood Film Festival winner), *Voices of the Drina*, based on the Bosnian War, *Ripened on the Vine*, adapted from the book of the same title, *Life Interrupted*,

**Plays:** *One Woman Show*, *Birthday Girl* (selection at the Edinburgh International Theatre Festival in Scotland). Programs and Books: LAPAC programs curriculum, *The Actor's Key*, *The Pathology Key*, *The Director's Key* and *The Screenwriter's Key*;

**Directorial Credits - Films:** *Life Interrupted*, *The Trilogy: Growing Up*, *The Room*, *Sans Promesse*. Stage: *Dennis Wilson Forever*, *A Picasso*, *The Dining Room*, *In Bed with Tenn* (a collection of Tennessee Williams One Acts), *The Laramie Project*, *All in the Timing*, *LORCAbaret*, *Porno Stars at Home*, *How To Go Out On A Date In Queens*, *The Ties that Bind*, *Top Girls*, *Crimes of the Heart*, and *Oh Hell!* Acting Credits: Stage: *A Picasso*, *The Dreamer Examines His Pillow*, *Savage in Limbo*, *Fefu and her Friends*, *Twelfth Night*, *The Rivals*, *The Runner Stumbles*, *Frida Kahlo*, *Malcolm & Teresa*, *Chilean Holiday*, *Woman to Woman*, *Not the Fifth the Ninth!* *Phedre*, *La Dame aux Camelias*, *White Hat*, *Kismet*

*and the Damsel*, and her one-woman show, *Birthday Girl*. Film: *Across the Line, Hanging With the Homeboys, Portrait of a Puerto Rican, Touchstone, Maria Cristina, Side Bets, Love It Is, DarkRoom, No Promises*. Television: *Promised Land, On Common Ground, Passions, The Young & The Restless, The Bold & The Beautiful, You Be The Judge, Reyes & Rey, Port Charles, When Seconds Count, Placas, The Big Deal, Sesame Street*.

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

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**SEAN BARNES** (over 30 years performing arts experience)

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

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

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

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

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

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**JEAN CAROL**

(40 years performing arts experience)

**Teaches: Myth in Movies & the Creative Process, On Camera Technique, Hosting & Industrials, Booking the Commercial, On Camera Dynamics**

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

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**BRIAN CONNORS**

**(30 years performing arts experience)**

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

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

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**DEBRA DEGRATTO**

**(25 years performing arts experience)**

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

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

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**JASMIN DEMAIN**

**(15 years performing arts experience)**

**Teaches: Movement Styles, Voice and Speech Key, The Actor's Instrument Key, Voice and General American Speech, Standard Speech and Text, ETPA- Grammar & Vocabulary, Accent Reduction, Acting in English, English on Camera, English and Movement.**

Jasmin has enjoyed a diverse career as an actress, host, and voice and movement teacher specializing in accent reduction and ESL. She has worked professionally as an actress for the past 15 years in television, film and theater in Australia, England, Germany and the United States. She is a graduate from The National Institute of Dramatic Arts (NIDA-Australia), has a Bachelor of Dramatic Arts in Acting, and has two Master's Degrees from Charles Sturt University, Australia in Education (English and Drama) and TESOL-Teaching English to Students of Another Language. Jasmin also has a Teaching Credential from the California Commission of Education.

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**DAVID GARRETT**

**(27 years performing arts experience)**

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

MBA (Finance), Southern Methodist University; Juris Doctor, UCLA (Law). Vice President of Development and Production at Intrigue Entertainment; Screenwriter on feature films for Dreamworks, Universal and Paramount; co-wrote *Foreign Exchange* (MTV Films), *Do That To Me One More Time* (Touchstone Pictures), *Deuce Bigalow: European Gigolo* (Sony), *First Pet* (Disney) and *Corky Romano* (Disney); Show writer/co-writer and producer for ABC, NBC, CBS, UPN, MTV, USA, Comedy Central, Showtime and Fox - *Citizen's Arrest* (USA); *Central* (CW); *The Dysfunctionals* (NBC), based on Garrett's life, *Living with Fran* (WB), *Model Family* (Fox); 26 episodes of the animated series, *Da Mob* (Fox Kids); *The Hatfields & McCoys* (USA)

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**DEAN GHAFFARI**

**(10 years performing arts experience)**

**Teaches: The Sanford Meisner Technique**

He is an Actor and Playwright. He studied On-Camera, Sanford Meisner, and Lee Strasberg Techniques with Lou Diamond Phillips and Robert Allen Ackerman. Dean also wrote and performed the stage play, *Rebel Without A Cause*, based on the life of the actor Sal Mineo at St. Luke's Theater in New York, as well as our very own Promenade Playhouse in Santa Monica. Film Credits include: HBO's feature film, *Stranger by Night*, *Devil's in the Details*, *Butt-Ugly and Kateri*.

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**JESSICA HARDIN**

**(20 years performing arts experience)**

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

B.A. Cum Laude, Smith College; Graduate of National Theater Institute, Connecticut, and the British American Drama Academy, London. Studied acting under William Esper, world-renowned Meisner

instructor. Founded the Pasadena International Film and New Media Festival; Professional model, dancer, singer, and actress with Innovative Artists; In New York, worked for Judith Lesley Management, Abrams Artists, and Adrienne Stern Casting; In Los Angeles, worked with the Will Geer Theatrum Botanicum, Boston Court, Judi Farkas Literary Management, and Filmtrix Agency.

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**AMEN IGBINOSUN** (over 10 years performing arts experience)

**Teaches: Scene Study, Script Analysis, Stella Adler Acting Technique, Booking the Commercial, Audition for Film & TV, Play Production**

Amen Igbinosun is a Harvard graduate, with a Master of Fine Arts in Acting. He studied the Stanislavski Technique at the Moscow Art Theatre, and attended Fordham University in New York. Television Credits include: TNT series, *The Last Ship*, *The Kicker* with *Tina Fey*, *Texas Rising*, and numerous television commercials.

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**KATHERINE KING** (over 10 years performing arts experience)

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

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

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

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

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

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**MATTHEW MOORE****(30 years performing arts experience)****Teaches: Fundamentals of Improvisation, Sketch Comedy, Stand-up Comedy**

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

**MARCO NEVES****(15 years performing arts experience)****Teaches: Standard Speech and Text, Character Accents & Dialects**

**BFA in Acting, CalArts. Fluent in Portuguese, Spanish, German, and French. Theatre credits:** *Absolution* (as Lucifer; also Writer/Director); *Henry V* (as *Fluellen*); Ibsen's, *John Gabriel Borkman* (as *Foldal*); *All in the Timing* (as *Mark*); *Shakespeare's Greatest Hits* (as *Hamlet* and *Mark Antony*); *Arsenic and Old Lace* (as *Mortimer*); *King Lear* (as *Albany*); *Much Ado About Nothing* (as *Dogberry*), *Romantic Tales of the Meiji Era* (as *Hiko*; also Writer/Director), and *Shadows of the Revolution* (Writer/Director); Awards: Awarded two Best Actor Roman Awards by the National American Shakespeare Company for his portrayals of *Louis XIII* in *The Three Musketeers* and *James Dyke* in *The Valiant*. Film credits: *Push The Button*, *Book of Numbers*, *The Company*, *Redemption*, *Second*, *Golden Boy*, web-series *00:24* and *Where Were You When the Lights Went Out In Rio?*

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**JOHN JAKE O'FLAHERTY****(20 years performing arts experience)****Teaches: Booking the Commercial, Voiceover Technique, Hosting & Industrials, Advanced Commercial Technique, Inside Film & TV Comedy**

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

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**PHIL RAMUNO****(42 years performing arts experience)****Teaches: Audition for Film & TV, Inside Film and TV Comedy, On-Camera Dynamics, Physical Comedy Technique, Play Production, Staging the Scene, Visual Concept / Style / Storyboard, History of Film, Production Design**

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



Bulgaria, a prime-time police action series, and four other series in Romania for MediaPro Pictures, and two hit comedy series in Moscow.

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

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

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### **THOM RIVERA**

**(20 years performing arts experience)**

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

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

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### **FRUZAN SEIFI**

**(12 years performing arts experience)**

**Teaches: Chekhov Technique**

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

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### **CAROLYN MICHELLE SMITH** (10 years performing arts experience)

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

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

screen role was opposite Robin Wright in *House of Cards* as Willa, Claire's Chief of Staff. She resides in Los Angeles and New York.

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**WILLIAM STIERLE**

**(20 years performing arts experience)**

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

He has studied human performance and the human condition with extraordinary mentors such as Marshall Rosenberg, Ned Hermann, Joseph Campbell, Robert Bly, Michael Mead, and many others. He has delivered thousands of trainings from leadership, story development, conflict mediation, character development, business effectiveness, and decision making. Groups small and large, including Fortune companies, professional associations, government organizations, and schools and universities have benefited from his practical trainings and impactful content. Bill focuses on getting individuals to think, engage emotions, and learn effectively. Using Joseph Campbell's mythic model, Ned Hermann's Brain Dominance Model, and Marshall Rosenberg's Nonviolent Communication, participants will experience extensive personal and professional growth with these impactful tools and techniques. Bill brings natural teaching enthusiasm and activities that participants are able to apply in their day to day communication and professional development to bring their best to their work. His clients include Lotus Entertainment, University of Notre Dame, Los Alamos Laboratory, US Federal Mediators, Michigan Works!, TD Waterhouse, Teradata, and many others.

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**JEREMY TARDY**

**(10 years performing arts experience)**

**Teaches: Introduction to Shakespeare, Audition Technique for Film & TV**

He is a Julliard Graduate. He also went to the British American Dramatic Academy. He was with the classical theatre of Harlem, and the first stage theatre in NY. Where he performed *Othello*, *King Henry the Fifth*, and *Romeo and Juliet* among others. He currently has a re-occurring role in *Marvel's New Warriors* but his first passion remains Shakespeare.

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**MARTIN THOMPSON**

**(32 years performing arts experience)**

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

BFA in Theatre, East Carolina University. Award-winning actor, Daytime television credits: *The Guiding Light*, *The Edge of Night*, and *All My Children*; hundreds of appearances on the New York stage, and in regional theatres nationwide, including the world famous Barter Theatre, Theatre in the Square, and the American Theatre of Actors. Film credits: *Spies*, *Mr. Destiny*, *Billy Bathgate*. *The New Daughter*, *Mandie* movie series, *Wanderlust* (Universal Pictures), and *Main Street*. Television credits: *Lake Effects* (Hallmark), *NCIS: Los Angeles*, *Criminal Minds*, *Scorpion*, *Uncle Buck*; Teaches from the Actor's Point of View - providing an extremely strong foundation, while inspiring creative, imaginative, and truthful performance from each of his students. Highly trained in the methods of Stanislavski, Meisner, Adler, Strasberg, and Uta Hagen.

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**MARK TRAVIS**

**(40 years performing arts experience)**

**Teaches: History of Film, Mythology in Movies & The Creative Process, Working with Actors, Staging the Scene, Writing the Feature Film, The Art of Adaptation, Visual Elements of Cinema, Test Screening/Festival Admissions, Production Design, Overviewing the Set, Sound Design, Post Sound, Color Grading, After Effects, Finalizing the Project: Visual Audio**

B.F.A. in Theater, Antioch College; M.F.A Directing Program, Yale School of Drama.

Won numerous awards for theatre Directing; Television Directing credits: *Facts of Life*, *Family Ties*, *Capitol*, and *Blind Tom* for KCET (PBS). Film credits: *Going Under*, *Earlet*, and *The Baritones*.

Creative Consultant credits: *Men of Honor*; *Barbershop*; *Barbershop 2*; *The Day Reagan Was Shot*; *Norma Jean, Jack and Me*; and television episodes: *Lois and Clark*; *The Pretender*; *Picket Fences*, *90210*, *Melrose Place*; *Strong Medicine*; *NYPD Blue*; *The Practice* and *Ally MacBeal*; Teaches writing, Directing, and acting at the Directors Guild, American Film Institute, Pixar Animations Studios, UCLA Extension, The Cannes Film Festival, Raindance, Paradigm Film Productions, UW Filmseminares, to name a few.

**ALEX WELLS**

**(25 years performing arts experience)**

**Teaches: Intro to Shakespeare, History of Theatre.**

Alex Wells is Board Chairman and Artistic Coordinator of Classical Theatre Lab in West Hollywood, where he has produced, directed and performed in numerous projects since joining in 1992. He has also appeared in numerous groundbreaking and award-winning contemporary plays with Son of Semele Ensemble in Silver Lake. Alex won an *LA Weekly Award* for Best Male Comedic Performance for the title role in “Fatboy” with Need Theatre. He has directed classical plays for Culver City Theatre, taught acting at Temple University, Imagination Workshop, East L.A. Classic Theatre and Brentwood School, and served as a Los Angeles judge with the English-Speaking Union’s Performing Shakespeare Competition. Before moving to L.A., Alex performed in repertory with the New Jersey Shakespeare Festival.