



7936 Santa Monica Blvd. West Hollywood, CA 90046



Fall 2024-Summer 2025* Catalog:

2-Week Intensive
12-Week Part-Time
12-Week Full-Time
One-Year Conservatory
Two-Year Conservatory
Associate of Occupational Studies in Acting (Method Acting)

*Catalog effective: September 30, 2024-September 26, 2025

The Lee Strasberg Theatre & Film Institute is a private institution and is approved for operation by the Bureau of Private Postsecondary Education (BPPE).

Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations. www.bppe.ca.gov

The Mission:

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

The Objectives:

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

All course instruction takes place at:

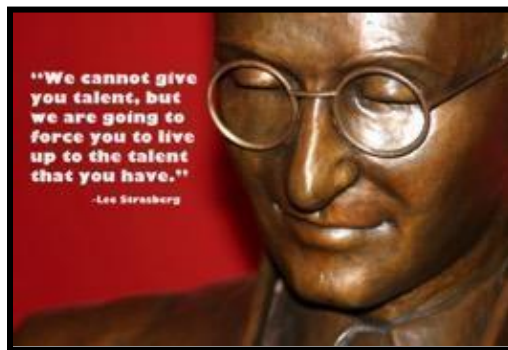
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The Institute is open Monday-Thursday 9AM-10PM, Friday 9AM-5:30PM.

Closed on Saturday & Sunday except for special events.

Potential students can [schedule a class audit here](#) or [contact the Front Desk](#).



As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

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General Information:

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

Average Faculty/Student Ratio: 1 to 15 (non-degree programs) 1 to 13 (AOS Degree program)

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

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

Certificates/Degrees offered: The Lee Strasberg Theatre & Film Institute in Los Angeles has several non-degree (Certificate) programs: Certificate of Participation for the 2-Week Intensive Workshop and 12-Week Part-Time/Full-Time Program, Certificate of Completion for the One-Year Conservatory and Certificate of Merit for the Two-Year Conservatory and 1 degree program: Associate of Occupational Studies (AOS) in Acting (Method Acting) 2-year degree. The job classification for each program offered is [27-2011 \(Actor\)](#)

Accreditation: The Lee Strasberg Theatre & Film Institute is fully accredited with the National Association of Schools of Theatre ([NAST](#)). Founded in 1965, NAST is an organization of schools, conservatories, colleges, and universities with approximately 189 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for theatre and theatre-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other theatre-related endeavors. The National Association of Schools of Theatre (NAST) has been designated by the U.S. Department of Education as the agency

responsible for the accreditation throughout the United States of free-standing institutions that offer theatre and theatre-related programs (both degree- and non-degree-granting), including those offered via distance education. In this role, NAST serves as a Secretary-recognized institutional accrediting body. Address: 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190-5248 Phone: 703-437-0700

The Lee Strasberg Institute is a private for-profit C-Corporation.

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History

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



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

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

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

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

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



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

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

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

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

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



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

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

In 1963 and 1973 Lee Strasberg was invited to the former Soviet Union (today’s Russia). These trips provided Strasberg with the opportunity to investigate the evolution in theory and practice of the Stanislavsky ‘system’ in its home country. What Strasberg discovered became a subject of great concern for the rest of his life. From Lee Strasberg’s informed point of view, much of what was essential in the training and application of the famous ‘system’ had been lost and discarded amid the political restraints placed on the arts by the Soviet Union. To Strasberg, it appeared the largest part of this ‘lost’ material centered on the understanding, training, development and application of Stanislavsky’s discovery of **affective memory (sense and emotional memory)**. The conscious training and artistic inspiration provided by affective memory in the work of the actor was conspicuously absent in the former Soviet Union. Without extensive repetition of these



individual elements of the ‘system’, (or what Stanislavsky called “train and drill”) the special quality that defines ‘system’ based acting is difficult if not impossible to create. All of Stanislavsky’s exercises build towards the use of affective memory (sense and emotional memory) which allowed the actor to experience what Stanislavsky described as *perezhivanie* or (re)experiencing. This element of (re)experiencing, through the use of affective memory, is the source of truthful acting and what gave Strasberg’s Method its special quality.

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

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

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

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

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



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

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

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



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

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

The Legacy

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



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

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

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

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

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

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

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

The Method

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



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

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

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

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

Information Directory

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Dana Theodoratos	Head of Talent	dana@strasberg.edu	

Academic Calendar

[View Full Academic Calendar Online](#)

12-Week Term Date Overview

Fall 2024: Sept. 30-Dec. 20 | **Winter 2025:** Jan. 6-March 28 | **Spring 2025:** April 7-June 27 |
Summer 2025: July 6-Sept. 26 | **Fall 2025:** Sept. 29-Dec. 19 | **Winter 2026:** Jan. 5-March 27 |
Spring 2026: April 6-June 26 | **Summer 2026:** July 6-Sept. 25 | **Fall 2026:** Sept. 28-Dec. 18

[Fall 2024](#)

September 26 & 27 - Orientation for New Fall 2024 Students

September 30 - Fall 2024 Term Begins | [AOS Class of 2026 starts](#)

October 28 - Fall Intensive A Starts

November 8 - Fall Intensive A Ends

November 16- New Student Reviews

November 28-29, - Thanksgiving Break (Closed)

December 9, - Fall Intensive B Starts

December 20 - Fall 2024 Term Ends | *Fall Intensive B Ends*

December 21-January 5- Student Winter break (No Classes)

December 24, 2024 – January 1, 2025 - Institute Closed (Winter Break)

[Winter 2025](#)

January 2- Institute Operations Resume

January 3– Orientation for New Students

January 6 - Winter 2025 Term Begins

January 20 - Martin Luther King Jr. Day (Closed)

February 3- Winter Intensive A Starts

February 14- Winter Intensive A Ends

March 1- New Student Reviews

March 17- Winter Intensive B Starts

March 28 - Winter 2025 Term Ends | Winter Intensive B Ends

March 29-April 6 –Spring Break-No Classes

[Spring 2025](#)

April 3 & 4– Orientation for New Students

April 7 - Spring 2025 Term Begins

May 5- Spring Intensive A Starts

May 16 - Spring Intensive A Ends

May 26 - Memorial Day (Closed)

May 31- New Student Reviews

June 9- Spring Intensive B Starts

June 19, Juneteenth (Closed)

June 20- Spring B Intensive Ends

June 27 - Spring 2025 Term Ends

June 29 – Sunday, July 7, 2025 –SUMMER BREAK-No 12-Week Classes

AOS Events:

July 11- July 13- AOS Class of 2026 Theatre Production

August 1- AOS Class of 2025 Graduation

July 15- September 29: AOS Summer Vacation period

Summer 2025 (non-degree students)

July 3 - Orientation for New Summer 2025 Students

July 7 - Summer 2025 Term Begins

July 28 - Summer A Intensive Starts

August 8 - Summer A Intensive Ends

September 1, - Labor Day (Closed)

August 25 - Summer Intensive B Starts

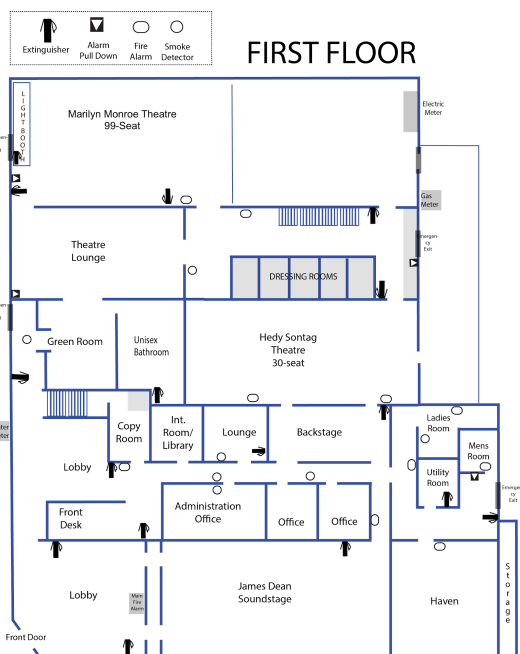
September 5- New Student Reviews

September 5 - Summer B Ends

September 26 - Summer 2025 Term Ends

Institute Facilities

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



First Floor:

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

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

Library: Located across from the Administration Office, it is the home to over 3,000 plays and books, which can be checked out at the front-desk through [Librarika](#).

Hedy Sontag Stage: This black box theatre serves as a classroom for core acting classes such as: Method Acting, Improvisation, and Scene Study. It is also used for rehearsals, staged readings, and small productions.

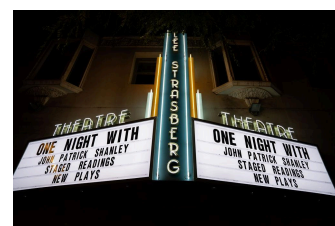
Marilyn Monroe Theatre: This 99-seat theatre is used for theatrical productions, guest-lecturers, special events, movie screenings, and rentals. It is managed by the Lee Strasberg Creative Center.

Theatre Lounge: Located next to the Lee Strasberg Theatre, is used for hosting events and as a waiting area during productions. Equipped with new restrooms, a box office, and a stand-and-repeat red carpet area. It also serves as a lounge for students during the week when no events are underway.

Dressing Rooms: Four adjoining dressing rooms are located backstage of the Lee Strasberg Theatre, which also house a resting area per Equity regulations.

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

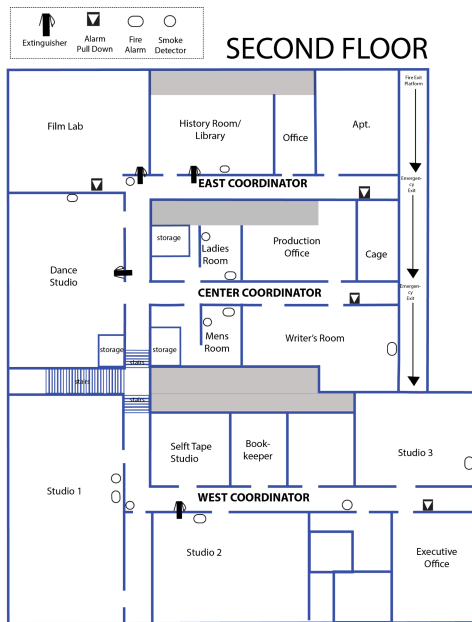
Haven: A 28 seat black-box theatre located in the back of the Institute and used for classes, rehearsals, table reads and private coaching.



Kitchen: Equipped with a refrigerator, microwave, and toaster, serves as the area where students, staff and faculty can eat.

Additional Offices: Administrative Office, Director of Administration Office, and a communal office for Faculty to hold office hours or private lessons.

Second Floor:



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

Studio 2: Located adjacent to Studio 1, Studio 2 is complete with a simple lighting configuration, U-shaped tables for table reads and dance mirrors. It is utilized for smaller acting and movement classes, as well as rehearsals and private coaching.

Studio 3: Located at the end of hallway, Studio 3 is complete with a simple lighting configuration, and basic set pieces. It is utilized for classes (Acting & Voice), as well as rehearsals.

Writer's Room: The writer's room houses an erasable white board, tables and chairs, and TV monitor. It also houses a piano and several desks. It is utilized for our history, speech, script analysis, and writing courses.



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

Film Lab: Equipped with a projector, screen and theatre seating, the Film Lab is used for small film screenings and for film discussion-based classes.

History Room/Archives: Located next to the Film Lab, the secure History room houses hard copies of previous student files (2000-present) in addition to the Library overflow.

Self Tape Studio: Located near Studio 1 & Studio 2, the Self Tape Studio houses a ring light, several professional grade lights, a variety of backdrops and a microphone to help students film their self-tape auditions and class assignments.



Additional Offices: David Lee Strasberg's Office, Production Office, and Bookkeeper Office

Institute Health & Safety

The Lee Strasberg Theatre & Film Institute in Los Angeles strongly recommends students and employees [stay up to date with COVID-19 vaccinations](#). Getting vaccinated against COVID-19 is the health practice proven most effective in preventing severe illness and death. LSTFI encourages students/employees to [stay informed regarding COVID-19 vaccine effectiveness, safety](#), types and [current recommendations](#) based on age, health and vaccination history.

Effective November 1, 2023, LSTFI will not require students and employees to submit proof of vaccination status to gain access to campus facilities and activities. However, a COVID-19 vaccination requirement may be instituted in the future, should immunization against COVID-19 be required by state or local public health departments, and/or vaccination becomes necessary to prevent transmission within the LSTFI community. Please see our [Reopening Script](#) for full details and protocols.

Equipment & Materials



The Institute uses operational revenue to make capital investments in new equipment on an annual basis. Recently, the Institute updated equipment that included a complete overhaul of the Lee Strasberg Theatre (new ADA bathrooms, theatre seats, public marquee, photo room).

The Soundstage equipment was updated with a BlackMagic 4k cinema grade camera, Production Monitor, Teradek receiver kits, and follow focus equipment. The Soundstage also updated its Film Fighting rigging with flying harness, rigging, and crash pads.

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

All classrooms are equipped with theatre seats, chairs or a combination of both. The Writer's Room is equipped with tables and a permanent white board, as well as a large screen TV with iPad and a piano. Studio 2 was remodeled and enlarged to accommodate Staged Readings as well as larger classes. It has been equipped with a rolling monitor and computer to facilitate in-person readings and hybrid classes.

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

Students and faculty utilize the Institute's library for materials such as plays or instructional books. While none of the classes have textbook requirements (except for some History classes), students are expected to borrow or purchase any necessary plays to complete their scene work. Every student is required to read [The Lee Strasberg Notes](#) by Lola Cohen and [A Dream of Passion](#) by Lee Strasberg, which are included in the new student Material packet.

Admissions

The Strasberg experience may begin at any time of the year. The Institute provides the freedom and flexibility for prospective students to enroll in classes year-round at the start of any of the four 12-week terms: Winter, Spring, Summer or Fall, except for the AOS degree program which only begins each Fall. All prospective students must go through the [Admissions process](#) to enroll at The Lee Strasberg Theatre & Film Institute.

All applicants must be at least 18 years of age and have at least a high school diploma or its equivalent. *Applicants under 18 who have graduated high school will be considered with parental consent.* All applications must also include a photo and non-refundable application fee. Some programs may have additional requirements such as an essay, resume and/or letters of recommendation as well as an admissions interview. *No interview required for 2-Week Intensive programs.*

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

<u>Term</u>	<u>Domestic</u>	<u>International</u>
Fall 2024	September 12, 2024	August 1, 2024
Winter 2025	December 20, 2024	November 6, 2024
Spring 2025	March 20, 2025	February 6, 2025
Summer 2025	June 20, 2025	May 8, 2025
Fall 2025	September 12, 2025	August 1, 2025

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

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

<u>Term</u>	<u>Domestic*</u>	<u>International</u>
Fall 2024	August 15, 2024	August 1, 2024
Fall 2025	August 15, 2025	August 1, 2025

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

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

Enrollment in a short-term Intensive program does not require an interview. Students 18 and over who wish to participate in a short-term Intensive may simply complete the registration form, photo for identification purposes, and verification of previous studies (minimum high school diploma or equivalent). Once accepted, payment of the tuition deposit confirms enrollment.

[Requirements for Admission \(All Adult Non-Degree Programs\)](#)

Application All applications can be completed [online](#) in Campus Cafe. It is important to select the correct form, program of study and intended start term.

Application fee (non-refundable) \$75. *Application fee is not required for 2-Week Intensives.*

Photograph for identification purposes only.

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

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

Note All requirements will have upload capability in the Admissions Status Portal

[Requirements for Admission \(Associates of Occupational Studies\)](#)

Application All applications can be completed [online here](#).

Application fee (non-refundable) \$100.

Photograph for identification purposes only.

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

**Applicants must have a high school diploma or its recognized equivalent. Students who have not received their high school diploma or equivalent may still be accepted into the Institute, but will be considered special students and are not candidates for a certificate or degree.*

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

Statement of Purpose 750-1000 words typed describing your goals in the field of acting, why you wish to study at the Institute, and how Strasberg training will help you achieve those goals.

Self Tape Audition 45-90 seconds, Material of your choice, [Unlisted](#) YouTube or Vimeo link
Be sure that audio is clear, and you're well lit. List with your name, character name, and scene [Guide to Perfect Self Tape](#) (from Backstage)

[Additional Requirements for International Applicants](#)

English Proficiency Applicants whose first language is not English must submit proof of English proficiency: TOEFL score of 85 or higher. West Hollywood branch code: 3615. IELTS score of 6.5 or

higher, PTE score of 60 or higher, or Duolingo English score of 110 or higher. Or IB diploma in English, or transcripts or degree from a recognized US, British or Australian university.

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

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

Additional Requirements for Veteran Applicants

Certificate of Eligibility or Statement of Benefits Applicants who will be using VA benefits should upload their Certificate of Eligibility or Statement of Benefits issued by the VA.

Transcripts from All Previous training Applicants using Veteran benefits must submit copies of all transcripts from all prior higher education training for evaluation.

International Applicants

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

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

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



International applicants (non-US Citizen or Green Card holders) should submit their completed application at least 6-8 weeks prior to the desired term start date. Application deadlines are set in order to ensure that accepted international applicants have sufficient time to receive immigration documents and obtain the appropriate student visa (M-1 or F-1) prior to the term start date.

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

LSTFI does not charge any additional fees for this service; however students are responsible for paying applicable fees to SEVIS/SEVP and the US Department of State in regards to their I-20 and student visa application. Find more information about F-1 & M-1 student visas on [Studying in the States](#).

M-1 student visas prohibit employment during the program of study. F-1 students are only eligible for on-campus employment; however, The Institute does not offer any on-campus jobs. Students must be able to support themselves without working during their studies.

[Optional Practical Training \(OPT\)](#) allows the student to work in the field of acting/theatre arts, while still on their student visa upon program completion. M-1 students earn 1 month of OPT eligibility for every 4 consecutive months of training, with a maximum of 6 months of eligibility. F-1 students earn 12 months of OPT eligibility upon successful degree completion.

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

Reapplication Policy

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

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

Veteran Applicants



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

[Home](#) Veterans eligible for benefits under Ch. 33, Ch. 30, Ch. 31, and Ch. 35 can utilize their benefits at the Institute for the One-Year and Two-Year Conservatory non-degree programs and AOS in Acting Degree program. For information regarding how to use your benefits for study, please contact the Department Veterans Affairs at <http://www.gibill.va.gov/>.

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

The VA Certifying Official will submit initial enrollment information within 30 days of the beginning of the term and a second certification is submitted the week after the drop/add window closes. Depending on the type of benefits the student is eligible for, the VA will generally remit tuition and fee payment directly to the Institute. Post 9/11 GI Bill[®] (Ch. 33) requires monthly enrollment verification.

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

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

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

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

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

Financial Aid Information

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

Federal student loans are required by law to provide a range of flexible repayment options,

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

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

The Lee Strasberg Theatre & Film Institute awards scholarships through a discretionary fund aimed primarily at underprivileged applicants. Scholarship awards are extremely competitive, and are need and merit-based. All available scholarships, including requirements and application deadlines, are found on our [Scholarship page](#). Decisions are made by the Scholarship Committee which includes Strasberg Administrative team members, including the Head of Talent.

Credits and Transfer of Credits

The Lee Strasberg Theatre & Film Institute operates on a quarter system (four 12-Week terms a calendar year). Non-degree program classes award quarter clock credits/units, and the AOS degree program awards quarter credit hours. (2-Week Intensive classes do not award credits.)

All HSC/HIS classes are lecture-based. VMV/VOC/MOV classes are ensemble. Many courses are a combination of lecture & ensemble (MET/MAT/ACT, BUS/PDE/FIL).

Quarter Credit Hours (AOS):

For lecture-discussion based courses, one hour of credit will be granted for each hour (55 minutes) of instruction plus two hours of preparation each week for 12-Weeks.

In ensemble based courses, one hour of credit is given for each two hours (110 minutes) of instruction per week for 12-Weeks plus an additional hour of preparation outside of class.

In lecture-ensemble courses, one hour of credit is given for every 1.5 hours of instruction (85 minutes), plus an additional 1.5 hours of preparation each week. Example: a Method Acting class meets 4 hours per week with an additional 6 hours of preparation expected for a total of 10 hours of work per week and awards 3 credit hours

Quarter Clock Hours (12-Week & Conservatory):

One quarter clock hour consists of one 60-minute period of class instruction (combination of lecture and studio) each week for 12 weeks. For each hour of course instruction, students should complete a minimum of an additional .5 hours each week of preparation outside of class.

Non-Degree 12-Week classes therefore award 1 quarter clock credit for each hour of instruction. Classes that meet 2 hours per week award 2 clock quarter hours. Classes that meet 4 hours per week award 4 clock quarter hours.

The Lee Strasberg Theatre & Film Institute does not issue grades in Non-Degree programs. All courses are recorded as either Complete (P-Pass) or Fail (I-Incomplete) based on attendance. Students must achieve course objectives outlined in the syllabus to receive credit (Pass). Failure to achieve course objectives will result in an Incomplete (I). 5+ absences results in an automatic Administrative Withdrawal (AW). All course requirements must be successfully completed to earn a Certificate. *Incomplete classes do not count toward Conservatory requirement fulfillment.* Letter Grades are only awarded for AOS Degree classes.

For the Associates of Occupational studies, grades will be awarded in all required courses based on a 100 point scale (A+ 98-100, A 93-97, A- 90-92, B+ 87-89, B 83-86, B- 80-82, C+ 77-79, C 73-76, C- 70-72, D+ 67-69, D 60-66, F 0-59). All requirements must be completed with a Satisfactory grade (C- or higher). Elective credit hours count toward degree completion with a passing grade (D- or higher). Elective classes may also be Pass/Fail (P/F) with no grade awarded. Course performance requirements and grading standards will be outlined in each course syllabus.

Credit for Prior Training

The Lee Strasberg Theatre & Film Institute in West Hollywood does not accept transfer credits from any school other than The Lee Strasberg Theatre & Film Institute in New York due to the specific nature of the Institute's training. Credits earned at the NY Campus Conservatory program may be transferred for LA Conservatory completion. (*Students using Veteran benefits excluded. See [Veteran Applicants](#).*) Conservatory credits cannot be transferred to the AOS Degree program and Intensive programs do not award credits toward the Conservatory or AOS Degree programs.

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

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

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

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

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



Programs of Study

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

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

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

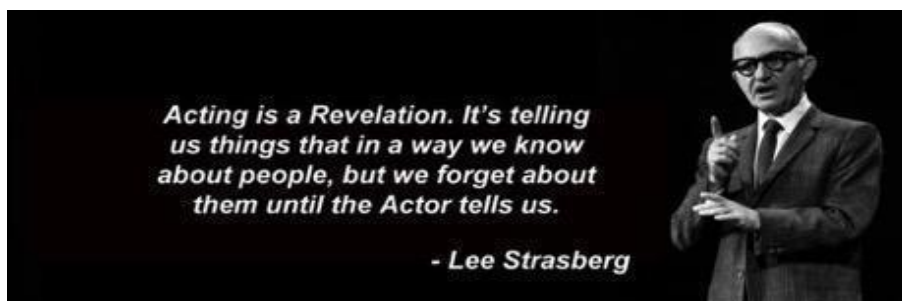
Comprehensive training is necessary for actors to reach their maximum potential. The Institute offers carefully designed programs, which vary in level and scope to empower our actors to face every challenge with courage and confidence.

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

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

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

For a small taste of our work, and to experience Lee Strasberg's Method Acting, you can enroll in a short-term Intensive course offered throughout the calendar year (offered approximately every 6 weeks) or an Online Acting class, which begins with Method 101.



Online Community Education

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

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

Please note the Online Acting offerings are separate from the regular campus programs and do not count as credit toward Conservatory or degree completion. Classes are \$350/each and must begin with Method 101 unless previous study has been completed at The Lee Strasberg Institute LA or NY campus.

- **Method 101** is a 4-week introduction to Lee Strasberg's Method Acting technique. Each two-hour class includes instruction on Lee Strasberg's relaxation and sense memory exercises.

These fundamentals train an actor's concentration, ability to respond to imaginary stimuli, and their individual creativity. It is the foundation of all Method work.

- **Method in Focus** is a 4-week online class that specializes in a more focused study of Method Acting. Each class will train a certain technique that every actor will face in their career. Enrollment in Method in Focus requires previous study with LSTFI (Los Angeles campus, New York campus, or [Method 101](#)).

Short-term Intensive Workshops (2-Week Intensive)

This Los Angeles Intensive program is designed to introduce both the experienced and inexperienced adult actor wishing for a focused and concentrated taste of The Method. The curriculum is based on our full-time programs: Method Acting with 2 different teachers, Acting for TV/Film, and an additional class that may vary by session. This program is suited for university students, working professionals, and those students who are only able to attend a short program that would like to be exposed to new possibilities in their acting throughout the calendar year.

All intensives have a set curriculum that pushes students toward a certain level of training in acting, while building a basic understanding of Lee Strasberg's work. Instruction totals 36 hours over a 2-week span with only 3-4 days of instruction per week. Intensives will always begin on either the Monday or Tuesday of the specified 2-week period.

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

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

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

Requirements (36 instructional hours)

<u>Course</u>	<u>Hours</u>
INT100 Method Acting I	16
INT105 Acting for TV/Film	12
INT110 Script Analysis (or comparable elective)	8

Courses, times and professors may vary by session.

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

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

- [An Application on Campus Cafe](#)
- Photo for identification purposes
- Verification of Previous Studies (minimum of high school diploma or its equivalent)

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

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

Short-Term Intensive Tuition & Fees

Deposit includes non-refundable Registration Fee (\$150)	\$800
Tuition Balance	\$975
STRF Fee	\$0
Total	\$1775

*STRF Fee may apply (\$0 per \$1,000 of institutional charges as of 4/1/2024)

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

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

Professional Acting 12-Week Programs

This program is designed for students interested in beginning their Method Acting training. The **Part-Time** program is intended for those who are employed and require a flexible schedule or evening classes. Classes are conducted Monday through Friday, and students may enroll in the Part-Time (8 hours/week of MAT100) or Full-Time (22 hours/week) study. If successful in their classes, students may re-register to continue their studies. Students who successfully complete the 12-Week Program (Part-Time or Full-Time) obtain a Certificate of Participation in addition to transcripts.

The Part-Time program of study includes 2 Method Acting (MAT100) courses with 2 different teachers on different days for a total of 8 hours a week for 12 weeks.

12-Week Part-Time Tuition & Fees

Tuition (8 hours/week)	\$2,680
Registration Fee (non-refundable)	\$150/Domestic
STRF Fee^ (non-refundable)	\$0
Materials Fee* (non-refundable) applied 1 st term	\$150
Total	\$2,980

*Materials fee is applied to the first term of study only & is non-refundable if materials are received. STRF fee may apply (\$0 per \$1,000 of institutional charges as of 4/1/2024)

*Additional classes may be added to the part-time (12/8) program at an A-la-carte rate:
\$920 for a 2-hour class (12-Weeks) | \$1470 for a 4-hour class (12-Weeks)*

^STRF Fee may apply (\$0 per \$1,000 of institutional charges as of 4/1/2024)

SAG/AFTRA Members receive a 10% tuition discount

Payment Plans incur non-refundable finance charge- 2 payments: \$50 | 3 payments:\$100

All fees applied to the first tuition payment.



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

2 Method Acting (**MAT100**) courses with 2 different teachers on different days for a total of 8 hours/week

1 of the following: Acting for TV/Film (**MAT130**) OR Improv (**MAT110**) OR Scene Study (**MAT120**) for a total of 4 hours/week

1 Voice 1 (**VMV105**) for a total of 2 hours/week

1 Movement 1 (**VMV100**) for a total of 2 hours/week

1 History class (**HSC**) for a total of 2 hours/week

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

Course offerings and times vary by term.

12-Week Full Time Tuition & Fees	
Tuition (22 hours/week)	\$7,170
Registration Fee (non-refundable)	\$150/Domestic \$250 International
STRF Fee^ (non-refundable)	\$0
Materials Fee* (non-refundable) applied 1 st term	\$150
Total	\$7,470/\$7,570

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

^STRF Fee may apply (\$0 per \$1,000 of institutional charges as of 4/1/2024)

SAG/AFTRA Members receive a 10% tuition discount

[Payment Plans](#) incur non-refundable finance charge- 2 payments: \$50 | 3 payments:\$100

All fees applied to the first tuition payment.

Professional Acting One-Year Conservatory

This program presents the fundamental aspects of Method Acting while delivering the core elements of training for the body and voice, and shares the initial focus of the Two-Year Conservatory Program with classes in Method Acting, Movement, Voice, and History.

The program requires 36 weeks (three 12-Week full-time terms) of dedicated training.. *A Part-Time Pathway option is also available dividing full-time curricular requirements over 2 terms (10 hours & 12 hours) for a total of six 12-Week terms and a total of 72 weeks.*

Additionally, The Institute requires students to submit updated self-tapes at the end of year 1 using the same material that they submitted for their New Student Review to compare their performance and growth.

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

Each 12-Week Full-Time term will include:

2 Method Acting (MAT100) courses with 2 different teachers on different days for a total of 8 hours/week

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

Voice & Movement (VMV) for a total of 4 hours/week

History (HSC) for a total of 2 hours/week

Additional Electives for a total of 4 hours/week

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

Acting Technique Requirements (36 quarter clock hours)

<u>Course</u>	<u>Hours</u>
MAT100 Method Acting I	24
MAT130 Acting for TV/Film	4
MAT120 Scene Study	4
MAT110 Improvisation	4

Voice and Movement Requirements (12 hours)

<u>Course</u>	<u>Hours</u>
VMV105 Voice 1	2
VMV180 Voice 2	2
VMV100 Movement 1	2
VMV175 Movement 2	2
VMV Voice & Movement Elective Courses	4

History & Criticism Requirements (6 hours)

Course	Hours
One of: HSC100 Theatre History 1 OR HSC105 Film History OR Legacy HSC110	2
Script Analysis (HSC125) or Pulitzer Prize Plays (HSC120) or Script to Scene (HSC155)	2
Other History Courses (HSC)	2

Free Electives (12 hours)

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

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

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

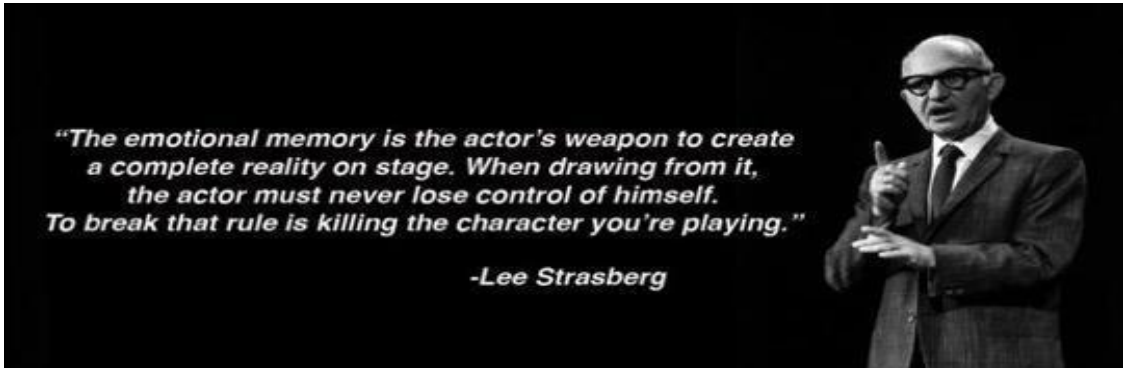
The One-Year Conservatory provides students with three payment options: 1, 3 or 6 installments. Tuition is billed annually. A non-refundable finance fee is applied to 3 & 6 payment plans.

	Lump Sum	3-Payment Plan	6-Payment Plan
Tuition (36 weeks)	\$21,510	\$21,510	\$21,510
Registration Fee (non-refundable)	\$150/Domestic \$250/Int'l	\$150/Domestic \$250/International	\$150/Domestic \$250/International
STRF Fee (non-refundable)	\$0*	\$0*	\$0*
Materials Fee*	\$150	\$150	\$150
Finance Fee (non-refundable)	n/a	\$215	\$530
Total	\$21,810/\$20,910	\$22,025/\$22,125	\$22,340/\$22,440

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

STRF fee may apply. (\$0 per \$1,000 of institutional charges as of 4/1/2024)

Part-Time Pathway Conservatory is available & is billed each 12-Week term (no annual billing) is \$3550 for 10 hour term, \$4100 for 12 hour term + applicable fees



Professional Acting Two-Year Conservatory

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

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

- Each 12-Week Full-Time term includes:
- 2 Method Acting (MAT100) courses with 2 different teachers on different days for a total of 8 hours/week
- Acting for TV/Film OR Scene Study OR Improv for a total of 4 hours/week
- Voice & Movement (MVM) for a total of 4 hours/week
- History (HSC) for a total of 2 hours/week
- Additional Classes for a total of 4 hours/week

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

Acting Technique Requirements (72 hours)

Course	Hours
MAT100/MAT200 Method Acting I or II	48
MAT130 Acting for TV/Film I & MAT 230 TV/Film 2	8
MAT120 Scene Study & MAT220 Scene Study II	8
MAT110 Improvisation I & MAT120 Improvisation II	8

History & Criticism Requirements (10 hours)

Course	Hours
HSC110 Lee Strasberg Legacy or HSC200 Theatre History II (Group Theatre)	2
HSC100 Theatre History I or HSC105 Film History	2
HSC125 Script Analysis or HSC115 Playwright Spotlight, HSC120 Pulitzer Prize Plays or HSC155 Script to Scene	2
Any HSC Course	2
Any HSC Course	2

Voice and Movement Requirements (24 hours)

Course	Hours
VMV105 Voice 1	2
VMV180 Voice 2	2
VMV205 Voice 3	2
VMV100 Movement 1	2
VMV175 Movement 2	2
VMV 200 Movement 3	2
VMV215 Animal Exercise	2
VMV120 Standard American Dialect OR VMV125 Dialects	2
VMV140 Vocal Basics OR VMV145 Singing	2
Voice & Movement Electives (VMV)	6

Professional Development/Business Requirements^ (8 hours)

Course	Hours
BUS225 Craft to Career or BUS175 Business of Acting	2
BUS215 Audition Technique or BUS125 Self Tape Auditions	2
Professional/Business Electives (BUS)	4

Free Electives^ (18 hours)

A total of 18 additional Elective hours are required for course completion. This can include Acting, Business/Professional Development, Voice & Movement, History and/or Free Electives.

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

Two-Year Conservatory Program Tuition & Fees

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

	Lump Sum	3-Payment Plan	6-Payment Plan
Tuition (36 weeks, one-year)	\$21,510	\$21,510	\$21,510
Registration Fee (non-refundable)	\$150/Domestic \$250/International	\$150/Domestic \$250/International	\$150/Domestic \$250/International
STRF Fee (non-refundable)	\$0	\$0	\$0
Materials Fee*	\$150	\$150	\$150
Finance Fee (non-refundable)	n/a	\$215	\$530
Total (annually)	\$21,810/\$21,910	\$22,025/\$22,125	\$22,340 / \$22,440
Anticipated program total	\$43,470/\$43,670	\$43,900/\$44,100	\$44,530/\$44,730

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

*Materials fee is applied to the first term of study only & is non-refundable once materials are received. STRF fee may apply. (\$0 per \$1,000 of institutional charges as of 4/1/2024)

SAG/AFTRA Members receive a 10% tuition discount



Standards of Achievement (Non-Degree)

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

All courses are recorded as either Complete (Pass) or Incomplete (Fail). It is at the Instructor's discretion to determine whether or not the learning goals were achieved and to award a P or I. 4 or more absences

in a class always result in an Incomplete grade. Incomplete classes do not count toward Conservatory requirement fulfillment.

Students enrolled in a Conservatory program who obtain an Incomplete in a required course must repeat that course in a future term to fulfill all Conservatory requirements. If an Incomplete is obtained in an elective, the student does not have to repeat the same class; however the number of appropriate units must be successfully completed in order to obtain the appropriate certificate. All program curriculum requirements and total hours must be completed for the certificate conference.

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

Associate of Occupational Studies (AOS) in Acting



Emphasis: Method Acting

The goal of the program is to prepare well-rounded Method-trained actors who are equipped to enter and be employed in the competitive acting industry on the stage, commercials, television, or film. The prestige synonymous with the Lee Strasberg name ensures that casting directors, agents, managers and industry professionals recognize the quality of training graduates have received. Lee Strasberg's specific Method Acting technique provides graduates the tools to “be” the

character and not simply “act” as the character, setting them apart with their truthful, authentic, engaged and earnest performances thus making them desirable to directors and producers seeking to employ the most highly trained actors for their projects.

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

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

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

YEAR ONE

Session 1 (Fall 2024):

		Credits
MET100	Method Acting I	3 hours
MET100	Method Acting I	3 hours
ACT110	Scene Study	3 hours
HIS125	Script Analysis	2 hours
VOC100	Voice 1	1 hour
MOV100	Movement 1	1 hour
HIS105	Film History	2 hours
ELE	Elective	1-2 hours
Total Credits		16-17 hours

Session 2 (Winter 2025):

MET125	Method Acting I	3 hours
MET125	Method Acting I	3 hours
ACT100	Improv I	3 hours
VOC175	Voice 2	1 hour
HIS120	Pulitzer Prize Plays	2 hours
MOV175	Movement 2	1 hour
HIS100	Theatre History	2 hours
ELE	Elective	1-2 hours
Total Credits		16-17 hours

Session 3 (Spring 2025):

MET150	Method Acting I	3 hours
MET150	Method Acting I	3 hours
ACT120	TV/Film I	3 hours
VOC200	Voice 3	1 hour
HIS110	Lee Strasberg Legacy	2 hours
PDE150	Theatre Production I/Tech (6 weeks)	2 hours
ACT250	Theatre Production II (8 weeks)**	3 hours
	Rehearsal	
ELE	Elective	1-2 hours
Total Credits		18-19 hours



YEAR TWO

Session 4 (Fall 2025):

		Credits
MET200	Method Acting II	3 hours
MET200	Method Acting II	3 hours
ACT200	Actors Directing Actors	3 hours
HIS200	Theatre History II	2 hours
MOV215	Animal Exercise	1 hour
MOV200	Movement 3	1 hour
PDE225	Craft to Career	2 hours
ELE	Elective	1-2 hours
	Total Credits	16-17 hours

Session 5 (Winter 2026):

MET225	Method Acting II	3 hours
MET225	Method Acting II	3 hours
ACT210	SS II: Directed Scenes	3 hours
ACT205	Advanced Sensory Application	1 hours
FIL150	Film Production I/Tech	2 hours
MOV250	Movement 4	1 hour
ACT215	Character Development	3 hours
ELE	Elective	1-2 hours
	Total Credits	17-18 hours

Session 6 (Spring 2026):

MET250	Method Acting II	3 hours
MET250	Method Acting II	3 hours
ACT220	TV/Film II (Working with Directors)	3 hours
PDE215	Self Tape Auditions	2 hours
VOC250	Voice 4	1 hour
PDE220	Business of Acting	2 hours
FIL250	FP II- Reel Production**	3 hours
ELE	Elective	1-2 hours
	Total Credits	18-19 hours

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

**Denotes Performance course



Associates of Occupational Studies Tuition & Fees

The AOS Degree is billed annually and offers a 1-payment, 3-payment or 6-payment plan option. *\$2500 tuition deposit (inclusive of non-refundable registration fee) is required to confirm enrollment spot*

	Annual	3-payment	6-payment
Tuition (annual)	\$29,835	\$29,835	\$29,835
Registration Fee (non-refundable)	\$150/Domestic \$250/Int'l	\$150/Domestic \$250/Int'l	\$150/Domestic \$250/Int'l
Materials Fee (non-refundable) year 1	\$150	\$150	\$150
Finance Charge (non-refundable)	\$0	\$300	\$750
STRF Fee (non-refundable)	see *	see *	see *
Total for 1 year	\$30,135/\$30,235	\$30,435/\$30,535	\$30,885/\$30,985
Total for AOS degree (2 years)	\$60,120/\$60,320	\$60,720/\$60,920	\$61,620/\$61,820

* STRF fee may apply. (\$0 per \$1,000 of institutional charges as of 4/1/2024)

Discounts (cannot be combined)

SAG/AFTRA Members- 10% tuition discount

Military Veterans- \$4750 tuition discount per year

California State residents- \$1300 tuition discount per year



Standards of Achievement - AOS Degree

Degree class requirements all award letter grades on a 100 point scale. Grading details will be outlined in each course syllabus and will include the following areas: Participation & Attendance, Application & Growth, Aptitude/Understanding, Homework, and midterm/final project/performance. In order to obtain course credit toward Degree requirements, all coursework, exams, and/or performances must be completed to a Satisfactory level (C- or higher).

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

Elective classes will be Pass/Fail based on the non-degree Standards of Achievement. A letter grade below C- in a course requirement will not count toward degree attainment and the course must be repeated in a future term to fulfill all degree requirements. If an Incomplete is obtained in an elective, the student does not have to repeat the same elective; however a minimum of 100 credits must be awarded for AOS degree attainment. All program requirements must be successfully completed with a minimum of 100 credits to be conferred the AOS Degree.

Course Descriptions



The Lee Strasberg Theatre & Film Institute is constantly growing. As we seek to meet the actors' needs, new classes are designed and added to our curriculum. Please note that classes may change due to student enrollment, the term, and faculty availability. Please check the class schedule for our most current class offerings.

The core of every program is enrollment in two Method Acting classes with two different teachers on different days. Additional classes are included in all full-time programs and may be added at an a-la-carte rate to the Part-Time Program.

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

Course IDs have been added and are as follows:

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

Conservatory/Non-Degree Course IDs	
Course Pre Abbv.	Prefix Abbv. Meaning
MAT	Acting Technique
HSC	History & Criticism
VMV	Voice & Movement
BUS	Professional Development
FRE	Other Elective
INT	2-Week Intensive

For all Non-Degree classes:

100-170 = Year 1, no prerequisites

175-195 = Year 1 + prerequisites

200-295 = Year 2 + prerequisites

300+ = Advanced. Instructor approval required

^Denotes only available in AOS degree program

Acting Technique



Method Acting MAT100/MET100 is the core of the Institute's work. It is designed to train the actor in Lee Strasberg's systematic acting technique known throughout the world as The Method™. The first half of each Method Acting class is devoted to a sequence of concentration exercises to develop actors' relaxation and affective memory: both sensory and emotional. The sense memory exercises utilize imaginary objects that most people deal with every day, so that actors can begin to create a simple reality for themselves. The second half of the class consists of scene and

monologue work, during which time students apply what they have learned in their exercises to their roles. Improvisation is used to help create actual experience.

Method Acting II MAT200/MET200 focuses on the student's physical and mental awareness and addresses individual acting problems as students delve deeper into Lee Strasberg's Method. Sense memory exercises strengthen the actor's ability to respond to stimuli, follow impulses, and trust his or her intuition as they apply the exercises to their character and scene work.

Acting for TV & Film MAT130/ACT120 is conducted in the James Dean Soundstage, utilizing high-definition film equipment. It will help students learn the basic skills and fundamentals that an

actor needs to work successfully on camera. Students will explore different elements of on-camera acting, learn about being on set, begin to develop a personal prep process, and gain experience in front of the camera. Scene work will be recorded and viewed to help students understand how their work comes across onscreen, and to become more comfortable and confident with the medium.

Acting for TV & Film II MAT230 is conducted in the James Dean Soundstage, focusing solely on on-camera scene work with a minimum of three scenes per student with single and multi-cam shots and shooting in a variety of locations applying the skills acquired in TV/Film I. For AOS only (**Working with Directors ACT220**), the class features three professional directors each highlighting a different genre (indie, commercial and comedy) to help students bridge the gap between their training and the professional industry. (Second year only.)



Improvisation MAT110/ACT100 provides students with a powerful acting tool that helps explore material on a spontaneous and collaborative level. Students delve into a diverse range of unscripted scenes aimed to stimulate the imagination and engage in the impulses of discovery. Focus will be on learning the character and scene to appropriately improvise.

Improvisation II MAT210/ACT200 builds upon previous work and challenges the students in a variety of new situations to further develop their improvisational skills. Improvisations will challenge the actors' personal connection with a topic of their choice, while interacting with basic scenic elements found in dramatic literature and then given an in-depth evaluation. (Second year only.)

Scene Study MAT120/ACT110 offers students the opportunity to move beyond class work and act in fully rehearsed scenes on stage. This class guides students as they gain a deeper grasp of the complexities of a scene by examining the dramatic elements of the material. This class also explores rehearsal procedures, giving students an opportunity to rehearse in class with teacher observation and guidance.

Actors Directing Actors ACT200 The acting work of each scene will be explored within each class—intention, the creation of the subworld, moment to moment work, the six steps, and the motivated physical blocking that comes from that exploration; additionally, each actor also will get the opportunity to build a basic dynamic directing vocabulary for visual storytelling. It should give each student a hands-on guide to shaping and growing their own performance through both the rehearsal and shooting process.

Directed Scenes ACT210 An advanced 12-week class for actors to do intensive prep and rehearsal on scenes that will ultimately lead to shooting fully explored and camera-ready work. The class is a continuation of Actors Directing Actors and will build on the experience and vocabulary in both acting and directing first explored in the previous class. The intention of the class is additionally to explore how you create a powerful and fruitful collaborative working relationship between actor and director. (AOS)

Sensory: Making it Personal MAT225/ACT205 guides students to find an authentic and deeply personal connection to their character by the exploration of emotional memories through sensory work. The focus of the class is to guide students on how they can effectively explore their personal

experiences for every role that they take on. In this process, the students will explore place, relationships, and need. (Second year only)

Comic Improv FRE100/ELE100 is the ability to think on one's feet and to make bold, specific choices in the moment, without fear of getting it "wrong" are essential tools for every actor. More and more, directors are looking for actors who possess a solid understanding of the fundamentals of improv; this class will provide students with exactly that. Through a number of games, exercises and improvised scenes students will learn to say "yes and..." the ideas of their scene partners, identify "the game," and create dynamic scenes.

Voice and Movement

Animal Exercise VMV 215/MOV 215 builds observational skills and expressive habits through rigorous physical characterization. The exercises make the actors aware of their body and how to use it in an unaccustomed ways through the final portrayal of the animal. (Available after 6 months.)

Dialects VMV125/VMV215 teaches both American and international accents, the phonetic alphabet, and the formation of sounds. Students learn the process to master the skills needed to fulfill the demands of a character's specific voice. Dialects explored can include: Irish, Southern, Cockney, Australian, New York, and others.

Film Fighting I VMV110/MOV110 demonstrates various styles of martial arts and how to maintain safety in the midst of full-contact action. By examining their work on camera, students discover how to transcend fight choreography in order to convey a story physically and express themselves through movement.



Film Fighting II VMV210/MOV210 challenges the actor to grow mentally, physically and spiritually through intensive training in self-defense and advanced fighting techniques. Jumping, acrobatic movements and weapons are incorporated into the stunt choreography. This class emphasizes fundamental combat skills while preparing actors for filming a complete fight sequence.

Method Movement (2 M's) VMV130/MOV120 develops the actor's physical instrument in a series of exercises that promote fluidity, balance and strength, in order to follow physical impulses that are activated by the character's function in telling the story. Instead of pantomime, the class explores and creates symbolic meaning of the story through physical emblems. The actor explores his or her own physical awareness and how it shifts from moment to moment by the intrusion of another character—the shadow. The exercises in this class are valuable and can be used in any area of the actor's training.

Movement 1 VMV100/MOV100 is an introduction to movement and relaxation techniques based on the principles of the Alexander Technique. Students will learn fundamental Alexander Technique principles and apply them to their everyday life, as well as their actor training. The Alexander Technique is an education process of teaching yourself to recognize patterns of habitual tension that interfere with performance; it helps to change those habits which may be causing stress, anxiety, and fatigue. Students will apply the principles of the technique to the craft of acting by exploring warm-ups, character development, efficient movement, audition anxiety, and partner dynamics.

Movement 2 VMV175/MOV175 will continue the exploration of Alexander’s principles as they apply to different aspects of the actor’s craft. The class will delve deeper into the work of coordinating movement and release to create authenticity and truthfulness in the actor’s work. The advanced students will continue to apply the Alexander Technique to scenes, monologues, songs, and stage movement. The class will continue to build the foundation of the actor’s awareness of space and self. The class will be a combination of group work and individual tutorials.

Movement 3 VMV200/MOV200 will work on creating release in our whole self (mind & body) while also strengthening our kinesthetic awareness of the space around us. We will work on developing partner and ensemble dynamics. Our group work in class will be a laboratory for physical expression and ensemble building exercises

Singing VMV145/VOC115 introduces the beginning steps towards developing a solid vocal technique. Students will explore the pitfalls of singing, explore ways to integrate good technique within all music genres, and explore ways to maintain good breath and voice in every performance situation. Each week, the class will focus on vocal exercises, assigned repertoires, listening and discussing their instruments, and codifying their sounds with their muscular activity and discuss each artist’s own musicality. *Culminates with a performance.*

Standard American Dialect VMV120 is designed for those who speak English as a second language and natives with a prominent regional accent. Students are instructed on how to be understood in Standard American English by solving speech problems and readjusting vocal habits through practical vocal exercises. (Required if deemed necessary by Admin/Instructors)

Tai Chi VMV135/MOV105 is an ancient form of Chinese meditation based on the Taoist principles of balance and harmony that Lee Strasberg believed to be an important part of Method work. Students enhance their concentration, will, and awareness through the practice of controlling breath, posture, and movement. Emphasis is placed on learning how to be “present and responsive” to stimuli.

Theatre Dance VMV115/MOV115 focuses on all aspects of musical theatre dance and performance with an emphasis on learning and performing contrasting Broadway choreographic styles and staging, enabling students to build on performance and adaptation of varied dance styles. Classes begin with work on basic technique incorporating Ballet and Jazz with an emphasis on building strength and flexibility. Use of the body through space, anatomy, posture, stance and technique are stressed.



Vocal Basics VMV140/VOC120 is for the beginner singer or anyone who wants to firm up their vocal foundation. Through a variety of vocal exercises, songs and sight singing/ear training techniques, students will get individual and group instruction to improve their vocal technique, pitch and musicality.

Voice 1 VMV105/VOC100 primarily explores the basics of Fitzmaurice Voicework®: specifically De-structuring and Re-structuring. De-structuring is the process of letting go of any unnecessary tension which inhibits the breath and voice, through Tremorwork® and adapted yoga positions. Through De-structuring, students explore spontaneity of breath, deep release of tension and a greater awareness of the body. Re-structuring is the process of activating the intentional breath for

communication that is free, yet focused. Students learn which muscles in the body consciously engage in order to connect breath with voice, resulting in a voice that is communicative, imaginative, and able to meet vocal demands without strain. Material is explored through play, partnered work, observation and discussion.

Voice 2 VMV180/VOC175 builds on the basic understanding Fitzmaurice Voicework® as experienced in Level One, while exploring new aspects of the work for creative inspiration and character development. Students play with nuances of voice/speech, and find deeper release of tension. Re-structuring focuses more on its application, especially during heightened states of emotion or stress, but also in more subtle communication. Partnered work will be conducted on a deeper level, and play observation and discussion continues to be an integral part of each class. Specific classes are also dedicated to individual/scene work.



Voice 3 VMV205/VOC200 will be a continuation of the work explored in Levels 1 and 2. Students will explore deeper release and awareness in the deconstructing process, as well as further applications of restructuring. Students will have more individual opportunities to work on text and have feedback. Additional focus will be given to speechwork. The voicework taught in this class will be the deconstructing/restructuring techniques of Catherine Fitzmaurice.

History and Criticism

Acting the First Six Lessons HSC160 Studying origins and theory of Lee Strasberg's work from his teacher Richard Boleslavski's as found in his book: Acting The First 6 Lessons. Each week will be an in-depth discussion of 6 main lessons for the Actor: relaxation, concentration, imagination, observation, collaboration & rhythm.

Character Development MAT235/ACT215 will delve into the exploration of the physicalization of the character through mannerism, voice, rhythm and tempo. Students will develop a solid technique from which to build a character by utilizing Method exercises including Painting, Animal, Emotional Memory and Private Moment. Students will learn how to make informed and creative choices and gain the tools to better engage their impulses and imaginations to analyze text thoroughly and accurately resulting in the ability to create rich and believable characters.

Film History HSC105/HIS105 provides students with a broad overview of the history of motion pictures including major developments, movements and advancements. The course emphasizes an understanding of the historical, cultural, commercial and aesthetic contexts of film, but also great Method acting performances and the role that Method acting has had in film development.



Lee Strasberg Legacy HSC110/HIS110 examines the legendary teacher, Lee Strasberg, through exclusive audiotapes, archival footage, and video recordings teaching the fundamentals of the work: Sensory, Relaxation, Scene Work, Song & Dance, etc.. Students participate in interactive discussions and physical demonstrations to expand their understanding of how Method acting is relevant to our times and their work. These videotapes are exclusively available at The Institute. (Required for Two-Year Conservatory)

Playwrights of Color: Highlighting Underrepresented Voices: Most artists' voices in the country are underrepresented. There is only one group that is readily visible and that is Caucasian males. In this class, we will explore the extraordinary Other voices in playwriting that have been recognized with Pulitzer Prize awards and nominations, circulating through works from women, Black, Latinx, Asian, Native American, and LGBTQ+ playwrights. The purpose of this course is to discover how to read and analyze plays both as literature and from an actor's perspective. We will be exploring each playwright's intention and each play's structure, tone, style, language, and relevance. We will be discussing how to craft your own personal connection with the material and characters.

Playwright Spotlight HSC115 explores the work of pivotal playwrights throughout history. Each term highlights the work of a different playwright such as Tennessee Williams, Anton Chekhov, Clifford Odets, and Sam Shepard. Students learn about the author's works while focusing on one play—doing in-depth character work as they read and analyze the play, as well as practicing cold readings. The course allows students to not only understand the historical value of the author, but to develop essential skills of an actor such as cold reading, characterizations and performance.

Pulitzer Prize Plays HSC120/HIS120 discovers how to read and analyze plays as literature and from an actor's perspective while focusing on Pulitzer Prize Play Winners and nominees. This course will examine modern works and focus on social relevance, themes, personal connections, and author intention. Students will explore how research and sensory work would apply to preparation of the play.

Scene Study for TV-Comedy HSC145/PDE125 takes the concepts of Script Analysis and applies them to comedic TV sides. Focusing on History and evolution of Comedy TV then playing with Multi-Cam scenes (Family/friend/workplace), Single Cam(breaking down story vs documentary style), Sad Com TV, with a real world Final of bringing in outside people working in comedy and see if the students can Identify the script they are given. Timing, finding jokes, relationship, and character structure in the relationship to comedy.

Scene Study for TV-Drama HSC140/PDE130 takes the concepts of Script Analysis and applies them to dramatic TV sides. Work with the students on Procedural vs Relationship Drama getting detail work on Crime, Legal, Political, Romance, thriller dramas in the Procedural and Relationship drama. Students would get to work on high drama, playing with language, physicality in scenes (action, intimate, restrained) proximity. Learning to create the style of show that is required by the show. With a real world final having students perform with a working actor in a chemistry read.

Script Analysis HSC125/HIS125 shows students how to understand material in more depth by developing a character; applying analysis to the work of a scene and integrating Sensory work to either a play or screenplay. The approaches learned on breaking down and analyzing material as developed by Constantin Stanislavsky and Elia Kazan are the basis for the class.

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



blocking have taken shape, the lines will be memorized and the full scene will be performed and reviewed.

Shakespeare HSC150/HIS130 offers students an introduction to Shakespeare's language, play and characters. Students work together dissecting his language in a variety of group exercises to extract the emotional meanings behind the poetic form and achieve a clear understanding of what is being said. Students have the opportunity to work on several monologues, sonnets and scenes in this introductory level class.

Theatre History I HSC100/HIS100 is a survey of the history of the theatre from primitive origins to modern times. Through the use of historical documents, contemporary writings, and illustrations of architecture and costumes, the major periods of theatrical history are seen from an artistic and cultural point of view. Theatre as a cultural force, set in its historical context, is a major theme of this class. Theatre will be explored as a reflection of the time and culture that produced it. The course will examine the pivotal theatre artists, plays and movements that shaped the history of the art form. (Required for One-Year Conservatory.)

Theatre History II HSC200/HIS200 will focus on the formation of The Group Theater, its development, purpose and accomplishments. It will hone in on the founding members. Instruction includes, but is not limited to: lectures, class participation, research, Q &A, audio/visual presentations and acting exercises. (Offered on rotation. Required for Two-Year Conservatory.)

Professional Development

Audition Technique BUS215/PDE215 helps students gain the knowledge necessary to successfully audition for TV, film and commercial roles. From obtaining audition material and understanding specific audition information to preparing for and executing your own self-tape auditions. Students develop a technique that will foster consistency in auditions allowing their personality and work to stand out from the crowd and increasing your chances of making a memorable impression on those who view their work. Using real-world audition breakdowns and sides, students will learn how to critically analyze audition material from an acting standpoint creating the opportunity for a more grounded performance and a personal connection to text, character and scene partners. We will identify and discuss the differences and similarities of in-person auditions and callbacks from both the standpoint of your preparation as an actor and the expectations of Casting Directors. (Available after 6 months of study.)

Business of Acting BUS175/PDE220 focuses on providing a road map for actors to pursue their careers professionally once they complete their training by teaching them standard practices, needs & tools that all actors must use in order to become a working actor. This includes headshots, resumes, creating profiles on actor sites, websites, agents vs. managers, etc.

Commercials BUS105/PDE115 provides the techniques to book TV commercials: how to navigate the audition, what to expect on the callback, and the importance of set etiquette. Students will also many learn elements of the union contract, improv for auditions, eating, drinking and handling a label on camera, how to breakdown a commercial script, and how to keep your head on straight when dealing with rejection and after you achieve success.

Craft to Career BUS225/PDE225 provides a personalized assessment of where students are now and how to put themselves on the career path that is uniquely theirs. Actors spend a great deal of time and effort working on developing certain characteristics in their craft: being expressive, staying present, establishing relationships, and inspiring themselves instead of just hoping for the best. The same qualities that go into being a successful actor can and should be harnessed in pursuit of one's career. Your craft feeds your career, and vice versa. Students will learn to express themselves with representatives, casting directors, producers and directors, to be true to their talent, to understand how others perceive them and to take responsibility for their own career. (Second year only.)

Rehearsal Process BUS130/PDE120 focuses an integral part of the process of an actor that's often overlooked--rehearsal. The class starts by analyzing a classic film scene and then proceeds into a discussion of the fundamentals of rehearsal. Students pair up and pick scenes to work on for the rest of the semester. Students will rehearse their scenes in class supervised by their teacher. Rehearsal process will be critiqued and adjustments given.

Storytelling & Monologues FRE120/ELE110 allows students to find their unique artistic voice as an actor and writer by revealing the hidden truths in established monologues as well as creating their own through improvisation, experimentation and written exercises.

Self Tape BUS125/PDE215 is structured to mirror real world self-taping scenarios. Students will receive audition sides via email and it will be their duty to use the skills learned in class to record their self-tapes and submit them. Students will learn how to create an environment conducive for taping in their home (lighting, sound, etc. with iPhone/camera), edit their tapes and export for submission. We will focus on finding a tape aesthetic that best showcases the actor and allows them to "pop" off the screen. There will also be heavy focus on how to drop into a visceral performance and create a fresh and unique take on the material. This class will focus on a brick by brick approach to dispel any mysteries surrounding self tapes and give every actor the tools necessary to find a real-world process that is right for them.

The Triple Threat VMV155/ELE120 explores the fast-paced process of building and creating a 'finalized' production for television or film, treating the class as a Workshop. The "Workshop" is based on the proficiency of using movement/dance, acting and singing/lip-sync'ing, in other words—being the triple threat. The final class will include a performance of all pieces learned throughout the term.
Prerequisite: VMV140, VMV145 OR VMV115

Theatre Production I PDE150 focuses on technical terminology used within a theatre production, lighting and sound basics, stage managing basics, set and production design basics, and stage makeup and costuming basics. As actors, it is important to understand how a show works from beginning to end, and this course is designed to lay the groundwork for Theatre Production II. (AOS)

Theatre Production II ACT250 is a production course. Students will develop an original work or collection of shorts (chosen by the instructor/director) into a culminating performance. Students will be responsible for staging, lighting, costume and make-up, as well as promotion using the knowledge gained in Theatre Production I. (AOS)



Scene Study on Camera BUS115/ELE115 is designed to help students to be prepared to break down and shoot a scene. Students will break down the script, block the action, and ultimately shoot the scene. Each scene will be shot over at least two class days, to give students the experience of working through a shot list and maintaining continuity. The scenes will not be edited, but the students will gain experience performing on camera that will help prepare them for working on a professional set.

^**Film/Reel Production II FIL250** is a production course. Reel Production is an AOS production course. The course starts with a branding workshop, then original scenes will be written and then filmed with ReelArc Studios, a professional studio, following the branding. The class will culminate with a 2-3 minute scene for their reel that was created on set with professional directors and the editors of ReelArc Studios. (AOS)

Voice Overs VMV150/VOC125 is designed as an introduction to voiceover and voice acting. Students will perform voiceover copy live in class to better understand the process of working in a studio setting and making adjustments on the spot. Topics covered will include audio equipment and creating an at-home studio; selecting material and understanding type; voiceover auditions and cold reads; voice acting for commercials, animation, narration and more; and creating a voiceover demo.

Filmmaking



Cinematography & Editing BUS135/FIL125 is a 12-week course designed to teach you to hone your abilities on the other side of the camera. These include: lighting, shooting and editing quality self tapes, reels and films. You will begin to develop marketable skills to have in addition to acting. In this class we will learn how to plan, shoot, and edit: self tapes, silent scenes, and scenes with dialogue. Throughout the course you will shoot a self tape on your own, a silent scene in small teams, and a scene with dialogue in small teams.

Film Directing FRE115 Students will, through instruction, shooting and editing a series of exercises and scenes on their smartphone, build their directing muscles and knowledge of the director's role in prep, production and post. Emphasis on visualization of scripts, shaping the script to make it production-ready, setting up a successful casting session, scouting locations, working with actors in rehearsal, building your directing vocabulary, shaping performance, creating shot lists and storyboards, scheduling, understanding flow of day, efficient use of time, learning and executing set protocols, working with cinematographers and editors. Additionally directors will spend some specific time on cinematography and editing. (Winter term)

Filmmaking for the Actor (aka Guerilla Filmmaking) BUS120/FIL120 will empower actors to write, prep, shoot and edit your own short films, to test your ideas, to develop your voice, to write and rewrite, to consider production issues, production design, shooting, etc., to see the shooting period as another rewrite, and to do the final rewrite as you edit. The course will not focus on the technology but rather on emotional storytelling and how to capture good storytelling imaginatively. Students will each write a short script with limited production challenges, prep and cast the script, and work either alone or within their circle to shoot their projects.

^**Film Production I FIL150** focuses on technical terminology used within a film production, lighting and sound basics, story board basics, set and production design basics, makeup and costuming basics and camera technique basics. As actors, it is important to understand how filming works from beginning to end, and this course is designed to lay the groundwork for Film Production II. (AOS)

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

Short Film Production 2 BUS250 : Students will develop original short film(s) chosen by the Production Committee. Roles will be audition-based. Students will be responsible for lighting and sound, costume and make-up, and camera operation in collaboration with hired professionals within the industry. The goal of the class is to produce short films ready to go into the Festival circuit. Class enrollment will include those cast for acting roles within the film, and other film production crew positions (editors, producers, production designer, grip/electric, cinematography, etc.)

Invite/audition only

Writing a Short Film/Screenwriting for the Actor FRE110/FIL110 takes students through exercises and development of a short (8-10 page) screenplay, to be produced next semester! Students will come up with a concept for their film, go through ideation with support, evolving their outline and eventually writing a shootable screenplay for their short film. They'll use actors to help their story development and eventually shoot a smartphone version of their film to help get their magnum opus camera- ready. Along the way, we will be looking at the hero's journey, building a narrative, creating memorable characters with clear intentions and choices, writing memorable scenes rich with subtext, as we look at visual storytelling, montage, transitions, and dramaturgy. *Selected shorts will be produced for AOS Film Production II.*



Faculty



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



RACHEL BAILIT is an alumni and faculty member at The Lee Strasberg Theatre and Film Institute where she has taught a variety of classes in both The Young Actor's program and the adult program including: Method Acting, Production Class, Improvisation, Acting for Film & TV, Theater History, Solo Show Production class, and the Legacy class. Rachel is a Museum Educational Consultant for Affective and Physical Engagement with Art at The Getty Museum and teaches at Animation Studios. She performed her acclaimed one-woman show, "Sugar Happens", directed by David Lee Strasberg, for five years in Los Angeles, including

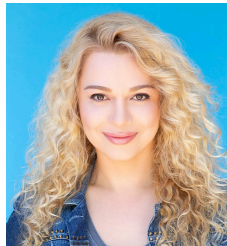
The Comedy Central Stage, and at St. Luke's Theatre in New York City. Rachel's acting credits include Paramount's *Festival In Cannes* directed by Henry Jaglom. She played alongside Jim Carrey in Ron Howard's *The Grinch Who Stole Christmas*. Rachel has appeared in many television shows including *The Conan O'Brien Show*, *Desperate Housewives*, *Jon Benjamin Has a Van*, *Tim and Eric's Awesome Show*, and the recurring role of Marissa in *General Hospital*.



CHRISTINA BECK is an Adrienne Shelly Foundation award-winning director, writer, actress. Beck began her career as a punk rock teenager acting in cult films such as *Suburbia*, *Boys Next Door*, and *Dudes* all directed by Penelope Spheeris. She studied at Playwright's Horizons in New York City forming an all-female theatre company, POW (Power of Women) productions, and wrote, produced, and starred in "From the Heart" premiering at the Samuel Beckett Theatre. After writing, directing, and acting in numerous Los Angeles theatre productions, Christina wrote and starred in

her first short film, *DISCO MAN*, followed by the noir comedy, *BLOW ME*, which screened in the New York, Chicago, and Seattle Underground Film Festivals. Christina was one of the few women accepted into Fox Searchlight's new director's program, Search Lab, where she directed, wrote, and starred in the short film version of her feature film script, *SLICE*, which screened in Cannes. Her feature screenplay *Slice*, now titled *Perfection*, was one of five contenders for the IFP Best Screenplay Award, part of the IFP market, selected for the IFP rough cut labs in New York, winner of The Adrienne Shelly female directing grant, and chosen to be IFP's "Spotlight Screening" of the year sponsored by Time Warner and SAG indie. *Perfection* ran the festival circuit where Christina won Best Actor and Best Narrative Feature at the Oxford Film Festival and screened at the San Francisco International Women's Film Festival, the USA Film Festival, The Rio Cinema in London, The Reel

Recovery film festival at the Quad Cinema in NYC, and Laemmle's Monica Film Center in Santa Monica, CA. Christina is co-founder of The Female Filmmaking Collective; a member of Film Fatales, Alliance of women directors and is an adjunct professor at Loyola Marymount University in Los Angeles. Christina has sat on the juries for The Feminist Film Festival, London, The South Eastern European Film Festival, The 100 Word Festival in Charlotte, NC., and The USA Film Festival, Dallas. Upcoming projects include Size 10 and Expecting Grace set in Marseilles, France.



DANIELLA BORDEAUX was born in Baku, Azerbaijan, then part of the former Soviet Union. Being of Jewish descent, she immigrated to Israel by herself at the age of 15. She attended Kfar Hayarok College where she majored in Design. Daniella then embarked upon a successful career as a commercial and fashion model under representation of Image Models. Her on-camera presence opened the door to a career in acting, which started with TV commercials and numerous guest appearances on various television shows in Israel. Daniella then landed a leading role in a motion picture produced by Haim Buzaglo. This was followed by a recurring role on one of Israel's most popular prime-time television dramas titled "The Champion." Increasing visibility garnered Daniella attention in Europe and the US in modeling and entertainment. She first relocated to New York City and then to Los Angeles to advance her acting career. Daniella's commitment to honing the craft of acting led her to enroll in "The Lee Strasberg Theatre & Film Institute" in West Hollywood where she completed a two year conservatory. From 2017 till 2022 she was a co-creator and manager at Laboratory Theater with her mentors Hedy Sontag and David Strasberg. Daniella's greater goal in life is to make the world we live in a better and happier place. As a working actress she continues to audition and explore her passion for acting. In her free time she is involved in a few homeless projects here in Los Angeles as well as attends spiritual awareness conventions worldwide, as someone trained in multiple methods of healing she is committed to helping spread inner peace and balance to others who seek it.



JALMER CACERES was born in El Salvador, without a television in his home. After arriving in the US at the age of five and growing up in Los Angeles as a latchkey child, he fell in love with Movies and American Television through countless hours of unsupervised viewing. Jalmer became the first in his family to graduate from college and attained his M.F.A. in screenwriting from the American Film Institute. His co-written AFI thesis film, MASS AVE, was acquired by HBO Max. He was a 2022 selected Writer/Director for Season 2 of Lena Waithe's Executive Produced, Indeed Rising Voices Program where his film, EMPTY BASES, debuted at the Tribeca Film Festival in New York. His latest short film, WORTHY, premiered as part of the 2023 LALIFF/Netflix Inclusion Fellowship at the Los Angeles Latino International Film Festival. Jalmer is currently working on his debut feature film which is set to go into production next summer. His screenplays have won the Austin Film Festival Virtual Pitch Competition, the Diverso Minority Report Screenwriting Fellowship, and he has been a finalist for the ScreenCraft Screenwriting Fellowship. Jalmer is passionately dedicated to exploring stories that speak to his personal experience through themes of family, identity, belonging, and displacement in his work. In addition, Jalmer is also a mentor for the Youth Cinema Project where he teaches filmmaking to kids in underrepresented

communities. He hopes to spark the minds of countless young storytellers in order to enrich the art form he loves so much.



ROBYN COBURN is a writer, artist, production designer of independent films, and theater designer. Both Robyn's parents were entertainers, so she spent her childhood traveling in Europe, Asia and the South Pacific. She started acting professionally at age 16 with a touring troupe. She studied Method Acting with Hayes Gordon at Ensemble Studios in Sydney and became fascinated with "the technical side" of theater. Since then she has been a costume, set and lighting designer, stage manager, scenic painter, stitcher and sound designer, and worked in every kind of theater from community to educational to "broadway" style, both in Australia and the US. In 1990 she gained a Bachelor of Creative Arts with Honors, majoring in Theater Design and Technology from the University of Wollongong. She then taught theater tech to actors at Ensemble Studios, while working as the resident designer and TD of The Rep Theatre, the Studio's graduate theater company in Sydney, Australia. When she came to the USA in the early 90's, she was a freelance designer of independent films and community theater, before repurposing her life as an artist, writer, and homeschooling mother. In addition to many articles about arts & crafts and home education in magazines and online publications, her published works are *Dervish Dust: The Life and Words of James Coburn* (Potomac Books, Lincoln, NE. Dec 2021) the authorized biography of late screen icon, the Oscar® winning actor, James Coburn, and the first two books in an ongoing career development series, *Work in Production*. Robyn helps people format their résumés and cover letters for film and theater production jobs. Most recently she has found success as a grant writer, as Co-Chair of the Fundraising Committee with the professional networking group, Women In Media.



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



CODY DAVIS grew up in an athletic family in Salem, Utah, partaking in basketball, football, and snow-boarding. But his love was martial arts. He has extensive training in various martial arts styles and competed in numerous competitions. By the age 18, he was ranked number one in his division. When he was a junior in high school, he was asked to be in a made-for-TV-movie that was shooting there...and the rest is history. After completing his course in stunts in Seattle, Washington; Cody found Benny "The Jet" Urquidez in L.A. at his stunt school. That is where he discovered "Stunt Acting" - combining both acting and stunt work together. He has been a student of Benny "The Jet" Urquidez for over 7 years now where he studies Kickboxing, Boxing, Ukiyokan Karate, Fight Choreography, Acting, Tumbling, Car Hits, and Motorcycle Falls. Cody holds a Certificate from the United Stuntman Association and a black belt in Kenpo and Tae Kwon Do.

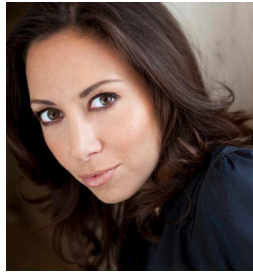


ANNE DESALVO enjoys a prolific career as actor, writer, director, producer and USC Professor. Broadway credits include “Gemini” opposite Danny Aiello (Obie Award and Showbusiness Award for Distinguished Performance) and “Safe Sex” opposite Harvey Fierstein. She created roles in many Off-Broadway plays including “Sorrrows of Stephen” and “Girls Girls Girls” both at the Public Theatre. She also wrote and performed her one-woman show, “Mamma Roma” featured in The Mentor Project at the Cherry Lane Theatre. Regional theatre includes “The Miser” at Yale, “Lend Me a Tenor” at Pasadena Playhouse (Best Actress Award), “Gemini The Musical” (Best Featured Actress in a Musical Nomination) and “Doubt” in Las Vegas. TV credits include “Two Broke Girls”, “The Closer”, “Monk”, “Sex & The City”, “Entourage”, “CSI-Miami” and “X-Files. She’s had recurring roles on “Taxi”, “Wiseguys”, “LA Law” and “Cheers.” She starred as Lee Strasberg’s daughter in Emmy Award-winning “The Last Tenant.” Lee welcomed Anne into the Actor’s Studio community and she was officially invited as a Lifetime Member in 1983. She’s appeared in many acclaimed films including “Arthur” with Dudley Moore, “Stardust Memories” with Woody Allen, “My Favorite Year” with Peter O’Toole, “Perfect” with John Travolta and “Taking Care of Business” with Charles Grodin and Jim Belushi. She wrote, directed and produced “Women Without Implants” for Lifetime Television (Cable Ace Award Nomination as Best Actress). She also wrote and directed “The Amati Girls” with Mercedes Ruehl and Cloris Leachman (Best Director, Best Writer, Best Film at the Marco Island Film Festival). It also won the Award of Excellence from the Heartland Film Festival and the Award of Excellence from The Film Advisory Board as well as Best Film at LA’s Italian American Film Festival. She was elected as a National Officer for the SAG Board of Directors and has appeared on several talk shows including “The Tonight Show” and “Entertainment Tonight.”



DANELLA DUTTON During her early years, Danella Dutton’s Grandmother sparked her interest in the arts. So, by age 4 she signed up Danella for tap and ballet classes. Even though at home, Danella was very much the performer her Parents and Grandmother found out quickly she was shy in front of others. Her Grandmother then signed her up for something private lesson based instead, Baton Twirling. Danella excelled at Twirling for 10 years, winning many Regional & National championships, giving her confidence to perform in front of others. Sadly, during her senior year, an injury led to Danella walking on the Cross Country team at Clayton State University. This path is what eventually led her back to dancing and the arts. Some friends of hers from Cross-Country began to break-dance; one day Danella and a friend decided to tag along to a practice. This eventually led to the two of them having a conversation about a secret passion for learning Salsa Dancing. In 2003, Danella started learning Salsa in Atlanta, Georgia. After a year of being extremely dedicated to Salsa Dancing, Danella trained and taught at the studio she began at for about 8 months before she expanded out on her own as an independent dance instructor. She has been running her own company since 2005. Thus leaving college to pursue her passions. She focused mostly on Salsa; she also competed & trained in ballroom and crossed trained with Hip-Hop & Jazz Funk. This has led to her performing/teaching for several theater productions, industrials, films, music videos and television shows. As well as, producing and choreographing projects. An almost life ending event & the economy

during 2008-2009 gave Danella the push to move to Los Angeles, in 2010, where she continues to chase her dreams in the performing arts. While in Los Angeles, in addition to growing her dance career, she began to pursue her passion for Acting. Danella began her training very small and privately, just like the other arts in her life. Then she eventually took Commercial Workshops, Improv a Groundlings and then in 2015 she finally made the leap to scene study classes. Today, Danella still teaches dance lessons in Los Angeles and will continue to do so as long as life permits. Her passion for being a positive outlet for people is still burning strong. She is also still actively pursuing an acting career along with her newest found abilities, Directing. Hoping to one day be able to impact a difference in people's lives at a higher level.



JENNIFER ELIA studied and trained as an actor at The Lee Strasberg Theatre & Film Institute in New York while also earning her BFA in Drama at New York University's Tisch School of the Arts. Prior to that, Jennifer was introduced to The Method at age 16 through The Young People's Program at The Lee Strasberg Theatre and Film Institute. Jennifer believes that she has had the honor of studying The Method from giants like Hope Arthur, Geoffrey Horne, and Bill Balzac. She credits the legendary Hope Arthur for teaching her the foundation of Lee's Method.

For most of her career, Jennifer worked steadily as a voice actor on several television series including *Shades of Blue*, *Dead to Me*, *The Village*, *Insatiable* and *Army Wives*. Most recently, Jennifer workshopped scenes for the film *Frybread Face and Me* (Writer/Dir. Billy Luther). Additionally, Jennifer was featured in World of Wonder's documentary *Becoming Chaz* (Dirs. Fenton Bailey, Randy Barbato). Having a near lifelong love of Improvisation, Jennifer studied and performed at The Upright Citizens Brigade in Los Angeles as well as writing and performing in the spoken word series, *Tasty Words*. A proud SAG member, Jennifer earned her union card through work on the television series *Scrubs*. Later, discovering her enjoyment of teaching, Jennifer returned to school and earned her Master's degree in Education from UCLA.



MATT ENLOW is an Emmy nominated director, writer & media-type living in Los Angeles. His work has been seen all over the world, and amassed millions of views. He works with places like Comedy Central, Verizon, BlackPills, VH1, Turner, College Humor, CBS, TruTV and Google to make commercials, music videos, digital series, and probably some other stuff that's harder to categorize (or explain to his parents). He's worked with brands like Coke, Time Warner, Aquafina, Kraft, Degree, Bacardi, Activision and plenty others to make something that people will like, and tell their friends about. He hosts the directing podcast *Just Shoot It*, if you're looking to nerd out on filmmaking interviews.



GRIFFITH FRANK is an award-winning singer and RIAA certified multi platinum songwriter hailing from Topanga, California. He is a graduate of the UCLA Herb Alpert School of music with a B.A. in Music – Vocal Performance. He has been instructing voice for the past 10 years and has clients who range from professional singers to actors to influencers with millions of followers. Griffith himself was previously signed with A&M/Geffen records under Ron Fair (Pussycat Dolls, Black Eyed Peas, Queen Latifa) and was featured on the Golden Globe Nominated movie “Nine” soundtrack ; in which Griffith’s version of “Unusual Way” was notably praised by People Magazine.

Griffith has since performed all over the world at legendary venues such as the Disney Hall, Dorothy Chandler Pavilion, and the Jakarta Jazz Festival. As a songwriter, Griffith’s works have garnered 700 million streams worldwide, with notable viral hits such as “Boomerang” by Jojo Siwa, “Where would I be Without You” by Kendall K, and the newly released “Handstand” by Rosie McClelland.



SARAH GURFIELD is an LA native who directs for stage and screen. She directed The Donors, a digital comedy series executive produced by Kevin Hart for his LOL Network & Lionsgate. Her comedic short films, Boy Eats Girl and Thumb, won numerous awards and screened at dozens of festivals including Dances With Films, LA Shortsfest, and Cinequest. Sarah began her career directing theatre in and around NYC; highlights include work at The Roundabout, Berkshire Theatre Festival, Seacoast Rep, The Directors Company, and Carnegie Hall. She is a founding member and resident director of Santa Monica Repertory Theater, where she has directed many productions,

workshops, and readings since its inception in 2010. Favorite projects with the company include PYGMALION, PROOF, THE HEIDI CHRONICLES, and THE DIARY OF ANNE FRANK (in collaboration with the Broad Stage). A member of The Alliance of Women Directors, SDC, and Filmshop, Sarah is also a director at The Actors Studio, where she was selected by Martin Landau, Mark Rydell, and Lou Antonio in 2012. She is an SDCF Award winner and a Brown University graduate.



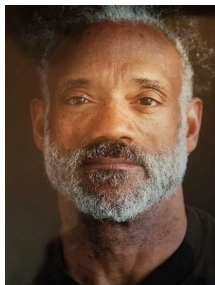
ERIC GUTIERREZ is a Producer, Actor, Director and Acting Coach. Eric worked Seasons 1, 2 ,3 & 4 on the critically acclaimed Netflix series, ON MY BLOCK (Teen Choice Award: Breakout TV Show) where he was a Recurring Guest Star and the On-Set Acting Coach for the Series Regulars. In 2021, he wrapped Season 4 of ON MY BLOCK, where he also served as a Creative Consultant in the Writer’s Room. In the winter of 2021, he Co-Produced BOO BITCH, a Netflix limited series starring Lana Condor (X-Men Apocalypse, To All the Boys I’ve Loved Before Trilogy). In 2022, Eric was a Producer on

FREERIDGE, the eagerly anticipated ON MY BLOCK spin-off, where he was also a Recurring Guest Star. Eric has taught at AMAW for nearly a decade and continues to teach and private coach in the off-season. He has worked over a dozen national commercials and is active in the Los Angeles Theater scene. Eric is from El Paso, TX, is a graduate of Northwestern University and resides in Los Angeles California.

JOHN HINDMAN is a writer/director whose script “The Dream of the Romans” was included on Hollywood’s famous Black List. He is the writer and director of the Sundance Grand Jury Prize Nominee “The Answer Man” starring Jeff Daniels and Lauren Graham. His film *The Passing Parade* won multiple prizes at festivals, was the opening night Film at The Boston Film Festival, and is available on all platforms. John’s screenplay “Unstoppable” was produced by Ben Affleck and Matt Damon’s company Artist’s Equity producing and William Goldenberg directing. The film stars Jennifer Lopez, Jharell Jerome, Bobby Cannavale, Don Cheadle and Michael Pena and is set to be released Fall 2024. His film “8 Confessions in Los Angeles” which he wrote and directed starring Carolina Gaitan (Encanto) Taylor Handley “The Mayor of Kingstown” and Katie Parker (The Haunting of Hill House”) among others, is in festivals now. John has written for studios, producers, as well as television as a staff writer for NBC/Universal’s sitcom “Bad Judge” for Gary Sanchez Productions. John’s latest script “Savage” is set to go before cameras in 2024. Theatrically, John has directed multiple award-winning productions including David Auburn’s “Proof” and Beth Henley’s “Crimes of the Heart” as well as Cyndy Lou Johnson’s “Brilliant Traces” and “Dusk Rings a Bell” by Stephen Belber. His re-imagining of Rajiv Joseph’s “Gruesome Playground Injuries” was produced by Frank Darabont and was a commercial and critical success. In 2019 John directed the world premiere of John Patrick Shanley’s “Our Fantasia” and in 2021 Shanley’s new work “Outcast”. John was also one of the directors of the groundbreaking “Noir Series” which was the first Los Angeles theatrical production to be live streamed globally. He is the founder of the acclaimed John Hindman Studio in Hollywood.



ALANI iLONGWE is a graduate of New York University’s Tisch School of the Arts and recipient of the coveted Ron Howard Fellowship, Alani studied at the Lee Strasberg Institute for Theatre and Film under the tutelage of incredible instructors such as Bill Balzac, Ted Zurkowski, Lola Cohen, Geoffrey Horne, Paul Calderón, and the legendary Irma Sandrey. Since 2014, he has had the pleasure of teaching actors from around the world how to illuminate the human condition through the development of emotionally rich vividly fleshed out characters specifically crafted for theater and film. A multidisciplinary entertainment professional, Alani has performed at some of the most prestigious theaters around the country including The Geffen Playhouse, Seattle Rep, Arena Stage, Woolly Mammoth Theater, and the Classical Theatre of Harlem. Television credits include: *Law & Order*, *Blue Bloods*, *Major Crimes*, *Castle*, *Cousins for Life*, *Casagrandes*, *Loud House*, and *Jessica’s Big Little World*. Feature film credits include: *Life of a King*, *Woodlawn*, and *Arthur the King*.



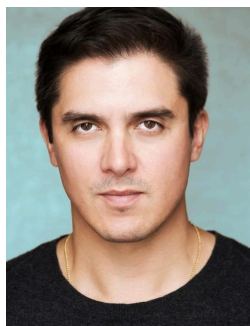
GERALD JAMES began ballet training in high school at The Ruth Page Dance Foundation. He earned a theatre scholarship to Loyola University and later joined a prominent Chicago modern dance troupe. In New York, he studied with Dance Theatre of Harlem and performed as a Radio City Music Hall dancer. Gerald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

poetry workshops through the Orange County Performing Arts Center. He is also a lifetime member of the Actors Studio and The Group at Strasberg.



M.J. KARMI is a Life Member of the Actors Studio and holds an MFA in Dramatic Arts from The Actors Studio at The New School. She completed a two year conservatory program at The Studio Theatre in Washington, D.C. She also studied classical theatre at The Shakespeare Theatre at The Folger. Currently M.J. can be seen in the Netflix Original Film, “The Discovery” starring Rooney Mara, Jason Segal and Robert Redford now streaming on Netflix. She has appeared in over thirty theatrical productions. Her favorites include *Blackout*, a Los Angeles Time Critics Choice and LA Magazines Top 10, *Road to Mecca*, a Washington Post Critics Pic of the Week.

Television credits include *Criminal Minds*, *Blunt Talk*, *Revenge*, *Kingdom*, *Guiding Light*, *Cold Case*, *Jericho* and *The Mentalist*, M.J. has been on the faculty of The Lee Strasberg Theatre and Film institute for eleven years where it is her joy to teach method acting and improvisation to talented and committed actors. She has been a member of SAG/AFTRA since 1998 and a member of AEA since 1994.



SASHA KRANE trained from a very early age as a Method actor in New York, with Geoffrey Horne, where he developed a passion for theatre and film. He is the nephew of legendary acting teacher Lee Strasberg. Sasha moved to Los Angeles and began writing and directing stage-plays while assisting Sally Kirkland in her acting classes at The Lee Strasberg Theatre & Film Institute. He has worked on the production, *Leftover Hearts*, at The Lee Strasberg Theatre which garnered good reviews. He has written and directed short films *Astyanax*, *A Little Death* (best comedy, New York International Film Festival), and *Patriots*. Shorts

International bought *Patriots* for global distribution. He directed his first feature, *Machete Joe*, which won the San Diego Black Film Festival award for Best Thriller. Several of his scripts have been optioned and sold, including: *Tooth and Claw*, *Caliban*, and *Red Winter*. His latest feature, a neo-noir crime drama, *Kickback*, has been optioned and will star Dolph Lundgren in the lead role. Sasha continues to work as a script doctor, screenwriter, and director. As the Creative Director of LSTFI, he supervises theatrical and cinema production and all aspects of content development.



SHELDON LARRY serves as the Institute’s Film Department Head. He has had a distinguished thirty-eight year career in film, television and theatre having directed and/or produced more than fifteen plays and twenty-five films. He learned his craft in Britain where he accumulated more than 300 credits with the British Broadcasting Corporation and did documentaries on Luchino Visconti, Pierpaolo Pasolini, Franco Zeffirelli, Noel Coward, and Joe Orton. And he was lucky enough to work on *Monty Python’s Flying Circus*. He won a National Endowment Award and moved to New York City where for the next 10 years, he worked off-Broadway

as a theater director. He won an Obie for his production of *Forty-Deuce*, worked with Hume Cronyn and Jessica Tandy on *Many Faces of Love*, and directed Blythe Danner and David Hyde Pierce in *Candida*. His indie film musical, *Leave It on the Floor* was embraced by critics and by more than eighty

film festivals, including Toronto International Film Festival (TIFF), Berlinale, Los Angeles Film Festival and Chicago International Film Festival, Frameline and OUTFEST. His most recent film, *Dangerous Company* has been sold both domestic and internationally and he is currently working on *Beautiful Lady*. Sheldon teaches in the Film & Television department at USC in addition to being the Film Production teacher at The Strasberg Institute in Los Angeles.

JENNIFER LASSALETTE has worked in theaters all over the United States and Europe as either producer, stage manager or actress. Among her many theatrical experiences are: Griffin and Sabine, at the International Play Festival in Spoleto, Italy, directed by Edoardo Ponti and executive-produced by Sophia Loren, Reunion In Prague, by Hildy Brooks, directed by Lou Antonio at the National Theater in Prague, Czech Republic which was sponsored by Czech President and First Lady Vaclav and Dagmar Havel, The Jewish Wife & Informer by Bertolt Brecht at The Strasberg Creative Center, which was named by The Hollywood Reporter as the best small theater production of the year. Other credits include: A national tour of Lovers and Other Strangers with Renee Taylor and Joseph Bologna, Playboys of the Western World at the award winning Pacific Resident Theater in Venice CA. Some film and television credits are, In Heat, Other Peoples Parties directed by Academy Award nominated director, Bobby Garibedian , Already Dead with Academy Award winner Christopher Plummer, Everybody Loves Raymond and Touched By An Angel. She was the Production Supervisor at the historic El Portal Theater in the NoHo Arts District for 8 years. In 2018, she was offered the position of Assistant General Manager of The Actors Studio and has been there since. She studied at The American Academy of Dramatic Arts, The Lee Strasberg Theater and Film Institute, and UCLA.



CRAIG LIEF is an accomplished filmmaker, passionately devoted to his craft. Throughout his youth he was always that kid with the camera, shooting everything he could. However, it wasn't until attending the University of Colorado, Boulder that he truly discovered what he wanted to do with his passion, creating fiction content. He graduated top of his class, magna cum laude, with high distinction. Craig continued his education as a graduate student at USC's prestigious School of Cinematic Arts (SCA). At SCA, he was a Teacher's Assistant (TA) for nine classes. As a TA, he was the first point of contact for the students. He gave feedback on scripts, dailies, edits, and helped

solve any problem that may arise. Craig currently teaches film production at the Lee Strasberg Institute in West Hollywood. On the production side of things, Craig has Co-directed a feature film titled Phantom (2023) which is currently in post production. He also co-wrote a feature titled, Jack and Lou: A Gangster Love Story which is going into production this fall. One of Craig's short film scripts, Hardcore Halbert, was funded and produced in SCA's Advanced Filmmaking class and has been to over a dozen festivals worldwide. As a child from a broken home, Craig knows how difficult life can be, yet at the same time, he knows that people are strong and can overcome seemingly insurmountable odds. Because of this experience, he thrives when involved with projects about characters who are outsiders who come up against everything life throws their way. Craig is excited about his future as a filmmaker and for all of the adept collaborators he will join forces with along his journey.



FABIANA MEDICI has 25+ years of experience as a writer, director, acting coach, and educator within the entertainment field. She began her career acting on the stage at the age of 14 in renowned theaters such as Teatro San Martin and Teatro Presidente Alvear in Buenos Aires, Teatro dell' Opera and Teatro Ghione in Rome, Henry Fonda theater and Lillian Theater in Los Angeles, and toured various cities worldwide. Fabiana also studied and worked in the art of street performance throughout Europe. She has trained both novice students and professionals alike. Fabiana has extensive experience working with children and adults from different cultural and social backgrounds including those with special abilities and needs. Fabiana has taught children in several schools in Los Angeles, such as the Westside Waldorf School, The Realm and Star Prep Academy among other schools worldwide. She has studied extensively including Method Acting, Stanislavski and Grotowski techniques, jazz dance, yoga, acrobatics, clown, Waldorf education, Reggio Emilia approach, nonviolent communication education for children/teenagers and healing arts around the world. Fabiana loves to see her students shine and is devoted to guiding them to their highest potential with love and respect towards their artistic goals. Her coaching style embraces a holistic approach that reveals the “big picture” within and beyond any technique, focusing rather on leading the actor through a journey of self-discovery of their artistic uniqueness and voice. Fabiana emphasizes respect for the Art, the Artist, and the humanistic experience through a training full of wonderment and creativity.



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



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



TYLER PARKS is an American actor, singer-songwriter, and dancer best known for his roles on *Westworld* (HBO), *Dear White People* (Netflix), *All American* (CW), and the critically-acclaimed film *The Perfect Sacrifice*. At the early age of 5, Tyler showed an affinity for dancing and playing make-believe so his mother and father enrolled him in local dance classes. After years of performing and competing with a top-ranking competition studio, Tyler experienced his first acting opportunity. Throughout his teenage years he appeared in theater productions, independent films, and regional commercials. In 2010, Tyler took the leap and moved to Los Angeles. Soon after, he landed national commercials like Old Navy and Nissan; performed with Mary J Blige and Kelly Clarkson; choreographed for Sebastian and Kat Graham; and was featured in *Glee*, *HairsprayLIVE*, and *NCIS*. When it comes to Tyler's passion for music... he has toured throughout the U.S. with his first solo project REHAB, had a song featured on *Major Crimes* (TNT), and held a 6 month residency in San Diego. In the height of the 2020 pandemic, he joined forces with director Tiffany Littlejohn (*The Perfect Sacrifice*) to create, produce, and star in the award-winning web series *Indemnity: The Rabbit Hole*. Recently, Tyler held a recurring role in seasons 4 and 5 of the hit CW show *All American*, and is currently promoting his leading role in the feature film *Twisted Vines* with co-star Vivica A. Fox. He is also a touring judge for the national dance competition STARPOWER, and is working on a new music project. Tyler created the course "The Triple Threat" aka The Workshop at The Lee Strasberg Institute as a way to help actors gain the confidence and comfort to utilize the three disciplines (movement, voice, and acting) while working on film productions that have a more musical aspect.

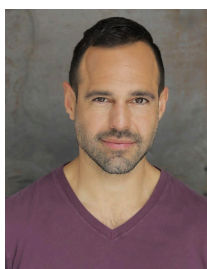


ROBERT PATERNO is a Teaching Artist and actor originally from Houston, TX, and currently resides on the unceded Tongva/Gabrieleno territory of Los Angeles. He holds an MFA in Acting (Southern Methodist University) and a BS in Marine Biology (Texas A&M University at Galveston). He spent 7 years as a Higher Education professional, specializing in Student Leadership Development and First-Year experiences. He has 20+ years of experience in education as both a classroom science teacher and teaching artist, including stints with *The Unusual Suspects*, *The Geffen Playhouse*, *The Pasadena Playhouse*, *Theatricum Botanicum*, and *The Johns Hopkins Center for Talented Youth*. He has worked with populations of all ages and experiences, particularly highly impacted, underrepresented, intergenerational, and incarcerated youth populations throughout LA County. As an actor, he has worked in TV, commercials, and theater during his 11+ years in Los Angeles, particularly classical theatre and immersive experiences/activations. Credits include – THEATER: *LA Views* (Ensemble) – *Company of Angels*; *Revolver* (Ensemble) – *Celebration Theater*; *Twelfth Night* (Sebastian) – *Coerage Theater*; *The Diary of Anne Frank* (Mr. Dussel) – *Cupcake Theater*; *The Merchant of Venice* (Prince of Arragon) – *Great River Shakespeare Festival*; *1984* (Winston/Syme) & *The Curious Incident of the Dog in the Night-Time* (Ensemble) – *Greenway Court Theater*; *The Last Days of Judas Iscariot* (El Fayoumy) – *Hudson Theater*; *In The Next Room or the Vibrator Play* (Dr. Givings) – *River & Rail Theater*; *Julius Caesar* (Cinna) – *Shakespeare Orange County*; *The Wild Party*

(Buster Keaton) & The Johnny Cycle (Ensemble) – The Speakeasy Society; A Midsummer Night's Dream (Flute/Thisby) – Theatricum Botanicum. TV/FILM: The Vampire Diaries (recurring); Days of Our Lives; Single Parents; VIDA. Robert is a proud SAG AFTRA member. Arts accessibility for all. Representation matters.



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



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



DAVID SALSA has been a regional theatre actor most of his career and spent 5 years as a company member of the Oregon Shakespeare Festival working in classic as well as new works. Productions include *Midsummer Nights Dream*, *Much Ado About Nothing*, *Paradise Lost*, *A View From the Bridge*, and the world premiere of *American Night*, *The White Snake*, *Don Quixote* and *All They Way* (as a member of the Black Swan Lab for new play development). TV/Film Credits include *Castle*, *Criminal Minds*, *Days of Our Lives* and *MegaShark vs. MechaShark*. David holds a BA from the University of Portland and a MFA from the Actors Studio in NYC and is a member of SAG/AFTRA and AEA.



TUFFET SCHMELZLE the Dialect Geek, a Los Angeles based dialect coach. “There are characters and traits available to us using dialects that aren’t available to us in our normal voice.” Her teaching style is fun, upbeat and empowering, allowing students to transform their voice and utilize new dialects through songs, practice materials, sides and physical improvisation. She received her B.A. from Loyola University Chicago. Dialect Clients Include: Film/TV: Apple TV, Universal Cable Productions. Stage: Center Theatre Group, La Mirada Theatre, Laguna Playhouse, Rubicon Theatre, Coachella Valley Rep, Falcon Theatre, Theatre @ Boston Court, Antaeus Theatre Company, A Noise Within, Ensemble Studio Theatre LA, Open Fist Theatre, East West Players, Circle X Theatre, Celebration Theatre, Reprise Theatre at UCLA and Son of Semele. Tuffet uses the International Phonetic Alphabet to teach dialects along with the Vocal Freedom technique by Linklater. Tuffet is a proud member of Actors Equity and SAG/AFTRA. More information can be found at DialectGeek.com



JIMMY SMAGULA has been on faculty at The Lee Strasberg Institute and New York University’s Tisch School of the Arts in New York City and has taught masterclasses all over the country including at New York University and the University of Nebraska. As an actor: Upcoming Film: *Joker: Folie à Deux*, *Nonnas*, *Almost Popular* and *Animal Friends*. Broadway: *Spamalot* (2023), *Billy Elliot*, *The Little Mermaid*, *To Be Or Not To Be*, *Damn Yankees* (Encores!), *Phantom*, *Man of La Mancha*, *The Full Monty*. Television: Recurring roles on *Doom Patrol* and *Black Monday* and guest stars on *Oh Jerome No*, *Better Things*, *The Sopranos*, *Grey’s Anatomy*, *Brooklyn Nine-Nine*, *Parks and Recreation*, *Erase*, *Corporate*, *Bones*, *Community*, *Rizzoli and Isles*, *Jessie*, *Hot in Cleveland*, *SVU* and *Law and Order*. Film: Danny Strong’s *Rebel in the Rye*, *The Island* (dir. Michael Bay), *Step Up 3* (dir. Jon Chu) and *The Producers Movie Musical*.

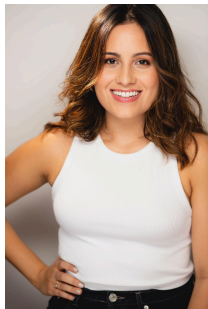


DYLAN SOUTHARD is a dramaturg, producer, writer and teacher. He has worked in new play development with theaters throughout Los Angeles, including Center Theatre Group, The Geffen Playhouse, Boston Court Pasadena, Ensemble Studio Theatre, the Autry Museum, the Getty Villa, Rogue Artists Ensemble, Casa 0101, Lower Depth Theatre Ensemble and Theatre Dybbuk. For more than ten years he served as resident dramaturg for the Robey Theatre Company, where he led the Advanced Playwright’s Lab, and he’s served as production dramaturg on award-winning and world premiere productions such as *Native Son* (Antaeus Theatre), *Lavender Men* (Skylight Theatre) and *Fatboy* with Needtheater, where he previously served as co-Artistic Director. Dylan is also the founding creative director of VR Playhouse where he developed and designed 360° virtual reality experiences. His work in VR has been seen at SXSW, Sundance, The Holocaust Museum and the Tribeca Film Institute, and he’s collaborated with companies like Red Bull, Time Life, Jack in the Box, and Coach. He has written about immersive entertainment for *Howlround*, *VR Scout* and *American Theatre* and has spoken at Youtube, USC, NextCon, Digital Hollywood and the Open Innovations Forum in Moscow. He has taught previously at Long Beach State, and currently teaches at Cal Poly Pomona.



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

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



ISABELLA UZCATEGUI is a director, screenwriter, and producer, Isabella has worked on various national and international projects. She was born in Caracas, Venezuela and raised in Guatemala, Brazil, Mexico, Panama, and the United States. She was honored with the Artist and Scholar Award at New York University, Tisch School of the Arts, for her leadership in the arts and original works in theater and film. In New York, Isabella collaborated with directors Karen Maine on her feature film *Rosaline* (Hulu) and Bryce Dallas Howard on development of various projects at her production company: Nine Muses Entertainment. In Panama, Isabella has

worked as a programmer for the HAYAH Short Film Festival and is the head of development of Panamanian production company Hello October. She is currently based in LA where she is getting her MFA in Directing at UCLA. She is currently in post-production for her short film *Flashlight* and developing her first feature, *Las Uvas*, which will be a co-production between Panama and the USA.



DIG WAYNE is an alumnus of the now-defunct Strasberg Studio in London from the late 80s. Over the years Dig has worked as an actor on television, movies and theatre. His professional career started in New York City as a singer-songwriter. Dig moved to London in 1982 where he studied Method acting beginning in 1987. He was cast in the lead role in the musical *Five Guy's Named Moe* in 1990, which ran for 5 years in London's West End. The show won an *Oliver Award* in 1991. After moving to Los Angeles in 1995, Dig became a life member

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



JALEN YOUNG is a former researcher turned professor and horror screenwriter with content streaming on Fox, Aspire TV, and American Airlines to name a few. Before making the shift to academia and entertainment, he matriculated through Morehouse College (B.S.), Columbia University (M.S.), and the University of Southern California (MFA). Currently, Jalen is a professor at NYU (LA Campus), USC, and the Lee Strasberg Theater and Film Institute.

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



Fitzmaurice Voicework, he has taught voice and acting at colleges, universities, and conservatories across the country and published papers and articles in various academic journals and periodicals. As a voice artist, Michael is best known as the voice of Tobi and Obito on the hit series *Naruto Shippuden*. Other animation credits include *Legend of Korra* (Viper), *Transformers* (Zorillor), *Sailor Moon* (Hawk's Eye), *The Christmas Chronicles* (Bjorn), *Twin Star Exorcists* (Tenma), *Baki* (Henry), *Ultra Man* (Ingaru), *Sonic the Hedgehog* (Jett the Hawk), *Skylanders* (Hugo), *Saints Row* (Cid), *The Darkness II* (Dolfo), and many more. He has recorded over 50

audiobooks as well as dozens of commercials and promos and was nominated for a New York News Emmy for his work on NY1. Top film and television credits include *Tacoma FD*, *Super Troopers 1 & 2*, *Beerfest*, *Modern Family*, *It's Always Sunny in Philadelphia*, *Mad Men*, and *Watching the Detectives*. Michael has a doctorate in Educational Theater from NYU.



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

Student Services

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

New Student Welcome Day: (for Fall and Spring term enrollments) Takes place the Thursday before the term begins and offers students a chance to get to know each other. Q&A with current students and alumni.

Once enrolled, students can set-up appointments with the Administration to discuss their coursework, auditions, or career path. Appointments can be made during office hours through the Front-Desk staff.

Campus Cafe: The Student Information System gives students access to their complete educational record at LSTFI, including financial and class information. Administratively, The Institute also



attaches a copy of the signed student enrollment agreement to the student record in order to maintain complete digital records in addition to printed records. Student enrollment agreements outline program information including credit and time requirements for the program, as well as financial requirements and responsibilities for the program (amount due upon enrollment and total program cost)

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

Staging Intimacy/Boundaries Training: All new students are required to attend a Staging Intimacy/Boundaries training. This session covers the steps for establishing and maintaining actor boundaries. The point of boundary practices is not to restrict movement but rather to create a safe container within which the actors can explore. These practices are designed to be on-going. The Staging Intimacy One-Sheet can be found [here](#).

Students may reserve in-person rehearsal space on the day of rehearsal during operational hours for a maximum of one (1) hour increments.

Students may request printing for class from the Front-Desk [via email](#). The Front-Desk also serves as the hub for answers to basic questions regarding classes, scenes, checking out books/plays.

Students who need classroom accommodations due to medical reasons must submit a request for the accommodation with supporting medical documentation in writing to the Registrar and Faculty. Modifications are generally possible. If the accommodation cannot be made in a way that will serve the student in their training and the objectives of the class, then the Registrar will assist in finding a comparable class for the student to fulfill their curricular requirements.



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

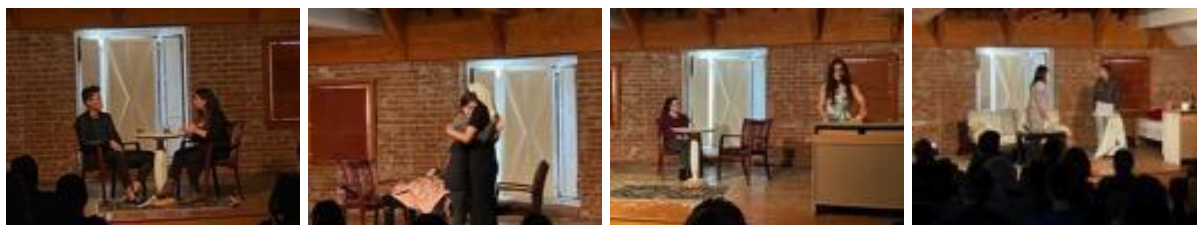
The Institute does not provide placement services and does not aid students in seeking representation or employment upon program completion. The Institute does provide resources regarding how to look for representation and casting opportunities but cannot guarantee a student's future booking or success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

Alumni Student Showcase: Launching in 2025, the Showcase will be open to recent Institute alumni and feature an audition process and showcase for the selected participants to highlight their work for Industry professionals led by our Head of Talent.

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

New Student Review & Culminating Performances

All new students must submit a scene or monologue self tape midway through their first 12-Week term. The new students then gather to review their self tapes with David Strasberg to receive notes on their performance, as well as guidance for their continued training. The Institute switched to self-tapes in 2022, so as to better reflect the industry standard for auditions. *Any student who fails to complete the New Student Review may be ineligible to continue their studies in the future.*



For students enrolled in a Conservatory program, at the end of year 1, they must resubmit a new version of the same scene or monologue submitted for their new student review. There will be a year 1 review to provide a direct comparison and point of reference for student growth and application of work over their first year of study.

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

The AOS Degree Program has two culminating performances, one at the end of year 1. At the end of year 1, students will have a theatrical performance, and year 2 will culminate with a reel production.

Strasberg Talent Database

The Institute has hired Dana Theodoratos as our new Head of Talent. Dana will produce an annual *Actors of the Institute Talent Showcase* and act as the talent and casting liaison who oversees the

development of a unique *Strasberg Institute Casting Database* of the Institute's top talent to put forth to the casting community. She will advise students on transitioning beyond the classroom, preparing them for professional auditions and how to best navigate the professional acting industry.

Strasberg Talks

Strasberg Talks is a Q&A series designed to provide students with inspired knowledge from Industry professionals. Guests range from actors and alumni to directors, writers, agents, and casting directors.



The focus is always to provide a new perspective on the work, exposure to role models with similar trajectories, insights into how to navigate the constantly evolving acting industry, and anecdotal experiences navigating the training. This Q&A series is a seminal part of the actor training model at Strasberg, and students should make themselves available to attend when possible. Strasberg Talk events are scheduled 2-4 times per year and are generally moderated by Creative Director, David Lee Strasberg.

Method Lab with David Strasberg

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

3x5 Film Festival

The Strasberg 3x5 Film Contest is an annual independent short film festival, which takes place each December. To enter into the festival competition, at least one or more LSTFI student or alumni must be involved in the film's production. Groups of students register, with a singular "captain" as the point person. Each captain is then provided a line of dialogue and a creative prompt to create a three minute film in a five day period. On the fifth and final day, creators submit their films for consideration.



3x5 Festival is a unique opportunity for students to utilize the skills they have learned, and to celebrate their community's cinematic creativity. The competition provides an opportunity for filmmakers at all levels to exhibit their work in a supportive environment. The festival is open to all and categories include: General - All films will be entered into this category, Smartphone - Films shot on smartphones, International Film - Filmed/produced outside of the USA, Drama, Comedy, as well as prizes for Best Actor, Best Smartphone film and Best of Competition. All selected films will be screened at the prestigious Marilyn Monroe Theatre in West Hollywood and will be judged on their overall creativity and technical quality.

Lee Strasberg Film Festival

The Lee Strasberg Film Festival was founded to encourage students to create and showcase their self-produced films. In 2024, The Institute presented the 7th annual Lee Strasberg Film Festival, held in NY. In 2025, the festival is expanding to a three-day acting oriented celebration of independent cinema in Los Angeles and New York. As a platform for both emerging talents and established voices, our festival showcases the best in narrative short and feature films from around the globe. Born from the legacy of the esteemed Lee Strasberg Theatre & Film Institute®, the festival pays homage to the legendary acting coach whose teachings have shaped generations of performers. Find more information at www.leestrasbergfilmfestival.com

Housing

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

The Institute does have a Discord group for accepted/current students to connect with other new and current students. This group provides students the ability to find a roommate and resources for finding housing near the Institute. The Institute is located in a residential area of West Hollywood, providing students with many options within walking, biking, or driving distance. Housing costs can range from \$1800-\$4500 a month depending on location, amenities and living arrangements. We highly recommend sharing an apartment with another student(s) to help reduce costs. We recommend finding housing in the West Hollywood or Hollywood area to make commuting to the Institute easier. Find out more about the [Cost of Living](#) and check out apartments for rent on websites like [Trulia](#), [apartments.com](#) and [Padmapper](#). Temporary housing can also be found at local hostels such as Banana Bungalow or at [AirB&B](#).

Institutional Policies

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

Code of Conduct

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

The use of ALCOHOL/DRUGS at the Institute is strictly prohibited. Being under the influence of alcohol and/or drugs on school premises is grounds for immediate dismissal.

The Institute is committed to the pursuit of artistic truth and freedom of expression while maintaining an environment free of bias, prejudice and HARASSMENT. The Institute has a ZERO tolerance policy for harassment of any kind (sexual, emotional, physical or mental). Teachers, students and staff must use common sense in judging appropriate behavior and are encouraged to immediately report unacceptable behavior to the administration. This policy applies to all teachers, students, staff and visitors to the Institute.

EATING/ DRINKING is permitted only in designated areas (lobbies, lounge, patio). Only water is permitted in the class studios or theatres (even for scenes). No gum chewing is permitted in class studios or theatres. Eating or drinking anything other than water in the studios or theatres can result in the revocation of rehearsal privileges in the studios.

CELL PHONES and all other electronic devices must be turned off during class. No texting or other use is permitted during class. Use of electronic devices during class may result in the student being dismissed from the class. Sharing of classwork (scenes, monologues, etc.) via social media or other digital platforms is strictly prohibited. No filming during class without explicit permission from the teacher and the actors being filmed. Please respect your fellow actors. **Leaving the class or being dismissed from class for phone use can result in an Absence.** Please respect your fellow actors.

PETS are NOT allowed in the building (except for service animals).

PARKING: Do not park in the rear of the Institute or in the 7-Eleven parking lot. Vehicles will be towed at the owner's expense. Only street parking is available. Read all signs carefully.

Poor ATTENDANCE can negatively affect a student's PERFORMANCE in class, as well as their scene partner's. Repeated absences and tardiness are grounds for academic probation and/or dismissal from the Institute. 2 consecutive weeks of absences results in automatic withdrawal.

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

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

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

Students are expected to be clean, hygienic, and odorless to participate.

Students can be held liable for DAMAGES done to the facility, resulting in \$25 or more for a replacement or repair. Students who damage the facility either intentionally or consistently will be brought under academic review.

Students are expected to practice STAGING INTIMACY and BOUNDARIES work in class and rehearsals. All students must participate in a training before beginning scene work. See the [Guidelines for Staging Intimacy](#).

CLASS TRANSFERS: Transfers take place during the first two weeks only of each session and are subject to availability. The student should fill out a transfer request form and put it in the appropriate administrator mailbox. All transfers must have office approval and no one may transfer without proper documentation and approval.

AUDITING CLASSES: Students are allowed to audit ONE (1) class per session at the discretion of the administration. Audit permission slips can be obtained at the front desk or in the Administration office after a request is submitted via the Audit Request form.

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

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

Attendance

Attendance and participation are essential. ***It is the student’s responsibility to assure they are marked “present” on all class rosters.*** There are no EXCUSED absences (i.e. sickness, auditions, etc.) except for Institute sponsored/planned events.. **Attendance and punctuality are strictly recorded at the Institute.** 2 consecutive weeks of absences will result in administrative withdrawal (AW grade). 5+ absences will result in administrative withdrawal from the class(es). The refund policy will go into effect effective the date of administrative withdrawal.

Students are expected to arrive ready to work at the start of class. If a student arrives up to 10 minutes late, they are late. Students will not be admitted to class more than 10 minutes after class starts, or if admitted will be considered ABSENT. If a student accumulates THREE (3) lates in any ONE (1) class, it equals 1 absence in that class. **It is expected that each student remains for the duration of the class and does not leave early.** Leaving early has the same effect as arriving late. Leaving during the class (outside of class breaks) can also result in an ABSENCE.

There are no excused absences* except for participation in Institute sponsored/planned events. Absences should be used for emergencies/important events (sickness, filming, auditions, etc.)

Students must achieve course objectives outlined in the syllabus to Pass (P) and obtain credit. Failure to achieve course objectives as outlined in the course syllabus will result in an Incomplete (I) regardless of the number of absences in the class. 4 absences in a class always result in an Incomplete grade. Incomplete classes do not count toward Conservatory requirement fulfillment. 5+ absences = AW.

All course requirements must be successfully completed to earn a Certificate. Letter Grades are only awarded for AOS Degree classes

**In special circumstances, the Administration may approve the student to attend a make-up class or pay for private coaching to make-up for an absence in a class. This is at the Administration’s discretion.*

EARLY IS ON-TIME. ON-TIME IS LATE. LATE IS “YOU’RE FIRED!”

Probation & Dismissal

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

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

this decision. *Probation details are individualized based on student performance and will be outlined in the probation notice.*

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

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

Student Rights

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

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

<u>Complaint/Issue</u>	<u>Contact Person</u>
Institute Facilities	Trevor Reece / Facilities Manager
Conduct of students/faculty	Molly Hart
Tuition	Mitchell Scott / Amber Lageman
Policies & Procedures	Laura Cromer or David Lee Strasberg

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

Right to Appeal

In the case of dismissal, if there were extenuating circumstances (injury, illness, death of a relative) that prevented satisfactory program progress, then the student has the right to file an appeal with the Creative Director and Artistic Director. In this appeal, the student must explain the following: 1.) The reason why they did not make satisfactory program progress 2.) What has changed that will allow them to make satisfactory academic progress now. 3.) How they plan to prevent future disruptions in their training. The appeal may require an official meeting with the Administrative team, in-person or via Zoom. If the appeal is approved, the student may return on probation.

Payment Policies

A tuition deposit, inclusive of non-refundable fees (\$250) is required upon enrollment. Remaining Tuition & Fees are due prior to the first day of class based on the payment outlined from the selected payment plan. *Note: Payment plans are not available for 2-Week Intensive programs.*

Students who fail to remit their full payment by the due date will be placed on Administrative hold and not permitted to attend class until payment is received. Overdue payments of 10+ days may result in Administrative withdrawal of the student, and the refund policy goes into effect.

Stop notices are issued if the office has a question concerning payment dates and/or end dates, or if a student's check has been returned by the bank for insufficient funds. Students are not allowed to resume their classes until the situation has been satisfactorily corrected.

All payment plans will incur a non-refundable finance charge.

12-Week: 2 payments: \$50 | 3 payments: \$100

Conservatory (billed annually): 3 payments: \$215 | 6 payments: \$530

AOS Degree program (billed annually): 3 payments: \$300 | 6 payments: \$750

Payment plan due dates are calculated according to the [following chart](#).

Veterans who are entitled to 100% benefits under the Post-9/11 GI Bill® (Ch. 33) or other VA benefits are only responsible for paying the application fee out of pocket. Payment for tuition and all other required fees will be remitted to the Institute directly by the VA.

Veterans who are entitled to less than 100% benefits under Ch. 33, or benefits from any other chapter, must pay the non-refundable registration fee, as well as materials fee upon registration (\$300). After the VA remits tuition payment, a 10% tuition discount applied to the remaining balance, and a payment plan will be created. Veteran students are not charged a finance fee.

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

Refund Policy

STUDENT'S RIGHT TO CANCEL

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

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

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

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

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

WITHDRAWAL / CANCELLATION AFTER THE CANCELLATION PERIOD

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

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

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

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

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

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

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

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

If the student obtains a loan to pay for the program of study, it is the student's responsibility to repay the full amount of the loan plus interest, less the amount of any refund. (CEC §94911(f)). If the student defaults on a federal or state loan, both of the following may occur:(1) The federal or state government or loan guarantee agency may take action against the student, including apply any income tax refund to which the person is entitled to reduce the balance owed on the loan. (2) The student may not be eligible for any other federal student financial aid at another institution or other government financial assistance at another institution until the loan is repaid. (CEC §94911(g)(1)(2))

Example of Pro-Rated Refund: If student completes 30 hours of a 96-hour course, and paid \$1950.00 in tuition, refund is calculated on rate per hour ($\$1950.00 \div 96 = \20.31) times unused hours (96 –

30 used hours = 66 unused hours). So the refund would be \$1,340.46 (66 hours x \$20.31 per hour). Completion time is calculated by the number of times the class met, regardless of whether or not the student attended, prior to written cancellation/withdrawal.

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

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

Student Tuition Recovery Fund (STRF)

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

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

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

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

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

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

6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.

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

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

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

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

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

Leave of Absence

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

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

Record Retention

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

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

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

Copyright Infringement Policy

Lee Strasberg Theatre of Film Institute recognizes and supports U.S. Copyright laws. In the library, careful consideration will be given to balance the needs of the creators with the academic needs of the institution as directed in the federal code. The loaning and reproduction of material in the library falls under the legal category of fair use. Fair use is a balance set forth in enforcement of copyrights that allow the limited usage of materials without payment for the advancement of society.

The conditions that are considered in its application are:

1. The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes.
2. The nature of copyrighted work.
3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
4. The effect of the use upon the potential market for or value of the copyrighted work.

-17 U.S.C. § 107.

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