

# LOS ANGELES —ACTING— CONSERVATORY

\*Catalog effective: September 1, 2024 (TBD by approval) to May 31, 2026

*The Los Angeles Acting Conservatory (LAAC) is a private institution and is seeking approval 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](http://www.bppe.ca.gov)*

This catalog is reviewed and updated each school year.

*As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement. You may request a copy of the catalog and SPFS by emailing [losanglesactingconservatory@gmail.com](mailto:losanglesactingconservatory@gmail.com)*

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### Location & Contact Info

The Los Angeles Acting Conservatory is located at the heart of Culver City, just blocks away from Sony Pictures Studios and the Kirk Douglas Theater. The buzzing environment on Washington Blvd with shops, cafes and restaurants provides an electric energy to the space and brings in audiences for shows and screenings.

[www.losanglesactingconservatory.com](http://www.losanglesactingconservatory.com)

10820 Washington Blvd.

Culver City, CA, 90323

310.392.0815

EMERGENCY CONTACT: Alexandra Guarnieri (310) 283-1234

[losangelesactingconservatory@gmail.com](mailto:losangelesactingconservatory@gmail.com)

Founder and CEO: Michelle Danner

COO, PDSO: Alexandra Guarnieri

Chief Academic Officer: Valerie Debler

## HISTORY

In the year 2000, acting coach Michelle Danner founded Edgemar Center for the Arts in Santa Monica, and recently moved the center to Culver City under its new name Creative Center for the Arts. Michelle Danner is currently the Artistic Director of the Center and oversees each season's productions. The Los Angeles Acting Conservatory, founded by Michelle Danner, offers well rounded acting and filmmaking programs to students from all over the world.

## PURPOSE

The purpose of the Los Angeles Acting Conservatory is to further the study and understanding of the craft of stage, film and television acting and filmmaking. The school seeks to exist as an international nexus for all actors. Through cultural exchange and exposure, the school hopes to prepare the next generation of great artists, and ready them to excel in a world of globalized entertainment by teaching a unique method in the heart of the American entertainment industry. Our school's teaching philosophy of the Golden Box Technique is inspired by and encompasses the following iconic acting techniques: Sanford Meisner, Lee Strasberg, Stella Adler, Uta Hagen, Michael Chekhov, and the Constantin Stanislavski Technique.

## MISSION

The Los Angeles Acting Conservatory provides an educational enclave for a community of student-actors who are given a nurturing and creative space to explore their instruments and take risks. We believe in encouraging high-level, independent, experimental students who work at all stages of development. We take pride in providing a collaborative workspace for artists of all kinds.

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

Our mission is to empower our students with their very own toolbox, their creative Golden Box.

## OBJECTIVES

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

- i. To create a collaborative learning environment which engenders boundless passion, artistic expression, and creative work-ethic.
- ii. To prepare students with the tools to more fully understand and appreciate the craft of acting, visual storytelling, and to express their own unique artistic voices.
- iii. To establish a curriculum which provides a common language and education for a diverse body of students coming from all parts of the world.

## **Educational Programs**

### **12 week Acting Program**

This is a certificate program at the Los Angeles Acting Conservatory, students are required to receive 12 credits to receive their certificate. Additionally, electives and guest workshops are offered during the summer period to allow students to achieve additional credits. Advisors and Administrators are available to customize schedules and offer the degree graduation in a timeline that works well for each individual student.

### **12 week Program**

<b>COURSE</b>	<b>CREDITS</b>	<b>HOURS</b>	<b>SCHEDULE</b>
Improvisation (lecture/lab)	2	3	Monday, 10:30am to 1:30pm (15min break)
Film & Script Analysis (lecture/lab)	2	3	Monday, 2pm to 5pm (15min break)
Voice and Speech (lecture/lab)	2	3	Tuesday, 11am to 2pm (15min break)
On Camera: Film Acting (lecture/lab)	2	3	Wednesday, 10:30am to 1:30pm (15min break)
Scene Study (lecture/lab)	2	3	Wednesday, 6.30pm to 9:30pm (15min break)
Movement (lecture/lab)	2	3	Saturday, 2.30pm to 5.30pm (15min break)
Golden Box Workshop (lecture) Workshop	1	15	Saturday, 11:30am to 7pm Sunday, 11:30am to 7pm

Total Hours: 18/week + 1 weekend Workshop

Credits: 13

### **Credit Summary**

	<b>Credits Offered</b>	<b>Hours</b>
<b>1st Semester</b>	<b>13</b>	<b>18/week + Workshop / 216/Semester</b>
<b>TOTAL CREDITS</b>	<b>13</b>	<b>216</b>

### **Notice concerning transferability of credits & credentials earned at our institution**

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### **Course Breakdown**

The Acting and Filmmaking Program at LAAC work closely together giving actors the chance to work with aspiring filmmakers and offering many opportunities to create their own projects which will be featured on stage or on film in our annual Film Festival Cinema At The Edge. This helps actors build their resume and experiences that will give them the edge when entering the professional world.

#### **Course Title:           Improvisation: Beginner/Intermediate**

Students learn the fundamental guidelines of starting and sustaining a good, improvised 3-5 minute scene. They will learn to bypass their mind and hooking into their impulses by saying yes to everything and will trust where their imagination leads them.

#### **Course Title:           Film & Script Analysis**

Discuss and analyze the themes of movies and TV shows - assigning different scenes to actors in class and have directors direct them asking them all script analysis questions.

#### **Course Title:           Voice and Speech**

This course aims at improving speech by practicing specific vowel and consonant sounds as well as rhythm and intonation. Class members study and practice speaking skills needed to function appropriately in a U.S. academic setting as well as in U.S. society in general.

#### **Course Title:           On Camera: Film Acting**

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

#### **Course Title:           Scene Study**

The course will focus on character study, improvisation, concentration exercises and theater games. Scene Study will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theater, film or television.

#### **Course Title:           Movement for Acting**

Movement is a class designed to further develop and understand the actor's body and mind connection. Students will learn how to connect to the self through physicality and the written word.

#### **Course Title:           Golden Box Workshop**

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

## **Well Rounded Acting Program**

Students at the Los Angeles Acting Conservatory in the Well Rounded Acting Program have the option to complete a 6-months or 12-months program and receive a certificate of completion. This well-rounded program will teach acting on stage and in front of the camera as well as Script Analysis and acting techniques. Through our on-going classes our students are continuously enrolled in a full time program and receive a warried education by our faculty of professional and working actors. The 6-months program will consist of 1 semester in addition to on-going classes, while the 12 month program will consist of on-going classes and 2 semesters of study.

### **1st Semester**

<b>COURSE</b>	<b>CREDITS</b>	<b>HOURS</b>	<b>SCHEDULE</b>
Improvisation I (lecture/lab)	2	3	Monday, 10:30am to 1:30pm (15min break)
Film & Script Analysis I (lecture/lab)	2	3	Monday, 2pm to 5pm (15min break)
Voice and Speech (lecture/lab)	2	3	Tuesday, 11am to 2pm (15min break)
On Camera: Film Acting (lecture/lab)	2	3	Wednesday, 10:30am to 1:30pm (15min break)
Monologues (lecture/lab)	2	3	Friday, 10:30am to 1:30pm (15min break)
Movement I (lecture/lab)	2	3	Saturday, 2.30pm to 5.30pm (15min break)
Golden Box Technique: Meisner I (lecture/lab)	2	3	Sunday, 2.30pm to 5.30pm (10min break)
Golden Box Workshop (lecture) Workshop	1	15	Saturday, 11:30am to 7pm Sunday, 11:30am to 7pm

Total Hours: 21/week + 1 weekend Workshop

Credits: 15

### **2nd Semester**

<b>COURSE</b>	<b>CREDITS</b>	<b>HOURS</b>	<b>SCHEDULE</b>
Improvisation II (lecture/lab)	2	3	Monday, 10:30pm to 1:30pm (15min break)
Stage Combat I (lecture/lab)	2	3	Monday, 4:30pm to 7:30pm (15min break)
Monologues II (lecture/lab)	2	3	Friday, 10.30am to 1.30pm (15min break)

On Camera: Cold Reading (lecture/lab)	2	3	Thursday, 2pm to 5pm (15min break)
Golden Box Technique: Imagination (lecture/lab)	2	3	Saturday, 11:30am to 2:30pm (15min break)
Movement II (lecture/lab)	2	3	Saturday, 2.30pm to 5.30pm (15min break)
Acting in a Web Series (lecture/lab)	3	4.5	Sunday, 10am to 2:30pm (15min break)

Total Hours: 22.5/week

Credits: 15

### **Course Breakdown**

The Acting and Filmmaking Program at LAAC work closely together giving actors the chance to work with aspiring filmmakers and offering many opportunities to create their own projects which will be featured on stage or on film in our annual Film Festival Cinema At The Edge. This helps actors build their resume and experiences that will give them the edge when entering the professional world.

### **1st Semester**

#### **Course Title: Improvisation: Beginner/Intermediate**

Students learn the fundamental guidelines of starting and sustaining a good, improvised 3-5 minute scene. They will learn to bypass their mind and hooking into their impulses by saying yes to everything and will trust where their imagination leads them.

#### **Course Title: Film & Script Analysis**

Discuss and analyze the themes of movies and TV shows - assigning different scenes to actors in class and have directors direct them asking them all script analysis questions.

#### **Course Title: Voice and Speech**

This course aims at improving speech by practicing specific vowel and consonant sounds as well as rhythm and intonation. Class members study and practice speaking skills needed to function appropriately in a U.S. academic setting as well as in U.S. society in general.

#### **Course Title: On Camera: Film Acting**

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

#### **Course Title: Acting Technique: Monologues**

This 15-week class will initially explore monologues that can be used for audition pieces for agents, managers and producers. We will choose pieces that fit the actor's "type", and once a monologue has been selected, we will work on it over a few classes so the student feels comfortable enough to use it as a representation of their skill as an actor. The aim is for each student to have both a comedic and dramatic monologue at the ready for whenever they are called upon to present work in-person. Once those initial two monologues have been chosen and rehearsed and are performance ready, the student may bring in other monologues to work on through the remainder of the course.



**Course Title:           Movement for Acting I**

Movement is a class designed to further develop and understand the actor's body and mind connection. Students will learn how to connect to the self through physicality and the written word.

**Course Title:           Golden Box Technique Technique: Meisner**

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

**Course Title:           Golden Box Workshop**

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

**2nd Semester**

**Course Title:           Improvisation II**

Students will continue to work out their improvisational skills and will learn to sustain an improvised scene for 5 to 8 minutes. They will instantly enter a character that they can inhabit and play with.

**Course Title:           Stage Combat I**

In Fight Choreography, the students will practice safe fighting and Stage Combat Techniques on set and on stage as well as study choreography.

**Course Title:           Scene Study I**

The course will focus on character study, improvisation, concentration exercises and theater games. Scene Study will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theater, film or television.

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

This course is made to help actors achieve mastery in cold reading auditions anytime, anywhere.

**Course Title:           Golden Box Technique: Imagination**

This class is inspired by the fundamentals of the Stella Adler Technique. Students will be asked to create backstories for their characters and script analyze the scenes that they are working on. Emphasis will be placed on increased sensory awareness, the use of the body, the emotional life of the character and how imagination helps to create it all.

**Course Title:           Movement for Acting II**

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

**Course Title:           Acting in a Web Series**

Web Series and webisodes have not only challenged traditional means of distributing content, but have revolutionized the way new talent is found. The modern media scene is rife with examples of successful entertainers who either found their start, or boosted their career by their web-based publications.

**Ongoing Classes:****Total Hours per week: 22****Course Title: Improvisation: Beginner/Intermediate**

Students learn the fundamental guidelines of starting and sustaining a good, improvised 3-5 minute scene. They will learn to bypass their mind and hooking into their impulses by saying yes to everything and will trust where their imagination leads them.

**Course Title: Film & Script Analysis**

Discuss and analyze the themes of movies and TV shows - assigning different scenes to actors in class and have directors direct them asking them all script analysis questions.

**Course Title: Voice and Speech**

This course aims at improving speech by practicing specific vowel and consonant sounds as well as rhythm and intonation. Class members study and practice speaking skills needed to function appropriately in a U.S. academic setting as well as in U.S. society in general.

**Course Title: On Camera: Film Acting**

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

**Course Title: Scene Study I**

The course will focus on character study, improvisation, concentration exercises and theater games. Scene Study will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theater, film or television.

**Course Title: Movement for Acting I**

Movement is a class designed to further develop and understand the actor's body and mind connection. Students will learn how to connect to the self through physicality and the written word.

**Notice concerning transferability of credits & credentials earned at our institution**

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## **Associates Degree in Occupational Sciences/Acting**

Students at the Los Angeles Acting Conservatory are required to achieve 60 credits in order to achieve their degree. For this 2 years of study are usually planned. The Golden Box Workshop is offered as a requirement in the First Semester of study, and is given as an intensive in two full days over one weekend. Students that choose to do part time studies, can extend their studies after consultation with their advisor and complete their degree in as long as 3 years. Additionally, electives and guest workshops are offered during the summer period to allow students to achieve additional credits. Advisors and Administrators are available to customize schedules and offer the degree graduation in a timeline that works well for each individual student.

### **1st Semester**

<b>COURSE</b>	<b>CREDITS</b>	<b>HOURS</b>	<b>SCHEDULE</b>
Improvisation I (lecture/lab)	2	3	Monday, 10:30am to 1:30pm (15min break)
Film & Script Analysis I (lecture/lab)	2	3	Monday, 2pm to 5pm (15min break)
Voice and Speech (lecture/lab)	2	3	Tuesday, 11am to 2pm (15min break)
On Camera: Film Acting (lecture/lab)	2	3	Wednesday, 10:30am to 1:30pm (15min break)
Monologues (lecture/lab)	2	3	Friday, 10:30am to 1:30pm (15min break)
Movement I (lecture/lab)	2	3	Saturday, 2.30pm to 5.30pm (15min break)
Golden Box Technique: Meisner I (lecture/lab)	2	3	Sunday, 2.30pm to 5.30pm (10min break)
Golden Box Workshop (lecture) Workshop	1	15	Saturday, 11:30am to 7pm Sunday, 11:30am to 7pm

Total Hours: 21/week + 1 weekend Workshop  
Credits: 15

### **2nd Semester**

<b>COURSE</b>	<b>CREDITS</b>	<b>HOURS</b>	<b>SCHEDULE</b>
Improvisation II (lecture/lab)	2	3	Monday, 10:30pm to 1:30pm (15min break)
Stage Combat I (lecture/lab)	2	3	Monday, 4:30pm to 7:30pm (15min break)
Monologues II (lecture/lab)	2	3	Friday, 10.30am to 1.30pm (15min break)

On Camera: Cold Reading (lecture/lab)	2	3	Thursday, 2pm to 5pm (15min break)
Golden Box Technique: Imagination (lecture/lab)	2	3	Saturday, 11:30am to 2:30pm (15min break)
Movement II (lecture/lab)	2	3	Saturday, 2.30pm to 5.30pm (15min break)
Acting in a Web Series (lecture/lab)	3	4.5	Sunday, 10am to 2:30pm (15min break)

Total Hours: 22.5/week

Credits: 15

### 3rd Semester

COURSE	CREDITS	HOURS	SCHEDULE
Stage Combat for Film (lecture/lab)	2	3	Monday, 1:30pm to 4:30pm (15min break)
Musical Theater (lecture/lab)	2	3	Monday, 6pm to 9pm (15min break)
Golden Box Technique: Strasberg (lecture/lab)	2	3	Tuesday, 4pm to 7pm (15min break)
On Camera: Acting (lecture/lab)	2	3	Tuesday, 7pm to 10pm (15min break)
Scene Study II (lecture/lab)	2	3	Wednesday, 6.30pm to 9:30pm (15min break)
Improvisation III (lecture/lab)	2	3	Thursday, 6pm to 9pm (15min break)
Film Analysis II (lecture/lab)	3	4.5	Friday, 5.30pm to 10pm (15min break)

Total Hours: 22.5/week

Credits: 15

### 4th Semester

COURSE	CREDITS	HOURS	SCHEDULE
Business of Acting (lecture)	2	2	Monday, 10am to 12pm (15min break)
On Camera: Audition (lecture/lab)	2	3	Tuesday, 12.30pm to 3:30pm (15min break)
Scene Study: Advanced (lecture/lab)	2	3	Wednesday, 6:30pm to 9:30pm (15min break)

Improvisation: Advanced (lecture/lab)	2	3	Thursday, 6pm to 9pm (15min break)
Golden Box Technique: Stanislavski (lecture/lab)	2	3	Friday, 2:30pm to 5:30pm (5min break)
Make a Movie pt. 1 (lecture/lab)	3	4.5	Saturday, 4:30pm to 9pm (15min break)
Make a Movie pt. 2 (lecture/lab)	3	4.5	Sunday, 4:30pm to 9pm (15min break)

Total Hours: 23/week

Credits: 16

### Credit Summary

	Credits Offered	Hours
<b>1st Semester</b>	<b>15</b>	<b>21/week + Workshop / 330/Semester</b>
<b>2nd Semester</b>	<b>15</b>	<b>22.5/week / 337.5/Semester</b>
<b>3rd Semester</b>	<b>15</b>	<b>22.5/week / 337.5/Semester</b>
<b>4th Semester</b>	<b>16</b>	<b>23/week / 345/Semester</b>
<b>TOTAL CREDITS</b>	<b>61</b>	<b>1350</b>

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### Course Breakdown

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### 1st Semester

#### **Course Title: Improvisation: Beginner/Intermediate**

Students learn the fundamental guidelines of starting and sustaining a good, improvised 3-5 minute scene. They will learn to bypass their mind and hooking into their impulses by saying yes to everything and will trust where their imagination leads them.

#### **Course Title: Film & Script Analysis**

Discuss and analyze the themes of movies and TV shows - assigning different scenes to actors in class and have directors direct them asking them all script analysis questions.

**Course Title: Voice and Speech**

This course aims at improving speech by practicing specific vowel and consonant sounds as well as rhythm and intonation. Class members study and practice speaking skills needed to function appropriately in a U.S. academic setting as well as in U.S. society in general.

**Course Title: On Camera: Film Acting**

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**Course Title: Acting Technique: Monologues**

This 15-week class will initially explore monologues that can be used for audition pieces for agents, managers and producers. We will choose pieces that fit the actor's "type", and once a monologue has been selected, we will work on it over a few classes so the student feels comfortable enough to use it as a representation of their skill as an actor. The aim is for each student to have both a comedic and dramatic monologue at the ready for whenever they are called upon to present work in-person. Once those initial two monologues have been chosen and rehearsed and are performance ready, the student may bring in other monologues to work on through the remainder of the course.

**Course Title: Movement for Acting I**

Movement is a class designed to further develop and understand the actor's body and mind connection. Students will learn how to connect to the self through physicality and the written word.

**Course Title: Golden Box Technique Technique: Meisner**

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

**Course Title: Golden Box Workshop**

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

**2nd Semester**

**Course Title: Improvisation II**

Students will continue to work out their improvisational skills and will learn to sustain an improvised scene for 5 to 8 minutes. They will instantly enter a character that they can inhabit and play with.

**Course Title: Stage Combat I**

In Fight Choreography, the students will practice safe fighting and Stage Combat Techniques on set and on stage as well as study choreography.

**Course Title:           Scene Study I**

The course will focus on character study, improvisation, concentration exercises and theater games. Scene Study will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theater, film or television.

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

This course is made to help actors achieve mastery in cold reading auditions anytime, anywhere.

**Course Title:           Golden Box Technique: Imagination**

This class is inspired by the fundamentals of the Stella Adler Technique. Students will be asked to create backstories for their characters and script analyze the scenes that they are working on. Emphasis will be placed on increased sensory awareness, the use of the body, the emotional life of the character and how imagination helps to create it all.

**Course Title:           Movement for Acting II**

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

**Course Title:           Acting in a Web Series**

Web Series and webisodes have not only challenged traditional means of distributing content, but have revolutionized the way new talent is found. The modern media scene is rife with examples of successful entertainers who either found their start, or boosted their career by their web-based publications.

**3rd Semester**

**Course Title:           Stage Combat: For Film**

In this advanced class, students who have completed their basic unarmed combat training will learn how to safely and effectively use simple plastic weapons in a performance.

**Course Title:           Golden Box Technique: Strasberg**

The first half of each class is devoted to a sequence of concentration exercises to develop actors' relaxation and effective 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.

**Course Title:           On Camera: Acting**

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

**Course Title:           Scene Study II**

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

**Course Title:           Improvisation III**

Students learn the tools of Improv needed to sustain multiple, interconnected scenes. Students become familiar with the most common long-form formats, and proficient performing in the different styles taught by the major Improv Schools.

**Course Title:           Film & Script Analysis II**

Discuss and analyze the themes of movies and TV shows - assigning different scenes to actors in class and have directors direct them asking them all script analysis questions.

**Course Title:           Musical Theater**

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

**4th Semester**

**Course Title:           Business of Acting**

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

**Course Title:           On Camera: Audition**

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

**Course Title:           Scene Study: Advanced**

Students will work on full one acts and sustain 15 to 20 minutes on stage, applying all of the script analysis that was learned and the Golden box Technique. They will learn to keep sustaining the inner life and the physical choices that they created for their character.

**Course Title:           Improvisation: Advanced**

Learning some of the most popular formats of longform improv. The students will also get a chance to practice forming an improv team and learn coaching techniques to create a performance.

**Course Title:           Golden Box Technique: Stanislavski**

The concentration in this class is on effective memory, learning how to use sensory, emotional recall and memories to trigger yourself in your acting. Through Scenes and Monologues, Actors will learn how to use themselves personally, deeply in a scene and trust the substitutions and personalizations that come up. The more personal they make it, the more universal the story can be told.

**Course Title:           Make a Movie Part 1**

Film School at LAAC is an introductory-level class designed to immerse actors into the filmmaking process, giving them an advantage over actors who don't have this knowledge. Students will learn what it takes to write and produce their own films. This class will produce two short films, which can also be used for the actor's demo reel as well as for film festivals

**Course Title:           Make a Movie Part 2**

Film School at LAAC is an introductory-level class designed to immerse actors into the filmmaking process, giving them an advantage over actors who don't have this knowledge. Students will learn what it takes to write



and produce their own films. This class will produce two short films, which can also be used for the actor's demo reel as well as for film festivals.

**Electives (based on availability and interest)**

Electives are offered each Summer based on availability to accommodate each student's personal interests and schedules as well as Teacher availability and allow for additional credits or make up credits in case a student does not meet the required credits in another class. Electives are scheduled to allow each student, regardless of experience, to join as long as there is no prerequisite for the course itself.

**Course Title: Alexander movement**

The Alexander Technique, named after its creator Fredrik Matthias Alexander, will focus on re-training patterns of movement and posture. They will work on maintaining a comfortable relationship between their head and their spine. It will increase the actors' awareness of their body. Students will work on Shakespearean monologues, understand the techniques about being able to feel that the imaginary string is pulling them and to use their body with less strain.

**Course Title: Full Length Play**

This course will focus on the production of a Feature Length Play. Students will choose a play to perform, they will hold auditions for the different parts and then learn these parts, rehearse and perform them at the end of the course. They will understand what goes into the rehearsal process and the preparation backstage so they can deliver a vibrant and memorable performance.

**Course Title: Scene Bites**

In this class each student will get to prepare a 5-10 minute Scene with a Partner and perform it in a Final Showcase with an invited audience.

**Course Title: Scene Study & Shakespeare**

This class will focus on classical material, Shakespeare monologues and scenes and contemporary writing. By working on the classics in modern theater, actors will exercise the muscles on how to work and make bold choices, emotionally, vocally and physically without losing their authenticity. The techniques of performing heightened language are studied and practiced, primarily using Shakespeare's language. There will be the exercises developed by the instructor and by the Royal Shakespeare Company over many years. Techniques to guide actors through analysis, vocal support, preparation and performance of Shakespeare's language will be studied.

**Course Title: Accent Reduction**

This course will focus predominantly on the sounds used in a non-regional American Accent. This class focuses on the Standard American accent and, like all accents and dialects, there are a few parts to it.

To perform American sound changes, speak with American musicality, American rhythm, and with the muscular mouth movements that Americans make. To achieve more diverse roles. The goal for the actor visiting the U.S. is to have an American Accent as a readily available option for when appropriate. For the American actor, this work will focus on articulation, resonance, and variety of sound.

**Course Title: Internship**

Practical provides valuable work experience by sharpening and adding to the skills learned in school. The internship is meant to acquire a broader knowledge, understanding and academic development through completion of Education courses and how they apply to the craft of acting. Allows a student the ability to develop networking opportunities that will benefit after the completion of the conservatory acting program. Students will be able to intern for a talent agency, manager, production companies to garner as much real-world experience and benefit from working under pressure.

## **Well-rounded Filmmaking Program**

Students at the Los Angeles Acting Conservatory in the Well Rounded Filmmaking Program will complete a 12-months program and receive a certificate of completion. This well-rounded program will teach acting the basics of filmmaking and directing through writing, script analysis, film history and filming classes. Through our on-going classes our students are continuously enrolled in a full time program and receive a warried education by our faculty of professional and working actors. The 12 month program will consist of on-going classes and 2 semesters of study.

### **1st Semester**

<b>COURSE</b>	<b>CREDITS</b>	<b>HOURS</b>	<b>SCHEDULE</b>
Improvisation I (lecture/lab)	2	3	Monday, 10:30pm to 1:30pm (15min break)
Film and Script Analysis (lecture/lab)	2	3	Monday, 2pm to 5pm (15min break)
Storyboarding/Cinematography (lecture/lab)	2	3	Tuesday, 4pm to 7pm (15min break)
Cinema At The Edge Short Film: Writing (lecture/lab)	2	3	Wednesday, 10am to 1pm (15min break)
Directing Theory (lecture/lab)	2	3	Saturday, 10am to 1pm (15min break)
American Film History (lecture/lab)	2	3	Sunday, 10am to 1pm (15min break)
Golden Box Technique: Meisner (lecture/lab)	2	3	Sunday, 2.30pm to 5.30pm (15min break)
Golden Box Filmmaking (lecture) Workshop	1	15	Saturday, 10am to 5:30pm Sunday, 10am to 5:30pm

Total Hours: 21/week + 1 weekend Workshop

Credits: 15

### **2nd Semester**

<b>COURSE</b>	<b>CREDITS</b>	<b>HOURS</b>	<b>SCHEDULE</b>
Improvisation II (lecture/lab)	2	3	Monday, 10:30pm to 1:30pm (15min break)
Cinema at the Edge Short Film: Filming (lecture/lab)	2	3	Monday, 7.30pm to 10.30pm (15min break)
Editing to Post (lecture/lab)	2	3	Wednesday, 2pm to 5pm (15min break)
Directing Actors: Scenes (lecture/lab)	2	3	Wednesday, 6.30pm to 9.30pm (15min break)

Golden Box Technique: Imagination (lecture/lab)	2	3	Saturday, 11:30am to 2:30pm (15min break)
Producing a Web Series(lecture/lab)	2	3	Saturday, 6pm to 9pm (15min break)
Directing a Web Series (lecture/lab)	3	4.5	Sunday, 10am to 2:30pm (15min break)
Pre-Production (lecture/lab)	2	3	Sunday, 6pm to 9pm (15min break)

Total Hours: 22.5/week

Credits: 15

## **Course Breakdown**

The Acting and Filmmaking Program at LAAC work closely together giving filmmakers the chance to work with real actors when creating their projects which will be featured on stage or on film in our annual Film Festival Cinema At The Edge. This helps filmmakers build their resume and experiences that will give them the edge when entering the professional world.

### **1st Semester**

#### **Course Title: Improvisation**

The filmmaker's guide to the most popular formats of longform improv. Filmmakers will also get a chance to practice forming an improv team and learn coaching techniques to create a performance.

#### **Course Title: Film and Script Analysis**

Discuss and analyze the themes of movies and TV shows - assigning different scenes to actors in class and have directors direct them asking them all script analysis questions.

#### **Course Title: Storyboarding/Cinematography**

Through the production of the projects, hands-on practice, class discussions, lectures, guest speakers, readings and screenings, you will acquire an understanding of what it takes to create great cinematography. We will be developing both technical and analytical skills.

#### **Course Title: Cinema At The Edge Short Film: Writing**

Students will write a short film screenplay from conception of the idea through the outlining process and onto a finished product.

#### **Course Title: Directing Theory**

Aspiring filmmakers will get a well rounded knowledge of the several direction theories by learning from the best film directors.

#### **Course Title: Golden Box Technique: Meisner**

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

**Course Title: American Film History**  
American film history since the beginning of cinema.

**Course Title: Golden Box Filmmaking Workshop**

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

## **2nd Semester**

**Course Title: Improvisation II**

Students will continue to work out their improvisational skills and will learn to sustain an improvised scene for 5 to 8 minutes. They will instantly enter a character that they can inhabit and play with.

**Course Title: Producing a Web Series**

Create a pilot episode for a short content TV/web series. Emphasis will be placed on creativity and producing a strong visual story.

**Course Title: Editing to Post-Production**

The course is designed to introduce you to the theory, practice and art of editing. It intertwines historical accounts of editing practice with media analysis and hands-on exercises technical knowhow of operating two different video editing software applications.

**Course Title: Directing Actors: Scenes**

Understand how to communicate with actors and build a fruitful creative journey.

**Course Title: Pre-Production**

Pre-production is an early stage in film production and that defines how efficient, organized and, ultimately, how successful the production stage will be. This course will give the student a well rounded understanding of this crucial process. Students will create their own short films. This course is taken with Filming a short and Post production courses.

**Course Title: Cinema At The Edge: Filming**

Short Film Production introduces students to practical filmmaking where they will create their own short films and submit to film festivals. This course is taken with Pre production and Post production courses.

**Course Title: Golden Box Technique: Imagination**

This class is inspired by the fundamentals of the Stella Adler Technique. Students will be asked to create backstories for their characters and script analyze the scenes that they are working on. Emphasis will be placed on increased sensory awareness, the use of the body, the emotional life of the character and how imagination helps to create it all.

**Course Title: Directing a Web Series**

Students will write a polished pilot episode and shoot, edit, and screen the pilot episode of their web series.

**Ongoing Classes:****Total Hours per week: 22****Course Title: Directing Improvisation**

Students learn the fundamental guidelines of starting and sustaining a good, improvised 3-5 minute scene. They will learn to bypass their mind and hooking into their impulses by saying yes to everything and will trust where their imagination leads them.

**Course Title: Film & Script Analysis**

Discuss and analyze the themes of movies and TV shows - assigning different scenes to actors in class and have directors direct them asking them all script analysis questions.

**Course Title: Voice and Speech**

This course aims at improving speech by practicing specific vowel and consonant sounds as well as rhythm and intonation. Class members study and practice speaking skills needed to function appropriately in a U.S. academic setting as well as in U.S. society in general.

**Course Title: On Camera: Directing**

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

**Course Title: Directing Scenes**

The course will focus on character study, improvisation, concentration exercises and theater games. Scene Study will culminate in the presentation of scenes, entire plays or screenplays from the modern and contemporary theater, film or television.

**Course Title: Directing Stage Combat**

Movement is a class designed to further develop and understand the actor's body and mind connection. Students will learn how to connect to the self through physicality and the written word.

### **Associates Degree in Occupational Sciences/Filmmaking**

Students at the Los Angeles Acting Conservatory are required to achieve 60 credits in order to achieve their degree. For this 2 years of study are usually planned. The Golden Box Workshop is offered as a requirement in the First Semester of study, and is given as an intensive over two full days over one weekend. Students that choose to do part time studies, can extend their studies after consultation with their advisor and complete their degree in as long as 3 years. Additionally, Elective classes are offered each summer to allow students to gain additional credits. Advisors and Administrators are available to customize schedules and offer the degree graduation in a timeline that works well for each individual student.

#### **1st Semester**

<b>COURSE</b>	<b>CREDITS</b>	<b>HOURS</b>	<b>SCHEDULE</b>
Improvisation I (lecture/lab)	2	3	Monday, 10:30pm to 1:30pm (15min break)
Film and Script Analysis (lecture/lab)	2	3	Monday, 2pm to 5pm (15min break)
Storyboarding/Cinematography (lecture/lab)	2	3	Tuesday, 4pm to 7pm (15min break)
Cinema At The Edge Short Film: Writing (lecture/lab)	2	3	Wednesday, 10am to 1pm (15min break)
Directing Theory (lecture/lab)	2	3	Saturday, 10am to 1pm (15min break)
American Film History (lecture/lab)	2	3	Sunday, 10am to 1pm (15min break)
Golden Box Technique: Meisner (lecture/lab)	2	3	Sunday, 2.30pm to 5.30pm (15min break)
Golden Box Filmmaking (lecture) Workshop	1	15	Saturday, 10am to 5:30pm Sunday, 10am to 5:30pm

Total Hours: 21/week + 1 weekend Workshop  
Credits: 15

#### **2nd Semester**

<b>COURSE</b>	<b>CREDITS</b>	<b>HOURS</b>	<b>SCHEDULE</b>
Improvisation II (lecture/lab)	2	3	Monday, 10:30pm to 1:30pm (15min break)
Cinema at the Edge Short Film: Filming (lecture/lab)	2	3	Monday, 7.30pm to 10.30pm (15min break)
Editing to Post (lecture/lab)	2	3	Wednesday, 2pm to 5pm (15min break)
Directing Actors: Scenes (lecture/lab)	2	3	Wednesday, 6.30pm to 9.30pm (15min break)

Golden Box Technique: Imagination (lecture/lab)	2	3	Saturday, 11:30am to 2:30pm (15min break)
Producing a Web Series(lecture/lab)	2	3	Saturday, 6pm to 9pm (15min break)
Directing a Web Series (lecture/lab)	3	4.5	Sunday, 10am to 2:30pm (15min break)
Pre-Production (lecture/lab)	2	3	Sunday, 6pm to 9pm (15min break)

Total Hours: 22.5/week

Credits: 15

### 3rd Semester

COURSE	CREDITS	HOURS	SCHEDULE
Directing: Stage Combat for Film (lecture/lab)	2	3	Monday, 1:30pm to 4:30pm (15min break)
Golden Box Technique: Strasberg (lecture/lab)	2	3	Tuesday, 4pm to 7pm (15min break)
Directing Scenes II (lecture/lab)	2	3	Wednesday, 6:30pm to 9:30pm (15min break)
Directing: Music Video (lecture/lab)	2	3	Thursday, 10am to 1pm (15min break) Classroom
Directing: on Camera (lecture/lab)	2	3	Thursday, 2pm to 5pm (15min break)
Improvisation III(lecture/lab)	2	3	Thursday, 6pm to 9pm (15min break)
Film & Script Analysis (lecture/lab)	3	4.5	Friday, 5:30pm to 10pm (10min break) Theater

Total Hours: 22.5/week

Credits: 15

### 4th Semester

COURSE	CREDITS	HOURS	SCHEDULE
Business of Filmmaking (lecture)	2	2	Monday, 10am to 12pm (15min break)
Write a Feature Film (lecture/lab)	2	3	Thursday, 10am to 1pm (15min break) Classroom
Golden Box Technique: Stanislavski (lecture/lab)	2	3	Friday, 2:30pm to 5:30pm (15min break) Theater

Make a Movie pt. 1 - Pre-Production (lecture/lab)	3	4.5	Friday, 5:30pm to 10pm (15min break) Theater
Make a Movie pt. 2 - Proof of Concept (lecture/lab)	3	4.5	Saturday, 5:30pm to 10pm (15min break) Theater
Make a Movie pt. 3 - Post Production (lecture/lab)	3	4.5	Sunday, 5:30pm to 10pm (15min break) Classroom

Total Hours: 20.5/week

Credits: 15

### Credit Summary

	Credits Offered	Hours
<b>1st Semester</b>	<b>15</b>	<b>21/week + Workshop / 330/Semester</b>
<b>2nd Semester</b>	<b>15</b>	<b>22.5/week / 337.5/Semester</b>
<b>3rd Semester</b>	<b>15</b>	<b>22.5/week / 337.5/Semester</b>
<b>4th Semester</b>	<b>15</b>	<b>20.5/week / 307.5/Semester</b>
<b>TOTAL CREDITS</b>	<b>60</b>	<b>1312.5</b>

### Notice concerning transferability of credits & credentials earned at our institution

The transferability of credits you earn at LAAC is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the education program you earn in the program is also at the complete discretion of the institution to which you may seek to transfer. If the credits, or educational program that you earn at this institution are not accepted at the institution you seek to transfer to, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at Los Angeles Acting Conservatory will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending LAAC to determine if your credits or educational program will transfer. Los Angeles Acting Conservatory is seeking accreditation by the National Association of Schools of Theater (NAST).

### Course Breakdown

The Acting and Filmmaking Program at LAAC work closely together giving filmmakers the chance to work with real actors when creating their projects which will be featured on stage or on film in our annual Film Festival Cinema At The Edge. This helps filmmakers build their resume and experiences that will give them the edge when entering the professional world.

### 1st Semester

#### **Course Title: Improvisation**

The filmmaker's guide to the most popular formats of longform improv. Filmmakers will also get a chance to practice forming an improv team and learn coaching techniques to create a performance.

#### **Course Title: Film and Script Analysis**

Discuss and analyze the themes of movies and TV shows - assigning different scenes to actors in class and have directors direct them asking them all script analysis questions.



**Course Title: Storyboarding/Cinematography**

Through the production of the projects, hands-on practice, class discussions, lectures, guest speakers, readings and screenings, you will acquire an understanding of what it takes to create great cinematography. We will be developing both technical and analytical skills.

**Course Title: Cinema At The Edge Short Film: Writing**

Students will write a short film screenplay from conception of the idea through the outlining process and onto a finished product.

**Course Title: Directing Theory**

Aspiring filmmakers will get a well rounded knowledge of the several direction theories by learning from the best film directors.

**Course Title: Golden Box Technique: Meisner**

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

**Course Title: American Film History**

American film history since the beginning of cinema.

**Course Title: Golden Box Filmmaking Workshop**

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

## **2nd Semester**

**Course Title: Improvisation II**

Students will continue to work out their improvisational skills and will learn to sustain an improvised scene for 5 to 8 minutes. They will instantly enter a character that they can inhabit and play with.

**Course Title: Producing a Web Series**

Create a pilot episode for a short content TV/web series. Emphasis will be placed on creativity and producing a strong visual story.

**Course Title: Editing to Post-Production**

The course is designed to introduce you to the theory, practice and art of editing. It intertwines historical accounts of editing practice with media analysis and hands-on exercises technical knowhow of operating two different video editing software applications.

**Course Title: Directing Actors: Scenes**

Understand how to communicate with actors and build a fruitful creative journey.

**Course Title: Pre-Production**

Pre-production is an early stage in film production and that defines how efficient, organized and, ultimately, how successful the production stage will be. This course will give the student a well rounded understanding of this crucial process. Students will create their own short films. This course is taken with Filming a short and Post production courses.

**Course Title: Cinema At The Edge: Filming**

Short Film Production introduces students to practical filmmaking where they will create their own short films and submit to film festivals. This course is taken with Pre production and Post production courses.

**Course Title: Golden Box Technique: Imagination**

This class is inspired by the fundamentals of the Stella Adler Technique. Students will be asked to create backstories for their characters and script analyze the scenes that they are working on. Emphasis will be placed on increased sensory awareness, the use of the body, the emotional life of the character and how imagination helps to create it all.

**Course Title: Directing a Web Series**

Students will write a polished pilot episode and shoot, edit, and screen the pilot episode of their web series.

### **3rd Semester**

**Course Title: Stage Combat Filming**

The purpose of this course is to introduce the filmmaker to stage fighting techniques as well as safety procedures and methods. In this class the student will learn basic and intermediate unarmed stage combat movements including fight choreography. Students will also learn the basic weapons techniques of rapier, dagger and stick/staff fighting. Focus will be on how to understand these techniques and to prepare for filming the scenes.

**Course Title: Golden Box Technique: Strasberg**

You will learn the core of our work, the first half of each class is devoted to a sequence of concentration exercises that help filmmakers direct actors' relaxation and effective memory: both sensory and emotional. The sense memory exercises utilize imaginary objects that most people deal with every day, so that filmmakers with 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 experiences.

**Course Title: Directing Scenes**

This course will give student filmmakers a comprehensive look at directing for camera.

**Course Title: Directing: On Camera**

A film director controls the film's dramatic and artistic aspects, directing the making of a film by visualizing the script while guiding the actors and technical crew to capture the vision for the screen. Students will create scenes from the eight major genres and present them to class.

**Course Title: Improvisation**

Filmmakers learn the tools of Improv needed to sustain multiple, interconnected scenes. Students become familiar with the most common long-form formats, and proficient performing in the different styles taught by the major Improv Schools. This prepares Directors to direct an Improv show and use improvisation in their filmmaking.

**Course Title: Film & Script Analysis**

Discuss and analyze the themes of movies and TV shows - assigning different scenes to actors in class and have directors direct them asking them all script analysis questions.

**Course Title: Directing: Music Video**

This course will cover the history of music videos and their influence on pop culture with emphasis on the craft of visual storytelling that has transcended generations. Students will also be able to make their own music videos and screen it to class.

## **4th Semester**

**Course Title: Business of Filmmaking**

A study of modern day film industry business with systematic analysis on both traditional “Hollywood System” and the independent film model.

**Course Title: Write A Feature Film**

Students will learn how to tell a vivid story. Understand every aspect of script writing for feature films.

**Course Title: Golden Box technique: Stanislavski**

Filmmakers will learn how to use effective memory, sensory, emotional recall and memories to trigger yourself in their films. Through Scenes and Monologues, Directors will learn how to direct actors personally, deeply in a scene and trust the substitutions and personalizations that come up. The more personal they make it, the more universal the story can be told.

**Course Title: Make a Movie Part 1 - Pre-Production**

Pre-production is an early stage in film production and that defines how efficient, organized and, ultimately, how successful the production stage will be. This course will give the student a well rounded understanding of this crucial process.

**Course Title: Make a Movie Part 2 - Proof of Concept**

Creating an engaging proof of concept is key to realizing your larger vision. This is a widely used technique in filmmaking and other media applications. In the narrative filmmaking area it can range from creating a short action sequence to plan for the main action sequence within a feature film or a short film created before going into producing the full length feature film that highlights the main aspects of your film idea’s premise, showcases the potential of what you and your team are capable of, and shows where the idea could go whilst proving its feasibility. This also saves money and time spent on principal photography among other uses.

**Course Title: Make a Movie Part 3 - Post Production**

Film editing is the art and craft of cutting and assembling finished film. This work is done by a film editor who helps complete the director's vision of the movie. The creative choices of an editor are usually a combination of what they think is best for the film and what the director (and producers) want for the finished project. This is a course designed for students to master the language of editing and Post Production.

## **Electives**

Electives are offered each Summer based on availability to accommodate each student's personal interests and schedules as well as Teacher availability and allow for additional credits or make up credits in case a student does not meet the required credits in another class. Electives are commonly scheduled on weekends to allow each student, regardless of experience, to join as long as there is no prerequisite for the course itself.

### **Course Title:           Art of the Pitch**

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

### **Course Title:           Casting**

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

### **Course Title:           Outline Treatment**

In this class, we will explore the world of the short narrative script. Through writing exercises and assignments, we will develop your skill in creating outlines, talking about short films and scripts, and utilizing symbols, metaphors, allegories, and other storytelling devices.

### **Course Title:           Production Design**

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

### **Course Title:           Accent Reduction**

This course will focus predominantly on the sounds used in a non-regional American Accent. This class focuses on the Standard American accent and, like all accents and dialects, there are a few parts to it.

To perform American sound changes, speak with American musicality, American rhythm, and with the muscular mouth movements that Americans make. To achieve more diverse roles. The goal for the actor visiting the U.S. is to have an American Accent as a readily available option for when appropriate. For the American actor, this work will focus on articulation, resonance, and variety of sound.

### **Course Title:           Independent Study**

Independent study research is a creative avenue for filmmakers with a strong interest in particular areas of dramatic literature, theater, design, technical production, acting, directing or performance theory. Design and development of research projects of a complex and extensive nature that is worked on independently with the supervision of a selected instructor. The final project will include work on a main stage theater with documentation of outcomes presented or, a digital portfolio, or written report. Student proposals must be carefully designed, in consultation with the advising instructor.

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

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

- Become institutionally accredited by an accrediting agency recognized by the United States Department of Education, with the scope of the accreditation covering at least one degree program.
- Achieve accreditation candidacy or pre-accreditation, as defined in regulations, by July 1, 2020, and full accreditation by July 1, 2025.

## ADMISSION REQUIREMENTS

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

Though no prior experience is required, each student submitting a free registration is asked to schedule an initial interview with the admissions director of admissions. If the applicant meets all the requirements, all application material is provided to them. Once the application is submitted, the applications are invited to audition with a comedic and dramatic monologue either in person or via Zoom. Once accepted, the registration and administration fees need to be submitted.

All application materials should be submitted to:

Los Angeles Acting Conservatory, 10820 Washington Blvd, Culver City, CA 90232 or  
[admissions@losangelesactingconservatory.com](mailto:admissions@losangelesactingconservatory.com)

## POLICY ON TRANSFERRING CREDITS EARNED AT OTHER INSTITUTIONS

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

## REQUIRED APPLICATION MATERIALS

Applicants must submit the following materials for admission:

1. Completed Program Application
2. Registration Fee
3. Proof of high school completion

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

## APPLICATION

Students must submit a completed program application.

## APPLICATION PROCESS & FEE

Though no prior experience is required, each student submitting a free registration is asked to schedule an initial interview with the admissions director of admissions. If the applicant meets all the requirements, all application material is provided to them. Once the Application is submitted, the applications are invited to audition with a comedic and dramatic monologue either in person or via Zoom. Once accepted, the registration and administration fees need to be submitted.

## PROOF OF HIGH SCHOOL COMPLETION

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

- Copy of high school diploma
- Copy of state-issued high school equivalency certificate
- Copy of associate's degree or college transcript from a regionally or nationally accredited college or university (for students who have completed partial undergraduate coursework.)
- Homeschool transcript accredited by the state

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

## PROOF OF ENGLISH PROFICIENCY

Non-U.S. residents or international applicants, for whom English is not the first or native language), are required to submit proof of English proficiency, in the form of an interview over Zoom or Skype with our Managing Director, Alexandra Guarnieri, to evaluate English proficiency.

## VISA

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

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

## COMMUNITY EDUCATION PROGRAM ADMISSIONS POLICY OVERVIEW

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

All students must possess the drive and commitment necessary to complete a rigorous, total immersion program. They must be able to communicate well and work collaboratively with others in an artistic environment. In addition to completing the application, students must submit an academic transcript or high school diploma, verifying proof of high school completion.

Applications and transcripts should be submitted to:

Los Angeles Acting Conservatory, 10820 Washington Blvd, Culver City, CA 90232 or emailed to [losangelesactingconservatory@gmail.com](mailto:losangelesactingconservatory@gmail.com)

## TOTAL COST PER PROGRAMM

Associate Degree Occupational Sciences of Fine Arts in Acting - 1 year Well - rounded Acting Program	\$24,600/year
Associate Degree Occupational Sciences of Fina Arts in Acting - 2 year2	\$24,600/year \$49,200/program
Associate Degree Occupational Scieneces of Fine Arts in Filmmaking - 1 year Well - rounded Filmmaking Program	\$24,600/year
Associate Degree Occupational Sciences of Fina Arts in Filmmaking - 2 year2	\$24,600/year \$49,200/program
12 week Acting Intensive	\$8,500/program



## Schedule of Total Fees and Charges

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

Registration Fee	\$250.00 “NR”
Administration Fee	\$350.00 “NR”
Returned Checks Fee	\$85.00 “NR”
Official Academic Transcript/Degree Fee	\$100.00 “NR”
Rush Academic Transcript (overnight mail)	\$150.00 “NR”
Wire Transfer Fee (international students only)	\$100.00 “NR”
I-20 Delivery Fee (international students only)	\$100.00 “NR”
Student Tuition Recovery Fund (STRF)	\$0

## **FINANCIAL AID POLICIES**

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

If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student has received federal student financial aid funds, the student is entitled to a refund of the moneys not paid from federal financial aid funds.

It is the student’s responsibility to:

- Review all information about school programs prior to enrollment
- Complete all application forms in a timely, accurate manner and send to the correct address
- Accurately complete application for student aid (errors can result in delays of receipt of financial aid, and intentional reporting of false information on any application forms for federal financial aid is a violation of law and considered a criminal offense subject to penalties under the US Criminal Code).
- Return all additional information, verification, corrections and/or new information requested by the Financial Aid Office

- Read and understand all the forms they are required to sign and keep copies for their own records
- Accept responsibility for all signed agreements
- If aid is a loan – notify the lender of any change in name, address or enrollment status.
- Know and comply with the deadlines for application or reapplication for aid • Know and comply with LAAC's refund policy procedure
- Know and comply with LAAC's Satisfactory Academic Progress Policy

## OTHER TYPES OF FINANCIAL ASSISTANCE

### Private Scholarship Sources:

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

## MERIT-BASED TUITION DISCOUNT

Many qualified applicants to the Los Angeles Acting Conservatory do not have the financial resources to afford the cost of attendance. In order to address this hardship, the Los Angeles Acting Conservatory offers a Merit-Based Tuition Discount based on availability which is limited. To qualify, applicants must demonstrate an exceptional aptitude for their program of study. The Merit-Based Tuition Discount is provided to qualified students for the duration of their program provided the student maintains satisfactory academic progress.

## TUITION DISCOUNT CRITERIA

### Talent Based Tuition Award

The Talent Based Tuition Award is only available to students applying for an Associate Degree in Acting or Filmmaking. It is designed to identify applicants with exceptional aptitude for their program of study.

Talent Based Awards are based on an applicant's audition in person or over Zoom and creative portfolio, application materials and the interview with the admission director.

For more information potential students may contact [losangelesactingconservatory@gmail.com](mailto:losangelesactingconservatory@gmail.com)

We strive to make programs affordable to prospective degree seeking students.

## RETURN & CANCELLATION POLICY

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

## CANCELLATION

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

Los Angeles Acting Conservatory, 10820 Washington Blvd, Culver City, CA 90232

## REFUND

A student has the right to a full refund of all charges (less the amount of \$250.00 for the registration fee and \$350 of administration fee, if wire transfer is made a \$100 fee for wire transfers is deducted) if they cancels this agreement prior to 12:00 AM following the first day of instruction or the seventh day after enrollment, whichever is later. The amount retained for the registration fee may not exceed \$250.00.

LAAC will refund 100% of the amount paid for institutional charges (less any non-refundable fees, clearly labeled “NR” in the fee table above) if notice of cancellation is made within a seven-day period following enrollment.

After the 100% refund period described above, a student may withdraw from a course after instruction has started and receive a pro rata refund (less ny non-refundable fees, clearly labeled “NR” in the fee table above) for the unused portion of the tuition and other refundable charges if they has completed 60% or less of the term’s instruction. The amount of the refund is calculated based on the student’s last day of attendance. Refunds are disbursed within 30 days of the official withdrawal date from LAAC, which is the day the student submitted written notice to the school.

## NOTICE CONCERNING TRANSFERABILITY OF CREDITS & CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at LAAC is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in the program is also at the complete discretion of the institution to which you may seek to transfer. If the credits, or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at Los Angeles Acting Conservatory will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending LAAC to determine if your credits or certificate will transfer. Los Angeles Acting Conservatory is not accredited by an accrediting agency recognized by the United States Department of Education.

## ATTENDANCE AND EXCUSED ABSENCES

There are only three valid excuses for missing a class: They are a severe or contagious illness for which the student must provide doctor's proof; a paid acting job (this excludes extra work; it must be speaking or a commercial and the student must provide the names of production & casting director); or an unforeseen family emergency, which will be approved on a case by case basis (Approval is granted at the discretion of the administration). All documentation must be submitted to the administration within 48 hours after a student's return to school/class. Students are not permitted to leave class early, unless otherwise arranged with the instructor, such as in the event of a medical emergency, an appointment with a government agency or other urgent matter. Auditions, work commitments and other extracurricular activities do not excuse students from leaving class early. Students who disregard this policy and leave class early without the knowledge or permission of the instructor will be marked absent.

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

## NATIONAL HOLIDAYS

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

## MAKE-UP POLICY

When you miss your scheduled class, you MUST call Alexandra at 310-392-0815 & email us at [losangelesactingconservatory@gmail.com](mailto:losangelesactingconservatory@gmail.com). If you do not adhere to policy, you will not have the opportunity to do a make-up class. You are not guaranteed to work in a Make-Up class. YOU HAVE 1 MONTH TO DO A MAKE-UP and you must be currently enrolled in class in order to use your make-up(s). You are limited to 2 makeups per semester.

\*\*\*If a teacher is unavailable, a substitute will be provided\*\*\*

## RESCHEDULING

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

## TARDINESS

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

## LEAVE OF ABSENCE

If you need to take time off, you must give at least three weeks' notice in writing. If a three-week notice is not given you will be charged for that month and will have the opportunity to make up the classes when you return.

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

Students are permitted a leave of absence if they meet one of the following reasons:

- Medical emergencies due to illness or accident
- Family emergencies that require a break from full-time study
- Financial issues which affect students' ability to continue to matriculate.

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

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

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

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

## STUDENT SERVICES

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

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

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

## ACCESSING OUR COURSE SCHEDULE

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

## ACADEMIC ADVISING

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

## STUDENT ACCESS TO STAFF & FACULTY

Students are provided flexible access to one-on-one consultations with each of their instructors. Additionally, all full-time faculty hold office hours during the week, which are determined at the beginning of each program. Administrators are readily available to provide individualized mentoring and counseling for any issues related to their individual fields of expertise. The Los Angeles Acting Conservatory is open for students 5 days a week, except on specified holidays. The administrative staff is available by phone or in person for consultation, questions, or help Monday-Friday 10am-5pm. Also, during hours of operation, students have access to the library and all learning resources.

## STUDENT INTERACTION

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

## STUDENT REHEARSALS

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

## JOB PLACEMENT & PROFESSIONAL DEVELOPMENT

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

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

## HOUSING INFORMATION

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

accommodations or other housing options and review any legal document prior to entering a contractual agreement. LAAC bears no responsibility in any lease or rental agreements signed by students. Students can contact the LAAC office by phone or email [losangelesactingconservatory@gmail.com](mailto:losangelesactingconservatory@gmail.com) for more information or help in finding suitable housing in Los Angeles.

## ACADEMIC POLICIES

### GRADING POLICIES

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

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

### EVALUATIONS

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

### PASS/FAIL

Students are graded on a Pass/Fail basis. In order to pass, they must come to class having memorized whatever scene they are working on, and they must put in the time outside of class to work on acting technique. In addition, they must master the required skills outlined for each of their respective classes. Specific criteria for each class shall be provided by the instructor at the beginning of the class program.

Beginner Programs: for example, the ability to physicalize objects and apply intentions and physicalization to scene work and on camera.

Advanced Program: for example, Mastery of character work, style, tone and the application of advanced acting technique to scene work, cold readings, and auditions.

### FAILED COURSES

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

### FINAL PROJECTS

Students who do not fulfill academic requirements or fail to abide by institutional or campus-wide policies, or have 3 or more absences in a required course may be prohibited from participating in showcases, screenings, exhibitions or any other capstone projects or presentations, including production.



## PROGRAM COMPLETION

Upon satisfactory completion of the coursework required, graduating students will receive a Certificate of Completion. LAAC students are required to meet both qualitative and quantitative academic standards.

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

**Warning:** Students who violate LAAC's Academic or Attendance Policies are sent an email notification and verbally warned.

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

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

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

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

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

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

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

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

## ADD/DROP, CHANGE & WITHDRAWAL

Students have two weeks after the start of a semester to petition to add, drop or change the grading option and/or section of a course. The deadline is 5:00 pm Friday, at the end of Week 2. Students must get approval from the COO, before adding or dropping a course.

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

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

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

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

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

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

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

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

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

## GRADE APPEAL

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

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

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

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

## GRADUATION REQUIREMENTS

In order to graduate, all students must:

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

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

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

## CREDIT EARNING POLICIES

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

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

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

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

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

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

## FULL-TIME STATUS

In undergraduate and certificate programs, a minimum of 22 credit hours per semester is required for students to maintain full-time status.

## INDEPENDENT STUDY

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

## INSTRUCTION

All instruction is given at the Los Angeles Acting Conservatory, 10820 Washington Blvd, Culver City, CA 90232. The LAAC does not provide instruction in any language other than English.

## LICENSING & APPROVALS

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

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

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

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

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

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

As of this catalog’s publication, the Los Angeles Acting Conservatory does not have a pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, and does not have a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.) This institution is approved by the United States Citizenship and Immigration Services, a Bureau of the Department of Homeland Security (formerly the United States Department of Justice, Immigration and Naturalization) for attendance by nonimmigrant students.

## JOB CLASSIFICATION

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

### 27-2011 Actors

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

### 27-2012 Producers and Directors

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

### 27-3043 Writers and Authors

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

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

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

### 27-4032 Film and Video Editors

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

## **FACILITIES AND EQUIPMENT**

LAAC's classes are held at the Los Angeles Acting Conservatory at 10820 Washington Blvd, Culver City, CA 90232.

### **1. Floor**

- 50 seat theater: which serves as one of the main classrooms, includes 50 arena style seats, a stage, including set pieces, an HD/BluRay projector and Projector screen, a large screen TV and theater lights and music board.
- Classroom: seating 18 students, equipped with chairs, props, camera setup, lights, stands, and mics, large screen TV, serves as the other main classroom
- Library: students have access to books and resources during library hours.
- Tech booth supports the theater during classes and performances.
- Two administrative offices where students can meet with administrators and teachers.

### **2. Outside Facilities - Multi-purpose**

- Student Lounge: Covered outdoor seating area with chairs and tables for students to meet, rehearse and relax before and after class when not used for movement and stage combat classes.
- Parking

Facilities and equipment available to students include:

### **CLASSROOMS/THEATERS**

The Los Angeles Acting Conservatory has 2 classroom spaces of varying size and an outdoor space. The theater is equipped with a professional theater projector and screens. Students have access to spaces of varying sizes and courtyard to film scenes for projects as well as stage performances.

### **PROPERTY, WARDROBE, AND SET DRESSING**

Students have access to: props, costumes, and set pieces/decorations for use in rehearsals and performance.

Props include: dishes, glasses, pots/pans, pillows, trays, pictures, bottles, books, magazines, etc. couches, folding tables, chairs, boxes, shelving units, lamps, etc. Costumes: available for men and women in classic and contemporary styles. Set Pieces: beds, large chairs, couches, solid tables, various set decorations.

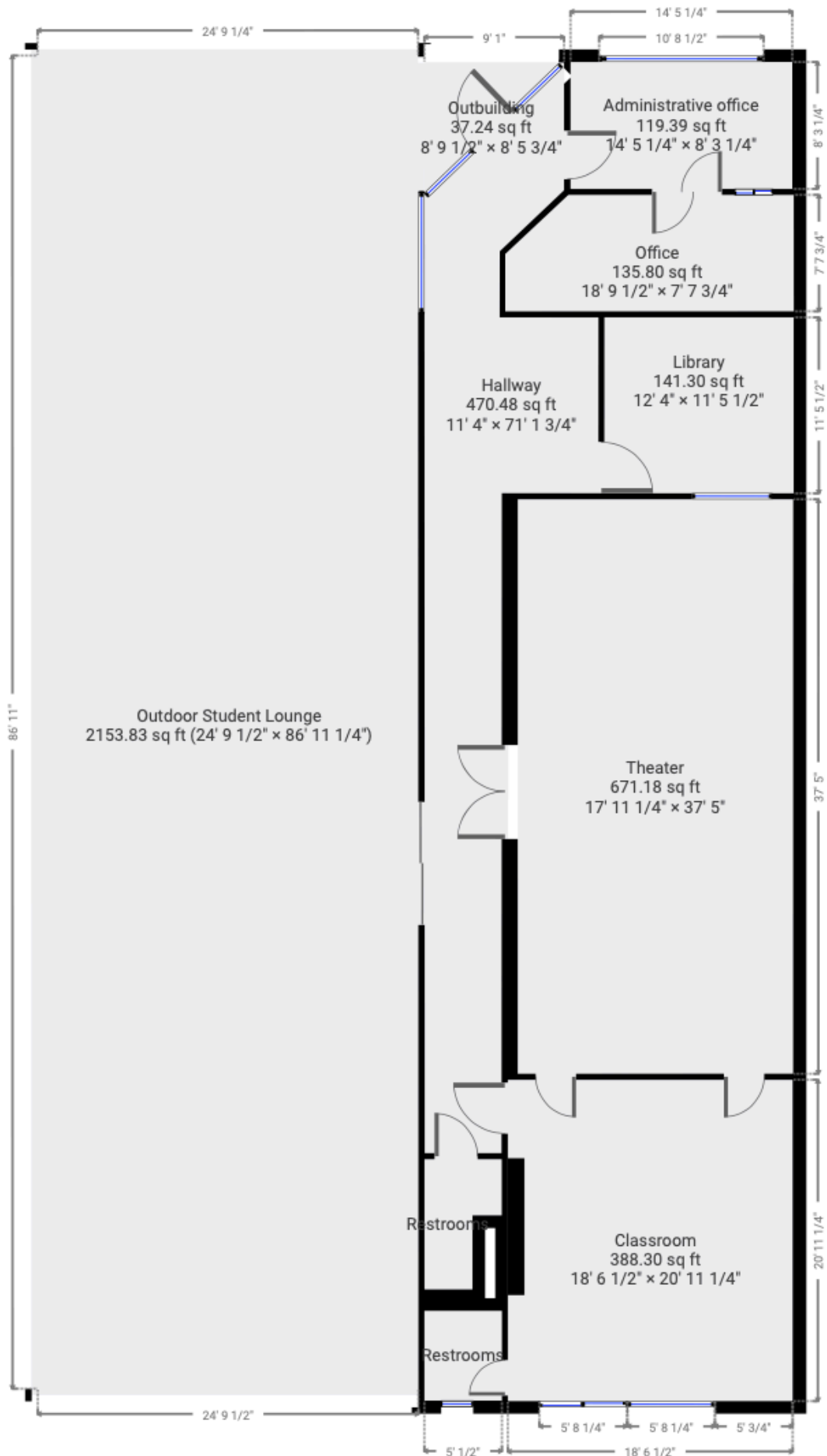
## LIBRARY RESOURCES

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

- WiFi Internet
- Full-text periodical databases
- Access to the online database
- Books, periodicals and screenplays

Below are the library's circulation guidelines:

- Library materials are available to students and staff Monday–Friday from 10:00 AM– 6:00 PM
- Library materials may not be taken off LAAC premises without proper checkout.
- Current students must present their Student ID badge or driver's license/passport when checking out library materials.
- Students may check out screenplays and books for one week. Items may be renewed via email at [library@losangelesactingconservatory.com](mailto:library@losangelesactingconservatory.com)
- Several copies of each book in class syllabi as “required reading” will be available in the library for check out
- Course reserve books will either be available as “Library Use Only” items or as three-day checkout items.





## LIST OF EQUIPMENT FOR CONSERVATORY PROGRAMS

### ALL PROGRAMS:

Extensive catalog of plays and movies for students to access

Extensive catalog of scenes and monologues

Books and Texts from master teachers used in each program.

Flat Screen TV's

Projectors

Speakers

Folding Chairs

Video Camera 4K

Copies of Scenes

Sets

Costumes

Final Draft

Budget Scheduling Software

Final Cut Editing

Premiere Pro

Production Sets

Costumes

6 Computers

3 flat screen TVs

2 Projectors

2 Screens

4 Cameras 4K

1 HD Camera

Canon Lenses

Lights

Sound Box/ Boom Mic

Sennheiser Microphones

Dividers

Theater Chairs

Theater Lights

Grip equipment including stands and flags

Tripods

## DISCIPLINARY POLICIES

### SIMULTANEOUS PROBATIONS

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

### PROCEDURAL HOLD

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

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

### SUSPENSION

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

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

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

### EXPULSION

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

## ACADEMIC FREEDOM

LAAC believes in the free pursuit of intellectual and artistic inquiry, as well as the exchange of ideas between instructors and students. Controversial subjects may be explored without fear of censure, retribution or reprisal, so long as the work occurs within the scope of the LAAC education and is consistent with its stated Academic Freedom Policy, which will be made available to any person upon request. Students, faculty and staff are free to express themselves and explore their artistic horizons as they see fit, provided that they remain in compliance with state and federal law, and so long as they can successfully demonstrate that the work discussed/performed/completed was created with artistic intent. Pornographic depictions created with commercial intent or used for commercial purposes will not be tolerated, and the creators of such work will be subject to expulsion/dismissal.

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

## ACADEMIC HONESTY & CREATIVE INTEGRITY

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

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

## FREEDOM OF SPEECH

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

## COPYRIGHT INFRINGEMENT POLICY

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

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

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

## INTELLECTUAL PROPERTY

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

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

## EDUCATIONAL RIGHTS & PRIVACY

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

## RETENTION & PERSISTENCE

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

## DIVERSITY & NONDISCRIMINATION POLICY

To foster a diverse, safe and productive learning and work environment, every student, instructor and staff is entitled to be treated in a fair and appropriate manner irrespective of:

- Race • Ethnicity • Nationality • Disability • Gender • Age • Sexual orientation • Religion • Political beliefs

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

## REPORTING DISCRIMINATION

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

Any student, faculty or staff member who has witnessed or experienced discrimination, harassment or defamatory language on campus should immediately report the incident in one of the following ways:

- File a complaint by emailing the administrative office: [losangelesactingconservatory@gmail.com](mailto:losangelesactingconservatory@gmail.com)
- Discuss the problem with a faculty member, COO, or CAO.

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

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

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

## HARASSMENT & SEXUAL ASSAULT

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

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

## **STUDENT RIGHTS & GRIEVANCES**

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

## **STUDENT GRIEVANCES PROCEDURES**

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

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888)370-7589 or by completing a complaint form, which can be obtained on the bureau's internet Web site [www.bppe.ca.gov](http://www.bppe.ca.gov).

## **CODE OF CONDUCT**

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

## **FREEDOM OF SPEECH**

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

## **CREATIVE & ACADEMIC INTEGRITY**

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

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

6. Students are prohibited from paying or soliciting financial compensation from other students for services such as, but not limited to, production, pre-production, post production and script consultation. Students are expected to complete their own work, unless otherwise approved by the instructor.

#### CAMPUS SAFETY & SECURITY

7. Students are required to carry a valid photo ID (Driver's License, Official State Identification Card, Passport) while on the premises of LAAC, any related productions, official student functions or events.

8. Students are responsible for their LAAC student ID Badges. Any student caught tampering with their badge, willingly assisting another individual with attempting false or unauthorized entry into LAAC property will be subject to immediate disciplinary or legal action, including suspension or expulsion.

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

#### DRUG & ALCOHOL-FREE CAMPUS

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

#### ON-CAMPUS CONDUCT

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

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

#### PERSONAL CARE

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

## TECHNOLOGY

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

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

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

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

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

- unwanted contact or harassment via social media, emails, phone calls or text messages
- threatening emails, instant messages, calls or text messages
- fraud or identity theft: impersonating someone or creating a false identity
- hacking someone's email or social media account
- spreading false or private information
- creating websites to rate peers or faculty/staff or to mock or harass someone
- sharing photos or videos online or via text without the subject's consent

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

## PRODUCTION & POST-PRODUCTION

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

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

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



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

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

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

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

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

#### ACTIONABLE CONDUCT

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

#### DRUG & ALCOHOL POLICY

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

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

Specific school policies prohibit:

- Use, possession, sale, distribution and/or production of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the above except at a time, location and circumstance expressly permitted by LAAC and government regulations.
- Use, possession, sale, distribution, and/or production of narcotics or other controlled substances, including related paraphernalia, or acting as an accessory, liaison, or facilitator for any of the above.

- Public intoxication anywhere on LAAC's premises or at functions sponsored by or participated in by LAAC.

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

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

- It is a crime to hold someone else's drugs.

- It is a crime to sell fake drugs.
- You can be arrested if you are in a house (or an institution) where people are using drugs, even though you are not.
- You can be charged with possessing drugs even if it is not found on you personally.
- You are considered to possess, under legal terms of constructive possession," drugs found in your purse, car, or house. Drug abuse is the utilization of natural and/or synthetic chemical substances for non-medical reasons to affect the body and its processes, the mind and nervous system and behavior. The abuse of drugs can affect a person's physical and emotional health and social life. Alcohol is the most abused drug in the United States. Drugs can be highly addictive and injurious to the body. People tend to lose their sense of responsibility and coordination. Restlessness, irritability, anxiety, paranoia, depression, slowed movement, inattentiveness, loss of appetite, sexual indifference, comas, convulsions, or even death can result from overuse or abuse of drugs. Not only does the person using the drug subject themselves to all sorts of health risks, drug use can and, in many instances does, cause grief and discomfort to innocent people.

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

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

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

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

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

## NOTE ABOUT OUR SCHOOL

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

## ABOUT THE CATALOG

The Los Angeles Acting Conservatory publishes the LAAC, Los Angeles 2018 Course Catalog. This is the document of authority for LAAC students commencing their programs at the Los Angeles campus between March 1, 2020 (TBD by approval) and December 31, 2021.

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

## INFORMATION FOR INTERNATIONAL STUDENTS

### ENROLLMENT PROCESS

1. Students must schedule an interview with a Student Advisor via phone, Skype or Zoom. This interview will determine English proficiency. During the interview, students will be provided with a sample text. Students should be able to read the text to their advisor with relative ease.
2. Students must fill out the Los Angeles Acting Conservatory application completely, sign the bottom and return it to the Los Angeles Acting Conservatory via email or fax.
3. Students should reserve their spot for the Conservatory Program by paying a \$5,550 deposit.<sup>1</sup> The student must also pay the Los Angeles Acting Conservatory a one-time \$350 (in U.S. Dollars) non-refundable application processing fee and a \$250 registration fee.
4. The student must provide proof of adequate sponsor funding for tuition and living expenses during the period of study. Examples of financial evidence from the student or the sponsor include income tax documents and original bank books and/or statements. If they or their sponsor own a business, they can provide business registration, licenses, and tax documents, as well as original bank books and/or statements.
5. Provide high school diploma or equivalent
6. Provide proof that the student is 18 years of age, or 17 years of age with parental approval.
7. Once the Los Angeles Acting Conservatory's Designated School Official determines that the student has fulfilled requirements 1-6, the DSO will accept the prospective student for enrollment, enter the student's initial record into SEVIS and issue an I-20 form.

### ENTRY PROCESS

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

## PREPARING FOR LIFE IN THE UNITED STATES

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

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

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

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

## SECONDARY INSPECTIONS

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

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

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

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

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

### **Tips for Life in the United States**

#### **TIME**

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

#### **TAXES**

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

#### **DIRECTORY ASSISTANCE**

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

#### **AREA CODES**

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

#### **TOLL-FREE CALLS**

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

#### **EMERGENCY ASSISTANCE**

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

#### **LIQUOR LAWS**

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

#### **SMOKING LAWS**

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

## DRIVING LAWS

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

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

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

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

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

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

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

1 No assurances regarding the issuance of visas can be given in advance. Therefore, final travel plans or the purchase of non-refundable tickets should not be made until a visa has been issued. Should the Embassy deny your application for a visa, you will be refunded your deposit minus a \$250 registration fee if the Los Angeles Acting Conservatory is informed of the situation more than one month before the starting date of your program. If the Los Angeles Acting Conservatory is informed less than 1 month before the starting date of your program, you will be refunded your deposit minus a \$350 application fee.

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

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

The policy of the Los Angeles Acting Conservatory to provide prospective students with an electronic version of the school catalog capable of being printed to a hard copy. If for any reason a prospective student does not have access to the Internet, or simply wishes to have a hard copy of the school catalog, one hard copy of the catalog will be produced and provided to the student prior to their signing the enrollment agreement.



## **FACULTY**

**MICHELLE DANNER, Founder & CEO (29 years of experience teaching acting) (she/her)**

**Teaches: The Golden Box Masterclass, Scene Study, On Camera, Directing**

Michelle Danner is a film and stage director, an author, and a world-renowned acting coach. She teaches the Golden Box acting workshops in South America, Europe, Toronto, Vancouver, Dubai, New York, Sydney and Australia.

It was her father, Alexander Valdez, who opened the very first William Morris Agency in Paris, France, that instilled a strong passion and work ethic that has stayed with her throughout her life. Michelle has taught acting for the last 29 years and has worked with many A-List Actors privately and on set including: Chris Rock, Gerard Butler, Seth MacFarlane, Penelope Cruz, Melanie Brown, Jamie Lynn Sigler, Verne Troyer, Grant Bowler, Kate Del Castillo, Michael Peña, Isla Fisher, Common, Jennifer Grant, Salma Hayek, Chris Martin, Brian McKnight, James Franco, Marcia Cross, Christian Slater, Catherine Bell, Zooey Deschanel, Gabrielle Union, Justin Chatwin, Jennifer Coolidge, Justine Wadell, Rob Estes, Rick Fox, Henry Cavill, Michelle Rodriguez, Seychelle Gabriel and many others.

Voted favorite acting coach by Backstage readers. She was brought in for her expert coaching on the WB show “The Starlet” and was featured with Andy Richter on The Tonight Show with Conan O’Brien. Michelle trained extensively in Paris and New York with Stella Adler and Uta Hagen. She was the Managing Director of the Larry Moss Studio since its inception in Los Angeles for 20 years.

She is the Founding Director of the Creative Center for the Arts, formerly the Edgemar Center for the Arts, and raised \$1.3 million to construct the two theaters and the art gallery at the Center. At the opening ceremony, Steven Spielberg commented, “Here we have a venue that can turn out some extremely experienced, daring and resourceful artists.” She serves as the Artistic Director and teaches ongoing classes at the Los Angeles Acting Conservatory.

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

Her highlights at the Creative Center for the Arts have been pioneering new works that include “The Night of the Black Cat,” a world premiere and winner of the 2005 Best Musical of the Year at the Los Angeles Music Awards, which had several revivals throughout the years. She directed the world premiere of Mental the Musical, winner of several 17th Annual Ticket Holder awards for acting and musical score. She wrote and directed the world premiere of You’re on the Air, an improv based comedy which is in development to become a movie. She directed the West Coast premiere of “Hello Herman” by John Buffalo Mailer and co-directed “Jane Fonda in The Court of Public Opinion” starring Anne Archer. Her last play “Vanya and Sonia and Masha and Spike” by Christopher Durang won 5 Scenies, StageSceneLA Awards, including for Best Actress in a Comedy for her portrayal of Sonia.

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

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

Her second film, “Hello Herman,” starred Norman Reedus (AMC’s The Walking Dead ), Martha Higareda, and Garrett Backstrom. The film premiered at the Hollywood Film Festival to a sold out audience and had its international premiere at the Monaco Charity Film Festival where it won the Award for Social Relevance. It opened theatrically nationwide and was distributed by Warner Brothers.

Her third film, “The Bandit Hound,” a family comedy starring Catherine Bell, Lou Ferigno, Judd Nelson, Paul Sorvino, and Verne Troyer, was released in 2016. Michelle also directed a supernatural thriller, Bad Impulse, with a wonderful cast including Paul Sorvino, Sonya Walger, Grant Bowler and Dan Lauria, which was released in 2020. She also directed and produced “The Runner,” a psychological thriller, starring Cameron Douglas, Elisabeth Rohm and Eric Balfour released in 2021 after winning countless awards in film festivals all around the world including Best Film and Best Director at festivals such as Ischia Global, Cinequest and Los Angeles Film Awards.

Most recently “Miranda’s Victim”, the riveting true story of Trish Weir who was brutally assaulted by Ernesto Miranda and whose case was the starting point for the creation of the Miranda Rights was released in 2023. In the same year, Michelle also finished principal photography on the family comedy “The Italians”.

Her acting film credits include playing the part of Alexandra, the psychic, in the feature film “Ovation” directed by Henry Jaglom as well as Mrs. Mack in “Reach”. She directed and produced the one-woman show “A Ticket to the Circus” starring Anne Archer about the life of Norris Church-Mailer.

Her production company, All In Films, has several projects in the works: a romantic comedy titled “Starstruck”, a space thriller “Helios” and the true story “Party Crashers.”

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

### **ALEXANDRA GUARNIERI** (she/her)

Born in Paris, Alexandra moved to the US at the age of 11. She graduated Summa Cum Laude from Columbia University with a degree in political science. Upon graduation, Alexandra spent several years working in television, first at CNN and MSNBC. Alexandra has been producing plays and films since 2005.

She has been the managing director of the Los Angeles Acting Conservatory since its inception. Her passion is education, filmmaking and producing. She is also Co-Founder and Vice President of the independent film production company All In Films.

In 2006, she produced her first feature film, How to Go Out on a Date in Queens, which was nominated and won four L.A. Film Awards. It starred Jason Alexander, Esai Morales, Ron Perlman, Kimberly Williams, Rob Estes and Alison Eastwood.

In 2011, Alexandra produced the feature film Hello Herman starring Norman Reedus (AMC’s The Walking Dead), Martha Higareda, and Garrett Backstrom. The film premiered at the Hollywood Film Festival to a sold-out audience and had its international premiere at the Monaco Charity Film Festival where it won the award for social relevance. It opened theatrically nationwide and was distributed by Warner Brothers.

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

In 2019, Alexandra finished producing a supernatural thriller, *Bad Impulse*, with a wonderful cast including Paul Sorvino, Sonya Walger, Grant Bowler and Dan Lauria.

In 2020 she produced *The Runner*, a psychological thriller that won multiple awards.

Alexandra also produced “Thank Q – A World Music Tribute to the Humanitarian Works of Quincy Jones” and the award-winning musical “A Night at the Black Cat Cabaret” which also ran for a year in Los Angeles.

In 2020, *The Runner*, an action-thriller starring Cameron Douglas was filmed and was released by Saban Films in 2022. *The Runner* premiered at the Cinequest Film Festival in March 2021 and screened at the Houston WorldFest as well as Internationally at the Ischia Global Film Festival, winning Best Independent Feature Film as well as Best Cinematography at the Toronto Independent Film Festival and Best Director at the Vancouver Film Festival, Paris Play Festival, Milan Gold Award and L’age d’Or International Arthouse Film Festival.

*Miranda’s Victim* was filmed in 2022 and released in 2023, premiered at the Santa Barbara International Film Festival and stars Abigail Breslin, Ryan Phillippe, Luke Wilson, Emily VanCamp, Mireille Enos, Josh Bowman, Andy Garcia and Donald Sutherland. It’s a riveting true story of the creation of the Miranda Rights told from the perspective of the victim. Her latest film, *The Italians*, is in post production and is set to be released later in 2024.

She is in development for her next projects *Starstruck*, a modern romantic comedy, *Helios*, a sci-fi space thriller, and *Party Crasher*, a true story about life and fame.

#### **TEFERI SEIFU (10 years teaching experience) (he/him)**

**Teaches: Film Production, Film Editing, Film Analysis, Film Post-Production. Filmmaking, Producing a Web Series, On Camera, Storyboarding**

Teferi Seifu is an accomplished film editor and producer most notably recognized for his outstanding work on the highly acclaimed feature film "*Miranda's Victim*" that garnered rave reviews after its premiere at the prestigious Santa Barbara International Film Festival in 2023. The film is currently in theaters and on-demand platforms, with a domestic distribution deal from Vertical Entertainment and Arclight Films spearheading the international distribution after a successful festival circuit run.

In addition to his success with "*Miranda's Victim*" Teferi is also celebrated for his work in the documentary "*Wade in the Water: A Journey into Black Surfing and Aquaculture*", also premiering at the Santa Barbara International Film Festival in 2023, shines a light on an often overlooked aspect of aquaculture and surfing. It earned critical acclaim and accolades in film festivals around the globe and was released in 2023.

Teferi has previously served as an editor and producer on a range of films, including "*The Runner*" (2021), "*Bad Impulse*" (2019), and "*The Bandit Hound*" (2016) available on major streaming platforms.

#### **DEREK REID (15 years experience teaching acting) (he/him)**

**Teaches: Improvisation, On Camera**

Derek Jeremiah Reid is a member at the prestigious Groundlings Theater and a performer in the Crazy Uncle Joe show. He was the host of the Fox Family Channel’s show *The Basement* and the *Weekend Chill*. Reid is the actor/writer/director of *Top Story Weekly* (Los Angeles’s longest running topical sketch show.)

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

**JOSEF LEMIEUX (10 years teaching experience) (he/him)**

**Teaches: Acting Technique, Scene Study, On Camera, Movement, Meisner, Stella Adler**

Josef LeMieux is a director and professional acting coach with a degree in psychology. He graduated from a 2 year Meisner program. With filmmaking, directing and acting experience, Josef teaches actors to prepare them physically and mentally for a life on stage and on camera. He teaches Meisner, Imagination Technique and Stanislavski as well as on-camera auditioning for film and TV, movement and private coaching. He has worked with Larry Moss, Fay Simpson and Jean Louis Rodrigue and is a certified meditation teacher and embodiment coach.

**KATE BLUMBERG (20 years teaching experience) (she/her)**

**Teaches: Acting Technique, Scene Study, On Camera, Monologue**

Kate is an actress, acting teacher and producer from Cape Town, South Africa. She graduated from New York University Tisch School of the Arts with a Bachelor of Fine Arts with honors. She also trained at the Atlantic Theater Company Acting School in New York City. As an actress she recently completed filming The Gray Man opposite Ryan Gosling. She is known for The Big Short and Younger.

**JULIAN VON LOESCH (15 years of experience) (he/him)**

**Teaches: On Camera, Meisner, Scene Study, Movement**

Julian is a graduate of Harvard College and Circle in the Square Theatre School. He has a Ph.D. in Psychology from Pacifica Graduate Institute and an MFA in screenwriting from AFI where he received a scholarship from American Express in the name of Anthony Hopkins. Associated with the Michelle Danner Acting Studio since 2005, Julian has an in-depth background in awareness training, including yoga and meditation from an ashram in India. He studied movement for 20 years with prominent 5 Rhythm teachers Michael Molin Skelton and Jo Cobbett. He teaches Voice and Speech, Movement, Meisner Technique, Accent Reduction, On-Camera, and Anti-Anxiety Toolkit For Actors.

**HEATHER LEROY (10 years of experience) (she/her)**

**Teaches: On Camera, Voice & Speech, Meisner Acting Technique**

Heather is a working actor, director and acting coach. She holds a degree from the prestigious Emerson College.

She has spent the last 20 years working in front of and behind the camera. As a director her focus is in narrative features, commercials and music videos. As an actress, she is heavily trained in Lee Strasberg, Meisner technique, Stanislavski, various dialects and comedy.

**MORGAN NICHOLAS SCOTT (5 years teaching experience) (he/him)**

**Teaches: Voice & Speech**

Morgan Nicholas Scott received an MFA in theater from the University of Maryland and holds a B.A. from UC San Diego.

Acting Credits: *Limp Wrist on the Lever*, *Everybody*, *Twelfth Night*, *End Days* (animated), *Uncle Vanya* (virtual). Regional Credits: *Bonnie & Clyde The Musical* (Monumental Theatre Company); *Amazing Grace The Musical* (Museum of the Bible); *PYG, or The Miseducation of Dorian Bell* (Studio Theatre); *Little Shop of Horrors* (Constellation Theatre Company); *The Snowy Day* (Adventure Theatre).

**National Tour: *Amazing Grace The Musical* 1st National Tour.**

**ARTHUR LI (5 years of teaching experience) (he/him)**

**Teaches: Film Combat**

Arthur Li, a professional actor and stunt coordinator/action director. His film “Nirvana” won Best Director Award for (Action Director).

He has trained with some of the world's most elite military units in firearm & tactical training and was awarded the gold medal in 2018 when he competed "baji", Chinese traditional martial arts, in the national Chinese martial arts competition.

He is a Krav Maga instructor and a hip-hop dance instructor. He won the top prize in the Washington State dance competition out of thousands of dance teams. He was also the dance/movement director of China Joy, a national musical competition, and won the national "Best Movement Award" for his team.

**JEFF LAWLESS (5 years teaching experience) (he/him)**

**Teaches: Movement and Stage Combat**

Jeff Lawless is an American actor and a graduate of New York University where he received a Bachelor of Fine Arts degree in Drama from the Tisch School of the Arts.

- A California-native with roots in theater, Jeff has brought dynamic performances to stages and screens across America.
- He has trained in various acting methods, such as Stage Combat, and understands the importance of being a well-rounded artist in today's industry.

**NUNZIO SISTO (10 years teaching experience) (he/him)**

**Teaches: Music Video Production, Musical Theater**

After Nunzio's training at Juilliard School Pre-College, Nunzio has been teaching students at the Palms Springs Youth Training Orchestra (PSYTO) as part of the Youth Training Orchestra of America.

**DOUG KABACK (20 years experience teaching acting) (He/him)**

**Teaches: Acting Theory, Scene Study, On Camera, Scene Bites, Full Length Play**

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

He has directed new plays at the Old Globe, Cornerstone, and the Odyssey Theatre and is a co-founder of Genesis Theatre producing and directing *The Survivor*, a true account of the Warsaw Ghetto, at the Electric Lodge in Venice. He has written over forty plays including: *The Eye Juggler* – written with the Southern Ute Indian tribe in Ignacio, Colorado; and *Not Here* – featured at the National Association of Attorneys General

Summit on Youth Violence. Not Here toured to a number of states as part of the National Alliance for Model State Drug Laws program focusing on drugs, racism, and gangs. It was produced for video at CBS. His stage adaptation of the Korean folk myth, Shim Ch'ong, was presented at the Kennedy Center's New Visions/New Voices International Theatre Festival in Washington D.C. The Getty Center also produced the play, which then toured to the National Theatre in Seoul, Korea. His work with the Korean community in Los Angeles included directing two original works at the Korean Cultural Center.

As an actor, he has performed the principal roles in Hamlet (for director Charles Marowitz), The Immigrant, Talley's Folly, Crossing Delancey, Tom Jones, The Elephant Man, and Woyzeck . For the past fifteen years, he has served as Executive Director of CSUN's Teenage Drama Workshop (TADW) that received the 2010 CETA Professional Artist award. The longest running program of its kind in the nation, TADW provides secondary school students with a conservatory experience in the arts for six weeks during the summer ([www.csun.edu/tadw](http://www.csun.edu/tadw)). Also at CSUN, he has written and directed theater and video projects in collaboration with the March of Dimes, VITAS Hospice Care, the Department of Probation, the Center for Community Engagement, and Pan African Studies. He was the recipient of the Outstanding Faculty Award from the National Center on Deafness and toured The Taste of Sunrise to Deaf West Theater. He is a co-founder of the Center for Theater of the Oppressed (TO) in Los Angeles – an organization of artists, educators, and activists dedicated to bringing theater for social change to a variety of underserved communities. Inspired by the late Brazilian writer and director Augusto Boal, the center hosted the 2005 International Pedagogy and Theater of the Oppressed Conference. His direction of Vesta, integrating TO with a play about dying with dignity and hospice care, led to his award as a CSUN Visionary Faculty in 2009.

**BRIAN DRILLINGER (31 years of experience teaching acting) (he/him)**

**Teaches: Scene Study, Scene Bites, Directing Actors, Full Length Play**

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

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

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

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

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

**JIN MALEY (10 years of experience) (they/them)**

**Teaches: Scene Study**

Jin is a classically trained actor who has been living and working in Los Angeles since 2012.

Jin portrays the Communications Officer Ensign Kova Rin Esmar in *Star Trek: Picard*. Their other television credits include *Silicon Valley*, *Shameless*, *As We See It*, *NCIS*, *NCIS: Los Angeles*, *Criminal Minds*, and *Bones*. Their film credits include *Bodied* produced by Eminem and the viral music video for the song *Happy* by Mitski. Their theater credits include the roles of Ratcliffe and Rivers in a reading series of *Richard III* with Al Pacino, and the role of Ariel in *The Tempest* at Shakespeare Center of Los Angeles. As a member of the New York-based physical theater company Sinking Ship Productions, they co-created and starred in *Cassandra, An Agony*, an original piece commissioned by the Getty Villa. Jin trained in acting at Oberlin College, the American Repertory Theater, and the Moscow Art Theater School.

**STACEY L. SWIFT (17 years teaching experience) (she/her)**

**Teaches: Acting technique, Scene Study, On Camera, Voice & Speech**

Stacey received her degree at Carnegie Mellon University, studying acting with a focus on different acting techniques which gives her the experience and expertise to share her skill with learning actors.

**BILLY KHOURY (7 years teaching experience) (he/him)**

**Teaches: Acting and Writing**

Billy graduated from McGill University with a degree in Literature and Creative Writing. He began his career as an actor in Toronto, appearing in such films as *The In-Laws* with Michael Douglas and Ryan Reynolds, *Resident Evil* with Milla Jovovich, and *Gone Dark* with Lauren Bacall. His TV guest stars include *Degrassi*, *Nikita*, and David Mamet’s *The Unit*. Billy was the original “Tony” in *Tony’nTina’s Wedding*, the hit interactive show that ran for 10 years at Toronto’s Second City.

Other credits include *Concerning The Bodyguard* (TIFF Official Selection), *The Good Neighbor* with James Caan and *Tilt* with Joseph Cross which premiered at Tribeca.

Billy transitioned into screenwriting when he was invited to attend the Canadian Film

Centre's Film Program founded by Norman Jewison. Billy then attended the Advanced Writing Program at UCLA. He's had a number of feature, TV, and New Media projects in development with producers at Disney and Warner Media, as well as several in Canada. Billy brings years of experience helping actors of all ages solidify their craft. He incorporates his writing background into his teaching, highlighting the importance of proper script analysis as an invaluable tool all actors should possess.

**VALERIE DEBLER (20 years experience)** (she/her)

**Valerie Debler is a private acting coach, producer, writer and director.**

**Teaches: Script Analysis, On Camera and Scene Study.**

Valerie studied film at the School of Visual Arts and Acting at the Stella Adler Studio of Acting and at the Warren Robertson Theater Workshop in New York City. She was selected to participate in the Summer Director Festival at the American Theater of Actors in New York City where she directed several original works. Valerie holds a B.A. from New York University and graduated *cum laude* from Fordham University School of Law.

In addition to teaching at the Los Angeles Acting Conservatory as a guest teacher, Valerie Debler is also a producer and a writer. She produced the feature films "Miranda's Victim" (Vertical, Arclight 2023), winner of several festival awards worldwide, starring Abigail Breslin, Andy Garcia, Ryan Phillippe, Luke Wilson and Donald Sutherland, "The Runner" (Saban Films, Archstone 2021), starring Cameron Douglas, Eric Balfour and Elisabeth Rohm and "Bad Impulse" (Gravitas, Archstone 2018) starring Grant Bowler, Sonya Walger, James Landry Hebert and Paul Sorvino. She served as Executive Producer for the feature films "The Bandit Hound" (Alchemy 2016), starring Lou Ferrigno and Judd Nelson and for the feature film "Hello Herman" (Warner Bros. 2013), starring Norman Reedus. She has consulted as a story consultant and collaborated as a writer on various projects, including "The Bandit Hound," "The Will To ..." and the documentary short film "Sigueme." She is in post-production for "The Italians" starring Matthew Daddario, Abigail Breslin and Lainie Kazan. She is currently in development for the sci-fi thriller "Helios", the based on a true story "Party Crasher" and the rom-com "Starstruck."

In collaboration with Tracy Lindsey Melchior, she is also writing the screenplay for the feature film "Kissing Frogs." Her directing credits include contemporary original works such as The Secretary, by William Bodes and The Theory of Everything by Nicolai Thecatus as well as classics such as Antigone by Jean Anouilh and Dirty Hands by Jean Paul Sartre.

**EVERETT APONTE (15 years experience acting and teaching)** (he/him)

**Teaches: Web Series, Make a Movie, Writing, Filming a Short Film, Pre-Production**

Everett Ray Aponte is a Puerto Rican filmmaker raised in Texas. He graduated from the University of Texas at Austin with an RTF degree, specializing in film production and receiving awards for his senior thesis film "S.O. Security Officer." In 2004, he wrote, directed, and starred in his short film masterpiece, "Samuel DeMango" playing in 46 film festivals around the world and winning him numerous awards. For several years he worked with Lincoln Property Company in Austin, creating several internet videos and comedic industry videos for their entertainment events, including PenFu, his most popular short. In 2008, Everett got certified as a



TOEFL English as a Second Language Instructor. In 2009, he helped create a short film in Korea called “Elicit” which won the local festival and was presented in Las Vegas. In 2010, he wrote and directed his first feature film, an arthouse entitled Manifesto.

In 2012, he was the Assistant Director and one of the stars in the German production of Atomic Eden, which placed 4th in Kuwaiti Box Office and will be released in America this year (2018). In 2013, he co-directed a family action film called “Shilo”, released by Shoreline Entertainment, and in the same year, Everett collaborated with the Germans again in “Assassin’s Dawn,” in which he was the Assistant Director and lead.

Everett brought his talents to Los Angeles, shooting numerous award-winning short films and working as a Unit Production Manager and First Assistant Director for All In Films for “Miranda’s Victim,” “Bad Impulse” and “The Runner” and “Miranda’s Victim” Everett is the creator behind Everjo Entertainment, the hit Youtube Channel creating such shows as “An American Quarantined in Germany” and “Aber Josie”. Everett is set to direct the award-winning script “Road to Bernal” in Mexico City later in 2024 and starring in “Storms of Chaos.”

### **NANCY BISHOP (15 year teaching experience) (she/her)**

#### **Teaches: Casting**

Nancy Bishop is an Emmy Award nominated casting director. Although a native of New England, Bishop has been living and working in Europe since the mid-1990s. She began her career as a theater director and was artistic director of Black Box Theatre Company in Prague, before taking up work as a freelance casting director and joining the CSA. She casts films and TV internationally. She also coaches actors and penned two books published by Bloomsbury; "Auditioning for Film and TV," and "Secrets from the Casting Couch: On-Camera Strategies for Actors from a Casting Director."

### **ALESSANDRA MANIAS (5 years teaching experience) (she/her)**

#### **Teaches: Production Design**

Alessandra Manias is a production designer and art director in Los Angeles. She has more than 15 years of experience in Europe in set design for photo shoots, art installations, exhibition stands, videos, etc. ...

After moving to Los Angeles, she has done the production design for many music videos, web series, theater plays, and feature films. She has a degree in Architecture, Master MBA, Master in Neuro Linguistic Programming. She works from the concept to the realization of the project.

### **EDMUND DEBLER (15 years experience teaching) (he/him)**

#### **Teaches: Art of the Pitch class, Business of Acting and Filmmaking**

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

## **GUEST INSTRUCTORS**

### **JAVIER ALCINA (15 years experience teaching acting)**

#### **Teaches: Acting Theory, Scene Study, On Camera**

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

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

### **BRENT SEXTON**

#### **Teaches: Acting Theory/ Scene Study**

Brent Sexton is an American actor best known for his roles in the television series *Bosch*, *The Killing*, *Life*, and *Deadwood*. He has guest starred in several other television series, such as *The Expanse*, *Justified*, *That's Life*, *Birds of Prey*, *Law & Order: Special Victims Unit*, and *Judging Amy*. He has also appeared in several motion pictures, such as *In the Valley of Elah*, *Flightplan*, *Radio*, and *A.I. Artificial Intelligence*. In 2006, Sexton, along with the cast of *Deadwood*, was nominated for a Screen Actors Guild Award.

### **ROB ESTES**

#### **Teaches: On Camera Acting**

Rob Estes is an American actor. He is known for his roles as Harry Wilson on the teen drama series *90210*, as Sgt. Chris Lorenzo on the crime drama series *Silk Stalkings*, and as Kyle McBride on the primetime soap opera *Melrose Place*.

### **MEITAR PAZ**

#### **Teaches: Improvisation**

Meitar Paz is an award-winning actress, writer and director known for her work in 'Invisible Flags', 'And They Lived' and 'Below'. She has appeared in many film, television and theater productions worldwide.

### **ENRIQUE MURCIANO**

#### **Teaches: Acting Theory/ Auditioning**

Born and raised in Miami, Murciano attended Christopher Columbus High School and then Tulane University in New Orleans, Louisiana. He originally studied at New England School of Law in Boston for a time, but ultimately decided to pursue an acting career and left. He moved to Los Angeles, and began his career, making his feature film debut in the 1997 action film *Speed 2: Cruise Control*, which starred Sandra Bullock.

On the film side, Enrique can most recently be seen starring in the HBOMax/Plan B hit feature “Father of the Bride,” opposite Andy Garcia. On the television side, he can recently be seen starring in the

psychological drama “Tell Me Your Secrets.” The Amazon series follows an ensemble of troubled and compelling characters, whose lines are blurred between perpetrator and victim. Murciano starred with Lily Rabe, Hamish Linklater and Amy Brenneman. Created and written by Harriet Walker (*The Alienist*), the series debuted on Amazon in February 2021. Additionally, he can be seen on Amazon in “Panic,” which debuted on the streaming platform in Summer 2021. Murciano plays a sheriff haunted by loss, overseeing a rural town in which the graduates of the local high school are competing in a precarious game.

### **MIREILLE ENOS**

#### **Teaches: Acting Theory/ Scene Study**

Marie Mireille Enos is an American actress best known for the lead role as homicide detective Sarah Linden in the AMC crime drama series *The Killing*, for which she earned nominations for Outstanding Lead Actress in a Drama Series at the Golden Globes, and the Primetime Emmys. She has also received a nomination for a Tony Award for her role as Honey in the 2005 Broadway production of *Who's Afraid of Virginia Woolf?*

### **CATALINA MARTIN**

#### **Teaches: Acting Theory/ Scene Study**

Catalina "Lina" Martín-Blackford is the female protagonist from *The Spanish Love Deception*. She is known for *Trauma* (2017), *Tira* (2019) and *Jailbreak Pact* (2020).

## **Academic Calendar Fall 2023 - Summer 2025**

**Fall 2023:** September 24th 2023 to January 16th 2023

Thanksgiving Break: November 23rd to November 26th 2023

Holiday Break: December 21st to January 4th 2023

Martin Luther King Day: January 15th 2024

**Spring 2024:** January 16th 2024 to May 26th 2024

President's Day: February 20th 2024

Spring Break: April 27th to May 4th

Memorial Day: May 29th 2024

Summer Break: May 27th to September 15th 2024

Student Evaluation: May 20<sup>th</sup> to May 26<sup>th</sup>

**Fall 2024:** September 16<sup>th</sup> 2024 to January 26<sup>th</sup> 2025

Thanksgiving Break: November 27th to December 1st 2024

Holiday Break: December 16th 2024 to January 5<sup>th</sup> 2025

Martin Luther King Day: January 20th 2025

Student and Teacher Evaluation: January 20th to January 26th 2025

**Spring 2025:** January 26th 2025 to May 31st 2025

Presidents's Day: February 17th 2025

Spring Break: March 26th to April 9th 2025

Student and Teacher Evaluation: May 23rd to May 31st

Summer Break: June 1st to September 21st 2025

**Fall 2025:** September 22nd 2025 to January 25th

Thanksgiving Break: November 26th to November 30th

Holiday Break: December 20th to January 11th

Student and Teacher Evaluation: January 19th to January 25th

## Notice to Prospective Degree Program Students

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

- Become institutionally accredited by an accrediting agency recognized by the United States Department of Education, with the scope of the accreditation covering at least one degree program.
- Achieve accreditation candidacy or pre-accreditation, as defined in regulations, by July 1, 2020, and full accreditation by July 1, 2025.

If this institution stops pursuing accreditation, it must:

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

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

Institutional Representative Initials: \_\_\_\_\_

Student Initials: \_\_\_\_\_

Date: \_\_\_\_\_

Date: \_\_\_\_\_

(b) The student and an institutional representative shall initial and date the notice prior to executing an enrollment agreement. An initialed copy of the notice shall be given to the student and the original shall be retained in the enrolled student's records.

(c) The notice shall also be posted immediately preceding or following as not limited to, one or more of the following; admissions requirements, length of program, courses offered or areas of focus. Such notice shall be included, at a minimum, in the following locations:

- (1) The institution's catalog where each degree program is described.
- (2) The institution's website where each degree program is described.
- (3) The institution's degree program brochures.