

**LOS ANGELES**  
**PERFORMING ARTS CONSERVATORY**  
**CATALOG, POLICIES, and GUIDELINES**  
**07/07/2026-12/31/2026**

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**[laconservatory.edu](http://laconservatory.edu)**

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

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# THE LOS ANGELES PERFORMING ARTS CONSERVATORY

## WELCOME

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

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

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

## INTRODUCTION

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

This Catalog, Policies & Guidelines Manuscript contains material that applies to all students & faculty engaged by the Los Angeles Performing Arts Conservatory, (from here on referred to as the Conservatory). Questions about a particular policy or issue needing clarification should be addressed to the appropriate academic department chair, called at the Conservatory an Academic Dean. There are four Academic Deans, one for each of the following: Acting, Screenwriting, Filmmaking, and English through Performing Arts (from here on referred to as ETPA).

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

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

### **GOVERNANCE AND ORGANIZATION NATURE AND PURPOSE**

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

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

### **CONSERVATORY MISSION**

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

### **VISION**

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

### **CONSERVATORY GOALS**

The overarching goal of the Conservatory is to go beyond the mundane and obvious, to train and challenge the actor, screenwriter, and filmmaker to develop all of the emotional colors that exist within a story and a character's inner life. The Conservatory also uniquely fills the language development needs of international students by refining their English language skills, necessary for an education and career in the performing

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

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

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

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

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

## OBJECTIVES

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

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

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

## TRAINING PHILOSOPHY

LAPAC follows a training philosophy of known American Techniques:

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

## HISTORY & NARRATIVE

LAPAC was created to deliver higher education via three-degree programs: Associate of Occupational Science/ Acting; Associate of Occupational Science/Screenwriting; and Associate of Occupational Science/Filmmaking. LAPAC also offers non-degree programs: Certificates in Acting, Screenwriting, Filmmaking, and Gap Year - Acting.

## CONSERVATORY MOTTO:

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

## ACADEMIC ORGANIZATION

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

## BOARD OF TRUSTEES DUTIES

The Board has directed that the Conservatory shall develop and implement written policies and procedures providing for the participation by duly qualified faculty in the conducting of research, development of curricula, academic planning, enforcement of standards of academic quality, pursuit of academic matters

related to the Conservatory's mission and objectives, establishment of criteria for contracting new faculty, and evaluation of faculty credentials.

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

#### CHIEF EXECUTIVE OFFICER / CHIEF ACADEMIC OFFICER DUTIES

The Board has delegated administrative and day-to-day authority to the Chief Academic Officer (CAO) who also serves as the Chief Executive Officer (CEO). The CEO/CAO is the person who exercises this authority from the Board through delegation to, and in consultation with staff, academic deans, faculty, and advisors.

#### CHIEF OPERATING OFFICER DUTIES

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

#### CONSERVATORY ADMINISTRATION

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

The Administrative Staff is made up of three important bodies: Admissions, Instruction, and Operations. Admissions staff, including but not limited to the Director of Admissions and additional staff, are primarily concerned with assisting new students through the application and enrollment process. Instructional staff, including but not limited to the Director of Instruction and Faculty, are primarily concerned with the support needs to current students and faculty. Operations staff, including but not limited to the Director of Operations and additional staff, are primarily concerned with the management of staff, equipment, and spaces in LAPAC buildings and locations.

## DIRECTOR OF ADMISSIONS AND STUDENT SERVICES

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

## DIRECTOR OF INSTRUCTION

The Director of Instruction maintains and at appropriate times makes available enrollment agreements, attendance and grade records, student files, and documentation regarding student activities and academic progress. Duties also include providing administrative and personal support to active students and faculty.

## ACADEMIC DEANS

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

## FACULTY

Faculty are selected by recommendation of the appropriate academic dean and conferred by the CEO/CAO. While faculty carry no tenure, it is the policy of the Conservatory to attempt to sustain a stable staffing of faculty, while using a diverse teaching population to add nuance incorporating special faculty talents as needed.

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

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

## EDUCATION SUBCOMMITTEE

The faculty members on campus are represented by the Education Subcommittee, one of the subcommittees which is part of the Standing Committee, empowered by the Conservatory Trustees to

contribute to improving academic, administrative, and safety concerns related to students, faculty, and facilities. The Education Subcommittee is the appropriate body for faculty and students to submit administrative and procedural recommendations, ideas, and other suggestions regarding faculty conduct, education delivery, and student support.

### CAREER PREPARATION & STUDENT AFFAIRS SUBCOMMITTEE

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

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

### ACADEMIC CREDITS AND CALCULATIONS

#### DEFINITION OF ACADEMIC SEGMENTS

LAPAC uses the quarter system. One year's academic progress is defined as attending four quarters. LAPAC uses the credit system. For Degree and Certificate programs – 45 credits equals one year of progress. Degrees require 90 credits for completion and Certificates require 45 credits.

#### DEFINITION OF CONTACT HOUR

A contact hour is time where students are engaged in an official academic Conservatory activity. Time listed is in-class and studio hours. In order to thoroughly learn the skills and information being taught, LAPAC expects that students will provide ancillary effort - homework and rehearsals equal to at least two hours - outside of class - for each hour required in-class time. Quarter credits are used to calculate academic value whereby each 15 contact hours in a lecture/classroom setting, along with required ancillary effort, equals 1 credit, each 30 contact hours in a lab/on-stage/on-location environment equals 1 credit, and each 45 hours at an internship (with compensation) or externship (without compensation), work experience scenario constitutes 1 credit. Out of classroom preparation time is at least 2 hours for each hour required at an internship.

#### CREDITS AND CALCULATIONS

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

- 1) “Lecture” consists of oral instruction delivered by the teacher in a traditional classroom setting. Lecture credits are calculated at 1 credit per 15 contact hours. One credit of lecture is equivalent to 15 contact hours along with an additional 15 hours of student preparation time for a total of 30 hours of student time on task over a 10-week period, which is the length of each one of our academic quarters.
- 2) “Studio” consists of oral instruction delivered by the teacher in a theatrical or stage setting. Studio credits are calculated at 1 credit per 15 contact hours.
- 3) “On-Set”, “Lab”, and “On Location”, consist of performing, rehearsing, filming, editing, and screenwriting exercises engaged by students in a classroom, workshop, theatrical, stage, or off campus setting, supervised by faculty.
- 4) “Internship/Externship” consists of off campus employment, (Internship), or volunteer experience, (Externship), that is relevant to the participant’s field of study. Internship/Externship credits are calculated at 1 credit per 45 contact hours.

### STRATEGIC PARTNERSHIPS

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

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

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

**ACCREDITATION:** LAPAC, and any of its degree programs, is accredited by the National Association of Schools of Theatre. NAST (The National Association of Schools of Theater) is an accrediting agency recognized by the United States Department of Education).

**LOS ANGELES PERFORMING ARTS CONSERVATORY**  
**PROGRAM CURRICULA**

Degree Program offerings are as follows:

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

(2 Year Program comprised of 7 Quarters)

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

(2 Year Program comprised of 7 Quarters)

**\*Associate of Occupational Science - Filmmaking**

(2 Year Program comprised of 8 Quarters)

**ASSOCIATE OF OCCUPATIONAL SCIENCE DEGREE BREAKDOWN**

**Majoring in ACTING:** 90 Credits

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

**Majoring in SCREENWRITING:** 90 Credits

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

**Majoring in FILMMAKING:** 90 Credits

General Education Core	30	Credits
Filmmaking Core	60	Credits

## **CLASSES WITH PREREQUISITES**

### **ACTING DEGREE PROGRAM**

1. The Pathology Key G151
2. Introduction to Shakespeare G205
3. Intermediate Meisner Technique A102
4. Advanced Meisner Technique A103
5. Inside Film & TV Comedy A384
6. Voice & General American Speech A122
7. Audition for Film & Television A142
8. Michael Chekhov Acting Technique A202
9. The Foundation of the Stella Adler Technique A203
10. Standard Speech & Text A221
11. Movement Styles A232
12. Play Production 1 A190
13. Actor's Showcase A290
14. Character Accents & Dialects A222
15. On Camera Dynamics A340
16. On Camera Drama A341
17. Scene Study A304
18. Voice Over Technique A320
19. Advanced Commercial Technique A321
20. Hosting & Industrials A322
21. Play Production 2 A191
22. Writing the Short Film S121
23. Writing the Feature Film 1 S201
24. Staging the Scene D121
25. The Rehearsal Process D122
26. Logline / Synopsis / Outline S120

### **SCREENWRITING DEGREE PROGRAM**

1. The Pathology Key G151
2. Introduction to Shakespeare G205
3. Writing the Scene S111
4. Writing Dialogue S112
5. Logline / Synopsis / Outline S120
6. Writing the Short Film S121
7. Writing the Feature Film 1 S201
8. Writing the Feature Film 2 S202
9. Writing the Feature Film 3 S203

10. Writing the Feature Film 4 S204
11. Intermediate Sanford Meisner Technique A102
12. The Foundation of the Stella Adler Technique A203
13. Staging the Scene D121
14. The Rehearsal Process D122
15. Voice & General American Speech A122
16. Writing & Directing the TV Series S122

#### FILMMAKING DEGREE PROGRAM

1. The Pathology Key G151
2. Logline / Synopsis / Outline S120
3. Writing the Feature Film 1 S201
4. Staging the Scene D121
5. The Rehearsal Process D122
6. Cinematography 2 C201
7. Editing 2 E202
8. Writing the Short Film S121
9. Cinematography 3 C301
10. Editing 3 E203
11. Production Design D103
12. Over Viewing the Set D104
13. On Location Shooting D105
14. Post Production Sound T201
15. Working in the Editing Studio D106
16. Cinematography 4 C401
17. On the Feature Film Set D107
18. Editing 4 E204
19. Sound Design & Film Music T203
20. Writing & Directing the TV Series S122
21. Festivals & Film Distribution T303

#### ACTING CERTIFICATE PROGRAM

1. The Pathology Key G151
2. Intermediate Sanford Meisner Technique A102
3. Advanced Sanford Meisner Technique A103
4. Audition for Film & Television A142
5. Voice & General American Speech A122
6. Michael Chekhov Acting Technique A202
7. The Foundation of the Stella Adler Technique A203
8. Standard Speech & Text A221

9. Character Accents & Dialects A222
10. Movement Styles A232
11. Play Production 1 A190
12. On Camera Dynamics A340
13. On Camera Drama A341
14. Scene Study A304
15. Introduction to Shakespeare G205
16. Voice Over Technique A320
17. Advanced Commercial Technique A321
18. Hosting & Industrials A322
19. Inside Film & TV Comedy A384
20. Play Production 2 A191
21. Writing the Short Film S121
22. Writing the Feature Film 1 S201
23. Staging the Scene D121
24. The Rehearsal Process D122
25. Logline / Synopsis / Outline S120

#### SCREENWRITING CERTIFICATE PROGRAM

1. The Pathology Key G151
2. Logline / Synopsis / Outline S120
3. Writing the Feature Film S201
4. Writing the Feature Film 2 S202
5. Voice & General American Speech A122
6. Writing the Scene S111
7. Writing Dialogue S112
8. Writing the Short Film S121
9. Writing the Feature Film 3 S203
10. Writing the Feature Film 4 S204
11. Staging the Scene D121
12. The Rehearsal Process D122

#### FILMMAKING CERTIFICATE PROGRAM

1. Writing the Short Film S121
2. Production Design D103
3. Staging the Scene D121
4. On Location Shooting D105
5. Cinematography 2 C201
6. Editing 2 E202
7. Post Production Sound T201

8. Logline / Synopsis / Outline S120

**GAP YEAR (FOLLOWS ACTING CERTIFICATE PROGRAM CURRICULUM)**

1. The Pathology Key G151
2. Intermediate Sanford Meisner Technique A102
3. Advanced Sanford Meisner Technique A103
4. Audition for Film & Television A142
5. Voice & General American Speech A122
6. Michael Chekhov Acting Technique A202
7. The Foundation of the Stella Adler Technique A203
8. Standard Speech & Text A221
9. Character Accents & Dialects A222
10. Movement Styles A232
11. Play Production 1 A190
12. On Camera Dynamics A340
13. On Camera Drama A341
14. Scene Study A304
15. Introduction to Shakespeare G205
16. Voice Over Technique A320
17. Advanced Commercial Technique A321
18. Hosting & Industrials A322
19. Inside Film & TV Comedy A384
20. Play Production 2 A191
21. Writing the Short Film S121
22. Writing the Feature Film 1 S201
23. Staging the Scene D121
24. The Rehearsal Process D122
25. Logline / Synopsis / Outline S120

**CLASSES AVAILABLE FOR DISTANCE LEARNING**

**ACTING DEGREE PROGRAM**

1. History of Theatre G110
2. History of Film G111
3. The Character Key G150
4. The Pathology Key G151
5. Myth in Movies & The Creative Process G160
6. Voice & Speech Key G121
7. Script Analysis & Breakdown G220
8. Introduction to Shakespeare G205

9. Defining the Screenplay G201
10. Introduction to the Sanford Meisner Technique G101
11. Launching Your Film Career G301
12. The Business of Producing G143
13. Intermediate Sanford Meisner Technique A102
14. The Actor's Instrument Key A131
15. Voice & General American Speech A122
16. Booking the Commercial A141
17. Standard Speech & Text A221
18. Character Accents & Dialects A222
19. Writing the Short Film S121
20. Writing the Feature Film S201
21. Editing 1 E201
22. Visual Concept / Style / Storyboard D390
23. Logline / Synopsis / Outline S120
24. Inside Film & TV Comedy A384
25. On Camera Drama A341
26. Independent Study X402

#### SCREENWRITING DEGREE PROGRAM

1. History of Theatre G110
2. History of Film G111
3. The Character Key G150
4. The Pathology Key G151
5. Myth in Movies & The Creative Process G160
6. Voice & Speech Key G121
7. Script Analysis & Breakdown G220
8. Introduction to Shakespeare G205
9. Defining the Screenplay G201
10. Introduction to the Sanford Meisner Technique G101
11. Launching Your Film Career G301
12. The Business of Producing G143
13. Writing the Scene S111
14. Writing Dialogue S112
15. Logline / Synopsis / Outline S120
16. Writing the Short Film S121
17. The Art of Adaptation S340
18. Writing the Feature Film S201
19. Writing the Feature Film 2 S202 20. Writing the Feature Film 3 S203
21. Writing the Feature Film 4 S204

22. Visual Concept / Style / Storyboard D390
23. Editing 1 E201
24. Intermediate Sanford Meisner Technique A102
25. Booking the Commercial A141
26. Voice & General American Speech A122
27. Independent Study X402

#### FILMMAKING DEGREE PROGRAM

1. History of Theatre G110
2. History of Film G111
3. The Character Key G150
4. The Pathology Key G151
5. Myth in Movies & The Creative Process G160
6. Script Analysis & Breakdown G220
7. Defining the Screenplay G201
8. Launching Your Film Career G301
9. The Business of Producing G143
10. Logline / Synopsis / Outline S120
11. Writing the Feature Film 1 S201
12. Editing 1 E201
13. Visual Concept / Style / Storyboard D390
14. Introduction to Sound T200
15. Editing 2 E202
16. Writing the Short Film S121
17. Editing 3 E203

#### ACTING CERTIFICATE PROGRAM

1. Introduction to the Sanford Meisner Technique G101
2. The Character Key G150
3. The Business of Producing G143
4. The Pathology Key G151
5. Voice & Speech Key G121
6. Script Analysis & Breakdown G220
7. Launching Your Film Career G301
8. Intermediate Sanford Meisner Technique A102
9. Booking the Commercial A141
10. History of Theatre G110
11. History of Film G111
12. Myth in Movies & the Creative Process G160
13. Voice & General American Speech A122

14. The Actor's Instrument Key A131
15. Standard Speech & Text A221
16. Character Accents & Dialects A222
17. Introduction to Shakespeare G205
18. Writing the Short Film S121
19. Writing the Feature Film S201
20. Defining the Screenplay G201
21. Editing 1 E201
22. Logline / Synopsis / Outline S120
23. Visual Concept / Style / Storyboard D390
24. Inside Film & TV Comedy A384
25. On Camera Drama A341
26. Independent Study X402

#### SCREENWRITING CERTIFICATE PROGRAM

1. The Character Key G150
2. The Pathology Key G151
3. Script Analysis & Breakdown G220
4. Launching Your Film Career G301
5. Defining the Screenplay G201
6. Logline / Synopsis / Outline S120
7. Writing the Feature Film 1 S201
8. Writing the Feature Film 2 S202
9. Introduction to the Sanford Meisner Technique G101
10. Voice & Speech Key G121
11. Voice & General American Speech A122
12. History of Theatre G110
13. History of Film G111
14. Myth in Movies & the Creative Process G160
15. Writing the Scene S111
16. Writing Dialogue S112
17. Writing the Short Film S121
18. Writing the Feature Film 3 S203
19. Writing the Feature Film 4 S204
20. Editing 1 E201
21. Visual Concept / Style / Storyboard D390
22. Independent Study X402

#### FILMMAKING CERTIFICATE PROGRAM

1. History of Film G111

2. Visual Concept / Style / Storyboard D390
3. Defining the Screenplay G201
4. Writing the Short Film S121
5. Introduction to Sound T200
6. Editing 1 E201
7. Editing 2 E202
8. The Business of Producing G143
9. The Character Key G150
10. Logline / Synopsis / Outline S120

GAP YEAR (FOLLOWS ACTING CERTIFICATE PROGRAM CURRICULUM)

1. Introduction to the Sanford Meisner Technique G101
2. The Character Key G150
3. The Business of Producing G143
4. The Pathology Key G151
5. Voice & Speech Key G121
6. Script Analysis & Breakdown G220
7. Launching Your Film Career G301
8. Intermediate Sanford Meisner Technique A102
9. Booking the Commercial A141
10. History of Theatre G110
11. History of Film G111
12. Myth in Movies & the Creative Process G160
13. Voice & General American Speech A122
14. The Actor's Instrument Key A131
15. Standard Speech & Text A221
16. Character Accents & Dialects A222
17. Introduction to Shakespeare G205
18. Writing the Short Film S121
19. Writing the Feature Film S201
20. Defining the Screenplay G201
21. Editing 1 E201
22. Logline / Synopsis / Outline S120
23. Visual Concept / Style / Storyboard D390
24. Inside Film & TV Comedy A384
25. On Camera Drama A341
26. Independent Study X402

## ASSOCIATE OF OCCUPATIONAL SCIENCE / ACTING

### PURPOSE

To prepare students for the workforce in the entertainment industry of Acting for stage, film, television, and stage. The AOS – Acting at LAPAC has curricular offerings that have an occupational or vocational emphasis and are not intended to prepare for transfer.

### MISSION

The Associate of Occupational Science / Acting at the Los Angeles Performing Arts Conservatory is designed to create a modern actor for the international marketplace of today and offers a variety of techniques that allow the expression of emotional truth in every performance. Accompanied with skill, imagination, passion, and discipline, it is the intent of this degree to develop acting skills to allow the successful graduate to take maximum advantage of available vocational opportunities.

### GOAL

The actor will receive a well-rounded education in 20<sup>th</sup> and 21<sup>st</sup> century traditional and contemporary acting techniques, experiencing a variety of dramatic and comedic material through training in film, television, and stage methodologies; whilst embracing every aspect of the process, guided by seasoned professionals, and exploring each tool repeatedly until it becomes second nature.

### END RESULT

Although the general purpose of the AOS Acting is to prepare the graduate for vocational and disciplinary opportunities on the stage and screen, intellectual and artistic development is also anticipated. Graduates will acquire competencies in voice, speech, movement, academics, general education courses, acting, on camera experiences, live performances, and professional practices.

### OBJECTIVES

- To complete a formal, well-rounded, comprehensive degreed program tailored to the actor.
- To provide development and experience in the techniques of American Acting: Sanford Meisner, Stella Adler, Lee Strasberg, and Michael Chekhov, setting the groundwork for careers on the stage.
- To provide development and experience in the creation of characters.
- To provide development and experience in the world of auditions.
- To provide a variety of film and television acting techniques, setting the groundwork for careers on the screen.

- To develop the actors' physical and vocal instruments, promoting careers of longevity, depth, and diversity.
- To guide towards the ultimate goal for the acting student, which is to behave moment to moment, spontaneously, truthfully, emotionally, and imaginatively all at the same time - so that the actor is grounded and prepared to develop character work from a real place.
- To acquire a broader knowledge, understanding and academic development through completion of General Education courses and how they apply to the craft of acting.
- To benefit from the technical and professional support, faculty, structure, and fellow alumni that are available from a degree granting institution.

**COMPETENCIES AND SKILL EXPECTATIONS TO BE ADDRESSED IN TRAINING FOR  
THE ASSOCIATE OF OCCUPATIONAL SCIENCE - ACTING DEGREE**

- To represent the capacity to work moment to moment in any given scene.
- To deliver the emotional life of a character through the believable execution of basic feelings to include anger, happiness, sadness.
- To demonstrate the capacity to analyze scenes by delivering acting that shows a clear pursuit of objectives.
- To represent an understanding in the basics of scene breakdown through the pursuit of physical and emotional actions in performance.
- To produce work that is imaginative in the choices made in terms of character activities and execution.
- To demonstrate the capacity to deliver poise and a strong stage presence.
- To produce body language that is fluid and in line with the character's upbringing and circumstance.
- To demonstrate the capacity for creating characters through character biographies and incorporating such biographies into a performance.
- To deliver acting that is personal, passionate, and accomplished.
- To deliver performances conveying the psychological dark and bright sides of characters.
- To demonstrate basic film and television acting techniques conforming to industry standards.
- To demonstrate the capacity to properly execute the basics of General American Speech, to include articulation, diction and projection.
- To demonstrate the capacity to properly execute the basics of Standard Speech, to include articulation, diction and projection.
- To demonstrate professional behavior in all rehearsal processes relating to blocking, memorization, concentration, timeliness and the capacity to work in a group setting.
- To demonstrate an understanding in essential skills of communication as they take direction from their instructors to improve their performance or fit into the director's vision; and on how they are able to ask the appropriate questions in a professional manner.
- To satisfactorily act in 3 public performances.

- To demonstrate adequate skills in collaboration as a team member in a cast.
- To demonstrate a basic grasp of the content and concepts in the General Education courses through expression in written assignments, visual assignments, and presentational assignments.

**GENERAL EDUCATION CORE COURSES FOR ACTING DEGREE: 30 Credits**

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

**LOS ANGELES PERFORMING ARTS CONSERVATORY**

**Curricular Table Program Title: Associate of Occupational Science - Acting**

**Years to Complete Program: 2 (7 Quarters)**

*ASSOCIATE OF OCCUPATIONAL SCIENCE – ACTING*

General Education	Acting Core	Electives	Total
Total Credits = 30	Total Credits = 44.5	Credits Needed = 15.5	90 Total Credits

Time listed is in-class and studio hours. In order to thoroughly learn the skills and information being taught, LAPAC expects that students will provide ancillary effort – homework and rehearsals equal to at least two hours-outside-of class for each hour of required in-class time.

**GENERAL EDUCATION: 30 Credits**

<u>TITLE</u>		<u>MEETINGS</u>	<u>PER</u>	<u>WK</u>	<u>CREDITS</u>
HISTORY OF THEATRE	G110	1	x	10 weeks	2
HISTORY OF FILM	G111	1	x	10 weeks	2
THE CHARACTER KEY	G150	2	x	10 weeks	4
THE PATHOLOGY KEY	G151	1	x	10 weeks	2
MYTH IN MOVIES & CREATIVE PROC.	G160	1	x	10 weeks	2
VOICE & SPEECH KEY	G121	1	x	10 weeks	2

SCRIPT ANALYSIS & BREAKDOWN	G220	1	x	10	2
				weeks	
INTRODUCTION TO SHAKESPEARE	G205	1	x	10	2
				weeks	
DEFINING THE SCREENPLAY	G201	2	x	10	4
				weeks	
INTRO TO S. MEISNER TECHNIQUE.	G101	2	x	10	4
				weeks	
LAUNCHING YOUR FILM CAREER	G301	1	x	10	2
				weeks	
THE BUSINESS OF PRODUCING	G143	1	x	10	2
				weeks	

**ACTING CORE: 44.5 CREDITS**

INTER.SANFORD MEISNER TECHNIQUE	A102	2	x	10	4
				weeks	
ADV. SANFORD MEISNER TECHNIQUE	A103	2	x	10	4
				weeks	
THE ACTOR'S INSTRUMENT KEY	A131	1	x	10	2
				weeks	
INSIDE FILM & TV COMEDY	A384	1	x	10	1.5
				weeks	
FUNDAMENTALS OF IMPROVISATION	A381	1	x	10	2
				weeks	
PHYSICAL COMEDY TECHNIQUE	A385	1	x	10	2
				weeks	
VOICE & GENERAL AMERICAN SPEECH	A122	1	x	10	2
				weeks	
BOOKING THE COMMERCIAL	A141	1	x	10	1.5
				weeks	
AUDITION FOR FILM & TELEVISION	A142	1	x	10	1.5
				weeks	
EXP. INTO LEE STRASBERG TECHNIQUE	A201	2	x	10	4
				weeks	
CHEKHOV ACTING TECHNIQUE	A202	2	x	10	4
				weeks	
FOUNDATION OF THE S. ADLER TECH	A203	2	x	10	4
				weeks	
STANDARD SPEECH & TEXT	A221	1	x	10	2
				weeks	

MOVEMENT STYLES	A232	1	x	10	2
				weeks	
PLAY PRODUCTION 1	A190	3	x	10	4
				weeks	
ACTOR'S SHOWCASE	A290	2	x	10	4
				weeks	
<b><u>ACTING ELECTIVES: 15.5 Credits</u></b>					
CHARACTER ACCENTS & DIALECTS	A222	1	x	10	2
				weeks	
ON CAMERA DYNAMICS	A340	1	x	10	1.5
				weeks	
ON CAMERA DRAMA	A341	1	x	10	1.5
				weeks	
SCENE STUDY	A304	1	x	10	1.5
				weeks	
VOICE OVER TECHNIQUE	A320	1	x	10	1.5
				weeks	
ADVANCED COMMERCIAL TECHNIQUE	A321	1	x	10	1.5
				weeks	
HOSTING & INDUSTRIALS	A322	1	x	10	1.5
				weeks	
SKETCH COMEDY	A382	1	x	10	1.5
				weeks	
STAND-UP COMEDY TECHNIQUE	A383	1	x	10	2
				weeks	
PLAY PRODUCTION 2	A191	3	x	10	4
				weeks	
WRITING THE SHORT FILM	S121	1	x	10	2
				weeks	
WRITING THE FEATURE FILM 1	S201	2	x	10	4
				weeks	
WORKING WITH ACTORS	D120	1	x	10	2
				weeks	
STAGING THE SCENE	D121	1	x	10	2
				weeks	
THE REHEARSAL PROCESS	D122	1	x	10	2
				weeks	
CINEMATOGRAPHY 1	C101	1	x	10	2
				weeks	
EDITING 1	E201	1	x	10	2
				weeks	

VISUAL CONCEPT/STYLE/STORY.	D390	1	x	10	2
				weeks	
LOGLINE/SYNOPSIS /OUTLINE	S120	2	x	10	4
				weeks	
INTERNSHIP/EXTERNSHIP	X401	2	x	10	3
				weeks	
INDEPENDENT STUDY	X402	2	x	10	3
				weeks	

## **COURSE DESCRIPTIONS**

### **GENERAL EDUCATION CORE**

**30 Credits**

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

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

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

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

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

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

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

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

Uncovering the “Dark Side” and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting,

screenwriting and directing by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy. (ELIGIBLE FOR DISTANCE LEARNING) PR - G150

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

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

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

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

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

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

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

A stimulating study into Shakespearean drama, not only as printed texts but as works written for performance. The students will get a good grounding in reading, analyzing and performing Shakespeare's language. The course will also explore Shakespeare's treatment of marriage, family and gender; linking the plays with the society in which they were written. (ELIGIBLE FOR DISTANCE LEARNING) PR - G220 & G101

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

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

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

Based upon some of the original theories of the Great Russian teacher-director Constantine Stanislavski, the Meisner Technique is a systematic and methodical approach to bringing the artist back to his emotional

impulses and to acting that is firmly rooted in the instinctive. The Meisner Technique builds a solid acting methodology through a series of vigorous exercises. The artist will develop the fundamental skills of trusting one's instincts, applying the use of objectives, working moment to moment, and the ability to authentically listen. Students use the imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched. This is an invaluable course for an artist; as the study of Art, in its purest form, is the study of self. (ELIGIBLE FOR DISTANCE LEARNING)

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

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

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

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

**ACTING CORE 44.5 Credits**

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

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

Intermediate Sanford Meisner Technique, A102, builds on the experience, technique, and fortitude established in G101. This course leads the student through gradient steps of the established Sanford Meisner Technique, leading to a procedure of self-investigation. Much more independent work is encouraged and required. Outside rehearsal, written homework assignments, and detailed, structured notes on all crafted activities, (projects), and circumstances created for class, are required. Some of the exercises that are covered are: the use of Independent Activities, Entrances, Point of View, Emotional Preparation, Action, and Scene Work. The actors learn to craft their work to their fullest emotional, sequential, imaginative, and challenging possibilities. Other aspects of the improvisational exercises include, the



**TITLE: VOICE & GENERAL AMERICAN SPEECH** **A122 (2 credits)**  
Restructuring Techniques are taught to develop an energetic and flexible voice while maintaining a relaxed instrument and sound vocal health through the basics of General American Speech. Continued techniques are taught on breath, posture, resonance and articulation. Focus is on building elements of vocal expression and vocal power along with increased work on diction and phrasing.  
(ELIGIBLE FOR DISTANCE LEARNING) PR - G121

**TITLE: AUDITION FOR FILM & TELEVISION** **A142 (1.5 credits)**  
A dynamic course that deals with all aspects of Film and Television Auditions; including establishing place and character, basic scene breakdown into units of action, and emotional preparation. The student will explore the physical adjustments necessary for the camera, how to control facial expressions; how to transition from stage to film and how to get used to the frame. The course includes scripts from sitcoms, soaps, television dramas and films. PR - A141

**TITLE: BOOKING THE COMMERCIAL** **A141 (1.5 credits)**  
This class is a step-by-step learning experience for the student that demystifies the Commercial Audition process. The actor is introduced to most types of commercials and the specific techniques for each one. Some of the styles covered: Character One Liners, Food and Beverage One Liners, MOS Spots (no dialogue), Improvisations, Slice of Life, Group Spots, Character and Corporate Spokespersons.

**TITLE: AN EXPLORATION INTO THE LEE STRASBERG TECHNIQUE** **A201 (4 credits)**  
Lee Strasberg's "Sense Memory and Method Technique," are used to help the actors develop and explore all their senses, bringing their instrument in tune with their environment and their emotional states. The use of Imagery is introduced to connect with Emotionality and Body Language. Tools learned are incorporated into scene work.

**TITLE: CHEKHOV ACTING TECHNIQUE** **A202 (4 credits)**  
Students learn how to create a character using their body as a physical and emotional tool. Selections from plays, poetry and prose are utilized to train the actor to approach the text from a "physical and emotional" point of view. The course investigates the actors' movement and relationship to space, to each other, and to situations. Exercises including Psychological Gesture, Sensory and Improvisational movement; and relaxation help bring awareness to their body, emotions, and mind. Students then apply these techniques to a monologue, scene, or poem in a final performance. PR - A232

**TITLE: THE FOUNDATION OF THE STELLA ADLER TECHNIQUE** **A203 (4credits)**  
This course deals in depth with Script Analysis through the Stella Adler Technique, utilizing the works of Anton Chekhov as a base. The actors will master the breakdown of a script into beats and the use of action exercises and emotional doings to understand the character's through-line. PR - G220 & G101

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

This course focuses on expansion of the voice through the basics of Standard Speech, working on rhetoric, clarity of thought and communicating complex arguments. As the actor understands the fundamentals of voice and articulation, application is made to classical text using Shakespeare monologues, sonnets, and scenes. (ELIGIBLE FOR DISTANCE LEARNING) PR - A122

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

In this course the student learns how to consciously use the body as a means of communication, character creation and stage/set presence, exploring different archetypes and time periods. The actor is taught character movement techniques such as finding the center of the character, the animal within, and skeletal breakdown. The actor learns to connect with the character's emotions through their primal needs and desires, bringing those elements to life through body language and articulation, as well as tempo, rhythm and shape. PR - A131

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

This class takes the actor through the experience of producing and performing a play from beginning to end by staging the works of well-established playwrights. The actor will enjoy a challenging rehearsal process that will include voice and movement, as well as portraying characters that are multi-dimensional and intricate. PR - A102

**TITLE: ACTOR'S SHOWCASE A290 (4 credits)**

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

**ACTING ELECTIVES Any 15.5 Credits**

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

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

Character development and acting with the voice are applied to classical monologues. Fundamentals are taught in British, Cockney, Irish, and a review of some of the American dialects most common for auditions. (ELIGIBLE FOR DISTANCE LEARNING) PR - A221

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

A hands-on course in front of the camera dealing with Types of Camera Shots, Studio Location Disciplines and the Challenge of Continuity. Principles are taught through a Monologue and Scene Study, Blocking, Rehearsal and Character Development. Scenes are shot in Masters, Two Shots and Close Ups, providing an invaluable real-world experience. The actors will develop a winning on-camera,

on set technique that continues to explore the use of objectives, bringing them to life through sub-textual body language and learning to play to that all-seeing camera eye. PR - A142

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

This course is a detailed study of every aspect of film and television performance. The class includes Psychological Action Breakdown, Silent Action and Reaction Breakdowns as well as emotional and practical tools for creating memorable filmic performances. (ELIGIBLE FOR DISTANCE LEARNING)  
PR - A142

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

This is an in-depth course that examines the Who, What, Where, Why, and When of the Character. The actor is made aware of connecting what precedes and follows each scene as a tool for creating reality. A clearer grasp of the author's given circumstances is developed through exploration, improvisation, and manifestation of place. Finally, the actor learns to create character through behavior, and understands blocking through motivation. PR - G101

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

This course allows the actor an exploration into their vocal range through television commercials, radio spots, animation, promos, and narration. The course teaches the actor to create character with their voice, through phrasing and instinctual connection. It is a vocal journey; wherein the actor gets clear on where they fit into the marketplace. PR - A141

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

This course is designed for actors who understand basic commercial audition principles. The environment is set up to allow each actor their own sense of artistry and creativity mixed in with many adjustments and surprises, much like professional actors find in the real world. The course focuses on the call back, mastering the cue card and boosting improvisational skills. PR - A141

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

An introduction into the world of Commercial Hosting and Corporate Industrial Films: The Hour Format, The Half Hour Format, The Segment Format, Entertainment Programming, Informational Programming, Travel Shows, Documentaries, News and Public Affairs, Specialty Programming, Educational Videos, Infomercials and New Media Webisodes. The course explores the audition process in this venue, from the casting session to the set, role hierarchy: The Show Host, The Co-Host, The Segment Host as well as basic acting tools like Breathing, Relaxation, Articulation, Audience Rapport, Maintaining Energy, enthusiasm, momentum and the right emotional tone to suit the subject matter. PR -A321

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



Once the directors have acquired a basic knowledge in “the actor’s language”, they will now move into what an actual rehearsal process would consist of with the actors in order to insure and extract their best performance. Acting students can take this course and be the actors that are directed by the Filmmaking students; as well as trying their hand at Directing. PR - D121

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

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

**TITLE: EDITING 1 E201 (2 credits)**

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

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

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

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

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

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

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

## ASSOCIATE OF OCCUPATIONAL SCIENCE / SCREENWRITING

### PURPOSE

To prepare students for the workforce in the entertainment industry of Screenwriting. The AOS – Screenwriting at LAPAC has curricular offerings that have an occupational or vocational emphasis and are not intended to prepare for transfer.

### MISSION

The Associate of Occupational Science / Screenwriting at LAPAC is designed to create a modern screenwriter for the Hollywood / International marketplace of today and offers a variety of techniques that facilitate screenwriters in effectively expressing themselves by helping them to discover their personal connection to their work; as well as, providing them with the necessary tools to bring that personal expression to life. Accompanied with skill, imagination, passion, and discipline, it is the intent of this degree to expand vocational opportunities.

### GOAL

The screenwriter will receive a sequential process of training that will expose him / her to the essential aspects of this unique form of writing; as well as, an exploration into a variety of screenwriting techniques, experiencing how to write for different genres; whilst embracing every aspect of the process, guided by seasoned professionals, and exploring each tool repeatedly until it becomes second nature.

### END RESULT

Although the general purpose of the AOS Screenwriting is to prepare the graduate for vocational and disciplinary opportunities as a screenwriter, intellectual and artistic development is also anticipated. Graduates will acquire competencies in storytelling, the use of language, characterizations, academics, general education courses, and professional practices.

### OBJECTIVES

- To complete a formal, well-rounded, comprehensive degreed program tailored to the screenwriter.
- To develop a general understanding in the history of cinema and the basics of storytelling, the art of dialogue, and story structure.
- To provide development and experience in the techniques of American Screenwriting: Syd Field, Joseph Campbell, and Robert McKee, setting the groundwork for career essentials.
- To provide development and experience in the creation of characters.
- To provide development and experience in the world of pitching and essentials on how to launch a career in screenwriting.

- To acquire a broader knowledge, understanding and academic development through completion of General Education courses and how they apply to the craft screenwriting.
- Besides acquiring the necessary skills and tools to write a compelling script, students will also become competent in the essential skills of communication and collaboration.
- To benefit from the technical and professional support, faculty, structure, and fellow alumni only available from a degree granting institution.

**COMPETENCIES AND SKILL EXPECTATIONS TO BE ADDRESSED IN TRAINING FOR THE ASSOCIATE OF OCCUPATIONAL SCIENCE - SCREENWRITING**

- To demonstrate the ability to deliver scripts with basic screenwriting structure as per industry standards.
- To represent the capacity to compress the complex world of a story and characters into a lean and concise written document.
- To demonstrate the ability to tap into personal experiences and meld them with the demands of story and genre.
- To represent the capacity to write dialogue that is believable and organic.
- To produce storytelling that is personal, passionate, compelling, and accomplished.
- To demonstrate the capacity to analyze story structure by delivering outlines of three-act structure to include plot points and key scenes.
- To represent the capacity to write scenes and dialogue in a manner that feels moment to moment.
- To deliver the emotional life of a character through the believable execution of basic feelings to include anger, happiness, sadness.
- To demonstrate the capacity to analyze scenes by delivering writing that shows a clear pursuit of objectives.
- To represent an understanding in the basics of scene breakdown through the pursuit of physical and emotional actions in writings.
- To demonstrate the capacity for creating character development through character biographies and incorporating such biographies into a script.
- To represent the psychological dark and bright sides of characters in a script.
- To complete the writing of a short film.
- To complete the writing of one original feature film.
- To complete the treatment and outline of two feature films. One script to include the capacity to transpose the required elements into an adaptation.

- To demonstrate an understanding of basic skills in the industry standards of pitching a screenplay.
- To demonstrate an understanding of basic skills in the creation of a pitch deck for one screenplay.
- To demonstrate an understanding in essential skills of communication and collaboration as they take direction and suggestions from their instructors and fellow classmates on the writing of their stories and as they give suggestions to their fellow classmates.
- To demonstrate a basic grasp of the content and concepts in the General Education courses through expression in written assignments, visual assignments and presentational assignments.

**LOS ANGELES PERFORMING ARTS CONSERVATORY**

**GENERAL EDUCATION CORE COURSES FOR SCREENWRITING: 30 Credits**

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

**LOS ANGELES PERFORMING ARTS CONSERVATORY**

**Curricular Table**

**Program Title: Associate of Occupational Science – Screenwriting**

**Years to Complete Program: 2 (7 Quarters)**

*ASSOCIATE OF OCCUPATIONAL SCIENCE - SCREENWRITING*

General Education	ScreenwritingCore	Screenwriting Electives	Totals
Credits = 30	Credits = 40	Credits Needed = 20	90 Total Credits

Time listed is in-class and studio hours. In order to thoroughly learn the skills and information being taught, LAPAC expects that students will provide ancillary effort – homework and practice equal to at least two hours-outside-of class for each hour of required in-class time.

**GENERAL EDUCATION CORE: 30 Credits**

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

**SCREENWRITING****CORE: 40 credits**

<u>TITLE</u>		<u>MEETINGS PER WK</u>	<u>CREDITS</u>
WRITING THE SCENE	S111	2 x 10 weeks	4
WRITING DIALOGUE	S112	2 x 10 weeks	4
LOGLINE/ SYNOPSIS/ OUTLINE	S120	2 x 10 weeks	4
WRITING THE SHORT FILM	S121	1 x 10 weeks	2
THE ART OF ADAPTATION	S340	1 x 10 weeks	2
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	4
WRITING THE FEATURE FILM 2	S202	2 x 10 weeks	4
WRITING THE FEATURE FILM 3	S203	2 x 10 weeks	4
WRITING THE FEATURE FILM 4	S204	2 x 10 weeks	4
VISUAL CON./STYLE /STORYBOARD	D390	1 x 10 weeks	2
WORKING WITH ACTORS	D120	1 x 10 weeks	2
CINEMATOGRAPHY 1	C101	1 x 10 weeks	2
EDITING 1	E201	1 x 10 weeks	2

**SCREENWRITING ELECTIVES: 20 Credits**

INTERMEDIATE S. MEISNER TECH	A102	2 x 10 weeks	4
FOUNDATION OF STELLA ADLER TECH	A203	2 x 10 weeks	4
STAGING THE SCENE	D121	1 x 10 weeks	2
THE REHEARSAL PROCESS	D122	1 x 10 weeks	2
BOOKING THE COMMERCIAL	A141	1 x 10 weeks	1.5
FUNDAMENTALS OF IMPROVISATION	A381	1 x 10 weeks	2
VOICE & GENERAL AMERICAN SPEECH	A122	1 x 10 weeks	2
WRITING & DIRECTING THE TV SERIES	S122	2 x 10 weeks	4
SKETCH COMEDY	A382	1x 10 weeks	1.5
STAND UP COMEDY TECHNIQUE	A383	1x 10 weeks	2
INTERNSHIP/EXTERNSHIP	X401	2x 10 weeks	3
INDEPENDENT STUDY	X402	2x 10 weeks	3

## COURSE DESCRIPTIONS

### GENERAL EDUCATION CORE SCREENWRITING

**30 Credits**

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

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

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

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

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

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

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

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

Uncovering the “Dark Side” and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting, screenwriting and directing by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy. (ELIGIBLE FOR DISTANCE LEARNING) PR - G150

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

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

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

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

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

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

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

A stimulating study into Shakespearean drama, not only as printed texts but as works written for performance. The students will get a good grounding in reading, analyzing and performing Shakespeare's language. The course will also explore Shakespeare's treatment of marriage, family and gender; linking the plays with the society in which they were written. (ELIGIBLE FOR DISTANCE LEARNING) PR - G220 & G101

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

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

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

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

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

This course introduces the basics of The Business of Entertainment. Using the book, *The Pocket Lawyer for Filmmakers*, by Thomas Crowell as a foundation, the artist will learn to balance their creativity with the realities of show business. Specialized modules are covered for the actors, screenwriters and directors such as: talent agency agreements, manager agreements, production contracts, location and materials,

agreements and crew deals. A business perspective of the film and television studios is introduced as well as well as, independent production; formation of networks, internet, Trade Marks, Copyrights, IP Protection, Entities and Securities Development, the Art and Technique of Pitching to Production; Development, Acquiring Rights, Titles, Pre- Production, Packaging; Pre-Sales; PFD Deals; Turnaround, Employment contracts for Children, On the Set Rules, Third Party Rights, Network Licenses, Documentaries, Reality Shows, Post- Production, Editing, VFX & MUSIC, Distribution, How to get the money flow from the box office to the net profits, The Artist Unions: SAG: Screen Actors Guild, AFTRA: American Federation for Radio & Television Artists, EQUITY: The Union of the Theatre, WGA: The Writers Guild of America and DGA: The Directors Guild of America. (ELIGIBLE FOR DISTANCE LEARNING)

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

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

**SCREENWRITING CORE 40 Credits**

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

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

The scene is the basic element of a finished screenplay. Students will learn how to structure a compelling scene with a clear beginning, middle and end. The course explores elements of scene development by teaching them how to enrich and find the nuances to create dynamic and escalating tension within the story of the scene. (ELIGIBLE FOR DISTANCE LEARNING) PR - G201

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

Students are taught how to efficiently, creatively and poetically use dialogue to reveal essential information about characters and story lines. Students will learn how to give each character a unique voice with appropriate dialogue for their upbringing, professions and personality styles, providing for the audience a deeper understanding of the world of the story and its inhabitants. (ELIGIBLE FOR DISTANCE LEARNING) PR - G201

**TITLE: LOGLINE / SYNOPSIS / OUTLINE S120 (4 credits)**

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

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

Like the short story, the short film is a specific genre with its own set of rules and demands. In this workshop, students will learn the basic elements of this unique and demanding form. They will sharpen their writing skills and develop advanced character and structural elements. (ELIGIBLE FOR DISTANCE LEARNING) PR - G201

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

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

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

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene-by-Scene Breakdown and to invent incidents that raise the stakes of every plot. This course outlines a Paradigm of Screenwriting that enhances the writer's imagination and capacity for creating an extra dimension in character depth. (ELIGIBLE FOR DISTANCE LEARNING) PR - S120

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

In this course students will lay the foundations of their writing through the screenwriting format. This deceptively demanding form requires the writer to compress an entire universe into a stripped down 90 – 120- page documents, focusing the screenplay on action/adventure (ELIGIBLE FOR DISTANCE LEARNING) PR - S201

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

In this course students will develop the technical skills of the screenwriting craft by adding visual imagery and metaphor, using compressed dialogue and focusing on turning points. The screenplays will be geared toward romance/comedy. (ELIGIBLE FOR DISTANCE LEARNING) PR - S202

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

In this course students will challenge screenwriting format by stretching their imagination and creative limits to achieve commercially viable art, focusing their screenplays in the drama/thriller genre creating complex human emotions and interactions such as jealousy, fear, abandonment, addiction, criminal behavior, political and religious beliefs. (ELIGIBLE FOR DISTANCE LEARNING) PR - S203

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

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

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

Acting Technique for directors is systematic and methodical. The artist is brought back to emotional impulses that are firmly rooted in the instinctive. Acting for Directors is a hands-on course for directors to understand the acting world and learn to communicate with actors. Directors will go through vigorous exercises in all the major acting techniques, as well as a few of the lesser-known techniques. Directing students use the imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched. Through hands-on work, directing students will acquire the skills necessary to elicit and communicate powerful performances. Directors will expand their knowledge of the actors' language and methodology to construct and guide actors through their vision. The directing student will learn to be an effective communicator in this experiential process. Acting students can take this course and act in films directed by the directing students, as well as trying their hands at directing.

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

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

**TITLE: EDITING 1****E201 (2 credits)**

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

**SCREENWRITING ELECTIVES****Any 20 Credits****TITLE: INTERMEDIATE SANFORD MEISNER TECHNIQUE****A102 (4 credits)**

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

sequential, imaginative, and challenging possibilities. Other aspects of the improvisational exercises include, the Domestic Exercise, the Shared Circumstance, and the Life Goes on Activity. Students are challenged to use their imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched. PR - G101

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

This course deals in depth with Script Analysis through the Stella Adler Technique, utilizing the works of Anton Chekhov as a base. The actors will master the breakdown of a script into beats and the use of action exercises and emotional doings to understand the character's through-line. PR - G220 & G101

**TITLE: STAGING THE SCENE D121 (2 credits)**

Staging the scene is a systematic and methodical course. This course will teach the student director how to stage a scene physically, emotionally, psychologically and most importantly, clearly. Staging the scene is a hands-on course for directors to physically move actors, sight lines and set pieces for greater communication. Filmmaking students will learn to use the imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality will be engaged and enriched. Through hands-on work, directing students will acquire the skills necessary to elicit and communicate powerful performances. Directing students will expand their knowledge of the actors' language and methodology to construct and guide actors through their vision. The directing student will learn to be effective communicators. Acting students can take this course and act in films directed by the directing students, as well as trying their hands at directing. PR - D120

**TITLE: THE REHEARSAL PROCESS D122 (2 credits)**

Once the directors have acquired a basic knowledge in "the actor's language", they will now move into what an actual rehearsal process would consist of with the actors in order to insure and extract their best performance. Writers can take this course and test out their material as well as their hand at Directing. PR - D121

**TITLE: BOOKING THE COMMERCIAL A141 (1.5 credits)**

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

**TITLE: FUNDAMENTALS OF IMPROVISATION A381 (2 credits)**

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

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

Restructuring Techniques are taught to develop an energetic and flexible voice while maintaining a relaxed instrument and sound vocal health through the basics of General American Speech. Continued techniques are taught on breath, posture, resonance and articulation. Focus is on building elements of vocal expression and vocal power along with increased work on diction and phrasing. (ELIGIBLE FOR DISTANCE LEARNING) PR - G121

**TITLE: WRITING & DIRECTING THE TV SERIES S122 (4 credits)**

This course shows and advises students to which festivals they should submit their final projects, as well as, how to find access to the selected festivals, how to put together a press map, and further marketing materials that can lead them beyond the festival circuit and into distribution. PR - S201

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

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

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

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

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

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

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

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

## ASSOCIATE OF OCCUPATIONAL SCIENCE - FILMMAKING

### PURPOSE

To prepare students for the workforce in the entertainment industry of Filmmaking. The AOS – Filmmaking at LAPAC has curricular offerings that have an occupational or vocational emphasis and are not intended to prepare for transfer.

### MISSION:

The Associate of Occupational Science / Filmmaking at LAPAC is designed to create a modern filmmaker for the Hollywood / International marketplace of today, with the ability to understand, execute, and delegate what is needed to create a film; allowing his/her vision to come to fruition so that he/she can direct all the collaborating departments. With the tools and skill set provided, filmmakers can also successfully transition into other film occupations.

### GOAL:

LAPAC's Filmmaking Program is designed to encompass aspects of screenwriting and filmmaking; melding curricula of both subjects into one well rounded degree, broadening the possibilities for today's marketplace, providing each artist with an acute understanding of how to bring his/her film to fruition, from inception of the first written thought of the story, all the way through to post-production, and a completed film ready for distribution; whilst embracing every aspect of the process, guided by seasoned professionals, and exploring each tool repeatedly until it becomes second nature.

### END RESULT:

Although the general purpose of the AOS Filmmaking is to prepare the graduate for vocational and disciplinary opportunities as a film director, intellectual and artistic development is also anticipated. Graduates will have acquired competencies in storytelling, shot styles and composition, the use of sound, editing, collaborative work, academics, general education, and professional practices.

### OBJECTIVES:

- To expose filmmakers to the tools of script analysis and character development.
- To learn the basic tools required for good screenwriting.
- To explore the complex visual and technical aspects of cinema.
- To expose filmmakers to the tools of cinematography, sound recording, and editing; in order to achieve a better understanding of the nuances, challenges, and difficulties of staging and filming a scene.

- To provide the artist with the necessary tools for the art of pitching, finding their brand, and marketing themselves.
- To train filmmakers in the essential skills of communication and collaboration.
- To provide an introduction into the business aspects of getting a film made and distributed.
- To learn to convey storytelling in a personal, passionate, and accomplished manner.
- To acquire a broader knowledge, understanding, and academic development through completion of General Education courses and how they apply to the craft of filmmaking.
- In the first year, students will create their own short film.
- In the second year, as a team, the class will produce a feature film from pre-production, through post-production, and completion - to be screened at International Film Festivals and made available for distribution. -

**COMPETENCIES AND SKILL EXPECTATION TO BE ADDRESSED IN TRAINING FOR THE ASSOCIATE OF OCCUPATIONAL SCIENCE - FILMMAKING**

- To demonstrate familiarity and understanding with the visual aspects of cinema and the art of filmmaking through the creation of storyboards, visual concepts, and mood boards.
- To demonstrate an understanding of basic skills in the technical aspects in the creation of a film, through the use of lenses, the use of lighting, and on how to develop the appropriate sound on set.
- To demonstrate an understanding of basic skills in production and set design as applied to the student's short film and feature film project.
- To demonstrate an understanding of basic skills in the post-production aspects in the creation of a film through the ability to use editing software, create sound design, and arrive at picture lock.
- To produce storytelling that is personal, passionate, and accomplished.
- To demonstrate an understanding in essential skills of communication and collaboration on the various film crews, students will work on throughout the 2-year program; as they take direction from their fellow classmates and as they give direction to their own crew.
- To demonstrate an understanding in the essentials of script analysis and character development.
- To demonstrate the ability to deliver scripts with basic screenwriting structure as per industry standards.
- To represent the capacity to write scenes and dialogue in a manner that feels moment to moment.
- To demonstrate the capacity to analyze scenes by delivering writing that shows a clear pursuit of objectives.
- To write, produce and shoot a short film.
- To complete the treatment and outline of one feature film.

- To demonstrate an understanding of basic skills in the industry standards of pitching a screenplay.
- To demonstrate an understanding of basic skills in the creation of a pitch deck and a sizzle reel for one screenplay.
- To demonstrate an understanding of basic skills in the business aspects of getting a film made and distributed, through the creation of budgets, press maps, and marketing materials.
- To demonstrate adequate skills as a team member in a key crew position in the class project of producing a feature film from pre-production, through post-production, and completion.
- To demonstrate a basic grasp of the content and concepts in the General Education courses through expression in written assignments, visual assignments, and presentational assignments.

**LOS ANGELES PERFORMING ARTS CONSERVATORY**

**GENERAL EDUCATION CORE COURSES FOR FILMMAKING: 30 Credits**

G110	HISTORY OF THEATRE
G111	HISTORY OF FILM
G150	THE CHARACTER KEY
G151	THE PATHOLOGY KEY
G160	MYTHOLOGY IN MOVIES AND THE CREATIVE PROCESS
S120	LOGLINE / SYNOPSIS / OUTLINE
G220	SCRIPT ANALYSIS AND BREAKDOWN
S201	WRITING THE FEATURE FILM 1
G201	DEFINING THE SCREENPLAY
G301	LAUNCHING YOUR FILM CAREER
G143	THE BUSINESS OF PRODUCING

**LOS ANGELES PERFORMING ARTS CONSERVATORY****Curricular Table****Program Title: Associate of Occupational Science - Filmmaking****Years to Complete Program: 2 (8 Quarters)***ASSOCIATE OF OCCUPATIONAL SCIENCE – FILMMAKING*

General Education	Filmmaking Core	Total
Credits = 30	Credits = 60	90

Time listed is in-class and studio hours. In order to thoroughly learn the skills and information being taught, LAPAC expects that students will provide ancillary effort – homework and rehearsals equal to at least two hours-outside-of class for each hour of required in-class time.

**GENERAL EDUCATION: 30 Credits**

TITLE		MEETINGS PER WK	CREDITS
HISTORY OF THEATRE	G110	1 x 10 weeks	2
HISTORY OF FILM	G111	1 x 10 weeks	2
THE CHARACTER KEY	G150	2 x 10 weeks	4
THE PATHOLOGY KEY	G151	1 x 10 weeks	2
MYTH IN MOVIES & CREATIVE PROCESS	G160	1 x 10 weeks	2
SCRIPT ANALYSIS & BREAKDOWN	G220	1 x 10 weeks	2
DEFINING THE SCREENPLAY	G201	2 x 10 weeks	4
LAUNCHING YOUR FILM CAREER	G301	1 x 10 weeks	2
THE BUSINESS OF PRODUCING	G143	1 x 10 weeks	2
LOGLINE / SYNOPSIS / OUTLINE	S120	2 x 10 weeks	4
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	4

**FILMMAKING CORE: 60 credits**

<u>TITLE</u>		<u>MEETINGS PER WK</u>	<u>CREDITS</u>
CINEMATOGRAPHY 1	C101	1 x 10 weeks	2
EDITING 1	E201	1 x 10 weeks	2
VISUAL CONCEPTS / STYLES / STORYBOARD	D390	1 x 10 weeks	2
INTRODUCTION TO SOUND	T200	1 x 10 weeks	2
WORKING WITH ACTORS	D120	1 x 10 weeks	2
STAGING THE SCENE	D121	1 x 10 weeks	2
THE REHEARSAL PROCESS	D122	1 x 10 weeks	2
CINEMATOGRAPHY 2	C201	1 x 10 weeks	2
EDITING 2	E202	1 x 10 weeks	2
WRITING THE SHORT FILM	S121	1 x 10 weeks	2
CINEMATOGRAPHY 3	C301	1 x 10 weeks	2
EDITING 3	E203	1 x 10 weeks	2
PRODUCTION DESIGN	D103	1 x 10 weeks	2
OVERVIEWING THE SET	D104	1 x 10 weeks	2
ON LOCATION SHOOTING	D105	2 x 10 weeks	2
POST PRODUCTION SOUND	T201	1 x 10 weeks	2
COLOR GRADING / FINALIZING THE PROJECT	D108	1 x 10 weeks	2
TEST SCREENING / FESTIVAL ADMISSIONS	T301	1 x 10 weeks	2
WORKING IN THE EDITING STUDIO	D106	1 x 5 weeks	2
CINEMATOGRAPHY 4	C401	1 x 10 weeks	2
PRODUCTION MANAGEMENT	D146	1 x 10 weeks	2
ON THE FEATURE FILM SET	D107	2 x 10 weeks	7
EDITING 4	E204	3 x 10 weeks	3
SOUND DESIGN & FILM MUSIC	T203	2 x 10 weeks	2
WRITING & DIRECTING THE TV SERIES	S122	2 x 10 weeks	4
FESTIVALS & FILM DISTRIBUTION	T303	1 x 10 weeks	2

**COURSE DESCRIPTIONS****GENERAL EDUCATION CORE****30 Credits**

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

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

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

to plays representative of each period providing them with a wide variety of world drama. (ELIGIBLE FOR DISTANCE LEARNING)

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

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

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

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

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

Uncovering the “Dark Side” and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting, screenwriting and directing by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy. (ELIGIBLE FOR DISTANCE LEARNING) PR - G150

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

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

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

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

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

From the idea to the page, students will learn screenplay structure, character development, plot points, the creation of each act, and scene by scene breakdown. Well-known screenplays are used as a model for

analysis and the viewing of them as a finished product in film allows the student to see how the written word is interpreted on to the screen. (ELIGIBLE FOR DISTANCE LEARNING)

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

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

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

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

**TITLE: LOGLINE / SYNOPSIS / OUTLINE S120 (4 credits)**

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

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

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene by Scene Breakdown and to invent incidents that raise the stakes of every plot. This course outlines a Paradigm of Screenwriting that enhances the writer's imagination and capacity for creating an extra dimension in character depth. (ELIGIBLE FOR DISTANCE LEARNING) PR - S120

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**FILMMAKING CORE 60 Credits**

**TITLE: CINEMATOGRAPHY 1 C101 (2 credits)** This course is an introduction into the visualization of the Screenplay with the use of Lenses and Cameras. The ABC of camera-work, visual art, and understanding how to manifest the director's visual concept using the knowledge of lens types, camera angles, and the higher art of photography for motion pictures. An

exploration of the basic on set workflow that allows the director to communicate his visual concept to the Direction of Photography team. Definition of positions within the Director Of Photography department are explored and the art of, "how to involve the actors" in that process for the best visual outcome.

**TITLE: EDITING 1 E201 (2 credits)**

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

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

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

**TITLE: INTRODUCTION TO SOUND T200 (2 Credits)**

A comprehensive examination of the craft of Sound and the Art of Sound, from the first moving images of analog camcorders, through digital moving pictures, including theatrical sound releases from today - from Stereo to 6.1 Sound Mixing. An exploration of what makes the medium of Sound unique amongst the arts. A further examination of Audio for Film in regards to the director's craft. Students will be exposed to a wide variety of artistic and technical skills of high-end sound experience and the elements that nurture this theatrical sound experience for the emotional impact and feel of the audience. The "Director Signature", for Hollywood standard motion pictures, is created by over 50% in the sound department. The psychology of creating the right sound and the logistics to set up the efficient workflow in the sound department is mandatory for the perspective of the director to come through in the tone of the motion picture. The goal of this course is to provide students with a deeper understanding and appreciation for the complexities of this art form; to teach them the philosophical and technical tools to support storytelling with the craft of Sound. In this course, students learn the tools of location sound and post sound for a director to be able to dissect. An exploration into the artistic and technical knowledge the director needs to communicate with the sound team to establish his individual artistic "sound style" that fits to his/her "visual style". (ELIGIBLE FOR DISTANCE LEARNING)

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

Acting Technique for directors is systematic and methodical. The artist is brought back to emotional impulses that are firmly rooted in the instinctive. Acting for Directors is a hands-on course for directors to

understand the acting world and learn to communicate with actors. Directors will go through vigorous exercises in all the major acting techniques taught at the Conservatory. Directing students use the imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched. Through hands-on work, directing students will acquire the skills necessary to elicit and communicate powerful performances. Directors will expand their knowledge of the actors' language and methodology to construct and guide actors through their vision. The directing student will learn to be an effective communicator in this experiential process. Acting students can take this course and act in films directed by the directing students, as well as trying their hands at directing.

**TITLE: STAGING THE SCENE D121 (2 credits)**

Staging the scene is a systematic and methodical course. This course will teach the student director how to stage a scene physically, emotionally, psychologically and most importantly, clearly. Staging the scene is a hands-on course for directors to physically move actors, sight lines and set pieces for greater communication. Filmmaking students will learn to use the imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality will be engaged and enriched. Through hands-on work, directing students will acquire the skills necessary to elicit and communicate powerful performances. Directing students will expand their knowledge of the actors' language and methodology to construct and guide actors through their vision. The directing student will learn to be effective communicators. Acting students can take this course and act in films directed by the directing students, as well as trying their hands at directing. PR - D120

**TITLE: THE REHEARSAL PROCESS D122 (2 credits)**

Once the directors have acquired a basic knowledge in "the actor's language", they will now move into what an actual rehearsal process would consist of with the actors in order to insure and extract their best performance. Writers can take this course and test out their material as well as their hand at Directing. PR - D121

**TITLE: CINEMATOGRAPHY 2 C201 (2 Credits)**

An advanced examination of Cinematography, in digital camera systems for advanced motion picture Director of Photography work. An exploration of the technical aspect of operating and understanding a camcorder, the use of lenses, focus pulling, PL-Mounts, EF-Mounts, and any further adapters, different sensors of digital camcorders and brands, and important technical parameters to understand to create the photography within the technical limitations: Use of ARRI, BLACKMAGIC, CANON, RED during lab work to understand the strength and parameters of the main brands and how to use them for the best creative result. The students will be exposed to a wide variety of advanced artistic and technical skills of high-end Cinematography used to achieve the "director's signature" for Hollywood style motion pictures. During lab work the students will prepare to visualize their own signature and style for their short movie. In the third quarter they will shoot a scene from the future script to practice and examine their style of cinematography and discuss the workflow of setting up the quality control and management to communicate the signature of their cinematography within the production cycle and the different departments involved, especially in post-production. They also learn to shoot raw and finish their style in post-production. PR - C101

**TITLE: EDITING 2**

**E202 (2 Credits)**

A comprehensive advanced examination of the craft of editing and the individual's art to make the right decisions in the editing room for the emotional impact on the audience. Artistic and technical requirements for the advanced editor and how the editing style of the "final cut" matters so the director can create his/her own signature to tell the story. An exploration of what makes the advanced editing medium unique amongst the arts of visualization, in regards to the director's craft and the way the other crafts merge with one another and need to be supported in the post production process, individually discussed and analyzed prior for to shooting. Students will be exposed to a wide variety of advanced artistic and technical skills for high-end visualization of the "director signature", for Hollywood standard motion pictures. This course focuses on the "Final Edit". Course also discusses advanced post production tools that matter in the final edit, such as color correction in Da Vinci Resolve or other software, and "After Effects" for certain SFX work in the editing project timeline. Different editing tools/software, the hierarchy in the editing room, and work-flow will be taught. Students will practice using advanced editing tools to understand how the director needs to communicate with the editor and the entire post production department. (ELIGIBLE FOR DISTANCE LEARNING) PR - E201

**TITLE: WRITING THE SHORT FILM**

**S121 (2 credits)**

Like the short story, the short film is a specific genre with its own set of rules and demands. In this workshop, students will learn the basic elements of this unique and demanding form. They will sharpen their writing skills and develop advanced character and structural elements. (ELIGIBLE FOR DISTANCE LEARNING) PR - G201

**TITLE: CINEMATOGRAPHY 3**

**C301 (2 credits)**

This course makes use of the tools learned in Cinematography 1 and 2 and lets the student practice, experience, and define his/her own style as a director throughout principal photography. It focuses on teaching practical skills through exercises accompanied by individual artistic and technical coaching for each student on their short films, as they go into production in this term. This course advises and encourages the student to define their own understanding of how to use all the tools learned thus far for the creation of their own films. PR - C201

**TITLE: EDITING 3**

**E203 (2 credits)**

This course will coach, teach, and assist the student to edit the material they have shot into a high end Hollywood quality with a final cut appropriate to submit to international film-festivals. The student learns editing styles, technical and artistic tools to improve and sharpen the emotional impact for the audience. The focus is on the narrative arc of the story that is built up throughout the editing timeline. (ELIGIBLE FOR DISTANCE LEARNING) PR - E202

**TITLE: PRODUCTION DESIGN**

**D103 (2 credits)**

Utilizing the shooting script of each student, an introduction to the basic understanding of Production Design is provided, in correlation to other departments under the supervision of the Art-Director which

include: Costumes, Colors, Set Design, Make Up, Color-Grading, and Lighting. Each student is coached individually to define her/his Production Design for her/his project and how to approach it as the director.  
PR - D390

**TITLE: OVER VIEWING THE SET D104 (2 credits)**

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

**TITLE: ON LOCATION SHOOTING D105 (2 credits)**

In this course, designed as laboratory work, students will spend their first hours practicing with shooting equipment: camera, lenses, lights, sound, and film gear. Using previously acquired skills for setting lights, using the camera, selecting the right lenses, and utilizing sound gear to create raw material in HD and 4K resolution - students will shoot a theatrical scene. They will learn to organize their material and transcode the raw files into proper data-packages to properly back-up, deliver, and name these packages for further visual and audio post production in the editing room. Students' shooting skills will be tested with practical exercises, which include the production shoot for their short film that will be submitted to international film festivals. All practical lab work is in reference to the classes where students have learned the technical and creative skills that they will use during the on-location shooting periods. PR - D103

**TITLE : POST PRODUCTION SOUND T201 (2 credits)**

The student is coached on the best completion of the work done within the Sound Department, including Location Sound, Sound Editing, Sound Design, Film Score, and additional Foley and Voiceover, if needed. The focus is on completion of the student's project. Concepts covered: the mixing process, as well as leveling and exporting the final Sound Stream for theatrical screenings. PR - T200

**TITLE: COLOR GRADING / FINALIZING THE PROJECT D108 (2 credits)**

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

**TITLE: TEST SCREENING / FESTIVAL ADMISSIONS T301 (2 credits)**

This course shows and advises students to which festivals they should submit their final projects, as well as, how to find access to the selected festivals, how to put together a press map, and further marketing materials, as well as to assess distribution opportunities.

**TITLE: WORKING IN THE EDITING STUDIO D106 (2 credits)**

This course, designed as laboratory work, provides the student with real situations in which the filmmaker is able to practice all necessary tools for post production: from editing, color correction, basic visual effects, to post production tools for sound, such as dialogue editing, sound design, music editing, creating

and editing the foley, as wells as, the final IT-mix, stereo and basic 5.1 Dolby-mixing. All practical work refers to the previous classes. The purpose of the course is to coach the student in skills specifically geared towards the short movie production that will be submitted to international film festivals. In addition, the student is trained for real industry projects, in order to learn all tools required in the department of visual and audio post-production. The outcome is a director able to fulfill and deliver an overview of all steps required and artistic styles envisioned as the creative head and manager of his crew and cast. This course focuses on communication and quality management towards the final product - an award-winning short movie. This course teaches the students to objectively judge all departments in post-production. PR - E203

**TITLE: CINEMATOGRAPHY 4 C401 (2 credits)**

Students learn to create the shooting concept, including the storyboard, color palette, directions for camera settings, the color corrected end result for the cinematography of a feature film and effectively finish the camera tests necessary prior to shooting. PR - C301

**TITLE: PRODUCTION MANAGEMENT D146 (2 credits)**

Students learn about the production logistics on-set of the feature film and the collaboration between the directing and the production department. They learn about call sheets and other logistic lists that are developed by both the directing and the production department. They learn how to back-up the film material, safety management, and the delivery from the shot material into the editing room by the end of each shooting day.

**TITLE: ON THE FEATURE FILM SET D107 (7 credits)**

Students approach the processes of being on the Feature Film Set from all angles. They act as director, cinematographer, create a lighting plan, oversee art departments, such as production design, props, location scouting, costumes, and make-up. Students learn how to communicate with all departments on set, as well as the post-production department. They work with all crew and talent in creating scenes and getting shots in an efficient manner. They act as quality control on set with all technical departments while also preserving the director's artistic vision. Students learn to work with the editing room, preserve the quality of footage, and provide post with all materials they require. PR - D105

**TITLE : EDITING 4 E204 (2 credits)**

Students learn to select the best takes and to put material in the order of the script of the storyboard of the timeline of the feature movie. Students prepare the storyline with flashcards, enabling them to become creative for the final cut. Students learn to create several versions for the edit. They particularly learn to find the right rhythm for emotions, action, dialog, and the style of the director. They learn to rearrange scenes with flashcards and the editing system and if it's better for the storytelling process. They learn to work on a strong beginning, climax, and ending. Students learn about the importance of the end of the movie and how to impact the audience's emotion when leaving the theater. Students learn to analyze questions for the test screening and to take notes from the test screening to improve the movie. Students learn to finalize the edit and create the picture lock. Students learn to overview the project for technical accuracy. PR - D106

**TITLE :      SOUND DESIGN & FILM MUSIC**

**T203 (2 credits)**

Students learn to organize, direct and produce the sound design for a feature movie. It starts in the editing room, building samples, and continues in the sound design suite. Students learn to find the right tracks; working with a library or producing sounds in the studio. Students learn all about the story arch of sound design, and the emotional impact for the audience. Students learn that good sound design must have a strong impact but needs to be unnoticeable. They learn to collaborate with film music, and finally, to overview and prepare the mixing in their studio. Students learn to direct, communicate, overview and finalize the Film Music department. Students learn to create a film music concept, with the composer, to create a clear story arc, with 3 acts. Students learn about the strong emotional impact of music, and about the various possibilities of style. Students will learn to create emotional impact for the genre. They learn to communicate their concept with examples/samples that are used in the editing room, to provide the right "mood and feel" for the scene. PR - T201

**TITLE:      WRITING & DIRECTING THE TV SERIES**

**S122 (4 credits)**

This course shows and advises students to which festivals they should submit their final projects, as well as, how to find access to the selected festivals, how to put together a press map, and further marketing materials that can lead them beyond the festival circuit and into distribution. PR - S201

**TITLE:      FESTIVALS & FILM DISTRIBUTION**

**T303 (2 credits)**

This course shows and advises students to which festivals they should submit their final projects, as well as, how to find access to the selected festivals, how to put together a press map, and further marketing materials that can lead them beyond the festival circuit and into distribution. PR - T301

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

*Acting*

*Filmmaking*

*Screenwriting*

*Gap Year (Follows Acting Certificate Curriculum)*

## **Acting Certificate Program**

### **MISSION**

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

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

### **PURPOSE**

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

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

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

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

### **OBJECTIVES**

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

**Acting Certificate Curricular Table – 45 Credits- 690 Hrs**

**ACTING CORE: 29 CREDITS = 450 HRS**

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

**ACTING ELECTIVES: 16 Credits / 240 hours**

HISTORY OF THEATRE	G110	1 x 10 weeks	30 HOURS 2
HISTORY OF FILM	G111	1 x 10 weeks	30 HOURS 2
MYTH IN MOVIES/CREATIVE PROC.	G160	1 x 10 weeks	30 HOURS 2

VOICE & GENERAL AMER. SPEECH A122	1 x 10 weeks	30 OURS 2
THE ACTOR'S INSTRUMENT KEY A131	1 x 10 weeks	30 HOURS 2
EXPLORATION LEE STRASBERG A201	2 x 10 weeks	60 HOURS 4
CHEKHOV TECHNIQUE A202	2 x 10 weeks	60 HOURS 4
FOUNDATION STELLA ADLER TECH A203	2 x 10 weeks	60 HOURS 4
STANDARD SPEECH & TEXT A221	1 x 10 weeks	30 HOURS 2
CHARACTER ACCENTS & DIALECTS A222	1 x 10 weeks	30 HOURS 2
MOVEMENT STYLES A232	1 x 10 weeks	30 HOURS 2
PLAY PRODUCTION 1 A190	2.5 x 10 weeks	90 HOURS 4
ON CAMERA DYNAMICS A340	1 x 10 weeks	30 HOURS 1.5
ON CAMERA DRAMA A341	1 x 10 weeks	30 HOURS 1.5
SCENE STUDY A304	1 x 10 weeks	30 HOURS 1.5
INTRODUCTION TO SHAKESPEARE G205	1 x 10 weeks	30 HOURS 2
VOICEOVER TECHNIQUE A320	1 x 10 weeks	30 HOURS 1.5
ADVANCED COMMERCIAL TECH A321	1 x 10 weeks	30 HOURS 1.5
HOSTING AND INDUSTRIALS A322	1 x 10 weeks	30 HOURS 1.5
FUNDAMENTALS OF IMPROV A381	1 x 10 weeks	30 HOURS 2
SKETCH COMEDY A382	1 x 10 weeks	30 HOURS 1.5
STAND UP COMEDY A383	1 x 10 weeks	30 HOURS 2
INSIDE FILM AND TV COMEDY A384	1 x 10 weeks	30 HOURS 1.5
TECHNIQUE OF PHYSICAL COMEDY A385	1 x 10 weeks	30 HOURS 2

PLAY PRODUCTION 2	A191	2.5 x 10 weeks	90 HOURS 4
WRITING THE SHORT FILM	S121	1 x 10 weeks	30 HOURS 2
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	60 HOURS 4
WORKING WITH ACTORS	D120	1 x 10 weeks	30 HOURS 2
THE REHEARSAL PROCESS	D122	1 x 10 weeks	30 HOURS 2
STAGING THE SCENE	D121	1 x 10 weeks	30 HOURS 2
DEFINING THE SCREENPLAY	G201	2 x 10 weeks	60 HOURS 4
CINEMATOGRAPHY 1	C101	1 x 10 weeks	30 HOURS 2
EDITING 1	E201	1 x 10 weeks	30 HOURS 2
VISUAL CONCEPT/STYLE/STORYBOARD	D390	1 x 10 weeks	30 HOURS 2
LOGLINE / SYNOPSIS / OUTLINE	S120	2 x 10 weeks	60 HOURS 4
INDEPENDENT STUDY	X402	2 x 10 weeks	30 HOURS 3

## **COURSE DESCRIPTIONS**

### **ACTING CORE**

**29 Credits**

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

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

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

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

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

Uncovering the "Dark Side" and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting, screenwriting and directing by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy. (ELIGIBLE FOR DISTANCE LEARNING) PR - G150

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

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

Focus is on releasing habitual tensions using yoga, the "Alexander Technique" and movement. The actor also learns fundamentals in anatomy and physiology of good vocal support. (ELIGIBLE FOR DISTANCE LEARNING)

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

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

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

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

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

Intermediate Sanford Meisner Technique, A102, builds on the experience, technique, and fortitude established in C101. This course leads the student through gradient steps of the established Sanford Meisner Technique, leading to a procedure of self-investigation. Much more independent work is encouraged and required. Outside rehearsal, written homework assignments, and detailed, structured notes on all crafted activities, (projects), and circumstances created for class, are required. Some of the exercises that are covered are: the use of Independent Activities, Entrances, Point of View, Emotional Preparation, Action, and Scene Work. The actors learn to craft their work to their fullest emotional, sequential, imaginative, and challenging possibilities. Other aspects of the improvisational exercises include, the Domestic Exercise, the Shared Circumstance, and the Life Goes on Activity. Students are challenged to use their imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched. PR - G101

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

In this advanced level course, the students will be challenged into applying all that they have learned in the two previous Sanford Meisner Technique courses, through the introduction of physical, mental, psychological and emotional impediments. This marks the beginning of character work and the actor embarks on the next level of discipline in creating specific choices, script interpretation, analyzing text,

execution of actions, pursuing objectives, shaping the scene and how to create variety and contrast in each role. Texts, such as *The Spoon River Anthology* and “Nursery Rhymes”, are utilized to challenge the actors into creating specific and detailed imaginary circumstances surrounding these texts to promote clarity of text and delivery of meaningful interpretations. PR - A102

**TITLE: AUDITION FOR FILM & TELEVISION A142 (1.5 credits)**

A dynamic course that deals with all aspects of Film and Television Auditions; including establishing place and character, basic scene breakdown into units of action, and emotional preparation. The student will explore the physical adjustments necessary for the camera, how to control facial expressions; how to transition from stage to film and how to get used to the frame. The course includes scripts from sitcoms, soaps, television dramas and films. PR – A141

**TITLE: BOOKING THE COMMERCIAL A141 (1.5 credits)**

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

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

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

**ACTING CERTIFICATE ELECTIVES: 16 credits**

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

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

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

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

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

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

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

Restructuring Techniques are taught to develop an energetic and flexible voice while maintaining a relaxed instrument and sound vocal health through the basics of General American Speech. Continued techniques are taught on breath, posture, resonance and articulation. Focus is on building elements of vocal expression and vocal power along with increased work on diction and phrasing. (ELIGIBLE FOR DISTANCE LEARNING) PR - G121

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

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

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

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

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

Students learn how to create a character using their body as a physical and emotional tool. Selections from plays, poetry and prose are utilized to train the actor to approach the text from a "physical and emotional" point of view. The course investigates the actors' movement and relationship to space, to each other, and to situations. Exercises including Psychological Gesture, Sensory and Improvisational movement; and relaxation help bring awareness to their body, emotions, and mind. Students then apply these techniques to a monologue, scene, or poem in a final performance. PR - A232

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

This course deals in depth with Script Analysis through the Stella Adler Technique, utilizing the works of Anton Chekhov as a base. The actors will master the breakdown of a script into beats and the use of action exercises and emotional doings to understand the character's through-line. PR - G101 & G220

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

This course focuses on expansion of the voice through the basics of Standard Speech, working on rhetoric, clarity of thought and communicating complex arguments. As the actor understands the fundamentals of

voice and articulation, application is made to classical text using Shakespeare monologues, sonnets, and scenes. (ELIGIBLE FOR DISTANCE LEARNING) PR - A122

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

Character development and acting with the voice are applied to classical monologues. Fundamentals are taught in British, Cockney, Irish, and a review of some of the American dialects most common for auditions. (ELIGIBLE FOR DISTANCE LEARNING) PR - A221

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

In this course the student learns how to consciously use the body as a means of communication, character creation and stage/set presence, exploring different archetypes and time periods. The actor is taught character movement techniques such as finding the center of the character, the animal within, and skeletal breakdown. The actor learns to connect with the character's emotions through their primal needs and desires, bringing those elements to life through body language and articulation, as well as tempo, rhythm and shape. PR - A131

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

This class takes the actor through the experience of producing and performing a play from beginning to end by staging the works of well-established playwrights. The actor will enjoy a challenging rehearsal process that will include voice and movement, as well as portraying characters that are multi-dimensional and intricate. PR - A102

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

A hands-on course in front of the camera dealing with Types of Camera Shots, Studio Location Disciplines and the Challenge of Continuity. Principles are taught through a Monologue and Scene Study, Blocking, Rehearsal and Character Development. Scenes are shot in Masters, Two Shots and Close Ups, providing an invaluable real-world experience. The actors will develop a winning on-camera, on set technique that continues to explore the use of objectives, bringing them to life through sub-textual body language and learning to play to that all seeing camera eye. PR - A142

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

This course is a detailed study of every aspect of film and television performance. The class includes Psychological Action Breakdown, Silent Action and Reaction Breakdowns as well as emotional and practical tools for creating memorable filmic performances. (ELIGIBLE FOR DISTANCE LEARNING) PR - A142

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

This is an in-depth course that examines the Who, What, Where, Why, and When of the Character. The actor is made aware of connecting what proceeds and follows each scene as a tool for creating reality. A clearer grasp of the author's given circumstances is developed through exploration, improvisation, and

manifestation of place. Finally, the actor learns to create character through behavior, and understands blocking through motivation. PR - G101

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

A stimulating study into Shakespearean drama, not only as printed texts but as works written for performance. The students will get a good grounding in reading, analyzing and performing Shakespeare's language. The course will also explore Shakespeare's treatment of marriage, family and gender; linking the plays with the society in which they were written. (ELIGIBLE FOR DISTANCE LEARNING) PR - G212 & G220

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

This course allows the actor an exploration into their vocal range through television commercials, radio spots, animation, promos, and narration. The course teaches the actor to create character with their voice, through phrasing and instinctual connection. It is a vocal journey; wherein the actor gets clear on where they fit into the marketplace. PR - A141

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

This course is designed for actors who understand basic commercial audition principles. The environment is set up to allow each actor their own sense of artistry and creativity mixed in with many adjustments and surprises, much like professional actors find in the real world. The course focuses on the call back, mastering the cue card and boosting improvisational skills. PR - A141

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

An introduction into the world of Commercial Hosting and Corporate Industrial Films: The Hour Format, The Half Hour Format, The Segment Format, Entertainment Programming, Informational Programming, Travel Shows, Documentaries, News and Public Affairs, Specialty Programming, Educational Videos, Infomercials and New Media Webisodes. The course explores the audition process in this venue, from the casting session to the set, role hierarchy: The Show Host, The Co-Host, The Segment Host as well as basic acting tools like Breathing, Relaxation, Articulation, Audience Rapport, Maintaining Energy, enthusiasm, momentum and the right emotional tone to suit the subject matter. PR - A321

**TITLE: FUNDAMENTALS OF IMPROVISATION A381 (1.5 credits)**

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

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

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

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

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

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

The course introduces the student to the basics of comedy structure; from the casting session, to the screen test, to the set. The actor is taught to create a true reality, develop an emotional life and marry the technical with the comedic. The actor explores the depth and comedy of his screen persona and is encouraged to stretch his imagination into the heightened world of comedy. The course teaches how to master comic timing, rhythm, and differentiating between the 'straight guy', and the 'fall guy.' The course includes scripts from Romantic Comedy, Situation Comedy, Absurdist Comedy, and Farce. (ELIGIBLE FOR DISTANCE LEARNING) PR - A142

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

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

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

This class takes the actor through the experience of producing and performing a play from beginning to end by staging the works of well-established playwrights. The actor will enjoy a challenging rehearsal process that will include voice and movement, as well as portraying characters that are multi-dimensional and intricate. PR - A190

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

Like the short story, the short film is a specific genre with its own set of rules and demands. In this workshop, students will learn the basic elements of this unique and demanding form, they will sharpen writing skills and develop character and structural elements. (ELIGIBLE FOR DISTANCE LEARNING) PR - G201

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

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene-by-Scene Breakdown and to invent incidents that raise the stakes of every plot. This course outlines a Paradigm of Screenwriting that enhances the writer's imagination and capacity for creating an extra dimension in character depth. (ELIGIBLE FOR DISTANCE LEARNING) PR - S120

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

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

**TITLE: THE REHEARSAL PROCESS D122 (2 credits)**

Once the directors have acquired a basic knowledge in "the actor's language", they will now move into what an actual rehearsal process would consist of with the actors in order to insure and extract their best performance. Acting students can take this course and be the actors that are directed by the Filmmaking students; as well as trying their hand at Directing. PR - D121

**TITLE: STAGING THE SCENE D121 (2 credits)**

Staging is one of the director's most powerful tools. Directors will learn the basics of stage blocking, how to enhance performance and create powerful visual pictures with this essential skill. Acting students can take this course and be the actors that are directed by the Filmmaking students; as well as trying their hand at Directing. Culminates in final presentation. PR - D120

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

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

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

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

**TITLE: EDITING 1 E201 (2 credits)**

This course offers an introduction into basic editing tools; the importance of selecting the best shots, and how to create a scene in the editing room for the highest possible expression of character development, as

well as for visual storytelling, and narrative development regarding plot, drama, and tension. The director learns to understand how to nurture the emotional impact for the audience; as well as the importance of post-production to achieve a high-quality outcome for the motion picture. Knowledge on the workflow of the editing room is provided, discussion on the positions of the post-production team, and communication skills to manage and oversee the entire post-production process to ensure the director's basic message, intention, and impact on the audience are achieved. Course includes basic overview and the ABC's of software options for editing. (ELIGIBLE FOR DISTANCE LEARNING)

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

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

**TITLE: LOGLINE / SYNOPSIS / OUTLINE S120 (4 credits)**

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

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

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

## FILMMAKING CERTIFICATE PROGRAM

### MISSION

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

### PURPOSE

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

### OBJECTIVES

Focus on the actor's process as well as gaining a better understanding of script analysis and breakdown, character development and an exploration into the psychological dark side of characters. Explore the visual aspects of cinema and dive into an in- depth study of the "business" aspects of Filmmaking. A sequential training that will expose each Filmmaking student to the most essential aspects of this powerful art form. From the history of cinema and the basics of storytelling, to the complexities of camera movement, and eliciting performances from actors, each student will have an opportunity to embrace the art of the Filmmaking process and to be guided through that journey by seasoned professionals.

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

**FILMMAKING CERTIFICATE PROGRAM – CURRICULAR TABLE**  
**45 CREDITS / 705 HOURS**

**FILMMAKING CERTIFICATE**

**TERM ONE: 12 CREDITS**

<u>TITLE</u>		<u>PER WK</u>	<u>HOURS/CREDITS</u>
HISTORY OF FILM G111		1 x 10 weeks	30 HOURS 2
VISUAL CONCEPTS/STYLES/STORYBOARD D390		1 x 10 weeks	30 HOURS 2
DEFINING THE SCREENPLAY G201		2 x 10 weeks	60 HOURS 4
WORKING WITH ACTORS D120		1 x 10 weeks	30 HOURS 2
CINEMATOGRAPHY 1 C101		1 x 10 weeks	30 HOURS 2

**TERM TWO: 12 Credits**

OVERVIEWING THE SET D104		1 x 10 weeks	30 HOURS 2
WRITING THE SHORT FILM S121		1 x 10 weeks	30 HOURS 2
PRODUCTION DESIGN D103		1 x 10 weeks	30 HOURS 2
STAGING THE SCENE D121		1 x 10 weeks	30 HOURS 2
INTRODUCTION TO SOUND T200		1 x 10 weeks	30 HOURS 2
EDITING 1 E201		1 x 10 weeks	30 HOURS 2

**TERM THREE: 12 Credits**

ON LOCATION SHOOTING D105		2 x 10 weeks	60 HOURS 2
CINEMATOGRAPHY 2 C201		1 x 10 weeks	30 HOURS 2

EDITING 2	E202	1 x 10 weeks	30 HOURS 2
THE BUSINESS OF PRODUCING	G143	1 x 10 weeks	30 HOURS 2
THE CHARACTER KEY	G150	2 x 10 weeks	60 HOURS 4

**TERM FOUR: 9 Credits**

POST PRODUCTIONSOUND	T201	1 x 10 weeks	30 HOURS 2
COLOR GRADING	D108	1 x 10 weeks	30 HOURS 2
LOGLINE/SYNOPSIS/OUTLINE	S120	2 x 10 weeks	60 HOURS 4
TEST SCREENING/FESTIVAL ADMISSIONS	T301	1 x 5 weeks	15 HOURS 1

**COURSE DESCRIPTIONS**

**TERM ONE**

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

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

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

A comprehensive examination of the director's skill set used to create a Visual Concept for his/her feature film. A brief history of the development of visual concepts is explored - from analog to digital workflows. Use of new tools to create and communicate Visual Concepts to the entire film crew. From packaging for investors, to the shooting crew, and the post-production departments, we teach the director to understand and use the different departments to support the Visual Concept and make him/her understand the importance of quality management and the analysis of each genre as well as the emotional and psychological impact on the audience. We introduce artistic and technical tools for finishing and presenting Visual Concepts to all the different departments that need to be informed. (ELIGIBLE FOR DISTANCE LEARNING)



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

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

PR - G201

**TITLE: PRODUCTION DESIGN D103 (2 Credits)**

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

PR - D390

**TITLE: STAGING THE SCENE D121 (2 Credits)**

Staging is one of the director's most powerful tools. Directors will learn the basics of stage blocking, how to enhance performance and create powerful visual pictures with this essential skill. Writers can take this course and test out their material, as well as, their hand at directing. PR - D120

**TITLE: INTRODUCTION TO SOUND T200 (2 Credits)**

A comprehensive examination of the craft of Sound and the Art of Sound, from the first moving images of analog camcorders, through digital moving pictures, including theatrical sound releases from today - from Stereo to 6.1 Sound Mixing. An exploration of what makes the medium of Sound unique amongst the arts. In addition, a further examination of Audio for Film is provided - in regards to the director's craft. Students will be exposed to a wide variety of artistic and technical skills of high-end sound experience and the elements that nurture this theatrical sound experience for the emotional impact and feel of the audience. The "Director Signature", for Hollywood standard motion pictures, is created by over 50% in the sound department. The psychology of creating the right sound and the logistics to set up the efficient workflow in the sound department is mandatory for the perspective of the director to come through in the tone of the motion picture. The goal of this course is to provide students with a deeper understanding and appreciation for the complexities of this art form; to teach them the philosophical and technical tools to support storytelling with the craft of Sound. In this course, students learn the tools of location sound and post sound for a director to be able to dissect. An exploration into the artistic and technical knowledge the director needs to communicate with the sound team to establish his individual artistic "sound style" that fits to his "visual style". (ELIGIBLE FOR DISTANCE LEARNING)

**TITLE : EDITING 1****E201 (2 Credits)**

A comprehensive examination of the craft of Editing and the art of making the right decision in the editing room creating the maximum emotional impact for the audience. The history, art, and technical requirements for the editor are studied. In addition, it is the course emphasized how an editing style matters, in order for the director to create his/her own signature to tell the story. This course explores what makes the editing medium unique amongst the arts of visualization in regard to the director's craft; and how all other crafts merge together whilst supported in the post-production process. Students will be exposed to a wide variety of artistic and technical skills in high-end visualization to achieve a "director's signature" for Hollywood standard motion pictures. Different editing tools/software, the hierarchy in the editing room and the workflow will be taught. Students will practice with basic editing tools to understand how the director needs to communicate with the editor and the entire post-production department. This course teaches how the director's perspective matters and how decisions made in the editing room influence the emotional impact of the audience and the entire feel of the movie. Students learn the artistic and technical skills of how to set the edits with the goal to provide a deeper understanding and appreciation for the complexities of this art form. (ELIGIBLE FOR DISTANCE LEARNING)

**TERM THREE****TITLE: ON LOCATION SHOOTING****D105 (2 Credits)**

In this course, designed as laboratory work, students will spend their first hours practicing with shooting equipment: camera, lenses, lights, sound, and film gear. Using previously acquired skills for setting lights, using the camera, selecting the right lenses, and utilizing sound gear to create raw material in HD and 4K resolution - students will shoot a theatrical scene. They will learn to organize their material and transcode the raw files into proper data-packages to properly back-up, deliver, and name these packages for further visual and audio post production in the editing room. Students' shooting skills will be tested with practical exercises, which include the production shoot for their short film that will be submitted to international film festivals. All practical lab work is in reference to the classes where students have learned the technical and creative skills that they will use during the on-location shooting periods. PR - D103

**TITLE: CINEMATOGRAPHY 2****C201 (2 Credits)**

An advanced examination of Cinematography, in digital camera systems for advanced motion picture DOP work. An exploration of the technical aspect of operating and understanding a camcorder, the use of lenses, focus pulling, PL-Mounts, EF-Mounts, and any further adapters, different sensors of digital camcorders and brands, and important technical parameters to understand to create the photography within the technical limitations: Use of ARRI, BLACKMAGIC, CANON, RED during lab work to understand the strength and parameters of the main brands and how to use them for the best creative result. The students will be exposed to a wide variety of advanced artistic and technical skills of high-end Cinematography used to achieve the "director's signature" for Hollywood style motion pictures. During lab work the students will prepare to visualize their own signature and style for their short movie. In the third quarter they will shoot a scene from the future script to practice and examine their style of cinematography and discuss the workflow of setting up the quality control and management to communicate the signature of their cinematography within the production cycle and the different departments involved, especially in post-production. They also learn to shoot raw and finish their style in post-production. PR - C101

## **EDITING 2**

**E202 (2 Credits)**

A comprehensive advanced examination of the craft of editing and the individual's art to make the right decisions in the editing room for the emotional impact on the audience. Artistic and technical requirements for the advanced editor highlight how the editing style of the "final cut" is of utmost importance; in order for the director to create his/her own signature style to tell the story. An exploration of what makes the advanced editing medium unique amongst the arts of visualization, in regards to the director's craft and the way the other crafts merge with one another and need to be supported in the post production process, individually discussed and analyzed prior for to shooting. Students will be exposed to a wide variety of advanced artistic and technical skills for high-end visualization of the "director signature", for Hollywood standard motion pictures. This course focuses on the "Final Edit". Course also discusses advanced post production tools that matter in the final edit, such as color correction in Da Vinci Resolve or other software, and "After Effects" for certain SFX work in the editing project timeline. Different editing tools/software, the hierarchy in the editing room, and workflow will be taught. Students will practice using advanced editing tools to understand how the director needs to communicate with the editor and the entire postproduction department. (ELIGIBLE FOR DISTANCE LEARNING) PR - E201

## **TITLE: THE BUSINESS OF PRODUCING**

**G143 (2 Credits)**

Participants will explore the role and responsibilities of being a producer in the entertainment field; how to use the tools of business in an artistic environment; the inevitable battle between commerce and art; as well as, marketing, sales presentations, and acquiring investment support. In addition, legal aspects, preparation of business plans and budgets, communication and sales skills are taught. (ELIGIBLE FOR DISTANCE LEARNING)

## **TITLE: THE CHARACTER KEY**

**G150 (4 Credits)**

The Character Key is the study and analysis of a psychological and physiological paradigm that gets the student to experience the essence of human behavior by understanding the style of thinking, communicating, feeling, and behaving of four basic character types. In this course, students will learn how to expand their range in identifying and embodying the different preference values of four primary personality types. (ELIGIBLE FOR DISTANCE LEARNING)

## **TERM FOUR**

## **TITLE: POST PRODUCTION SOUND**

**T201 (2 Credits)**

The student is coached on the best completion of the work done within the Sound Department, including Location Sound, Sound Editing, Sound Design, Film Score, and additional Foley and Voiceover, if needed. The focus is on completion of the student's project. Concepts covered: the mixing process, as well as leveling and exporting the final Sound Stream for theatrical screenings. PR - T200

**TITLE: COLOR GRADING / FINALIZING THE PROJECT D108 (2 Credits)**

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

**TITLE: LOGLINE / SYNOPSIS / OUTLINE S120 (4 Credits)**

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

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

This course shows and advises students to which festivals they should submit their final projects, as well as, how to find access to the selected festivals, how to put together a press map, and further marketing materials, as well as to assess distribution opportunities.

## **Screenwriting Certificate Program**

### **MISSION**

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

### **PURPOSE**

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

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

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

### **OBJECTIVES**

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

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

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

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

**SCREENWRITING CERTIFICATE PROGRAM - CURRICULAR TABLE**  
**45 Credits / 690 Hours**

**SCREENWRITING CORE: 28 Credits / 420 Hours**

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

**SCREENWRITING ELECTIVES: 17 credits/ 270 Hours**

INTRO TO SANFORD MEISNER TECH G101	2 x 10 weeks	60 HOURS 4
VOICE & SPEECH KEY G121	1 x 10 weeks	30 HOURS 2
VOICE & GENERAL AMERICAN SPEECH A122	1 x 10 weeks	30 HOURS 2
HISTORY OF THEATRE G110	1 x 10 weeks	30 HOURS 2
HISTORY OF FILM G111	1 x 10 weeks	30 HOURS 2
MYTH IN MOVIES/CREATIVE PROC. G160	1 x 10 weeks	30 HOURS 2
WRITING THE SCENE S111	2 x 10 weeks	60 HOURS 4

WRITING DIALOGUE S112	2 x 10 weeks	60 HOURS 4	
WRITING THE SHORT FILM S121	1 x 10 weeks	30 HOURS 2	
WRITING THE FEATURE FILM 3 S203	2 x 10 weeks	60 HOURS 4	
WRITING THE FEATURE FILM 4 S204	2 x 10 weeks	60 HOURS 4	
CINEMATOGRAPHY 1 C101	1 x 10 weeks	30 HOURS 2	
EDITING 1 E201	1 x 10 weeks	30 HOURS 2	
WORKING WITH ACTORS D120	1 x 10 weeks	30 HOURS 2	
THE REHEARSAL PROCESS D122	1 x 10 weeks	30 HOURS 2	
STAGING THE SCENE D121	1 x 10 weeks	30 HOURS 2	
VISUAL CONCEPT/STYLE/STORYBOARD D390	1 x 10 weeks	30 HOURS 2	
INDEPENDENT STUDY X402	2 x 10 weeks	30 HOURS	3

## **SCREENWRITING CERTIFICATE PROGRAM**

### **COURSE DESCRIPTIONS**

#### **SCREENWRITING CORE**

**28 Credits / 420 Hours**

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

**G150 (2 Credits)**

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

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

Uncovering the “Dark Side” and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting, screenwriting and directing by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy. (ELIGIBLE FOR DISTANCE LEARNING) PR - G150

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

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

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

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

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

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

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

From the idea to the page, students will learn screenplay structure, character development; plot points, the creation of each act, and scene-by-scene breakdown. Well-known screenplays are used as a model for

analysis and the viewing of them as a finished product in film allows the student to see how the written word is interpreted on to the screen. (ELIGIBLE FOR DISTANCE LEARNING)

**TITLE: LOGLINE/SYNOPSIS/OUTLINE S120 (4 Credits)**

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

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

From the Idea to the Page, students learn Screenplay Structure, Character Development, the Creation of each Act, Scene-by-Scene Breakdown and to invent incidents that raise the stakes of every plot. This course outlines a Paradigm of Screenwriting that enhances the writer's imagination and capacity for creating an extra dimension in character depth. (ELIGIBLE FOR DISTANCE LEARNING) PR - S120

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

In this course students will lay the foundations of their writing through the screenwriting format. This deceptively demanding form requires the writer to compress an entire universe into a stripped down 90 – 120page document, focusing the screenplay on action/adventure. (ELIGIBLE FOR DISTANCE LEARNING) PR - S201

**ELECTIVE COURSES: 17 Credits / 270 Hours**

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

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

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

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

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

Restructuring Techniques are taught to develop an energetic and flexible voice while maintaining a relaxed instrument and sound vocal health through the basics of General American Speech. Continued techniques are taught on breath, posture, resonance and articulation. Focus is on building elements of vocal expression and vocal power along with increased work on diction and phrasing. (ELIGIBLE FOR DISTANCE LEARNING) PR - G121

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

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

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

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

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

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

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

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

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

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

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

Like the short story, the short film is a specific genre with its own set of rules and demands. In this workshop, students will learn the basic elements of this unique and demanding form. They will sharpen their writing skills and develop advanced character and structural elements. (ELIGIBLE FOR DISTANCE LEARNING) PR - G201

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

In this course students will develop the technical skills of the screenwriting craft by adding visual imagery and metaphor, using compressed dialogue and focusing on turning points. The screenplays will be geared toward romance/comedy. (ELIGIBLE FOR DISTANCE LEARNING) PR - S202

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

In this course students will challenge screenwriting format by stretching their imagination and creative limits to achieve commercially viable art, focusing their screenplays on the drama/thriller genre creating complex human emotions and interactions such as jealousy, fear, abandonment, addiction, criminal behavior, political and religious beliefs. (ELIGIBLE FOR DISTANCE LEARNING) PR - S203

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

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

**TITLE: EDITING 1 E201 (2 Credits)**

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

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

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

**TITLE: THE REHEARSAL PROCESS D122 (2 Credits)**

Once the directors have acquired a basic knowledge in “the actor’s language”, they will now move into what an actual rehearsal process would consist of with the actors in order to insure and extract their best performance. Writers can take this course and test out their material as well as their hand at Directing. PR - D121

**TITLE: STAGING THE SCENE D121 (2 Credits)**

Staging is one of the director’s most powerful tools. Directors will learn the basics of stage blocking, how to enhance performance and create powerful visual pictures with this essential skill. Writers can take this course and test out their material as well as their hand at Directing. Course culminates in a live performance. PR - D120

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

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

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

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

## GAP YEAR (Follows the Acting Certificate Program Curriculum)

### MISSION

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

### PURPOSE

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

### OBJECTIVES

Building Confidence, Self Esteem, and Life Skills through Performing Arts disciplines. The instruction is inward bound, more than acting and directing, it’s an increased awareness of the world, learning to be active, effective, present, fully engaged with others...*and in control*...whatever path is taken. Utilizing proven concepts from the rich world of directing, acting, and screenwriting, participants become connected to their life’s journey in a remarkable new way, much like the leading character in a film, equipped to handle anything that life throws at them, they are now equipped to rewrite the script life gave them, into a much more interesting journey than they otherwise would have had.

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

**GAP YEAR Certificate Curricular Table – 45 Credits – 690 Hours**  
**GAP YEAR CORE: 29 Credits = 450 hrs**

<b>TITLE</b>		<b>PER WEEK</b>	<b>HOURS</b>	<b>CREDIT</b>
INTRO TO SANFORD MEISNER TECH	G101	2 x 10 weeks	60 HOURS	4
THE CHARACTER KEY	G150	2 x 10 weeks	60 HOURS	4
THE PATHOLOGY KEY	G151	1 x 10 weeks	30 HOURS	2
THE VOICE AND SPEECH KEY	G121	1 x 10 weeks	30 HOURS	2
SCRIPT ANALYSIS & BREAKDOWN	G220	1 x 10 weeks	30 HOURS	2
LAUNCHING YOUR FILM CAREER	G301	1 x 10 weeks	30 HOURS	2
INTERMEDIATE SANFORD MEISNER	A102	2 x 10 weeks	60 HOURS	4
ADVANCED SANFORD MEISNER	A103	2 x 10 weeks	60 HOURS	4
AUDITION FOR FILM/TELEVISION	A142	1 x 10 weeks	30 HOURS	1.5
BOOKING THE COMMERCIAL	A141	1 x 10 weeks	30 HOURS	1.5
THE BUSINESS OF PRODUCING	G143	1 x 10 weeks	30 HOURS	2

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

HISTORY OF THEATRE	G110	1 x 10 weeks	30 HOURS	2
HISTORY OF FILM	G111	1 x 10 weeks	30 HOURS	2
MYTH IN MOVIES/CREATIVE PROC.	G160	1 x 10 weeks	30 HOURS	2
VOICE & GENERAL AMER. SPEECH	A122	1 x 10 weeks	30 HOURS	2
THE ACTOR'S INSTRUMENT KEY	A131	1 x 10 weeks	30 HOURS	2
EXPLORATION LEE STRASBERG	A201	2 x 10 weeks	60 HOURS	4
CHEKHOV TECHNIQUE	A202	2 x 10 weeks	60 HOURS	4
FOUNDATION STELLA ADLER TECH	A203	2 x 10 weeks	60 HOURS	4
STANDARD SPEECH & TEXT	A221	1 x 10 weeks	30 HOURS	2
CHARACTER ACCENTS & DIALECTS	A222	1 x 10 weeks	30 HOURS	2
MOVEMENT STYLES	A232	1 x 10 weeks	30 HOURS	2
PLAY PRODUCTION 1	A190	2.5 x 10 weeks	90 HOURS	4

ON CAMERA DYNAMICS	A340	1 x 10 weeks	30 HOURS	1.5
ON CAMERA DRAMA	A341	1 x 10 weeks	30 HOURS	1.5
SCENE STUDY	A304	1 x 10 weeks	30 HOURS	1.5
INTRODUCTION TO SHAKESPEARE	G205	1 x 10 weeks	30 HOURS	2
VOICEOVER TECHNIQUE	A320	1 x 10 weeks	30 HOURS	1.5
ADVANCED COMMERCIAL TECH	A321	1 x 10 weeks	30 HOURS	1.5
HOSTING AND INDUSTRIALS	A322	1 x 10 weeks	30 HOURS	1.5
FUNDAMENTALS OF IMPROV	A381	1 x 10 weeks	30 HOURS	2
SKETCH COMEDY	A382	1 x 10 weeks	30 HOURS	1.5
STAND UP COMEDY	A383	1 x 10 weeks	30 HOURS	2
INSIDE FILM AND TV COMEDY	A384	1 x 10 weeks	30 HOURS	1.5
TECHNIQUE OF PHYSICAL COMEDY	A385	1 x 10 weeks	30 HOURS	2
PLAY PRODUCTION 2	A191	2.5 x 10 weeks	90 HOURS	4
WRITING THE SHORT FILM	S121	1 x 10 weeks	30 HOURS	2
WRITING THE FEATURE FILM 1	S201	2 x 10 weeks	60 HOURS	4
WORKING WITH ACTORS	D120	1 x 10 weeks	30 HOURS	2
THE REHEARSAL PROCESS	D122	1 x 10 weeks	30 HOURS	2
STAGING THE SCENE	D121	1 x 10 weeks	30 HOURS	2
DEFINING THE SCREENPLAY	G201	2 x 10 weeks	60 HOURS	4
CINEMATOGRAPHY 1	C101	1 x 10 weeks	30 HOURS	2
EDITING 1	E201	1 x 10 weeks	30 HOURS	2
VISUAL CONCEPT/STYLE/STORYBOARD	D390	1 x 10 weeks	30 HOURS	2
LOGLINE / SYNOPSIS / OUTLINE	S120	2 x 10 weeks	60 HOURS	4
INDEPENDENT STUDY	X402	2 x 10 weeks	30 HOURS	3

## **COURSE DESCRIPTIONS**

### **GAP YEAR CORE**

**29 Credits / 450 Hours**

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

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

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

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

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

Uncovering the "Dark Side" and the basics of human psychology and character development through Addiction, Disconnection, Abusive Patterns of Behavior, Control Release Cycles, Curses and Spells. Artists will learn the origin of pain and suffering, how to access repressed feelings, engage in empathy and transformation. An application of the tools is synergized into daily life and character work for acting, screenwriting and directing by creating actions and scenarios that evoke feelings of recognition, happiness, disillusionment, pity, rage and sympathy. (ELIGIBLE FOR DISTANCE LEARNING) PR - G150

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

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

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

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

plays and commercial, modern high-tech cinema. Students will learn the appropriate language to create riveting characters and performances. (ELIGIBLE FOR DISTANCE LEARNING)

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

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

**TITLE: INTERMEDIATE SANFORD MEISNER TECH. A102 (4 credits)**

Intermediate Sanford Meisner Technique, A102, builds on the experience, technique, and fortitude established in C101. This course leads the student through gradient steps of the established Sanford Meisner Technique, leading to a procedure of self-investigation. Much more independent work is encouraged and required. Outside rehearsal, written homework assignments, and detailed, structured notes on all crafted activities, (projects), and circumstances created for class, are required. Some of the exercises that are covered are: the use of Independent Activities, Entrances, Point of View, Emotional Preparation, Action, and Scene Work. The actors learn to craft their work to their fullest emotional, sequential, imaginative, and challenging possibilities. Other aspects of the improvisational exercises include, the Domestic Exercise, the Shared Circumstance, and the Life Goes on Activity. Students are challenged to use their imaginary world to be emotionally full and expressive. Each student's individuality, spontaneity, and theatricality are enriched. PR - G101

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

In this advanced level course, the students will be challenged into applying all that they have learned in the two previous Sanford Meisner Technique courses, through the introduction of physical, mental, psychological and emotional impediments. This marks the beginning of character work and the actor embarks on the next level of discipline in creating specific choices, script interpretation, analyzing text, execution of actions, pursuing objectives, shaping the scene and how to create variety and contrast in each role. Texts, such as *The Spoon River Anthology* and "Nursery Rhymes", are utilized to challenge the actors into creating specific and detailed imaginary circumstances surrounding these texts to promote clarity of text and delivery of meaningful interpretations. PR - A102

**TITLE: AUDITION FOR FILM & TELEVISION A142 (1.5 credits)**

A dynamic course that deals with all aspects of Film and Television Auditions; including establishing place and character, basic scene breakdown into units of action, and emotional preparation. The student will explore the physical adjustments necessary for the camera, how to control facial expressions; how to transition from stage to film and how to get used to the frame. The course includes scripts from sitcoms, soaps, television dramas and films. PR – A141

**TITLE: BOOKING THE COMMERCIAL A141 (1.5 credits)**

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

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

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

**GAP YEAR CERTIFICATE ELECTIVES: 16 credits / 240 Hours**

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

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

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

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

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

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

- TITLE: VOICE & GENERAL AMERICAN SPEECH A122 (2 credits)**  
Restructuring Techniques are taught to develop an energetic and flexible voice while maintaining a relaxed instrument and sound vocal health through the basics of General American Speech. Continued techniques are taught on breath, posture, resonance and articulation. Focus is on building elements of vocal expression and vocal power along with increased work on diction and phrasing. (ELIGIBLE FOR DISTANCE LEARNING) PR - G121
- TITLE: THE ACTOR'S INSTRUMENT KEY A131 (2 credits)**  
Through the use of basic movement exercises and techniques, such as Ballet, Yoga, Pilates, Alexander and Feldenkrais, the actor becomes aware of his body as an instrument. The course focuses on posture, breathing, flexibility and fluidity within and through the body. (ELIGIBLE FOR DISTANCE LEARNING)
- TITLE: EXPLORATION INTO THE LEE STRASBERG TECHNIQUE A201 (4 credits)**  
Lee Strasberg's "Sense Memory and Method Technique," are used to help the actors develop and explore all their senses, bringing their instrument in tune with their environment and their emotional states. The use of Imagery is introduced to connect with Emotionality and Body Language.
- TITLE: MICHAEL CHEKHOV ACTING TECHNIQUE A202 (4 credits)**  
Students learn how to create a character using their body as a physical and emotional tool. Selections from plays, poetry and prose are utilized to train the actor to approach the text from a "physical and emotional" point of view. The course investigates the actors' movement and relationship to space, to each other, and to situations. Exercises including Psychological Gesture, Sensory and Improvisational movement; and relaxation help bring awareness to their body, emotions, and mind. Students then apply these techniques to a monologue, scene, or poem in a final performance. PR - A232
- TITLE: FOUNDATION OF STELLA ADLER TECHNIQUE A203 (4 credits)**  
This course deals in depth with Script Analysis through the Stella Adler Technique, utilizing the works of Anton Chekhov as a base. The actors will master the breakdown of a script into beats and the use of action exercises and emotional doings to understand the character's through-line. PR - G101 & G220
- TITLE: STANDARD SPEECH & TEXT A221 (2 credits)**  
This course focuses on expansion of the voice through the basics of Standard Speech, working on rhetoric, clarity of thought and communicating complex arguments. As the actor understands the fundamentals of voice and articulation, application is made to classical text using Shakespeare monologues, sonnets, and scenes.  
(ELIGIBLE FOR DISTANCE LEARNING) PR - A122
- TITLE: CHARACTER ACCENTS & DIALECTS A222 (2 credits)**  
Character development and acting with the voice are applied to classical monologues. Fundamentals are taught in British, Cockney, Irish, and a review of some of the American dialects most common for auditions. (ELIGIBLE FOR DISTANCE LEARNING) PR - A221

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

In this course the student learns how to consciously use the body as a means of communication, character creation and stage/set presence, exploring different archetypes and time periods. The actor is taught character movement techniques such as finding the center of the character, the animal within, and skeletal breakdown. The actor learns to connect with the character's emotions through their primal needs and desires, bringing those elements to life through body language and articulation, as well as tempo, rhythm and shape. PR - A131

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

This class takes the actor through the experience of producing and performing a play from beginning to end by staging the works of well-established playwrights. The actor will enjoy a challenging rehearsal process that will include voice and movement, as well as portraying characters that are multi-dimensional and intricate. PR - A102

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

A hands-on course in front of the camera dealing with Types of Camera Shots, Studio Location Disciplines and the Challenge of Continuity. Principles are taught through a Monologue and Scene Study, Blocking, Rehearsal and Character Development. Scenes are shot in Masters, Two Shots and Close Ups, providing an invaluable real-world experience. The actors will develop a winning on-camera, on set technique that continues to explore the use of objectives, bringing them to life through sub-textual body language and learning to play to that all seeing camera eye. PR - A142

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

This course is a detailed study of every aspect of film and television performance. The class includes Psychological Action Breakdown, Silent Action and Reaction Breakdowns as well as emotional and practical tools for creating memorable filmic performances. (ELIGIBLE FOR DISTANCE LEARNING)  
PR - A142

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

This is an in-depth course that examines the Who, What, Where, Why, and When of the Character. The actor is made aware of connecting what precedes and follows each scene as a tool for creating reality. A clearer grasp of the author's given circumstances is developed through exploration, improvisation, and manifestation of place. Finally, the actor learns to create character through behavior, and understands blocking through motivation. PR - G101

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

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

the plays with the society in which they were written. (ELIGIBLE FOR DISTANCE LEARNING) PR - G212 & G220

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

This course provides the actor an exploration into their vocal range through television commercials, radio spots, animation, promos, and narration. The course teaches the actor to create character with their voice, through phrasing and instinctual connection. It is a vocal journey; wherein the actor gets clear on where they fit into the marketplace. PR - A141

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

This course is designed for actors who understand basic commercial audition principles. The environment is set up to allow each actor their own sense of artistry and creativity mixed in with many adjustments and surprises, much like professional actors find in the real world. The course focuses on the call back, mastering the cue card and boosting improvisational skills. PR - A141

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

An introduction into the world of Commercial Hosting and Corporate Industrial Films: The Hour Format, The Half Hour Format, The Segment Format, Entertainment Programming, Informational Programming, Travel Shows, Documentaries, News and Public Affairs, Specialty Programming, Educational Videos, Infomercials and New Media Webisodes. The course explores the audition process in this venue, from the casting session to the set, role hierarchy: The Show Host, The Co-Host, The Segment Host as well as basic acting tools like Breathing, Relaxation, Articulation, Audience Rapport, Maintaining Energy, enthusiasm, momentum and the right emotional tone to suit the subject matter. PR - A321

**TITLE: FUNDAMENTALS OF IMPROVISATION A381 (1.5 credits)**

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

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

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

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

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

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

The course introduces the student to the basics of comedy structure; from the casting session, to the screen test, to the set. The actor is taught to create a true reality, develop an emotional life and marry the technical



performance. Acting students can take this course and be the actors that are directed by the Filmmaking students; as well as trying their hand at Directing. PR - D121

**TITLE: STAGING THE SCENE D121 (2 credits)**

Staging is one of the director's most powerful tools. Directors will learn the basics of stage blocking, how to enhance performance and create powerful visual pictures with this essential skill. Acting students can take this course and be the actors that are directed by the Filmmaking students; as well as trying their hand at Directing. Culminates in a final presentation. PR - D120

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

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

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

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

**TITLE: EDITING 1 E201 (2 credits)**

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

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

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

**TITLE: LOGLINE / SYNOPSIS / OUTLINE S120 (4 credits)**

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

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

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

## APPLICATIONS AND ADMISSION POLICIES

Applications are available online and by request to be mailed or emailed. In person appointments are also available. Acceptance into the program is determined after all required documents are submitted to Admissions.

Applicants may require a personal interview or a Zoom interview at the discretion of the Director of Admissions and Student Services. Students will be notified of acceptance by way of email from the Director of Admissions and Student Services.

### DEFINITION OF FULL TIME STUDENT:

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

### ADMISSION POLICIES

(THESE ARE THE SAME FOR CONVENTIONAL AND DISTANCE LEARNING PROGRAMS):

#### **a. Associate of Occupational Science – Acting**

All applicants must meet the following standards for acceptance:

1. Possess a High School Diploma or GED
2. Be a native English speaker or pass the TOEFL with 450/130, OR equivalent proof of English studies and level, or we will administer the online American Oxford Headway Series Placement test, or your level may be determined by your essay or video presentation
3. Be at least 18 years of age
4. Submit a complete Application for Admission
5. Submit at least one letter of recommendation from a professional in the entertainment industry
6. Submit at least one letter of recommendation from an educator
7. Pay an Application and a Registration fee
8. Must submit in English, an audition of a monologue, 1-3 minutes, in person, or conducted by video/on-line, OR an Acting Reel 3-5 minutes in duration.
9. Distance Learning: Any students applying for this method of instruction shall have the same requirements as above. In addition, they must complete the Online Learning Readiness Questionnaire.
10. The institution does not offer Ability to Benefit (ABT) tests. However, the institution will accept independently administered ABT tests that are approved by the Department of Education and have a passing score.
11. For international students the degree admission requirements stated above apply. In addition, they must provide the equivalent documentation from their country of origin in English; as well as proof of sufficient financial resources.

**b. Associate of Occupational Science – Screenwriting**

All applicants must meet the following standards for acceptance:

1. Possess a High School Diploma or GED
2. Be a native English speaker or pass the TOEFL with 450/130, OR equivalent proof of English studies and level, or we will administer the online American Oxford Headway Series Placement test, or your level may be determined by your essay or video presentation
3. Be at least 18 years of age
4. Submit a complete Application for Admission
5. Submit at least one letter of recommendation from a professional in the entertainment industry
6. Submit at least one letter of recommendation from an educator
7. Pay an Application and a Registration fee
8. Submit a written sample (5-10 Pages): composition, screenplay, stage play, or novel demonstrating basic English writing competency, storytelling, and organization skills.
9. Distance Learning: Any students applying for this method of instruction shall have the same requirements as above. In addition, they must complete the Online Learning Readiness Questionnaire.
11. The institution does not offer **Ability to Benefit (ATB)** tests. However, the institution will accept independently administered ATB tests that are approved by the Department of Education and have a passing score.
12. For international students the degree admission requirements stated above apply. In addition, they must provide the equivalent documentation from their country of origin in English; as well as proof of sufficient financial resources.

**c. Associate of Occupational Science - Filmmaking**

All applicants must meet the following standards for acceptance:

1. Possess a High School Diploma or GED
2. Be a native English speaker or pass the TOEFL with 450/130, OR equivalent proof of English studies and level, or we will administer the online American Oxford Headway Series Placement test, or your level may be determined by your essay or video presentation
3. Be at least 18 years of age
4. Submit a complete Application for Admission
5. Submit at least one letter of recommendation from a professional in the entertainment industry
6. Submit at least one letter of recommendation from an educator
7. Demonstrate the ability to pay for tuition
8. Pay an Application and a Registration fee
9. Must submit a Reel of Footage shot, 3-20 minutes in duration; or provide a 5 -10 page written sample: composition, screenplay, stage play, or novel demonstrating basic English writing competency, storytelling, and organization skills.

10. Distance Learning: Any students applying for this method of instruction shall have the same requirements as above. In addition, they must complete the Online Learning Readiness Questionnaire.
11. The institution does not offer **Ability to Benefit (ATB)** tests. However, the institution will accept independently administered ATB tests that are approved by the Department of Education and have a passing score.
12. For international students the degree admission requirements stated above apply. In addition, they must provide the equivalent documentation from their country of origin in English; as well as proof of sufficient financial resources.

**d. Acting Certificate Program**

All applicants must meet the following standards for acceptance:

1. Possess a High School Diploma or GED
2. Be a native English speaker or pass the TOEFL with 450/130, OR equivalent proof of English studies and level, or we will administer the online American Oxford Headway Series Placement test, or your level may be determined by your essay or video presentation.
3. Be at least 18 years of age
4. Submit a complete Application for Admission
5. Submit at least one letter of recommendation from a professional in the entertainment industry
6. Submit at least one letter of recommendation from an educator
7. Pay an Application and a Registration fee
8. Must submit in English, an audition of a monologue, 1-3 minutes, in person, or conducted by video/on-line, OR an Acting Reel 3-5 minutes in duration.
9. Distance Learning: Any students applying for this method of instruction shall have the same requirements as above. In addition, they must complete the Online Learning Readiness Questionnaire.
10. The institution does not offer Ability to Benefit (ABT) tests. However, the institution will accept independently administered ABT tests that are approved by the Department of Education and have a passing score.
11. For international students the certificate admission requirements stated above apply. In addition, they must provide the equivalent documentation from their country of origin in English; as well as proof of sufficient financial resources.

**e. Filmmaking Certificate Program**

All applicants must meet the following standards for acceptance:

1. Possess a High School Diploma or GED
2. Be a native English speaker or pass the TOEFL with 450/130, OR equivalent proof of English studies and level, or we will administer the online American Oxford Headway Series Placement test, or your level may be determined by your essay or video presentation
3. Be at least 18 years of age
4. Submit a complete Application for Admission

5. Submit at least one letter of recommendation from a professional in the entertainment industry
6. Submit at least one letter of recommendation from an educator
7. Pay an Application and a Registration fee
8. Must submit an existing director's reel, OR a 1-3 minute Application Movie, OR 5-10 of a creative writing sample.
9. Distance Learning: Any students applying for this method of instruction shall have the same requirements as above. In addition, they must complete the Online Learning Readiness Questionnaire.
10. The institution does not offer Ability to Benefit (ABT) tests. However, the institution will accept independently administered ABT tests that are approved by the Department of Education and have a passing score.
11. For international students the certificate admission requirements stated above apply. In addition, they must provide the equivalent documentation from their country of origin in English; as well as proof of sufficient financial resources.

**f. Screenwriting Certificate Program**

All applicants must meet the following standards for acceptance:

1. Possess a High School Diploma or GED
2. Be a native English speaker or pass the TOEFL with 450/130, OR equivalent proof of English studies and level, or we will administer the online American Oxford Headway Series Placement test, or your level may be determined by your essay or video presentation
3. Be at least 18 years of age
4. Submit a complete Application for Admission
5. Submit at least one letter of recommendation from a professional in the entertainment industry
6. Submit at least one letter of recommendation from an educator
7. Pay an Application and a Registration fee
8. Submit a written sample (5-10 Pages): composition, screenplay, stage play, or novel demonstrating basic English writing competency, storytelling, and organization skills.
9. Distance Learning: Any students applying for this method of instruction shall have the same requirements as above. In addition, they must complete the Online Learning Readiness Questionnaire.
10. The institution does not offer **Ability to Benefit (ATB)** tests. However, the institution will accept independently administered ATB tests that are approved by the Department of Education and have a passing score.
11. For international students the certificate admission requirements stated above apply. In addition, they must provide the equivalent documentation from their country of origin in English; as well as proof of sufficient financial resources.

**g. GAP Year (Follows Acting Certificate Program Curriculum)**

All applicants must meet the following standards for acceptance:

1. Possess a High School Diploma or GED
2. Be a native English speaker or pass the TOEFL with 450/130, OR equivalent proof of English studies and level, or we will administer the online American Oxford Headway Series Placement test, or your level may be determined by your essay or video presentation
3. Be at least 18 years of age
4. Submit a complete Application for Admission
5. Submit at least one letter of recommendation from a professional in the entertainment industry
6. Submit at least one letter of recommendation from an educator
7. Pay an Application and a Registration fee
8. Must submit in English, an audition of a monologue, 1-3 minutes, in person, or conducted by video/on-line, OR an Acting Reel 3-5 minutes in duration.
9. Distance Learning: Any students applying for this method of instruction shall have the same requirements as above. In addition, they must complete the Online Learning Readiness Questionnaire.
10. The institution does not offer Ability to Benefit (ABT) tests. However, the institution will accept independently administered ABT tests that are approved by the Department of Education and have a passing score.
11. For international students the certificate admission requirements stated above apply. In addition, they must provide the equivalent documentation from their country of origin in English; as well as proof of sufficient financial resources.

ADMISSION REQUIREMENTS FOR ABILITY TO BENEFIT STUDENTS

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

ACCEPTANCE OF CREDITS EARNED AT OTHER INSTITUTIONS

If course content is comparable, LAPAC may make a determination to accept credits transferred from another approved or accredited institution. Each student is reviewed on a case-by-case basis. The Chief Academic Officer will carefully review the credits proposed for transfer; as well as the instructors in each of the courses involved – if needed – in order to determine equivalency to LAPAC degree and certificate requirements. The basis upon which units will be accepted in transfer will be carefully documented to reflect which units equate to LAPAC unit requirements. This documentation will be retained in the student file as a matter of official record.

The basis for transfer of credits follows the contact hour standards set forth in CREDITS AND

CALCULATIONS in the beginning portion of this catalog. 15 contact hours of class/lecture/studio - equals 1 credit hour, 30 contact hours of on-set/lab/on-location - equals 1 credit hour, and 45 contact hours of practical exercise/work experience - equals 1 credit hour.

### TRANSFER OR ARTICULATION AGREEMENTS

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

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

### EXPERIENTIAL CREDIT

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

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

The entire Application Package, including the application fee, can be sent via email to: [admissions@laconservatory.com](mailto:admissions@laconservatory.com)

Or via courier to:

**Los Angeles Performing Arts Conservatory  
1534, North Highland Avenue, Hollywood,  
CA 90028 USA**

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

After acceptance the applicant will receive a letter of acceptance. Please be advised that for any short term program in which the student enrolls, and that is designed to be completed in less than four months, the

Conservatory must receive payment for all tuition and fees prior to the first day of instruction; unless a payment plan has been established. For any program in which the student enrolls that is designed to be completed in four months or longer, the Conservatory requires payment at least 6 weeks prior to the program start date.

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

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

### VISA AUTHORIZATION

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

### ASSOCIATED VISA CHARGES

If a student visa is declined by the American Embassy of their country - any tuition fees paid will be reimbursed minus the \$150.00 Application Fee, \$100.00 Registration Fee, \$750.00 I-20 Processing Fee, and any other Non-Refundable Fees that may apply as per the Enrollment Agreement.

## **Optional Practical Training**

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

**OPT: Optional Practical Training** is an opportunity for the foreign student to work legally in the United States, once her/his studies have been completed. The option is part of the F-1 visa that we offer. While on F-1 **OPT**, the work performed must directly relate to the student's major area of study. If the student is starting a business, the majority of the work performed must be directly related to the major area of study. An F-1 student may be authorized up to a total of 12 months of full-time practical training at each educational level (e.g., undergraduate, graduate and post-graduate). If the student chooses to engage in pre-completion OPT, he or she may not work more than 20 hours per week while school is in session but may work full-time during his or her annual vacation and other times when the school is not in session. If a student engages in pre-completion OPT, the student's eligible period of post-completion OPT will be reduced by 1 month for every 2 months of part-time pre-completion OPT that is worked when he or she graduates.

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

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

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

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

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

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

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

**Schedule of Total Fees and Charges. The student must pay the following charges. If the student withdraws during the 7day cancellation period all fees and tuition paid will be refunded minus the \$250 Registration Fee.**

Registration Fee	\$250
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**After the 7 day cancellation period, the following Educational Fees are Non- Refundable:**

Class Material Fee	\$ 100/ Quarter	
Library Fee	\$50	
Student Identification Card & (Replacement)	\$20	
Equipment Fee Filmmaking Program (In house use of camera and Editing Bays)	\$400/ Year	
Lab Kit Fee Filmmaking Program (On Location Camera, Lighting, Sound)	\$400/Year	"NR"
Film Student Insurance Rider	\$200/Year	"NR"

**Additional Possible Fees**

STRF Fee (Effective 04/01/2024), all institutions will stop collecting STRF assessments until further notice)	\$0	"NR"
Returned Checks Fee	\$45	"NR"
Readmission Fee	\$75	"NR"
Reinstatement Fee	\$350	"NR"
Official Academic Transcript/ Diploma / Certificate Fee	\$55	"NR"
Rush Academic Transcript (overnight mail)	\$150	"NR"
Penalty Fee for Late Payment	\$20 per week	"NR"
*Finance Charge	3.34	"NR"
Wire Transfer Fee (domestic/international students)	\$50.00 (DOM) \$100.00 (INTL)	"NR" "NR"

*Credit Card Fee (on refunds only)	5% of cost	"NR"
Administration Fee	\$150	"NR"
Change in Program / Graduation Date / Early Withdrawal / Leave of Absence Fee	\$400	"NR"
Equipment Fee Filmmaking Program (In house use of Camera and Editing Bays)	\$400/Year	"NR"
Tutoring or Private Coaching	\$150 per hour	"NR"
Assessment Fee Transfer of Credits Per Program	\$25	"NR"
Transfer Credit Fee Per Class Regardless of # of Credits	\$100	"NR"
Postage Fee (FedEx) – International	\$150	"NR"
Postage Fee (FedEx) Domestic	\$75	"NR"
Assistance with Housing Placement	\$150	"NR"

### **Pre – Admission Fees**

Optional Practical Training (OPT) Processing Fee	\$1200	"NR"
F1 - I-20 Processing Fee	\$750	"NR"
F1 - I-20 Transfer Fee	\$375	"NR"
F2 - I-20 Processing Fee	\$375	"NR"

“NR” \*Materials are particularly applicable to each individual student enrolled and involve printing and preparation. Student is responsible for these amounts. If a student is granted a student loan, student is responsible for repaying the loan amount plus any interest, less the amount of any determined refund.

Finance Charge: This fee applies to International students who choose not to pre-pay their tuition in full but rather in installments. As foreign currencies and exchange rates are burdened with fees, then a 3.34% finance charge will be applied on all remaining tuition balance paid in installments after the first registration payment has been made upon acceptance to the Conservatory.

Students with a delinquent account with past due balances will be placed on financial probation and will not be eligible for future registration privileges, diplomas, and other academic information until the account is settled. All payments should be made to: The Los Angeles Performing Arts Conservatory, via credit card, wire transfer, PayPal, Venmo, Zelle or by courier to: 1534, North Highland Avenue, Hollywood, CA 90028.

**PROGRAM TUITION COSTS** (The total charges for the period of attendance and the total charges for the entire educational program are the same)

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

(direct instruction, hybrid)

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

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

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

(direct instruction, online)

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

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

**Associate of Occupational Science - Filmmaking (2 years - 8 quarters - 90 Credits)**

(direct instruction, online)

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

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

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

(direct instruction, hybrid)

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

\_\_\_\_\_ \$ 6,600/quarter for tuition (Non-Residents)

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

(direct instruction, hybrid)

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

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

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

(direct instruction, hybrid)

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

\_\_\_\_\_ \$ 6,600/quarter for tuition (Non-Residents)

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

(direct instruction, hybrid)

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

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

**Acting or Screenwriting Intensive**  
**(Follows Acting & Screenwriting Certificate Curriculum - 12 Credits – 72 Class Hours)**  
(direct instruction, hybrid)

\_\_\_\_\_ \$ 2,550 for tuition (4 weeks) (U.S. Residents)  
\_\_\_\_\_ \$ 3,550 for tuition (4 weeks) (Non-Residents)

**Filmmaking Intensive**  
**(Follows Filmmaking Certificate Curriculum (12 Credits – 72 Class Hours)**  
(direct instruction, hybrid)

\_\_\_\_\_ \$ 3,250 for tuition (4 weeks) (U.S. Residents)  
\_\_\_\_\_ \$ 4,500 for tuition (4 weeks) (Non-Residents)

**Private Coaching:** acting, directing, script writing, life skills, courtroom prep  
\_\_\_\_\_ \$ 150 / hour

**INDIVIDUAL COURSE FEES**

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

**ACTING & SCREENWRITING DEGREE**

\$747 PER CREDIT (Non-Residents)  
\$635 PER CREDIT (U.S. Residents)

**FILMMAKING DEGREE**

\$853 PER CREDIT (Non-Residents)  
\$725 PER CREDIT (U.S. Residents)

**ACTING & SCREENWRITING CERTIFICATE & GAP YEAR PROGRAM** (Follows Acting Certificate Curriculum)

\$560 PER CREDIT (Non-Residents)  
\$467 PER CREDIT (U.S. Residents)

**FILMMAKING CERTIFICATE**

\$ 738 PER CREDIT (Non-Residents)  
\$ 622 PER CREDIT (U.S. Residents)

Credit Card / Pay Pal Fee: This fee only applies to refunds on payments that were made with credit cards and Pay Pal, as these are burdened with fees. There is no fee for using a Credit Card or Pay Pal. In the event of a refund, this 5% deduction would apply as it is a sunk cost for the Conservatory.

**The Los Angeles Performing Arts Conservatory is in the process of obtaining federal or state financial aid approval. There are no financial aid programs available from the school or a governmental entity at this time.**

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

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

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

“It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747, North Market Blvd, Suite 225, Sacramento, CA 95834, (916) 431-6959 or (888) 370-7589.

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

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

6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court - based on a violation of this chapter by an institution, or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans.

To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF. A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law. However, no claim can be paid to any student without a social security number or a taxpayer identification number.

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

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

Cancellation shall occur when you give written notice of cancellation at the address of the school shown on the top of the first page of the Enrollment Agreement. Please send the notice of cancellation addressed to: **Los Angeles Performing Arts Conservatory, ATTN: Registrar**, via email to [info@laconservatory.com](mailto:info@laconservatory.com) or by courier to: 1534, North Highland Avenue, Hollywood, CA 90028. If you cancel this Agreement, the school will refund any money that you paid, less any non-refundable charges and deduction for equipment not timely returned in good condition, within forty-five days after your Notice of Cancellation is received.

## **REFUND POLICY**

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

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

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

1. All course fees have a \$250 non-refundable Registration. Please refer to all other non-refundable fees listed on the Enrollment Agreement that may also apply to the course program student has enrolled in.
2. Any student who notifies the Conservatory of cancellation or program withdrawal in writing is entitled to a full refund less the \$250 non-refundable Registration Fee and all other non-refundable fees listed on the Enrollment Agreement that may also apply to the course program student has enrolled in.
3. Students have the opportunity to cancel and obtain a refund of tuition charges paid through attendance of the first-class session or by the seventh day after enrollment, whichever is later.
4. All students must provide written notification of withdrawal, cancellation or request for refund.
5. Only Students who have completed 60% or less of a course/program that has been paid are entitled to a refund based on the refund formula below. After 60% of the course/program has been completed the course/program is non-refundable.
6. Refunds must be requested in writing and the refund will be calculated upon receipt date.
7. All refunds will be processed within 45 days of notification in writing.

8. Any prepayment discounts or special pricing given to a student will be void if the student withdraws. Student will be refunded minus the deductions, which will be calculated based on the non-discounted cost per course/program.

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

All Course materials that have an associated fee are non-refundable.

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

**HYPOTHETICAL EXAMPLE:** The following is a simple hypothetical example of how a refund is calculated. A student registers for a 36-hour course at a cost of \$800. Upon the student notifying the school in writing of a withdrawal after attending 12 hours, a refund is calculated as follows: Total tuition of \$800 minus \$100 in non-refundable fees equals \$700. \$700 divided by 36 hours of instruction equals \$19.44/hr. The student owes 12 hours completed x \$19.44= \$233.28 + \$100 in non-refundable fees, totaling \$333.28. The \$800 tuition fee minus \$333.28 = a refund of \$466.72.

Refunds are based on the hours offered for which the student has enrolled (whether attended or not), amounts prepaid and amounts in hours / funds for previous courses / programs already attended.

**Conservatory Credit**

Participants who withdraw from a course after the first class, may choose a Conservatory Credit. Conservatory Credit will be held on file for 1 year and is transferable to another course, friend, or a family member within that time.

Students who are pre-paid for courses and take a Leave of Absence, during which time the courses of their program were conducted, are not entitled to a refund. However, a Conservatory Credit will be held on file for 1 year and is transferable to another course, friend, or a family member within that time.

## **DISTANCE LEARNING:**

Distance Learning involves programs of study delivered entirely or partially away from regular face-to-face interactions, between students and teachers in studios, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on campus.

The LAPAC Distance Education configuration includes the following Instructional Methods and Platforms: Live Distance Online Learning through Zoom Educational. Classes are interactive, with lecture, Q&A, homework presentations, PowerPoint and video clips.

It is important to note that the LAPAC definition of LIVE Distance Online Learning is an online interactive process whereby the instructor and students maintain visual contact during a significant portion of the course. This visual contact verifies student participation.

None of the LAPAC courses are pre-recorded. All Distance Learning is live and requires student interaction with each other and student interaction with the instructor.

## **ATTENDANCE:**

A master attendance roster of all students enrolled in every class is created in the administration office. When the instructor checks in on campus to teach their class in our virtual classrooms, the office staff hands them the attendance roster. Either at the beginning or end of each class - the instructor takes attendance and returns the roster to the admin office upon departure.

If for some reason, an instructor needs to teach their online class off campus - the same procedure is followed and at the end of their class - the instructor emails their attendance to the administrative office where it is computed into the master attendance roster.

## **ORIENTATION:**

Once students are enrolled, an Orientation Meeting is held with them online informing them of all the different functions they have available and will be required to know and use, as instructed by their teachers.

Once every class is in session, a tech and administrative staff person is always available for any support that instructors or students might need during each class session.

The administrative staff person takes attendance, sends course materials to the students, and helps to digitize lesson plans to make them available for instructors.

## **Interactive Method between Students and Faculty:**

The Distance Learning method at LAPAC is 100% interactive in that the structure of each course for online learning begins with a lecture portion, topic of the day, or recapitulation of concepts discussed; wherein, each instructor has their class in gallery mode and can see all of his students. Students are instructed to mute themselves when the instructor lectures and to physically raise their hands if they have a question or

comment. In this way, the instructor, as well as the other students, can easily see the student with the raised hand, for the instructor to call on them. When the instructor calls on the student, the student unmutes himself or herself, so that they can be heard.

After the lecture/Q&A section of the course – the instructor then moves on to in class work where the students will work on improvisational exercises, scene work, monologue work, presentations of their written work, or class projects.

Every student gets time “in front of the camera” – if they have come prepared with their work to do so. Some will work individually if they have monologues or solo presentations.

At this point, the instructor would ask all students to “hide their self view” – so that only the student presenting can be seen by all. When the student is done presenting – everyone goes back to gallery mode and both the instructor and students provide feedback and comments to the student that just worked.

### **Interactive Method between Students and Other Students:**

In some of the acting classes, students will have scene work with another student. At this point, the instructor will ask all students to “hide their self view” – so that only the two students presenting their scene can be seen by all. With other classmates and instructors hiding their self-view, the two working students can only see each other; and thus interact with each other while performing their scene. When the students are done presenting – everyone goes back to gallery mode and both the instructor and students provide feedback and comments to the students that just worked.

In some of the writing classes, students will be presenting their screenplays, character biographies, or scene outlines. The instructor will recommend that students send their written work in advance to the instructor and to the other students in the class.

When it is time for each student to present, the instructor and the student whose pages are being read, will select other students to read different roles or sections of their written work. In this way the method remains interactive between students and other students.

### **CLASS SIZE:**

The average class size for our live online programs is 8–12 students. The intimate class size ensures that students will have maximum interaction with the instructor and with other students.

### **HOW STUDENTS SEE THEIR GRADES:**

At the end of every quarter - the instructor sets up one-one evaluations with each student; wherein, they cover the student's work and progress. In addition, each instructor fills out an evaluation form for each student where his or her grade is posted. This evaluation is emailed to the student prior to the one on one session; or within 7 days of their evaluation.

## **ACCESS TO THE SYLLABI**

At the beginning of every quarter, students are given a link where they can find the syllabi for the courses being offered each quarter. In addition, an instructor may request that his or her syllabus be emailed to each student - in which case the administration office will email each student the respective syllabus.

## **COMMUNICATION WITH INSTRUCTOR:**

LAPAC is a boutique size institution. In general class size for distance learning is 8-12 students. If a student needs to communicate with an instructor in private - they simply request an appointment through the administrative office or via email directly with the instructor, or at the end of each class - the student can let the instructor know that they would like an appointment. These appointments are usually scheduled either before or after the instructor's class. The instructor and the student can decide if they would like to speak on the phone, by zoom, or campus visit.

## **SUBMIT TESTS OR ASSIGNMENTS**

Tests and assignments are submitted via email to the instructor. Many assignments are also "presented" live - while class is in session - either by performance, readings, and/or student shares their screen to present their work.

In any Distance Learning program, testing and assignment completion security are issues to consider. Are students completing tests and assignments without inappropriate outside support or materials? At LAPAC, we address these issues by designing our Distance Learning to always be LIVE. Any required testing is done in the "virtual classroom" and every student must leave his or her camera on. So, the instructor is effectively the testing proctor as well.

## **HOW STUDENTS RECEIVE FEEDBACK OR ASSESSMENT INFORMATION**

As we are a Performing Arts School - much of the feedback and assessment is done immediately, verbally after each student presentation. In addition, at the end of every quarter - the instructor provides each student with a written evaluation and grade.

## **NOTE THAT THESE ARE THE SAME FOR CONVENTIONAL AS WELL AS DISTANCE LEARNING PROGRAMS.**

## **HOW STUDENTS ACCESS ONLINE LEARNING RESOURCES**

At the beginning of every quarter, a link to LAPAC library resources is provided. In addition, if an instructor has handouts, PowerPoint presentations, scripts, etc... These are all emailed to the administrative office - and then these materials are emailed to each student either before or after a designated class. Instructors may also email the students directly any learning resources or materials that they would like them to have.

## **DESIGNATION OF COURSES ELIGIBLE FOR DISTANCE LEARNING:**

The courses that are eligible for distance learning are indicated in this Catalog, Policies, and Guidelines Manuscript in the course descriptions of each degree program. In addition, there is a Master Key List that designates the courses for each degree that are distance learning eligible which can be found at the beginning of the degree descriptions in this Catalog.

## **PURPOSE OF PROGRAM:**

The purposes of each degree program, whether portions are provided in person or as a distance-learning format, remain unchanged.

## **CREDITS:**

The credits issued to distance learning for course completion are the same as per in person instruction.

## **COST:**

The cost of each program is the same whether in person or online.

## **Federal or State Loans**

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

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

## **WITHDRAWAL**

You have the right to withdraw from a course of instruction at any time. A notice of withdrawal must be made in writing to the Los Angeles Performing Arts Conservatory, ATTN: Registrar, via email to: [info@laconservatory.com](mailto:info@laconservatory.com) or by courier to: **1534, North Highland Avenue, Hollywood, CA 90028.**

However, please be advised that a constructive withdrawal of a student may also be made by the school. Such a withdrawal will be determined to have occurred if, in the estimation of the school and instructor, the student has failed to attend any five consecutive class meetings and has not responded to school attempts to contact the student.

## **TRANSFERABLE CREDITS AND ACADEMIC GOOD STANDING**

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

The transferability of credits you earn at Los Angeles Performing Arts Conservatory is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the credits you earn in the Associate of Occupational Studies – Acting, Associate of Occupational Studies – Screenwriting, Associate of

Occupational Studies – Filmmaking, or certificate you earn in the Acting Certificate Program, Filmmaking Certificate Program, Screenwriting Certificate Program, or Gap Year (Follows Acting Certificate Program Curriculum) is also at the complete discretion of the institution to which you may seek to transfer. If the credits you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution.

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

### **SATISFACTORY ACADEMIC PROGRESS**

Federal regulations require schools to monitor student academic progress for financial aid purposes. Section 132 of the Educational Amendments of 1976 states that a student shall be entitled to receive Federal Student

Assistance Benefits only if “that student is maintaining satisfactory progress in the course of study he is pursuing according to the standards of the institution.” Federal regulations require students to maintain Satisfactory Academic Progress (SAP) in three areas. Students must have a Cumulative Grade Point Average (GPA) of 2.0 at the end of each semester. Students must have a minimum 67% pass rate (PACE), including grades of withdrawal (W), incomplete (I), and course failure (F) at the end of each semester. Finally, students must not exceed the 150% maximum time frame of their published program for financial aid eligibility. It is the student’s responsibility to stay informed of The Conservatory’s Satisfactory Academic Progress (SAP) standards and to monitor his/her own progress.

### **Cumulative Grade Point Average (CGPA)**

Students must maintain a cumulative grade point average (CGPA) of 2.0 or higher to be considered in “good standing”. If a student's CGPA falls below the required minimum it may affect their financial aid eligibility. The grade point average is calculated every semester to determine the CGPA. The calculation of CGPA includes all semesters from the beginning date of student's enrollment at The Conservatory. This applies whether or not the student received financial aid.

## **Pass Rate (PACE)**

Students must show sufficient progress toward completion of their program in a timely manner to continue financial aid eligibility. Financial Aid recipients must pass a minimum of 67% of the credit hours attempted on their academic transcript. For example, a student who has attempted 33 credit hours over the course of his/her enrollment must pass at least 22 hours to be considered making satisfactory academic progress ( $33 \times 67\% = 22.11$ ). A student who fails to meet the minimum pass rate at the end of a semester will be granted a one semester warning period to allow the student the opportunity to meet the Satisfactory Academic Progress standards. Students who achieve the minimum standards by the end of the warning period may have their financial aid reinstated. If the student fails to achieve a 67% pass rate by the end of the semester, their financial aid may be suspended. Only grades of A, B, C, D, or P will be considered passed. Course withdrawals (W), incompletes (I), and course failures (F) will be counted as hours attempted but not completed. The calculation of PACE includes all semesters from the beginning date of student enrollment at The Conservatory. Repeated courses will be counted in the total attempted hours. This applies whether or not the student received financial aid.

## **Maximum Time Frame**

Financial Aid recipients will have a maximum time frame in which they are to complete their program requirements. Federal regulations state that the maximum time cannot exceed 150% of the published length of the educational program. This time frame is measured in credit hours. Example: The Conservatory's Full-Time Conservatory Program Requirements = 68 credit hours;  $68 \times 150\% = 102$ . The student may be eligible to receive financial aid until he/she has attempted 102 credit hours. If a degree has not been earned in this time frame, financial aid may be suspended resulting in the student completing the degree at his/her own expense. Course withdrawals, incompletes, course failures, repeated courses and credits transferred from another institution will be counted in the attempted hours regardless of whether the student received financial aid.

## **Financial Aid Warning and Probation**

A student who fails to meet satisfactory academic progress (SAP) due to their CGPA and/or PACE requirements at the end of a semester will be placed on Financial Aid Warning during the following semester and remain eligible for financial aid. Students who achieve the minimum standards by the end of the warning period will be considered in good standing. If the student fails to bring the CGPA up to the minimum standards by the end of the warning period, the student will be placed on Financial Aid Probation and remain eligible for financial aid. If the student fails to bring the CGPA up to the minimum standards by the end of the probation period, the student will become ineligible for financial aid. Students have the right to appeal (see Appeal Procedure below). Transfer Students: Students who transfer to the Conservatory from another institution will be considered in good standing at the time of enrollment. However, all credits transferred from another school will be counted as credits attempted and earned and will be applied toward the maximum time frame.

## **Appeal Procedure**

All applicants and financial aid recipients should be aware of their right to appeal their case if they feel that aid has been unjustly refused or suspended or that special circumstances warrant further consideration of their case. A student who has become ineligible for financial aid due to unsatisfactory academic progress has the opportunity to appeal if mitigating circumstances exist. Examples of mitigating circumstances may include, but are not limited to, an extended illness or accident of the student; an extended illness or death of an immediate family member; and undue hardship or extensive personal problems that were beyond the student's control. The procedure for submitting an appeal is as follows:

1. The student must submit a letter explaining in detail why he/she is requesting the appeal (i.e. What circumstances occurred to prevent the successful completion of previous semesters at The Conservatory). This request must be submitted to the Office of Financial Aid and must be accompanied by supporting documentation. An incomplete application WILL NOT be considered.
2. The student will be notified by mail of the decision regarding the approval or denial of the appeal.
3. The student is responsible for all semester tuition expenses while the Satisfactory Academic Appeal Request is being reviewed. If you do not understand any of the above policies and/or procedures, it is your responsibility to ask for clarification from the financial aid director.

## **ATTENDANCE POLICIES**

The Conservatory requires eighty percent (80%) attendance of scheduled classroom time, computed in hours, in order to satisfy course completion requirements for attendance. Absenteeism and tardiness will be measured to the quarter hour. Example: A course is scheduled for 100 hours (4 hours per day for 25 days). Mandatory classroom attendance for this course is 80 hours (80% of 100).

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

## **INTERRUPTION FOR UNEXCUSED ABSENCES/CLASS CUTS**

The Conservatory requires 80% attendance of scheduled classroom time. If a student misses classes within the 20% acceptable margin for absences, he/she must call or email the administrative office that they will be absent. If a student goes beyond the 20% acceptable margin for absences, their absences will be considered unexcused and a class cut; regardless of the reason.

At that point, the student will be given a warning, that they have exceeded the 20% margin of acceptable absences and will be required to make up the absences immediately, (within 10 days), with either a private lesson with the instructor, (at an additional cost per hour; using the formula that for every 3 hours of group class missed, 1 hour of private lesson is required), to make up the unexcused absence / class cut.

If the student does not make up the missed class time with either one of the above solutions, the student will be dropped from the class, receiving an incomplete with no grade or credit.

## **GENERAL INFORMATION**

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

## **REPORTING AND COMMUNICATION**

It is incumbent upon all faculty, students, guests, and staff to immediately report any active or potential safety concern, hazard, risk to lives and property. Students and faculty will make such reports to the Administrative staff and may under urgent circumstances first contact 911/ emergency services directly. Issues relating to non- emergency and safety concerns shall be communicated from students to faculty, from faculty to academic deans or administration office, and from the administration office to appointed decision makers, i.e. the CEO/CAO – relating to materials, resources, library contents, facilities, and similar support concerns.

## **SUPPORT**

### **The Office of Student Assistance and Relief for assistance in obtaining further information about individuals'**

“The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights, and navigating available services and relief options. The office may be reached by calling 888-370-7589 or by visiting [www.bppe.ca.gov](http://www.bppe.ca.gov).”

## **COMPLAINTS**

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

## **PRIVATE INSTITUTION**

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

## **INSTRUCTION METHODS**

**Language of Instruction:** All instruction will be in the English language.

**Instructor/Student Ratio:** At the Los Angeles Performing Arts Conservatory students are afforded significant interaction with instructors who have extensive knowledge and experience in the entertainment and performing arts worldwide community. These instructors fortunately reside and practice their profession right here in Los Angeles. Students are taught in typically small classes. The Conservatory has set a guideline of instructor to student ratio as 1 to 16. Our instructors and staff are very accessible and approachable.

**Quality of Instruction:** At the Los Angeles Performing Arts Conservatory all of our instructors are working professionals and are uniquely qualified to share not simply their technical knowledge but also what it takes to make a living in this demanding field.

**Wider Los Angeles / Hollywood Professional Performing Arts Community:** We have a very good working relationship with those in the entertainment and performing arts communities of Greater Los Angeles and indeed around the world. Students will benefit from this wider community and network.

### **ACTING PROGRAMS:**

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

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

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

### **FILMMAKING PROGRAMS:**

Lecture, studio, lab, written assignments, research papers, quizzes, oral and written exams, evaluations, presentation of blocked scenes, PowerPoint presentations, rehearsal process, discussions, screening of films, script analysis, acting techniques, actor's language, blocking techniques, redirection tools, creating place, developing the mise en scene, camera and lighting techniques, staging the scene, working as a team, being the leader.

### **SCREENWRITING PROGRAMS:**

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

## **GRADUATION REQUIREMENTS**

**(NOTE THAT THESE ARE THE SAME FOR CONVENTIONAL AND DISTANCE LEARNING PROGRAMS):**

### **a. Associate of Occupational Science – Acting**

Graduation requirements include grades as stated below, satisfaction of all financial obligations, observation of all codes of conduct, school policies and regulations.

For Associate of Occupational Science – Acting, students must achieve the following prior to graduation:

- 1) Complete all Core coursework (44.5 credits) with a grade of “D” or better in each class
- 2) Complete all General Education course work (30 credits) with a grade of “D” or better in each class
- 3) Complete all Elective course work (15.5 credits) with a grade of “D” or better in each class
- 4) Maintain an overall grade point average of 2.0
- 5) Maintain attendance of at least 80% in every course taken
- 6) Complete a total of 90 or more Quarter Credits within 7 years of starting the program; however, a Financial Aid recipient cannot exceed 150% of the published length of the educational program.

### **b. Associate of Occupational Science - Screenwriting**

Graduation requirements include grades as stated below, satisfaction of all financial obligations, observation of all codes of conduct, school policies and regulations.

For the Associate of Occupational Science – Screenwriting - students must achieve the following prior to graduation:

- 1) Complete all Core coursework (41 credits) with a grade of “D” or better in each class
- 2) Complete all General Education course work (30 credits) with a grade of “D” or better in each class
- 3) Complete the Electives course work (19 credits) with a grade of D or better in each class taken.
- 4) Maintain an overall grade point average of 2.0
- 5) Maintain attendance of at least 80% in every class taken
- 6) Complete a total of 90 or more Quarter Credits within 7 years of starting the program; however, a Financial Aid recipient cannot exceed 150% of the published length of the educational program.

**c. Associate of Occupational Science - Filmmaking**

Graduation requirements include grades as stated below, satisfaction of all financial obligations, observation of all codes of conduct, school policies and regulations.

Associate of Occupational Science – Filmmaking - students must achieve the following prior to graduation:

- 1) Complete all Core coursework (60 credits) with a grade of “D” or better in each class
- 2) Complete all General Education course work (30 credits) with a grade of “D” or better in each class
- 3) Complete Electives, if any, with a grade of “D” or better in each class taken.
- 4) Maintain an overall grade point average of 2.0
- 5) Maintain attendance of at least 80% in every class taken
- 6) Complete a total of 90 or more Quarter Credits within 7 years of starting the program; however, a Financial Aid recipient cannot exceed 150% of the published length of the educational program.

**For Certificate programs students must achieve the following prior to graduation:**

- 1) Complete all Core coursework with a grade of “D” or better in each class
- 2) Complete all General Education course work (30 credits) with a grade of “D” or better in each class, and electives required (If Any) for the grade of “D” or better
- 3) Complete the required number of Electives with a grade of D or better in each class taken.
- 4) Maintain an overall grade point average of 2.0
- 5) Maintain attendance of at least 80% in every class taken
- 6) Complete a total of 45 or more Quarter Credits within 7 years of starting the program; however, a Financial Aid recipient cannot exceed 150% of the published length of the educational program.
- 7) Pass the Ability to Benefit Assessment if required (Reference the Admissions Section.)
- 8) Meet or arrange for all financial obligations with the Conservatory

**For the Acting Certificate Program and GAP Year Program (Follows Acting Certificate Curriculum)**

Complete all coursework as follows

Core subjects -27 Credits

Electives - 18 Credits

**For the Filmmaking Certificate Program**

Complete all coursework as follows

Core subjects - 45 Credits

**For the Screenwriting Certificate Program**

Complete all coursework as follows

Core subjects - 28 Credits

Electives - 17 Credits

## GRADING SYSTEM AND STANDARDS

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

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

Internships / Externships (defined as paid or unpaid work experience), audits, and courses taken for nondegree credit will result in letter grades as per the Grading Scale below.

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

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

## **FINAL TESTS / EXAMINATIONS**

### **1) ACTING CERTIFICATE PROGRAM**

Final tests & examinations for this program are structured as: written exams, written reports/projects, final exams, in class performances & Final Performances.

### **2) FILMMAKING CERTIFICATE PROGRAM**

Final tests & examinations for this program are structured as: written exams, written reports/Audiovisual projects, final exams.

### **3) SCREENWRITING CERTIFICATE PROGRAM**

Final tests & examinations for this program are structured as: written exams, written reports/projects, final exams/final scripts.

## **JOB CLASSIFICATIONS**

In order to report gainful employment of its graduates, LAPAC identifies the following job classifications for each program that it prepares its graduates using the United States Department of Labor's Standard Occupational Classification Codes.

### **1. Associate of Occupational Science /Acting**

27-2010 Actors, Producers, and Directors

27-2011 Actors

27-2099 Entertainers and Performers

27-3011 Radio and Television Announcers

27-3012 Public System and Other Announcers

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

27-3042 Technical Writers

27-3043 Writers and Authors

### **3. Associate of Occupational Science / Filmmaking**

27-1011 Art Directors

27-1019 Artists and Related Workers

27-2012 Producers and Directors

27-4031 Camera Operators, Television, Video and Film

27-4032 Film and Video Editors

27-4010 Broadcast, Sound, and Lighting Technicians

### **4. Acting Certificate Program**

27-2010 Actors, Producers, and Directors

27-2011 Actors

27-2099 Entertainers and Performers, Sports & related Workers, All Other

27-3011 Radio and Television Announcers  
27-3012 Public System and Other Announcers

### **5. Filmmaking Certificate Program**

27-2010 Actors, Producers, and Directors  
27-2012 Producers and Directors  
27-3041 Editors  
27-3099 Media and Communication Workers  
27-4021 Photographers  
27-4031 Camera Operators, Television, Video, and Motion Picture  
27-4032 Film and Video Editors

### **6. Screenwriting Certificate Program** 27-3042 Technical Writers

27-3043 Writes and Authors

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

### **Leave of Absence Policy**

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

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

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

### **Probation and Dismissal**

The Los Angeles Performing Arts Conservatory reserves the right to put on probation, suspend or dismiss any student whose conduct is deemed inappropriate and disruptive to instruction. Students will be expected to fully observe policies and rules of conduct of The Los Angeles Performing Arts Conservatory. Conditions for unsatisfactory progress probation, and dismissal include: excessive absences or tardiness; failure to maintain satisfactory progress; inappropriate behavior toward another student or staff member; failure to abide by school rules and regulations; failure to meet financial obligations; any other conduct

deemed sufficiently disruptive of instruction so that, in the estimation of the instructor, Chief of Operations, CEO/CAO, continued instruction is not a reasonable or constructive proposition.

Probationary status may be in force for a term of up to two Academic Quarters. Should the student continue to exhibit unsatisfactory behavior or violate probationary guidelines, the Conservatory may summarily dismiss any student on Probation.

If the student is receiving VA Benefits, these benefits will be discontinued when the Veteran or Eligible Person ceases to make satisfactory progress within two Academic Quarters. Two Academic Quarters on probation is the maximum probation period that will be permitted.

## **CONDITIONS FOR RE-ENTRANCE AFTER DISMISSAL FOR UNSATISFACTORY PROGRESS/ RE-ENROLLMENT POLICY**

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

Should it be determined, after a review by the Conservatory, that student behavior has violated any policies and guidelines herein, a student may be allowed or denied resumption of Active Status. A change in status along with permission to participate in Conservatory activities, and attend courses, shall be determined by the Conservatory.

### **Suspensions**

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

### **Grounds for Discipline**

The Director may impose discipline for violation of, or an attempt to violate, any Conservatory policies or campus regulations. The lack of intent to commit a violation is not a factor in determining if a violation occurred; however, the lack of intent may be considered a mitigating factor in determining the appropriate sanction if it has been determined that a violation has occurred. Violations or attempted violations include, but are no limited to the following types of misconduct below.

## **TEACHER AND STUDENT CONDUCT**

Students, faculty, and staff are expected to show respect for each other, their environment, their equipment, and themselves. LAPAC maintains policies and regulations governing individual and group behavior in order to best protect the interests, safety, and comfort of all students, faculty, and staff. If students, faculty, or staff have questions or concerns about appropriate conduct, please reach out to the Director of Instruction at [admin@laconservatory.com](mailto:admin@laconservatory.com) or in the administrative office during normal business hours.

Students, faculty, and staff can expect to be provided the following rights in any and all LAPAC spaces, classes, rehearsals, and other events and spaces supervised or managed by LAPAC faculty, staff, and students:

### **YOU HAVE A RIGHT TO:**

- A safe, clean, and secure environment
- Receive written copies of rules, regulations, and policies which govern individual and group behavior
- Appropriate and clear enforcement of rules, regulations, and policies by staff and faculty
- Respectful and safe interactions with all staff, students, and faculty
- Conduct work and study without interruption or interference
- Receive support and assistance from staff as needed
- Equitable treatment when behavior is in question
- Privacy regarding your personal information

Students, faculty, and staff can also expect to share the following responsibilities when occupying LAPAC spaces, including but not limited to rehearsal rooms, classrooms, theaters, booths, studios, and other auxiliary spaces regardless of the presence of faculty and staff. All members of the LAPAC community (Faculty, Staff, and Students) share in their responsibilities toward the Conservatory.

### **YOU HAVE A RESPONSIBILITY TO:**

- Adhere to rules, regulations, and policies governing individual and group behavior
- Treat others (Staff, Faculty, Students, and Guests) with dignity and respect
- Behave appropriately and safely in LAPAC spaces and with LAPAC equipment regardless of location
- Report policy violations to appropriate staff members in a timely fashion
- Contribute positively to the community in behavior, participation, and action
- Abide by all city, state, and federal laws

### **Classroom Etiquette**

In order to maintain order and focus in classrooms during instructional time. Students are expected to abide by the following policies:

- 1. Arrive on time.** Students will arrive on time for class, rehearsals, and other LAPAC events. Students arriving more than 10 minutes following the scheduled start time may not be allowed

entry to the classroom and may miss important lessons. Students who arrive late consistently may be subject to disciplinary action.

2. **Arrive prepared.** Students are expected to comply with assignments and instructions provided by instructors and arrive to classes, rehearsals, and performances prepared to the best of their ability. Students who arrive unprepared consistently may be subject to disciplinary action.
3. **No cellphones or recording devices during instruction.** Students are expected to keep all cell phones, recording devices, and other inappropriate or unnecessary devices stored out of sight during class time. Electronic devices (including but not limited to cell phones, smart watches, iPads, laptops, recording devices, beepers, and handheld gaming devices) should only be used in class with the permission of the instructor and for appropriate purposes. Cell phones and other electronic devices should be turned off or in Do Not Disturb mode during instruction, rehearsal, and performances. Items may be confiscated by the instructor if they prove to be a distraction and may be picked up from reception at the end of class.
4. **Treat yourself, classmates, instructors, staff, equipment, and environment with respect.** Students (like faculty and staff) are expected to speak to others with dignity and respect. Inappropriate language (such as profanity, hate speech, slurs, and other forms of harassment and bullying) will not be tolerated.

Attitudes and comments that degrade others on the basis of Protected Classes will not be tolerated. Destructive behavior in LAPAC spaces or with LAPAC equipment will not be tolerated. Students who fail to treat others with respect will be subject to disciplinary action.

## **CONFIDENTIALITY AND PRIVACY RIGHTS**

All faculty, students, and staff are expected to maintain the confidentiality of any personal information to which they are privy. Personal information includes but is not limited to private contact information, residential addresses, curricula, tests, student and faculty records, evaluations, on campus misconduct and the details of any investigation therein, financial information, medical information, or any other information which might reasonably be considered sensitive or private. Staff, faculty, and students may request access to their own personal information to which the school has access at any time including after their graduation or employment.

## **ANTI-BULLYING POLICY**

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

Threatening remarks or any act of physical violence from faculty, staff or administrative employee towards any other instructor, staff member, administrator, student or other person in general will not be tolerated. Any employee who violates these terms is subject to immediate termination.

## MISCONDUCT

LAPAC takes any accusation of misconduct very seriously and will investigate as deemed appropriate by the Artistic Director, the Director of Instruction, the state of California, and the Bureau of Private and Postsecondary Education. Students, faculty, and staff are expected to know the policies, regulations, and rules which govern their behavior at the school, city, state, and federal levels. Students, faculty, and staff are also expected to report misconduct when witnessed or suspected.

Misconduct includes, but is not limited to, the following acts:

- **Academic Dishonesty** – All forms of academic misconduct, including but not limited to cheating, fabrication, plagiarism, multiple submissions, or facilitating academic dishonesty
  - **Cheating** – Cheating includes but is not limited to the use of unauthorized materials, information, or study aids in any academic exercise; or helping another student commit an act of academic fraud; or the failure to observe the expressed procedures or instructions of an academic exercise (e.g., examination instructions regarding alternate seating or conversation during an examination).
  - **Fabrication** – includes but it not limited to falsification or invention of any information or citation in an academic exercise
  - **Plagiarism** – includes but is not limited to the use of another’s words or ideas as if they were one’s own; including but not limited to representing, either with the intent to deceive or by the omission of the true source, part of or an entire work produced by someone other than the student, obtained by purchase or otherwise, as the student’s original work; or representing the identifiable but altered ideas, data, or writings of another person as if those ideas, data, or writings were the student’s original work.
  - **Multiple Submissions** – includes, but is not limited to, the resubmission by a student of any work which has been previously submitted for credit in identical or similar form in one course to fulfill the requirements of a second course, without the informed permission/consent of the instructor of the second course; or the submission by a student of any work submitted for credit in identical or similar form in one course to fulfill the requirements of a concurrent course, without the permission/consent of the instructors of both courses.
  - **Other Forms of Academic Dishonesty** - may include but are not limited to fabricating information or knowingly furnishing false information or reporting a false emergency or complaint, through intention to deceive or omission of the truth, to faculty, staff, or other students.
- **Forgery** – the alteration or misuse of any Conservatory document, record, key, electronic device, or identification
- **Theft** – Theft, conversion of, misappropriation of, damage to, or destruction of any property belonging to the Conservatory or belonging to others while on Conservatory premises or at official Conservatory functions; or the possession of any property of the Conservatory or others stolen while on Conservatory premises or at Conservatory functions; or possession of any property which the individual knows or should reasonably know to have been stolen.

- **Unauthorized Conduct** – Unauthorized entry to, possession of, receipt of, or use of any Conservatory services, equipment, resources, or properties, including the Conservatory’s name, insignia, or seal. Sale of or unauthorized transfer of performance tickets or Conservatory property.
- **Physical Misconduct** – Includes but is not limited to any instance of physical violence (including assault and destruction of property), threats of violence, and other conduct that threatens the health or safety of others or which might reasonably be considered a threat to the health or safety of others.
- **Sexual Harassment** – including but not limited to unwelcome sexual advances or overtures, requests or demands for sexual favors, and other verbal, nonverbal, or physical conduct of a sexual or sexually threatening nature.
  - The state of California defines two types of Sexual Harassment, both of which are unacceptable in the workplace, classroom, and in any LAPAC space or function. They are:
    - **Quid Pro Quo** - “Quid Pro Quo” is a Latin phrase meaning “this for that.” This type of sexual harassment refers to situations where an employee, student, contractor, or volunteer must submit to harassment in order to avoid retaliation or in order to receive benefits related to work or school. For example, an employee would be a victim of Quid Pro Quo harassment if their boss offered them a raise in exchange for sexual favors OR if their boss threatened them with negative action (such as termination, pay cuts, or changes in responsibilities) if the employee does not provide sexual favors.
    - **A Hostile Work Environment** - is created when harassment is so pervasive in an environment as to make it fundamentally abusive to employees. Individuals do not necessarily have to be the direct recipient of abusive behavior in order for that behavior to negatively impact their working environment. For example, a female employee whose male coworkers make comments about female customers may be the victim of a Hostile Work Environment even if none of the comments were directed at her. A Hostile Work Environment is one that disturbs the ability of employees, students, contractors, or others to complete their work with a sense of wellbeing.
  - **Inappropriate Sexual Conduct may constitute Sexual Harassment when:**
    - A person representing or attending the Conservatory makes submission to sexual conduct, either explicitly or implicitly, a term or condition of instruction, employment, or participation in other Conservatory activities.
    - A person representing or attending the Conservatory makes submission to or rejection of sexual conduct a basis for evaluation in making academic or professional decisions affecting the individual.
    - Such conduct by any person representing or attending the Conservatory has the purpose or effect of creating a hostile and intimidating environment sufficiently severe or pervasive to substantially impair a reasonable person’s participation in Conservatory programs or activities; or use of Conservatory facilities.
  - In determining whether the alleged conduct constitutes sexual harassment, consideration shall be given to the record of the incident as a whole and to the totality of the circumstances, including the content in which the alleged incident(s) occurred.

- **Stalking** – Behavior in which a student repeatedly engages in a course of conduct directed at another person and makes a credible threat with the intent to place that person in reasonable fear for his or her safety, or the safety of his or her family; where the threat is reasonably determined by the Conservatory to seriously alarm, torment, or terrorize the person; and where the threat is additionally determined by the Conservatory to serve no legitimate purpose.
- **Harassment** – The use, display, or other demonstration of words, gestures, imagery, or physical materials, or the engagement in any form of bodily conduct that has the effect of creating a hostile and intimidating environment sufficiently severe or pervasive to substantially impair a reasonable person’s participation in Conservatory programs, activities, or use of Conservatory facilities.
  - The harassment of any persons (staff, faculty, students, or guests) on Conservatory premises or at any Conservatory function on the basis of Race, Color, Religion (including religious dress and grooming practices), sex or gender (including pregnancy, childbirth, breastfeeding and/or related medical conditions), gender identity, gender expression, sexual orientation, marital status, medical condition, military or veteran status, national origin (including language use), ancestry, disability, genetic information, or age is prohibited by California law and will not be tolerated.
- **Hazing** – Participation in hazing or any method of initiation or pre-initiation into a campus organization or any activity engaged in by the organization or members of the organization at any time that causes, or is likely to cause, physical injury or personal degradation or disgrace resulting in psychological harm to any student or other person.
- **Obstruction or Disruption** – This area includes interruption of teaching, research, administration, disciplinary procedures, or other Conservatory activities.
- **Disorderly Conduct** – This includes disorderly, inappropriate language and body gestures, disturbing the peace, unlawful assembly, and lewd conduct.
- **Failure to Comply** – Failure to identify oneself to or comply with directions of a Conservatory official or other public official acting in the performance of their duties while on Conservatory property or at official Conservatory functions, or resisting or obstructing such Conservatory or other public officials in the performance of or the attempt to perform their duties.
- **Controlled Substances** – Unlawful manufacture, distribution, dispensing, possession, use, or sale of, or the attempted manufacture, distribution, dispensing, or sale of controlled substances; identified in Federal and State laws or regulations.
- **Alcohol** – Manufacture or sale of alcohol that is unlawful and prohibited. Only the Artistic Director may give permission for the dispensation, possession, and use of alcoholic beverages on campus.
- **Destructive Devices and Weapons** – This includes possession, use, storage, or manufacture of explosives, firebombs, or other destructive devices. Except as expressly permitted by law, possession, use, storage, or manufacture of a firearm or other weapon capable of causing bodily injury.
- **Violation of Disciplinary Conditions** – Violation of the conditions contained in the terms of a disciplinary action imposed under this Code.
- **Conservatory Properties** – Using Conservatory properties for the purpose of organizing or carrying out unlawful activity.

- **Violations of Law** – Violation of Federal, State, or local laws. The Conservatory does not tolerate sexual assault in any form, including rape, acquaintance rape, or date rape. Where there is probable cause to believe that the campus regulations prohibiting sexual assault have been violated, the campus pursues disciplinary actions, that may include sanctions, up to and including dismissal from the Conservatory. A student charged with sexual assault can be prosecuted under California criminal statutes and disciplined under the campus student conduct policies and regulations. Even if the criminal justice authorities choose not to prosecute, the campus can pursue disciplinary action.
  - Those who believe that they are the victims of rape or other forms of sexual assault should:
    - 1. Immediately call the police department. Call 911 or the West LA Police Department at (310) 444-0701. Get the aid of Conservatory staff and/or other students immediately while awaiting law enforcement/paramedics.
    - 2. Get medical attention. Local paramedics may be summoned and will provide transportation to the UCLA Medical Center Emergency Room for emergency medical treatment and evidence collection. A counselor from the Rape Treatment Center will be available at that time, free of charge by the City of Los Angeles.
- Experience has demonstrated that many complaints of sexual harassment can be effectively resolved through informal intervention by individuals. Individuals who experience what they consider to be sexual harassment or who witness what they consider to be harassment are advised to confront the alleged offender immediately and firmly as well as to report the incident to administrative staff. If the misconduct continues, if the established boundary is ignored, or if the individual does not feel safe (physically, emotionally, or otherwise) to confront the alleged offender, the individual is advised to contact the Director of Instruction or the Artistic Director immediately.

### **Other Forms of Harassment**

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

While the Conservatory is committed to the free exchange of ideas and the full protection of free expression, the Conservatory also recognizes that words can be used in such a way that they no longer express an idea, but rather injure and intimidate, thus undermining the ability of individuals to participate in the Conservatory community. The Conservatory prohibits a variety of conduct by students, which, in certain contexts, may be regarded as harassment or intimidation.

For example, harassing expression, which is accompanied by physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Conservatory property or in connection with official

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

### **Definition of Affirmative Consent**

According to the State of California, Affirmative Consent refers to consent that is affirmative, conscious, and voluntary. It is the responsibility of each person involved in an activity (whether sexual or not) to ensure that they have the affirmative consent of the other or others to engage in a given activity. Lack of protest or resistance does not mean consent. Silence does not mean consent. Affirmative Consent must be ongoing throughout an activity and may be withdrawn at any time. Prior relationships or activities between participants do not constitute consent for future relationships or activities. Affirmative Consent cannot be given under duress, while unconscious, while severely intoxicated, or in any other state in which the individual could not be reasonably considered to be able to make an informed and Affirmatively Consensual decision.

### **Complaint Procedure**

The Chief Academic Officer, according to the circumstances and availability of staff, will appoint a Designated School Official (DSO), who is accountable for advising the Claimant of his/her rights and responsibilities under both the Informal and Formal Procedures.

There are 3 types of complaints:

- A. Informal Complaint: claimant reports incident to Administration office, to include all relevant information, which is attempted to be resolved by a Designated School Official through mediation among all parties and without a detailed investigation.
- B. Formal Complaint: is initiated using the Formal Complaint Form available in the Administration Office. The DSO will conduct a detailed investigation within 30 days. As a result of the findings of the investigation, there may be expulsion, probation, counseling, disciplinary action, referral to the criminal justice system or perhaps no further action.
- C. Criminal Complaints: students, staff and guests may initiate a criminal complaint through local law enforcement agencies regarding incidents where a criminal act occurred and there is reasonable evidence to pursue that claim. The conservatory staff are considered mandatory reporters and by law are required to report to the local authorities conduct that may rise to a felony act. Any suspected crime related to the conservatory or its population reported to a law enforcement agency must also be reported to the administration office immediately.

The agencies to report to are:

1. The Los Angeles Police Department
2. The Office of the California Attorney General
3. The Federal Bureau of Investigations

Upon receiving a complaint, the DSO will document and record the allegations, independently verifiable information, recommendations and findings for all complaints. The Administrative offices will keep these files for 5 years.

For informal or formal complaints the DSO will do the following:

- a. review the resolution process with all parties, including their rights, responsibilities, and possible steps to informal resolution (mediation, apology, other options)
- b. inform all parties that he/she will not be required to confront or work out problems with the other party(ies)
- c. advise all parties about confidentiality to others not related to the issue
- d. advise all parties to not retaliate amongst each other
- e. advise all parties of their right to representation throughout the process
- f. Fill out and file a Formal Complaint Form with all relevant information pertaining to incident description, times and dates. Form must be signed to initiate a formal complaint process.
- g. advise all parties that some complaints may be more appropriate to resolve as a criminal or civil action
  - i. If all parties agree to participate in resolution, the DSO coordinates the appropriate meeting, mediation session, and/or direct apology, in order to resolve the complaint. Following resolution the DSO will provide all parties with written confirmation that the process has been concluded, along with the standards of conduct/behavior that were agreed upon as part of the resolution, if applicable.
  - ii. If the Respondent does not agree to participate in informal resolution, the DSO shall:
    1. so notify the Complainant
    2. direct the Complainant to complete and submit the Formal Complaint Procedures form to begin the formal process
    3. notify the Respondent that the Formal Complaint Procedures have been initiated
    4. remind Respondent and Complainant about confidentiality and no retaliation
    5. remind Respondent and Complainant about rights to representation

## Theatrical Intimacy and Instructional Touch Policies

### INSTRUCTIONAL TOUCH

Instructional Touch is any physical contact made between instructor and student or between students at the behest of an instructor. Instructional Touch best practices are encouraged between students and instructors and among groups of students. No student, faculty member, or staff is ever required to submit to touch (whether from student, faculty, staff, or guest) and affirmative consent is required for any and all activities involving touching, physical or emotional intimacy, or sensitive topics.

Examples of Instructional Touch (i.e. examples of scenarios in which appropriate and consensual touch may be an element of instruction for the benefit of the student) include but are not limited to:

- a. Adjusting a student's alignment/positioning
- b. Bringing awareness to a part of the body or a physical action
- c. Partnering for demonstrations
- d. Correcting actor placement in space
- e. Adjusting Personal Protective Equipment (PPE)
- f. Costume Fittings

### INSTRUCTIONAL TOUCH BEST PRACTICES

Best Practices for Instructional Touch are required for instructors and should be reviewed regularly with students, faculty, and staff, especially in situations where Instructional Touch may be more regular (e.g. in a scene study or movement focused class) or where Instructional Touch may occur between students.

The following are suggestions for Best Practices to be encouraged in classrooms, rehearsal spaces, and for performances. They include but are not limited to:

- a. **Ask before you touch.** All faculty, students, and staff must receive Affirmative Consent before engaging another faculty member, student, or staff member in any physical contact or before engaging in potentially distressing, personal, or otherwise intimate discussion. No student, faculty, or staff member is ever required to submit to physical contact or emotionally distressing activities for the purpose of receiving benefits, avoiding punishment or negative action, or any other reason affecting their ability to continue in their work and/or study at LAPAC with a reasonable expectation of respect and safety.
- b. **Be specific about the contact** – where will the touch be? For what purpose?
- c. **Use Open Questions** such as “Does that work for you?” “How would you feel about \_\_\_?” “Would it be okay with you if \_\_\_?” to suggest Instructional Touch. Do not insist, demand, or direct that a student will submit to touch or that students will touch each other without all parties' explicit permission.
- d. **Be prepared for “no.”** Students, faculty, staff, and guests always have a right to reject physical contact without reason or explanation. Students, faculty, staff, and guests are also never required to reveal personal information in order to receive benefits, avoid negative consequences, or

otherwise protect their ability to continue in their work and/or study normally and without interference.

- i. **Instructors should be prepared to offer alternatives** including but not limited to:
  1. Visualization
  2. Self-Demonstration
  3. Using props or other visual aids
  4. Careful observation and note-taking
- e. **Establish boundaries.** Clear and consistent boundaries established and reiterated help students know what may be asked of them as well as what their rights are and how they can communicate changes to their comfort level or personal boundaries.
  - i. **Be clear** about the body parts that you are asking students to use (i.e. “Can she place her hand on your shoulder?” “Is it okay if he leans over and puts his arm around you?”)
  - ii. **Integrate a Safe Word**, especially in scenes including intimacy, violence, or the appearance of intimacy and/or violence.
    1. A Safe Word is a word not appearing in any class script which serves to alert the instructor and classmates that a student (or faculty member or staff member) is uncomfortable performing a given direction or otherwise continuing with a scene. Calling out the Safe Word in the middle of the scene should immediately end the scene without any prejudice toward the concerned party. Safe Words should be decided with a class and used as a tool to protect boundaries.
  - iii. **Use placeholder actions** to replace directions that students (or other performers) are not currently comfortable using (i.e. replacing a kiss with a hug or palm-to-palm in order to help actors become more comfortable and familiar with the scene). Placeholders should be used according to the comfort of the actors involved and should never be taken away prematurely.

**PLEASE NOTE:** Instructional Touch is distinct from touch made in situations where the touch is made in an attempt to prevent or minimize injury in an emergency. In emergency situations where there is reasonable concern that a person, Conservatory property, or Conservatory equipment may be harmed, all participants should act immediately to reduce harm or risk in accordance with their safety training and best judgment. Always check-in following unplanned touch, especially in the case of emergency, and report any necessary information or concerns to Administrative Staff.

### THEATRICAL INTIMACY

Theatrical Intimacy is the simulation of intimate physical acts for theatrical purposes. LAPAC recognizes that some classes may ask students to engage with and/or perform physically intimate scenes or actions. No student is required to submit to a scene involving Theatrical Intimacy and all instructors must gain Affirmative Consent in all situations regarding directing blocking, touch, or other physical action by or among students.

Examples of Theatrical Intimacy include but are not limited to:

- a. Kissing
- b. Embraces

- c. Sexual innuendo or discussions of sexual topics and/or themes
- d. Revealing clothing
- e. Nudity or partial nudity (including on-stage costume changes)
- f. Simulated or otherwise physically implied intercourse
- g. Imaginative sexual or intimate circumstances for a given character

### THEATRICAL INTIMACY BEST PRACTICES

In addition to the Best Practices required and encouraged for Instructional Touch, Theatrical Intimacy is governed by the following Best Practices:

- a. **Practice an Affirmative Consent based Process.** Introduce boundary protections and expectations early, clearly, and be consistent. Theatrical Intimacy that is required or otherwise expected for certain roles or performances should be included in the Audition notice to alert all potential auditioners to expectations of the role and allow them to withdraw from consideration pursuant to that information.
- b. **Never choreograph, block, stage, or perform Theatrical Intimacy without the presence of a Stage Manager, Staff Member, Administrator, or other third-party witness.** Directors and Instructors should never be alone with actors while staging or performing a scene with Theatrical Intimacy in order to protect the comfort and safety of all parties.
- c. **Productions with Theatrical Intimacy should have and enforce a no-cellphone policy** in rehearsal and backstage for all members of the production. Recording scenes of Theatrical Intimacy between students is strictly prohibited and may qualify as Sexual Harassment.
- d. **Directors and Choreographers should never step in to stage intimate moments or have any physical contact with the actors during the staging or rehearsal process of intimacy.** Students should never perform or be expected to perform scenes of Theatrical Intimacy with an instructor, faculty member, director, or staff member. Faculty who violate this policy will be subject to Disciplinary action up to and including termination.
- e. **Desexualize the process.** Use non-sexual language for staging the intimacy and discussing it with actors. Use character names to describe character actions and choices. Refrain from making sexual jokes, innuendo, or comments. Guide students in differentiating oneself from the character in order to protect the performer's control as well as their mental and emotional wellbeing.
- f. **All Theatrical Intimacy, regardless of how simple or straight-forward it might be, must be choreographed.** Choreography must be notated by performers and stage management and should be kept in written or audio form. Video recordings of intimacy should not be created to protect actor privacy. Performers must not deviate from planned choreography.
- g. **Directors and Instructors have a responsibility to use a trained Intimacy Coordinator or Fight Choreographer for all scenes of Theatrical Intimacy and staged violence.** Directors and Instructors who have themselves been trained in appropriate Intimacy Coordination techniques and safety may serve as their own Intimacy Coordinator or Fight Choreographer. Violation of this code can result in injury and death and may result in disciplinary action.
- h. **Performers should notify instructor/choreographer of any changes to their boundaries which may alter the choreography.** Choreography should be changed in accordance with the boundaries

of a performer. Performers are never required to disclose reasons or explanations for changes in their boundaries.

- i. **In Production, Directors must discuss any changes to choreography with the appropriate choreographer.** Directors may not make changes to Theatrical Intimacy Choreography without the approval of the Choreographer (who may be the Director themselves) and the Affirmative Consent of the performers involved.
- j. **LAPAC has the right to order changes and cuts to Theatrical Intimacy and Fight Choreography when the Administration has concerns for the safety of performers, audience members, or property.**

### COSTUME SHOP AND WARDROBE BEST PRACTICES

When an Actor is cast in an LAPAC production, they should come to the scheduled fitting prepared to participate in the fitting process at that time and for the production and role in question. Just like with Instructional Touch and Theatrical Intimacy, Affirmative Consent must be gained prior to any physical contact including and especially in costume fittings. It is normal and expected that costume fittings require accuracy and, therefore, will likely involve physical contact with the measuring tape and some minimal touch from the measurer and/or designer(s).

It should be expected that fittings will likely involve the following:

- a. Removal of street clothing down to undergarments
- b. The fitting of garments close to the Actor's body by Costume Staff
- c. Physical touch by Costume Staff to adjust costume pieces to designer specifications
- d. Interaction, including physical touch, by various personnel including but not limited to the draper, designer, and/or assistant designer.

Students and Shop Personnel Have the Right To:

- a. Request a break, pause, or full-stop to a fitting at any time
- b. Request a reduction in the number of people in the room
- c. Request that a door be open or closed
- d. Request to be fitted in an open or closed area of the shop
- e. Request help or additional privacy for dressing or undressing
- f. Request that an appropriate faculty or staff member make adjustments rather than a student designer or draper
- g. Ask questions for clarification
- h. Refuse any proposed touch

Actors attending Costume Fittings are expected to abide by the following requirements: a. Arrive on time for their fitting

- b. Wear appropriate undergarments pursuant to directions provided by the Costume Designer
  - i. Actors must wear underwear and may be asked to wear a specific style or fit of underwear by the Costume Designer.

- ii. Actors who arrive in inappropriate undergarments will be asked to leave and will have to reschedule their fitting on their own time.

Costume Staff and Crew are expected to abide by the following requirements at all times including during fittings, in rehearsals, and during performances and in all LAPAC locations including backstage, the costume shop, and other auxiliary spaces used for LAPAC functions.

- a. Refrain from comments, derogatory or otherwise, relating to a performer's body. Derogatory language about performers, regardless of whether the comments are directed at the performer, will not be tolerated.
- b. Use Costume First Language when discussing changes to garments pursuant to the fitting rather than commenting on a performer's body (e.g. "The garment is too tight in the waist" vs. "your waist is too big for the garment.")
- c. Gain Affirmative Consent from performers before touching their body or costume in any way.
- d. Engage only in touch that is consensual, minimal, and necessary when dealing with costumes and performers in varying stages of undress.

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

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

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

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

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

A student may forego the above procedure and file a formal complaint directly with the following agency:

Bureau for Private Postsecondary Education (BPPE)

Physical Address: 1747 N. Market Blvd., Suite 225, Sacramento, CA 95834

Mailing Address: P.O. Box 980818, West Sacramento, CA 95798-0818

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

Phone Number: (916) 431-6959

Toll Free: (888) 370-7589 Fax Number: (916) 263-1897

## **BANKRUPTCY**

The State of California requires that we inform students whether LAPAC has a pending petition in bankruptcy, is operating as a debtor in possession, or has filed a petition within the preceding five years;

or has had a petition in bankruptcy filed against it, that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code. **None of these circumstances have occurred.**

## FACILITIES & EQUIPMENT

LAPAC is located in the heart of West Los Angeles, in the area known as the Exposition Corridor on the renowned Pico Boulevard: home to FOX Studios, the West Side Pavilion Shopping Center, and the new Google Campus, to name a few landmarks. As one of the very few walking districts in Los Angeles, LAPAC has the benefit of being at the essence of Southern California living. The campus is a fun and exciting place providing a learning environment of inspiration and creativity. The neighborhood is filled with production companies, theatres, cinemas, retail establishments, restaurants, and plenty of parking. In addition, the campus is ten minutes from Santa Monica beach.

LAPAC boasts *The Promenade Playhouse*, a 99-seat theater. In addition to being one of LAPAC's main classrooms, it also has screening facilities and hosts comedy shows, guest performances, and an international theatre season comprising works that focus on historical drama, the dialogue between theatre and art, and an exploration into complex relationships between people of differing identities and backgrounds. LAPAC is a place to connect with fellow students, expand the imagination, study and reflect in the hub of Hollywood and the entertainment business. But above all, this energetic campus is the beginning of the artists' dreams coming true!

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

At the Hollywood campus, LAPAC occupies 8,000 square feet of performing arts facilities in a onestory building located on Highland Avenue, between Sunset Boulevard and Hollywood Boulevard, across the street from Hollywood High.

Additionally, this facility includes over 20 designated parking spots for staff and faculty. Additional parking is available at 6725 West Sunset Blvd, which is within a one-minute walk of the campus; as well as, large areas of metered street parking and non-metered parking within a short distance of the campus.

### **SUMMARY & DESCRIPTION OF THE HOLLYWOOD CAMPUS FACILITIES**

The Hollywood campus comprises one Main Stage Theatre called The Promenade Playhouse, three classrooms, one library area, one lobby/student lounge/cafe area, and administrative offices.

The campus layout is comprised of:

- The Academy Lobby - Cafe Area - a seating and waiting area for students, faculty, patrons, and guests. It is also used for Faculty Meetings and Student Orientation. In addition, this area provides a lounge vibe that allows students to take a break, snack, and study. The Filmmaking and Acting Programs also use this area as a set for filming.

The Reception Area is adjacent to The Academy Lobby - Cafe Area which doubles as a Ticket Sales and Will Call station for theatre productions, performances, and screenings.

- The Conference Room / Executive Offices: serve as a Faculty Lounge and as a place for private meetings.
- The Motion Capture Studio: serves as a classroom for the Acting Filmmaking, and Screenwriting Programs.
- The Main Stage - Promenade Playhouse: is complete with lighting, sound, and projection equipment, for performances and screenings.

The Main Stage - Promenade Playhouse also serves as a classroom for the Acting, Filmmaking, and Screenwriting Programs.

- The Costume, Prop & Equipment Room: is adjacent to The Main Stage - Promenade Playhouse for easy access and storage. This area also houses Film and Lighting Equipment for the Acting and Filmmaking programs. Additional costumes and specialty props are held at LAPAC's offsite storage and brought in when needed.
  
- The Tech Booth: is located at the rear of the seating section of the Main Stage - Promenade Playhouse with basic lighting and sound boards.
  
- The Courtyard is located off the Cafe Area. It is also used for filming, receptions, intermissions, and lounging.
  
- The Grammy Room: is a classroom that services the Acting and Screenwriting Programs for classes such as: Voice and Speech, Stand Up Comedy, On Camera, Writing the Short Film, and Defining the Screenplay. When there are performances on the Main Stage, this room functions as a dressing room / green room.
  
- The Oscar Room: is a classroom that has a Voice Over booth for voice over technique, ADR (Automated Dialogue Replacement), and editing – servicing the Acting and Filmmaking Programs and located next to The Grammy Room. This classroom is used for: Acting Technique, Staging the Scene, and The Rehearsal Process. The Oscar Room has the added feature of mirrors, ballet bars, and padded floors for Movement and Dance.
  
- The Library: is located across from The Grammy Room. The library is used by all three departments: Acting, Screenwriting, and Filmmaking, including Faculty and Staff.

## **EQUIPMENT AND MATERIALS USED FOR INSTRUCTION INCLUDE:**

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

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

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

### **The Prop Room:**

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

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

We have two cameras for the taping of each student in on-camera classes: one for The Promenade Playhouse and one for the Oscar Room. We also have flat screen televisions and projection screens available for playback of student works.

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

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

Filmmaking students are allowed to check out equipment when they have scheduled film shoots. Equipment is also used for Cinematography, Lighting, and Sound classes.

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

### **For the Screenwriting Program:**

The Writers' Room and The Oscar Room are used for the screenwriting program. The Promenade Playhouse is available if faculty needs the screening and projection facilities to present material.

### **For the English thru Performing Arts Tutorials:**

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

## LIBRARY AND INFORMATION RESOURCES

*The LAPAC Motion Picture and Theatre Library* is located on the second floor in between *The Oscar Room* and *The Tony Student Lounge*. The library hours are Monday – Friday 11 – 6, Saturdays and Sundays – 12 – 5. The checkout procedure is through the designated administration staff that is on site during the library hours.

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

The library contains specialized information in Catalogs, ranging from scenes of television series, films, plays, commercials, industrials, and monologues; as well as cue cards used in Commercial and Hosting classes.

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

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

**The LAPAC Motion Picture and Theatre Library:**

**The Los Angeles Performing Arts Conservatory**  
1534, North Highland Avenue, Hollywood, CA 90028

**Palms-Rancho Park Library**  
2920 Overland Ave. Los Angeles, CA  
90064 (310) 840-2142

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

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**The Margaret Herrick Library** 333 South La Cienega Blvd.  
Beverly Hills, CA 90211

**Santa Monica Library** 601 Santa Monica Blvd.  
Santa Monica CA 90401

## **Off-Campus Student Resources**

### **Local Pharmacy Close to LAPAC:**

#### **CVS Pharmacy**

3010 S. Sepulveda Blvd., Los Angeles, CA 90034  
(310) 478-9821

### **Local Hospital(s)/Urgent Care Center(s)**

#### **UCLA Medical Plaza**

200 UCLA Medical Plaza  
Los Angeles, CA 90095  
(310) 267-6810

#### **Exer Urgent**

**Care** 2090

Westwood Blvd.  
Westwood, CA 90025  
(213) 814-4070

#### **West Los Angeles Urgent Care**

11560 W. Pico Blvd.  
West Los Angeles, CA 90064

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

#### **FEDEX Kinkos**

11795 W. Olympic Blvd, Los Angeles, CA 90064  
(800) 463-3339

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

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

1663 Sawtelle Blvd. #300, Los Angeles, CA 90025  
310-473-1511

Email: [ourhouse@ourhouse-grief.org](mailto:ourhouse@ourhouse-grief.org) [www.ourhousegrief.org](http://www.ourhousegrief.org)

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

1-800-799-7233 [www.safela.org](http://www.safela.org)

**Rape Treatment Center**

1250 16th Street, Santa Monica, CA 90404

424-259-6000

[www.therapefoundation.org](http://www.therapefoundation.org)

**UCLA Women's Health and Education**

911 Broxton Ave., Los Angeles, CA 90024

310-794-8063

UCLAhealth.org

**Planned Parenthood - Santa Monica**

1316 3rd Street Promenade, #201, Santa Monica, CA 90401

800-576-5544 [plannedparenthood.org](http://plannedparenthood.org)

**Los Angeles LGBT Center**

118 N McCadden Pl, Los Angeles, CA 90038

323-993-7400

[lalgbtcenter.org](http://lalgbtcenter.org)

**West LA Police Department**

Dial 9-1-1 EMERGENCY

310.444-0701 Non-Emergency

**Westside Food Bank**

1710 22nd St, Santa Monica, CA 90404

Phone: (310) 828-6016

## **ADDITIONAL STUDENT SERVICES**

### **STUDENT REHEARSAL/FILMING RENTAL POLICY:**

LAPAC is a Conservatory and a rental house. Students are allowed to use -with administration officer's permission and depending on availability- open spaces on campus for rehearsals and self-tapes for a maximum of two hours for no additional charge during office hours. However, any rehearsal or self-tapes that go over two hours or any filming on campus that involves more than two students and requires a crew will incur rental fees that are discounted from normal rental rates. This is non-negotiable. All reservations and bookings must be done through the office.

### **STUDENT SERVICES**

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

### **PLACEMENT SERVICES**

LAPAC will not guarantee any employment or specific jobs upon completion of any programs. Instructors, in response to student questions, may offer general suggestions and references for locating employment in the field. However, LAPAC will make no representations about guaranteed or likely placement with an employer upon completion of any of its programs. Many students may already be employed in the entertainment industry in some capacity and will be taking classes for professional development.

LAPAC has extensive contacts within the local professional entertainment sector. These resources may benefit the students.

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### **HOUSING**

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

LAPAC has no responsibility to find or assist students with their housing needs. It is, however, intimately familiar with housing options in the nearby community and regularly counsels and advises students about typical searches for housing. Ultimately, however, the quest for student housing is a responsibility of the student.

## **FOOD SERVICES**

The conservatory has no in-house cafeteria or food services at this time, however, there are more than 25 dining options within walking distance all along Highland Ave, Sunset Blvd and Hollywood Blvd where students may use their student IDs to receive discounts.

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

Public transportation is conveniently available to and from the school as it is located on Sunset and Highland., a very popular and busy street in Los Angeles. There are several public parking structures on N. McCadden and Sunset, within walking distance to LAPAC.

We suggest parking at the lots on 1534 North McCadden.

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

For detailed schedules and information call the Los Angeles County Metropolitan Transportation Authority (MTA) at **(213) 626-4455** or visit [www.metro.net](http://www.metro.net).

**Information regarding commuting** is also available at 1-800-COMMUTE.

The Library has a map of the Metro Bus and Rail lines and some bus schedules.

Monthly transportation passes that offer unlimited riding on all regular MTA services are available to students.

The pass costs \$43.00 each month, but rates can be as low as \$30/month for students with proof of low income. Students may contact the LAPAC Office for an official letter-verifying enrollment in order to be eligible for the discounted pass. Students can also obtain applications, instructions, and directions to an MTA sales office online at the MTA website.

## **STUDENT HEALTH INSURANCE**

At LAPAC you will need to make the determination for your health insurance based on what is best.

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

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

<http://www.internationalstudentinsurance.com/explained/> to help you better understand how healthcare is regulated in the US, myths that often surround insurance, as well as general information to consider when purchasing an international student health insurance plan.

**Below are some helpful links:**

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

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

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

All LAPAC full time students are required to provide proof of health insurance; whether it be their own or through their parents. Proof of health insurance is kept in each student's file in the event of an emergency.

### **CAMPUS LOCATION**

Los Angeles Performing Arts Conservatory is located at Highland Boulevard in the heart of Hollywood, and sits in one of the most iconic entertainment districts in the world. Just steps away from the legendary Hollywood Walk of Fame and near the historic Hollywood Blvd and Dolby Theatre, the campus is surrounded by the energy of the film and television industry. To the north lies Burbank a major media hub home to many film and television studios. To the south is Beverly Hills, to the east is Glendale and west is West Hollywood.

### **CREATIVE and ACADEMIC FREEDOM**

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

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

### **COUNSELING & ADVISEMENT**

LAPAC uses a team approach to student counseling and advisement. The primary responsibility for these services lies with the Student Services Ambassadors and CEO/CAO , who will then set up a time for the student to meet with either one of our two counselors, who are on site once a week by appointment. From time to time, students require unusual assistance. In these cases, the CFO (who also has a legal background and experience in student advocacy), serves as a Dispute Resolution Advisor - providing counseling assistance for students and faculty who have issues, which could potentially involve the school and/or the student in some litigation.

Also, if needed, the CEO can be drawn into the conversation. In addition, the Registrar and Student Services Ambassadors, have access to many of the social and psychological services, which are available in the Los Angeles area. Given the small size of the school, the burden of academic advisement, to keep students on track toward completion of their programs, is able to be handled within the workload of the Registrar and Student Services Ambassadors. The additional responsibility for providing services 165 to students who need physical, psychological, and legal support and services are provided by the administrative (and sometimes, as necessary) faculty members of the school.

Any act of sexual assault, misconduct, or any other physical violence will immediately be reported to the

proper legal authorities. Any student, faculty, staff or administrator who falls victim to sexual harassment or assault will be immediately taken to the nearest hospital for medical treatment and emotional counseling. Information on crisis counseling is available in our Student Services Office.

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

## **STUDENT RECORDS**

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

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

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

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

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

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

An exemplar of any notice or disclosure provided to students. The school will maintain a record of the time period within which they were provided.

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

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

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

## **Questions**

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

Address: 1747 N. Market Blvd. Suite 225, Sacramento, CA  
95834 P.O. Box 980818, West Sacramento, CA 95798-0818

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

Phone and Fax #'s: (888) 370-7589 or by fax (916) 263 1897  
(916) 574-8900 or by fax (916) 263-1897

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

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

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

It shall be the policy of the Los Angeles Performing Arts Conservatory to provide prospective students with an electronic version of the school catalog capable of being printed to a hard copy.

If for any reason a prospective student does not have access to the Internet, or simply wishes to have a hard copy of the school catalog, one hard copy of the catalog will be produced and provided to the student prior to their signing the enrollment agreement.

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

## **FACULTY QUALIFICATIONS AND BACKGROUNDS**

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

**Teaches: Introduction, Intermediate and Advanced Sanford Meisner Technique, The Foundation of the Stella Adler Technique, Play Production 1, Play Production 2, The Actor's Showcase, Writing the Short Film, Working with Actors, Staging the Scene, The Rehearsal Process, Writing the Feature Film 2, Writing the Feature Film 3, Writing the Feature Film 4**

Graduate of Sorbonne University, Paris France; the American Academy of Dramatic Arts, New York City; Film Program at New York University, with adjacent studies at the University of London, The British Film Institute, and the Ned Herrmann Brain Dominance Center.

Director, Lazarus Onstage Studios and its subsidiaries: L.A. Performing Arts Conservatory (LAPAC) and The Promenade Playhouse; Created and developed the Entertainment Keys to Success Series for Acting, Writing, Directing & Personal Growth Techniques; Private coach for Hollywood celebrities on sets - notably Ken Jeong (*Crazy Rich Asians*, *The Hangover*, *Community & Knocked Up*), Teresa Ruiz (*Narcos*, *Border Town*), Alain Washnevsky (*The Connors*, *Westworld*, *Scandal*) and an International Director, Actress and Coach in:

**France:** Theatre de Nesle, Theatre Dejaset, What Larks Theatre Company, Academie Oscar Sisto, Bridge Media and EICAR: The International School of Cinema of Paris  
**Scotland:** Edinburgh International Theatre Festival  
**Mexico:** Casa Azul, Foro Shakespeare, TV AZTECA, Artes Pasion, the Guanajuato Film Festival, Acapulco Film Festival  
**Japan:** River Hollywood Training School  
**Brazil:** Instituto Stanislavsky  
**Los Angeles:** The American Federation of Television and Radio Artists, the Syd Field Screenwriting Academy, Topanga Actors Company, the Marilyn Monroe Theatre, Beyond Baroque Art Center, Ventura Court Theatre, Frida Kahlo Theatre, Grupo de Teatro Sinergia  
**New York:** The Duality Playhouse, The Nat Horne Theatre, The New York Italian Theatre Company, Lester Martin Theatre, Mary MacArthur Theatre, Manny Greenfield Theatre

### **Writing Credits:**

#### **Screenplays / Teleplays:**

*Remains of a Nation*, *A Year in Picasso*, *Nation*, *Forests of Destiny*, *Getting Even*, *The Return* (Hollywood Film Festival Winner), *Voices of the Drina*, based on the Bosnian War, *Ripened on the Vine*, adapted from the book of the same title, *Life Interrupted*, *No Promises*, *DarkRoom*, *Growing Up* **Plays:**

*One Woman Show*, *Birthday Girl* (selection at the Edinburgh International Theatre Festival in Scotland), *Remains of a Nation* **Books:**

*My Love Affair: Thorns & Roses* – Ode to an Unforgettable Romance in Verse

**Directorial Credits:**

**Film:** *Remains of a Nation, Life Interrupted, No Promises, Growing Up, DarkRoom*

**Stage:** *Remains of a Nation, Roe, Curious Incident of the Dog in the Nighttime, 12 Angry Men* (performed by 12 Impassioned Women), *Dennis Wilson Forevermore – A Beach Boys Fable, A Picasso, The Dining Room, In Bed with Tenn* (a collection of Tennessee Williams One Acts), *The Laramie Project, All in the Timing, LORCAbaret, Porno Stars at Home, How To Go Out On A Date In Queens, The Ties that Bind, Top Girls, Crimes of the Heart, Oh Hell!* , and her one woman show – *Birthday Girl*

**Acting Credits:**

**Stage:** *Morocco, Uncle Vanya, Remains of a Nation, A Picasso, Peninsula, La Dame aux Camelias, Phedre, Malcolm and Teresa, Birthday Girl, The Dreamer Examines His Pillow, Savage in Limbo, Fefu and her Friends, Twelfth Night, The Rivals, The Runner Stumbles, Frida Kahlo, Chilean Holiday, Woman to Woman, Not the Fifth the Ninth!, White Hat, Kismet and the Damsel.*

**Film:** *Nightmares, Remains of a Nation, Loveitis, Infinite Possibilities, Side Bets, No Promises, Across the Line, Hanging With the Homeboys, Brincando: Portrait of a Puerto Rican, Touchstone, Maria Cristina, DarkRoom*

**Television:** *Westworld, Promised Land, On Common Ground, Passions, General Hospital, The Young & The Restless, The Bold & The Beautiful, You Be The Judge, Reyes & Rey, Port Charles, When Seconds Count, Placas, Usted es el Jurado, The Big Deal, Sesame Street*

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

Fluent in English, Spanish, French, and Italian.

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**MICHAEL BRADLEY** (nearly 20 years performing arts experience)

**Teaches: Audition for Film & Television, On Camera Dynamics, On Camera Drama, Intermediate Meisner Technique, Advanced Meisner Technique**

BS in Theatre & Film, San Francisco State University. Studied at Playhouse West Acting Company.

SAGAFTRA actor and educator that is devoted to imparting acting and filmmaking knowledge through experience based learning for students. Directs an advanced study group at Studio 4 in Los Angeles.

Directed and Produced *This is Our Youth* play in 2016.

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**PAUL BROWN**

**(40 years performing arts experience)**

**Teaches: Writing the Short Film, Writing the Feature Film 1, Audition for Film & Television, On Camera Dynamics, On Camera Drama, History of Theatre, History of Film, Myth in Movies & The Creative Process, Writing the Feature Film 2, Writing the Feature Film 3, Writing the Feature Film 4, Writing Dialogue, The Art of Adaptation**

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MA in Literature and Arts, University of Oxford. BA in English Literature, UC Berkeley. A member of the

Directors Guild of America and the Writers Guild of America, Paul has been a Film and Television Writer, Director, and Producer for 40 years. Work includes; Artist-In Residence, New York Film Academy (Los Angeles campus), Instructor for Master's and Bachelor's students in Acting, Writing, Producing, and Filmmaking. Was a Traveling Lecturer for New York Film Academy at numerous universities, colleges, high schools, professional entertainment companies around the world for more than a decade. Three time Emmy and Golden Globe nominated Producer for the show *Quantum Leap*.

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**JEAN CAROL**

**(40 years performing arts experience)**

**Teaches: History of Film, Myth in Movies & the Creative Process, On Camera Technique, Hosting & Industrials, Booking the Commercial, On Camera Dynamics**

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

**LYDIA CEDRONE**

**(25 years performing arts experience)**

**Teaches: The Business of Producing, Launching Your Film Career, Test Screening / Festival Admissions, Festivals & Film Distribution, Visual Concepts / Styles / Storyboard**

MBA in Management and Organizational Behavior, NYU Stern. BA in Economics, Boston College. A film producer experienced in studio and independent filmmaking. Her credits include the MGM release *The Betrayed* and *In Memorium*. On films ranging from \$1.5 million to over \$100 million, Lydia managed marketing and distribution spending (Savoy Pictures) and development and production spending (Trimark Pictures and The Walt Disney Co.). She ran production operations for Forward Pass Productions and oversaw spending on *Ali*, starring Will Smith, Jon Voight, Jamie Foxx and Jeffrey Wright. In New York, she worked for veteran film producer Nancy Tenenbaum (*Meet the Parents* franchise, *Sex, Lies and*

*Videotape*) and at Robert De Niro's acclaimed Tribeca Film Center during its early years. She is CoFounder and Co-President of Tidal Wave Entertainment, LLC, a Los Angeles-based global film company.

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**BRIAN CONNORS**

(30 years performing arts experience)

**Teaches: Booking the Commercial, Advanced Commercial Technique, Play Production 1, Play Production 2, Inside Film & TV Comedy, Visual Concepts / Styles / Storyboard, The Rehearsal Process, Staging the Scene, Writing the Scene, Writing Dialogue, Test Screening / Festival Admissions, Over Viewing the Set, Festivals / Film Distribution**

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

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**DEBRA DEGRATTO**

(25 years performing arts experience)

**Teaches: Writing the Short Film, Defining the Screenplay, Logline / Synopsis / Outline, Writing the Feature Film 1, Visual Concept / Style / Storyboard, The Rehearsal Process, Staging the Scene, Test Screening/Festival Admissions, Over Viewing the Set, Festivals & Film Distribution, Myth in Movies & The Creative Process, History of Film, Writing the Feature Film 2, Writing the Feature Film 3, Writing the Feature Film 4, On Camera Dynamics, Audition for Film & Television, On Camera Drama**

B.F.A. in Drama, Hofstra University, M.F.A.(Screenwriting), UCLA. Also studied Acting and Directing at Lee Strasberg Theatre Institute, New York; Film Production, New York's School of Visual Arts; Shakespeare, London Academy of Music and Dramatic Arts. Producer and Talent who has, worked with Mark Burnett, Michael Davies, Dick Clark, Scott Sternberg, Phil Gurin, Mark Cronin, Bob Eubanks, Mark Walberg, and Jerry Springer; Has worked for Disney, Fox Television, The WB, Telemundo, Sony Television, New World, Rysher Entertainment, USA Network, and Lions Gate. Partners with Jay Renfroe and David Garfinkle of Renegade 83 on a reality project, Mail Order Bride. Staged work at The Actors Studio, Writers & Directors Unit. Directed

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*Patsy's Place*, now on RoKu. Wrote and Directed, *The Desire*, short film screened at Women In Film International Film Festival. Created sizzle reel for *Big Dough*, a reality show. Awarded the Jack K.

Sauter Award for Artistic Merit and numerous Drama-Logue Awards for stage direction. Also teaches acting, Directing, and writing at The New York Film Academy, Los Angeles.

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**JASMIN DE MAIN**

**(15 years performing arts experience)**

**Teaches: Movement Styles, Voice & Speech Key, The Actor's Instrument Key, Voice & General American Speech, Standard Speech & Text, Character Accents & Dialects, History of Theatre, Script**

**Analysis & Breakdown, Voice Over Technique, History of Film**

Jasmin has enjoyed a diverse career as an actress, host, and voice and movement teacher specializing in accent reduction and ESL. She has worked professionally as an actress for the past 15 years in television, film and theatre in Australia, England, Germany and the United States. She is a graduate from The National Institute of Dramatic Arts (NIDA-Australia), has a Bachelor of Dramatic Arts in Acting, and has two Master's Degrees from Charles Sturt University, Australia in Education (English and Drama) and TESOL-Teaching English to Students of Another Language. Jasmin also has a Teaching Credential from the California Commission of Education.

**PETER FRISCH**

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

**Teaches: Script Analysis & Breakdown, History of Theatre, The Character Key, History of Film, Myth in**

**Movies & The Creative Process, Introduction to Shakespeare, On Camera Dynamics, Audition for Film & Television, Scene Study, Play Production 1, Play Production 2, The Actor's Showcase, The Rehearsal Process, Working with Actors**

M.F.A. Stage Direction from Carnegie Mellon. Received a Joseph Jefferson Award for *American Dreams* (coauthored with Studs Terkel), Outer Circle Award for *My Papa's Wine* on New York's Theatre Row, Helen

Hayes Award for *The Night Hank Williams Died* (collaboration with Larry L. King), inaugural Kennedy Center/American Express Grant Speaking In Tongues, "Best of the Fest" Award at the Seattle Film Festival for *Deedication*. He has taught and coached professional actors and directors in New York and Los Angeles. Producing Credits: *The Young and the Restless* (CBS-TV), *Tribes* (Fox). Has directed over 160 productions in the New York and regional theatre, including a full range of classic and contemporary plays, cabaret and opera. He has been Producing Director of the Hyde Park Festival Theatre (NY), Resident Director with the Berkshire Theatre Festival and Artistic Director of American Playwrights Theatre in Washington, D.C. Teaching Credits:

Carnegie, The Juilliard School, Harvard University, Boston University, Cal Arts, and UCLA.

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## **DAVID GARRETT**

**(27 years performing arts experience)**

**Teaches: Launching Your Film Career, Writing the Feature Film 1, Visual Concepts / Styles / Storyboard, The Rehearsal Process, Staging the Scene, Test Screening / Festival Admissions, Over Viewing the Set, The Business of Producing, History of Theatre, Logline / Synopsis / Outline, Writing the Short Film, Test Screening / Festival Admissions, Festivals & Film Distribution, History of Film, Writing the Feature Film 2, Writing the Feature Film 3, Writing the Feature Film 4, Writing the Scene, Writing Dialogue, The Art of Adaptation, Audition for Film & Television, The Actor's Showcase**

MBA (Finance), Southern Methodist University; Juris Doctor, UCLA (Law). Vice President of Development and Production at Intrigue Entertainment; Screenwriter on feature films for DreamWorks, Universal and Paramount; co-wrote *Foreign Exchange* (MTV Films), *Do That To Me One More Time* (Touchstone Pictures), *Deuce Bigalow: European Gigolo* (Sony), *First Pet* (Disney) and *Corky Romano* (Disney); Show writer/cowriter and producer for ABC, NBC, CBS, UPN, MTV, USA, Comedy Central, Showtime and Fox - *Citizen's Arrest* (USA); *Central* (CW); *The Dysfunctionals* (NBC), based on Garrett's life, *Living with Fran* (WB), *Model Family* (Fox); 26 episodes of the animated series, *Da Mob* (Fox Kids); *The Hatfields & McCoys* (USA)

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## **JON GENTRY**

**(10 Years Performing Arts Experience)**

**Teaches: Script Analysis & Breakdown, History of Theatre, Myth in Movies & The Creative Process, History of Film, The Actor's Showcase, Play Production 1, Play Production 2, Scene Study, Michael Chekhov Acting Technique**

MFA in Acting, American Conservatory Theatre; BA in English, Harvard University. Jon has performed in numerous regional theaters throughout California, included the Mark Taper Forum, ACT, Aurora Theater, Shakespeare Santa Cruz, CASA 0101 and more. He has also appeared in numerous films, commercials, and voiceovers. He studied the Chekhov Technique with Joanna Merlin, the last living student of Michael Chekhov. During the summer of 2006, he completed an internship in development at New Line Cinema. As a teaching artist, he co-directed an original high school production of *Child Life* in collaboration with the UCSF Children's Hospital and led a series of acting workshops with community centers throughout the Bay Area.

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## **JESSICA HARDIN**

**(20 years performing arts experience)**

**Teaches Voice & General American Speech, The Actor's Instrument Key, Standard Speech & Text, Character Accents & Dialects, Movement Styles, Introduction to Sanford Meisner Technique**

B.A. Cum Laude, Smith College; Graduate of National Theater Institute, Connecticut, and the British American Drama Academy, London. Studied acting under William Esper, world-renowned Meisner instructor. Founded the Pasadena International Film and New Media Festival; Professional model,

dancer, singer, and actress with Innovative Artists; In New York, worked for Judith Lesley Management, Abrams Artists, and Adrienne Stern Casting; In Los Angeles, worked with the Will Geer Theatrum Botanicum, Boston Court, Judi Farkas Literary Management, and Filmtrix Agency.

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**AMEN IGBINOSUN**

**(10 years performing arts experience)**

**Teaches: Scene Study, Script Analysis & Breakdown, The Foundation of the Stella Adler Technique, Booking the Commercial, Audition for Film & Television, Play Production 1, Play Production 2, Michael Chekhov Acting Technique, History of Theatre, The Character Key, Introduction to Shakespeare, The Actor's Showcase, The Rehearsal Process,**

Amen Igbinosun is a Harvard graduate, with a Master of Fine Arts in Acting. He studied the Stanislavski Technique at the Moscow Art Theatre, and attended Fordham University in New York. Television Credits include: TNT series, *The Last Ship*, *The Kicker* with *Tina Fey*, *Texas Rising*, and numerous television commercials.

**TRINE JENSEN**

**(30 years of performing arts experience)**

**Teaches: Exploration into the Lee Strasberg Technique, History of Theatre, Michael Chekhov Acting Technique, The Foundation of the Stella Adler Technique, Movement Styles, The Actor's Instrument Key, Script Analysis & Breakdown, Voice Over Technique**

MA in Organization Development, Pepperdine. BFA in Theatre, New World School of the Arts. Trine is a sought after acting teacher, healer and performer. She teaches actors how to get into the flow of the creative process. The work directly connects them with the creative force that is abundantly available to all of us. After three years as Vice President of Vault 501, a recording studio specializing exclusively in producing dialogue for video games, she decided to focus on teaching, and now offers classes and workshops on voice over and motion capture for games and animation in Los Angeles, and in theatre schools in the US and Europe. She also offers private voice over and acting coaching and produces game demo reels. Trine is a certified healer, and has traveled extensively studying the performing arts, and

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multiple traditions of healing, meditation, and shamanism. She is also a Professional Certified Coach, a lineage-holding Reiki master, and is currently studying the Alexander Technique while working on her solo show.

**KATHERINE KING**

**(10 years performing arts experience)**

**Teaches: Voice & General American Speech, The Actor's Instrument Key**

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

**MATTHEW MOORE**

**(30 years performing arts experience)**

**Teaches: Fundamentals of Improvisation, Sketch Comedy, Stand Up Comedy Technique, Physical Comedy Technique**

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

**MARCO NEVES**

**(15 years performing arts experience)**

**Teaches: Standard Speech & Text, Character Accents & Dialects, The Actor's Instrument Key, Voice & General American Speech**

BFA in Acting, CalArts. Fluent in Portuguese, Spanish, German, and French. Theatre credits: *Absolution* (as Lucifer; also Writer/Director); *Henry V* (as Fluellen); Ibsen's, *John Gabriel Borkman* (as Foldal); *All in the Timing* (as Mark); *Shakespeare's Greatest Hits* (as Hamlet and Mark Antony); *Arsenic and Old Lace* (as Mortimer); *King Lear* (as Albany); *Much Ado About Nothing* (as Dogberry), *Romantic Tales of the Meiji Era* (as Hiko; also Writer/Director), and *Shadows of the Revolution* (Writer/Director); Awards: Awarded two Best Actor Roman Awards by the National American Shakespeare Company for his portrayals of *Louis XIII* in *The Three Musketeers* and *James Dyke* in *The Valiant*. Film credits: *Push The Button*, *Book of Numbers*, *The Company*, *Redemption*, *Second*, *Golden Boy*, web-series *00:24* and *Where Were You When the Lights Went Out In Rio?*

**JOHN JAKE O'FLAHERTY**

(20 years performing arts experience)

**Teaches: Booking the Commercial, Voice Over Technique, Advanced Commercial Technique, Hosting & Industrials, Sketch Comedy, Inside Film & TV Comedy, The Fundamentals of Improvisation, Audition for Film & Television, On Camera Dynamics**

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

2008.

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**PHIL RAMUNO**

(42 years performing arts experience)

**Teaches: Physical Comedy Technique, Play Production 1, Play Production 2, Staging the Scene, Visual Concept / Style / Storyboard, History of Film, Audition for Film & Television, Inside Film & TV Comedy, On Camera Dynamics, Scene Study, Sketch Comedy, Stand Up Comedy Technique, Working with Actors, The Actor's Showcase**

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

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

**LAWRENCE SAINT-VICTOR**

(15 years performing arts experience)

**Teaches: Booking the Commercial, Advanced Commercial Technique, On Camera Dynamics, On Camera Drama**

BFA in Theatre, SUNY. He won an Audelco award for best ensemble for his work in the play *Black Man*

*Rising*. His film and television credits include *Guiding Light* (CBS), *Law & Order: SVU* (NBC), *Zoe Ever After* (BET), *For Better or Worse* (TBS), (NAACP Image Award Nominee), *Bold and the Beautiful* (CBS), *My Last Day Without You* (Film), and *All About the Washingtons* (Netflix). Lawrence has not only acted on *Bold and the Beautiful*, but has also written. Lawrence was tapped to co-create CBS's first sitcom for the web, *Room 8*, which is distributed through CBS.com.

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**WILLIAM STIERLE**

**(20 years performing arts experience)**

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

MA in Science, St Thomas University. He has studied human performance and the human condition with extraordinary mentors such as Marshall Rosenberg, Ned Hermann, Joseph Campbell, Robert Bly, Michael Mead, and many others. He has delivered thousands of trainings from leadership, story development, conflict mediation, character development, business effectiveness, and decision making. Groups small and large, including Fortune companies, professional associations, government organizations, and schools and universities have benefited from his practical trainings and impactful content. Bill focuses on getting individuals to think, engage emotions, and learn effectively. Using Joseph Campbell's mythic model, Ned Hermann's Brain Dominance Model, and Marshall Rosenberg's Nonviolent Communication, participants will experience extensive personal and professional growth with these impactful tools and techniques. Bill brings natural teaching enthusiasm and activities that participants are able to apply in their day to day communication and professional development to bring their best to their work. His clients include Lotus Entertainment, University of Notre Dame, Los Alamos Laboratory, US Federal Mediators, Michigan Works!, TD Waterhouse, Teradata, and many others.

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**JEREMY TARDY**

**(10 years performing arts experience)**

**Teaches: Audition Technique for Film & Television, Scene Study, Introduction to Shakespeare**

BFA, Julliard Graduate. He also went to the British American Dramatic Academy. He was with the classical theatre of Harlem, and the first stage theatre in NY. Where he performed *Othello*, *King Henry the Fifth*, and *Romeo and Juliet* among others. He currently has a re-occurring role in *Marvel's New Warriors* but his first passion remains Shakespeare.

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**MARTIN THOMPSON**

**(32 years performing arts experience)**

**Teaches: Play Production 1, Play Production 2, Scene Study, The Actor's Showcase, The**

**Foundation of the Stella Adler Technique, Booking the Commercial, Advanced Commercial Technique, Staging the Scene, The Rehearsal Process, Working With Actors**

BFA in Theatre, East Carolina University. Award-winning actor, Daytime television credits: *The Guiding Light*, *The Edge of Night*, and *All My Children*; hundreds of appearances on the New York stage, and in regional theatres nationwide, including the world famous Barter Theatre, Theatre in the Square, and the American Theatre of Actors. Film credits: *Spies*, *Mr. Destiny*, *Billy Bathgate*. *The New Daughter*, *Mandie* movie series, *Wanderlust* (Universal Pictures), and *Main Street*. Television credits: *Lake Effects* (Hallmark), *NCIS: Los Angeles*, *Criminal Minds*, *Scorpion*, *Uncle Buck*; Teaches from the Actor's Point of View - providing an extremely strong foundation, while inspiring creative, imaginative, and truthful performance from each of his students. Highly trained in the methods of Stanislavski, Meisner, Adler, Strasberg, and Uta Hagen.

**MARK TRAVIS**

**(40 years performing arts experience)**

**Teaches: History of Film, Myth in Movies & The Creative Process, Working with Actors, Staging the Scene, Writing the Feature Film 1, Visual Concepts / Styles / Storyboard, The Rehearsal Process, History of Theatre, Writing the Feature Film 2, Writing the Feature Film 3, Writing the Feature Film 4, The Art of Adaptation, Test Screening / Festival Admissions, Production Design, Over Viewing the Set, Sound Design, Post Production Sound, Color Grading / Finalizing the Project, Sound Design / Film Music**

B.F.A. in Theatre, Antioch College; M.F.A Directing Program, Yale School of Drama.

Won numerous awards for theatre Directing; Television Directing credits: *Facts of Life*, *Family Ties*, *Capitol*, and *Blind Tom* for KCET (PBS). Film credits: *Going Under*, *Earlet*, and *The Baritones*. Creative Consultant credits: *Men of Honor*; *Barbershop*; *Barbershop 2*; *The Day Reagan Was Shot*; *Norma Jean, Jack and Me*; and television episodes: *Lois and Clark*; *The Pretender*; *Picket Fences*, *90210*, *Melrose Place*; *Strong Medicine*; *NYPD Blue*; *The Practice* and *Ally MacBeal*; Teaches writing, Directing, and acting at the Directors Guild, American Film Institute, Pixar Animations Studios, UCLA Extension, The Cannes Film Festival, Raindance, Paradigm Film Productions, UW Filmseminares, to name a few.

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**ALEX WELLS**

**(25 years performing arts experience)**

**Teaches: Introduction to Shakespeare, History of Theatre, Script Analysis & Breakdown, Myth in Movies & The Creative Process, History of Film**

BA and MA in History, Columbia University. MFA in Acting, Temple University. Alex Wells is Board Chairman and Artistic Coordinator of Classical Theatre Lab in West Hollywood, where he has produced,

directed and performed in numerous projects since joining in 1992. He has also appeared in numerous ground breaking and award-winning contemporary plays with Son of Semele Ensemble in Silver Lake. Alex won an *LA Weekly Award* for Best Male Comedic Performance for the title role in “Fatboy” with Need Theatre. He has directed classical plays for Culver City Theatre, taught acting at Temple University, Imagination Workshop, East L.A. Classic Theatre and Brentwood School, and served as a Los Angeles judge with the English-Speaking Union’s Performing Shakespeare Competition. Before moving to L.A., Alex performed in repertory with the New Jersey Shakespeare Festival.

## **TITLE IV RECIPIENTS**

**The Los Angeles Performing Arts Conservatory is in the process of obtaining federal or state financial aid approval. There are no financial aid programs available from the school or a governmental entity at this time.**

### **RETURN OF TITLE IV AID POLICY**

The purpose of this guide is to provide information regarding the Return of Title IV Aid policies that apply to any student who withdraws, is dismissed, or takes a leave of absence from LAPAC during a quarter. The policy will apply to any student who discontinues enrollment in **ALL** classes **on or after the first day of the term.**

### **WHAT IS TITLE IV AID?**

Title IV of the Higher Education Act of 1965, amended in 1998 (Title IV and HEA program), established general rules that apply to the student financial assistance programs. For the purpose of the Return of Title IV Funds, these programs include:

Pell Grant  
Federal Supplemental Educational Opportunity Grant (FSEOG)  
TEACH Grant  
Iraq and Afghanistan Service Grant  
Federal Direct Subsidized and Unsubsidized Loans  
Federal Direct PLUS Loans

### **WHAT HAPPENS AFTER WITHDRAWING?**

When you withdraw, two separate calculations must be determined:

- 1) A refund of fees must be calculated.
- 2) The Financial Aid and Scholarships office must calculate the Return of Title IV Aid.

Should you cancel your registration prior to the first day of classes, this policy will not apply to you. In addition, if you drop some but not all of your classes, this policy will not apply; however, you should notify the Financial Aid and Scholarships office because your continued eligibility might be affected.

### **REFUND OF FEES**

Based upon the date you withdraw as determined by the Registrar, you may receive a full or partial refund of your fees. This refund will not impact the Return of Title IV Aid Calculation but will affect the amount of money you may owe back to the Conservatory for withdrawing.

During your initial term at LAPAC, you will be classified as a *new* student. After your initial term, you will be considered as a *continuing* student at LAPAC.

Beginning with the first day of class, the Refund Policy will refund fees based upon the number of calendar days (not school days) elapsed when the withdrawal is filed for the quarter as shown on the charts below:

<b>NEW Student</b>		<b>REFUND SCHEDULE</b>	
Number of Days		Refund Percentage	
1		100%	
2-7		90%	
8-14		80%	
15-21		70%	
22-28		60%	
29-35		50%	
36-42		40%	
43+		0%	

<b>CONTINUING/RETURNING</b>		<b>Student Refund Schedule</b>	
Number of Days		Refund Percentage	
1		100%	
2-7		90%	
8-11		50%	
12-18		25%	
19-27		25%	
28+		0%	

### **SCHEDULE OF REFUNDS**

Information regarding the actual percentage of each corresponding refund can be obtained in the Registrar's Office. Please contact [info@laconservatory.com](mailto:info@laconservatory.com).

### **NON-ENROLLMENT**

Irrespective of the date you officially withdraw, you will be entitled to receive a full refund of all fees if you have not enrolled in any classes. Contact the Registrar's Office for information on filing the appropriate forms. Failure to request a refund will result in an outstanding balance to LAPAC, which in turn may prevent you from registering for subsequent terms or receiving academic transcripts. **NOTE:** You will not be eligible to receive financial aid for a term which you have not enrolled.

## **RETURN OF TITLE IV CALCULATION**

When you withdraw, the Financial Aid and Scholarships office must calculate the amount of financial aid you have *earned* prior to withdrawing. Any Title IV aid received in excess of the *earned* amount is considered *unearned*. This unearned aid must be returned back to the respective programs. This amount is jointly shared by LAPAC and the student.

Cal Grant, Conservatory Grant, and other aid are not part of the Return of Title IV aid calculation. For information regarding these types of aid, refer to the Non-Title IV Aid section of this guide.

## **CALCULATING EARNED FINANCIAL AID**

The amount of *earned* financial aid is calculated on a daily basis from the first day of classes. The process uses calendar days rather than school days.

*Earned* aid is determined by taking the number of days attended before withdrawing divided by the total number of days in the term (first day of classes until the last day of finals, excluding spring break for semester students).

If you stop attending your classes and do not withdraw, your grades will remain on your academic record. In addition, if you “walk away” and do not pass any of your classes, your financial aid will be reduced for the term. Federal regulations require the Financial Aid Scholarships office to recalculate your financial aid eligibility as if you unofficially withdrew at the midpoint of the term. You must withdraw officially from the Conservatory to avoid this situation.

For a student who withdraws after the 60% point of the term, there are no *unearned* funds. The calculation of the Return of Title IV aid only applies to students who withdraw prior to the 60% point of the term. Withdrawal after this point in time will not result in any adjustments to your financial aid for the term.

Students who withdraw from the conservatory once instruction begins must file an acceptable Notice of Withdrawal form. Students may obtain this form at the Registrar’s office.

## **CALCULATING RETURN OF TITLE IV AID AMOUNT**

Once the *earned* and *unearned* aid percentages are determined, the next step is to calculate the dollar amount of *unearned* aid that must be returned.

The Return of Aid amount is determined by multiplying the *unearned* aid percentage by the total of all Title IV aid received.

**UNEARNED Aid Percentage x Total of all Title IV Aid Received = Total of UNEARNED Aid**

## **SCHOOL PORTION OF RETURN OF TITLE IV AID**

The amount of *unearned* aid that must be returned by LAPAC is a percentage of the institutional charges for the term.

The School Portion of the Return is calculated by taking the percentage of unearned aid multiplied by the fees for the term.

**EXAMPLE:**

**Undergraduate student withdraws Fall quarter on Wednesday of Week 5**

UNEARNED Aid Percentage		55.7%
Term Fees	x	\$4,343.89
<hr/>		
School Return		\$2,419.55

Once the dollar amount of the School Portion of the Return is determined, it is compared to the amount of Total Unearned Aid.

If the School Return is less than the Total *Unearned* Aid, then LAPAC must return the amount of the School Return.

If the calculated School Return exceeds the Total *Unearned* Aid, then LAPAC must return the amount of the Total *Unearned* Aid.

Financial aid will be returned to the aid program from which it came. If returned to a loan program, your outstanding balance with your lender will be reduced by the amount of the return. Aid will be returned in the following order:

- 1) Unsubsidized Direct Loan
- 2) Subsidized Direct Loan
- 3) Perkins Loan
- 4) Direct Graduate PLUS Loan
- 5) Direct PLUS Loan
- 6) Pell Grant
- 7) FSEOG Grant
- 8) TEACH Grant
- 9) Iraq and Afghanistan Service Grant

**NON-TITLE IV AID AWARDS**

Students not receiving any Title IV aid as part of their financial aid package are not required to go through the Return of Title IV aid calculation.

If you are not receiving any of the types of aid listed on Page 155, your financial aid awards are all classified as

NON-TITLE IV or NON-FEDERAL.

When you withdraw, the amount of financial aid LAPAC will return is generally the same amount as the Fee Refund and/or the *UNEARNED* percentage of the total non-Title IV, institutional grant. Types of aid affected by this:

Conservatory Grant  
 Blue and Gold Opportunity Grant  
 Parenting Grant

In addition, if Cal Grant is part of your financial aid package, it will be reduced by the same percentage of the Fee Refund.

**EXAMPLE:**

**Student withdraws Fall quarter on Wednesday of Week 5**

Aid Package:		\$1,085.97	(25% Fee Refund)
Cal Grant	\$4,064	-\$1,016.00	(25% x \$4,064)
Conservatory Grant	\$1,250	-\$696.00	(55.7% UNEARNED Aid Percentage x
	\$1250) Difference (Bill)	\$626.03	

**FUTURE AID ELIGIBILITY**

Withdrawing may affect your eligibility to receive financial aid in subsequent terms. Depending upon the type of financial aid you receive, you may be required to resubmit certain applications.

Upon withdrawal, you should notify the Financial Aid and Scholarships office when you plan on returning so that we can make all necessary adjustments to your financial aid awards.

Students subject to Satisfactory Academic Progress provisions should meet with a Financial Aid Counselor to discuss ramifications of withdrawing.

**SPECIAL WITHDRAWALS**

**ADMINISTRATIVE CANCELLATION**

If your registration is administratively canceled by LAPAC due to a lack of academic progress, you will receive a 100% of all institutional fees for the appropriate term, regardless of the date that your registration is canceled.

Additionally, all financial aid received for living expenses must be repaid to the specific aid program. **IMPORTANT:** If you are aware that you will be administratively canceled, do not spend your financial aid disbursed for living expenses because it will have to be repaid.

If your registration is administratively canceled by the Dean of Students office, you may be subject to the Return of Title IV Aid Provisions. If the cancellation takes place prior to the 60% point of the term, a Return of Title IV aid calculation must be performed. Cancellations after this point in time will not require any adjustments of financial aid awards.

### **CANCELLATION OF REGISTRATION**

If you cancel your registration prior to the beginning of the term, you will not be considered a student for that term. If this occurs, you are not entitled to receive any form of financial aid during the term and your aid will be canceled and returned to the appropriate programs. If your cancellation takes place close to the beginning of the term, and you have already received financial aid to cover your living expenses, you will be required to repay the entire amount received.

### **RETROACTIVE WITHDRAWAL AFTER COMPLETION OF A TERM**

If you retroactively withdraw for a term that has been completed, and your withdrawal date does not entitle you to a refund, your financial aid status for the affected term will not change. No Return of Title IV aid calculation will be required since you were enrolled and attended classes for the entire term. However, you will be subject to the Satisfactory Academic Progress standards if you retroactively withdraw.

If you retroactively withdraw for a term that has been completed but your official withdrawal date is not passed the 60% point of the term, the Financial Aid and Scholarships office will be required to perform a Return of Title IV Aid calculation. Return of Title IV Aid percentages will be based upon the official date of your withdrawal as determined by the Registrar. **Retroactively withdrawing from a term in which you “walk away” as described on Page 156 does not cancel the recalculation of your financial aid.**

### **SATISFACTORY ACADEMIC PROGRESS**

Federal regulations require schools to monitor student academic progress for financial aid purposes. Section 132 of the Educational Amendments of 1976 states that a student shall be entitled to receive Federal Student

Assistance Benefits only if “that student is maintaining satisfactory progress in the course of study he is pursuing according to the standards of the institution.” Federal regulations require students to maintain Satisfactory Academic Progress (SAP) in three areas. Students must have a Cumulative Grade Point Average (GPA) of 2.0 at the end of each semester. Students must have a minimum 67% pass rate (PACE), including grades of withdrawal (W), incomplete (I), and course failure (F) at the end of each semester. Finally, students must not exceed the 150% maximum time frame of their published program for financial aid eligibility. It is the student’s responsibility to stay informed of The Conservatory’s Satisfactory Academic Progress (SAP) standards and to monitor his/her own progress.

### **Cumulative Grade Point Average (CGPA)**

Students must maintain a cumulative grade point average (CGPA) of 2.0 or higher to be considered in “good standing”. If a student's CGPA falls below the required minimum it may affect their financial aid eligibility. The grade point average is calculated every semester to determine the CGPA. The calculation of CGPA includes all semesters from the beginning date of student's enrollment at The Conservatory. This applies whether or not the student received financial aid.

### **Pass Rate (PACE)**

Students must show sufficient progress toward completion of their program in a timely manner to continue financial aid eligibility. Financial Aid recipients must pass a minimum of 67% of the credit hours attempted on their academic transcript. For example, a student who has attempted 33 credit hours over the course of his/her enrollment must pass at least 22 hours to be considered making satisfactory academic progress ( $33 \times 67\% = 22.11$ ). A student who fails to meet the minimum pass rate at the end of a semester will be granted a one semester warning period to allow the student the opportunity to meet the Satisfactory Academic Progress standards. Students who achieve the minimum standards by the end of the warning period may have their financial aid reinstated. If the student fails to achieve a 67% pass rate by the end of the semester, their financial aid may be suspended. Only grades of A, B, C, D, or P will be considered passed. Course withdrawals (W), incompletes (I), and course failures (F) will be counted as hours attempted but not completed. The calculation of PACE includes all semesters from the beginning date of student enrollment at The Conservatory. Repeated courses will be counted in the total attempted hours. This applies whether or not the student received financial aid.

### **Maximum Time Frame**

Financial Aid recipients will have a maximum time frame in which they are to complete their program requirements. Federal regulations state that the maximum time cannot exceed 150% of the published length of the educational program. This time frame is measured in credit hours. Example: The Conservatory's Full-Time Conservatory Program Requirements = 68 credit hours;  $68 \times 150\% = 102$ . The student may be eligible to receive financial aid until he/she has attempted 102 credit hours. If a degree has not been earned in this time frame, financial aid may be suspended resulting in the student completing the degree at his/her own expense. Course withdrawals, incompletes, course failures, repeated courses and credits transferred from another institution will be counted in the attempted hours regardless of whether the student received financial aid.

### **Financial Aid Warning and Probation**

A student who fails to meet satisfactory academic progress (SAP) due to their CGPA and/or PACE requirements at the end of a semester will be placed on Financial Aid Warning during the following semester and remain eligible for financial aid. Students who achieve the minimum standards by the end of the warning period will be considered in good standing. If the student fails to bring the CGPA up to the minimum standards by the end of the warning period, the student will be placed on Financial Aid Probation and remain eligible for financial aid. If the student fails to bring the CGPA up to the minimum standards by the end of the probation period, the student will become ineligible for financial aid. Students have the right to appeal (see Appeal Procedure below). Transfer Students: Students who transfer to the Conservatory from another institution will be considered in good standing at the time of enrollment. However, all credits transferred from another school will be counted as credits attempted and earned and will be applied toward the maximum time frame.

### **Appeal Procedure**

All applicants and financial aid recipients should be aware of their right to appeal their case if they feel that aid has been unjustly refused or suspended or that special circumstances warrant further

consideration of their case. A student who has become ineligible for financial aid due to unsatisfactory academic progress has the opportunity to appeal if mitigating circumstances exist. Examples of mitigating circumstances may include, but are not limited to, an extended illness or accident of the student; an extended illness or death of an immediate family member; and undue hardship or extensive personal problems that were beyond the student's control. The procedure for submitting an appeal is as follows:

1. The student must submit a letter explaining in detail why he/she is requesting the appeal (i.e. What circumstances occurred to prevent the successful completion of previous semesters at The Conservatory). This request must be submitted to the Office of Financial Aid and must be accompanied by supporting documentation. An incomplete application WILL NOT be considered.
2. The student will be notified by mail of the decision regarding the approval or denial of the appeal.
3. The student is responsible for all semester tuition expenses while the Satisfactory Academic Appeal Request is being reviewed. If you do not understand any of the above policies and/or procedures, it is your responsibility to ask for clarification from the financial aid director.

## **Veterans Benefits and GI Bill® Recipients**

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at <https://www.benefits.va.gov/gibill>.

### **VETERANS' BENEFITS AND GI BILL® RECIPIENTS**

The Los Angeles Performing Arts Conservatory is in the process of obtaining federal veterans benefits. There are no veteran benefits programs available from the school or a governmental entity at this time.

### **ATTENDANCE POLICIES**

The Conservatory requires eighty percent (80%) attendance of scheduled classroom time, computed in hours, in order to satisfy course completion requirements for attendance. Absenteeism and tardiness will be measured to the quarter hour. Example: A course is scheduled for 100 hours (4 hours per day for 25 days). Mandatory classroom attendance for this course is 80 hours (80% of 100).

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

### **INTERRUPTION FOR UNEXCUSED ABSENCES/CLASS CUTS**

The Conservatory requires 80% attendance of scheduled classroom time. If a student misses classes within the 20% acceptable margin for absences, he/she must call or email the administrative office that they will be absent. If a student goes beyond the 20% acceptable margin for absences, their absences will be considered unexcused and a class cut; regardless of the reason.

At that point, the student will be given a warning, that they have exceeded the 20% margin of acceptable absences and will be required to make up the absences immediately, (within 10 days), with either a private lesson with the instructor, (at an additional cost per hour; using the formula that for every 3 hours of group class missed, 1 hour of private lesson is required), to make up the unexcused absence / class cut.

If the student does not make up the missed class time with either one of the above solutions, the student will be dropped from the class, receiving an incomplete with no grade or credit.

### **Probation and Dismissal**

The Los Angeles Performing Arts Conservatory reserves the right to put on probation, suspend or dismiss any student whose conduct is deemed inappropriate and disruptive to instruction. Students will be expected to fully observe policies and rules of conduct of The Los Angeles Performing Arts Conservatory. Conditions for unsatisfactory progress probation, and dismissal include: excessive

absences or tardiness; failure to maintain satisfactory progress; inappropriate behavior toward another student or staff member; failure to abide by school rules and regulations; failure to meet financial obligations; any other conduct deemed sufficiently disruptive of instruction so that, in the estimation of the instructor, Chief of Operations, CEO/CAO, continued instruction is not a reasonable or constructive proposition.

Probationary status may be in force for a term of up to two Academic Quarters. Should the student continue to exhibit unsatisfactory behavior or violate probationary guidelines, the Conservatory may summarily dismiss any student on Probation.

If the student is receiving VA Benefits, these benefits will be discontinued when the Veteran or Eligible Person ceases to make satisfactory progress within two Academic Quarters. Two Academic Quarters on probation is the maximum probation period that will be permitted.

### **CONDITIONS FOR RE-ENTRANCE AFTER DISMISSAL FOR UNSATISFACTORY PROGRESS/ RE-ENROLLMENT POLICY**

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

Should it be determined, after a review by the Conservatory, that student behavior has violated any policies and guidelines herein, a student may be allowed or denied resumption of Active Status. A change in status along with permission to participate in Conservatory activities, and attend courses, shall be determined by the Conservatory.

### **Suspensions**

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

### **General Information**

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

## REIMBURSEMENT TO VETERANS AND ELIGIBLE PERSONS

For information or for resolution of specific payment problems, the veteran should call the DVA nationwide toll free number at 1-888-442-4551.

The Department of Veterans Affairs requires that the Veterans Information Bulletin be furnished to each veteran upon enrollment.

(Please fill out below, cut on line, and return to Admissions Office)



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**Los Angeles Performing Arts  
Conservatory 1534, North Highland  
Avenue, Hollywood, CA 90028**

I have received a copy of the Veterans Information Bulletin, which contains the rules, regulations, course completion requirements, and costs for the specific course in which I have enrolled.

Print Name (Veteran or Eligible Person):

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Signature:

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Social Security or C-Number:

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Enrolled by:

Date:

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## **LAPAC Safety Guidelines and Procedures**

### **INTRODUCTION**

These safe practices apply to site and production activities to include, but not limited to Campus, Classrooms, the Theater, the Film Studio, Theatre and Film Productions of the Conservatory, Promenade Playhouse, or any other performance, filming, rehearsal, or similar setting.

By following the Conservatory Safety Guidelines, serious accidents and injuries can be prevented. Conditions may change from day to day. To prevent accidents, you need to be aware of your environment and the equipment being used. Faculty should review safety issues with their students at the beginning of every quarter and as necessary; as well as, prior to going on location, along with the appropriate use of equipment on and off campus.

It is the responsibility of each student, faculty, and staff member to know and abide by these Safety Guidelines and Procedures and to report any breach of these Guidelines to administrative staff immediately.

If anyone has questions, concerns, or observes anything that could be hazardous and/ or unsafe, please report this immediately to the administration office.

### **SAFETY ORIENTATION - CAMPUS**

All new students and faculty who attend the facility must participate in a Formal Orientation, at which time there is a discussion, which includes health and safety protocols, guidelines and procedures that support safe participation.

### **SAFETY ORIENTATION - CLASSROOMS**

Instructors will address any health and safety concerns regarding the specific classroom space that they will be teaching in on the first day of any new quarter.

The safety instruction will include context of safe studio practices, theatrical shop and lab experiences, preproduction elements and process, rehearsals, set design, operating equipment and performance.

### **SAFETY ORIENTATION THEATRE UNIT**

On the first day of every quarter, a designated instructor from the Acting Department will provide a Safety Orientation regarding policies and guidelines related to the theatre environment and equipment.

### **SAFETY ORIENTATION FILMMAKING UNIT**

On the first day of every quarter, a designated instructor from the Filmmaking Department will provide a Safety Orientation regarding policies and guidelines related to the filmmaking environment and equipment.

## **GENERAL RULES**

Chemicals, real weapons, and animals (unless it is a certified and documented support animal) are not allowed on campus.

Use equipment only for its intended purpose. Properly maintain all electrical equipment and wiring; no live parts should be exposed. All A.C. (alternating current) electrical systems shall be grounded using a 3-prong grounded plug. Do not alter or remove the grounding pin from a plug. (i.e: 3-prong to 2-prong)

Technical equipment at the Conservatory will be maintained and attended as per manufacturer's instructions. Any equipment or property that fails to perform correctly requires immediate notification of the faculty member present or the administrative staff, so that immediate appropriate actions can be taken.

Only authorized persons credentialed in repairs will be permitted to disassemble and examine damaged or broken equipment.

### **Acoustical Treatments, Floors, Structure and Furnishings**

Acoustical treatments, campus floors, structure, and furnishings shall constantly be observed by faculty and staff. Any concerns regarding safety issues or potential hazards are to be reported to the administration office.

### **Climate**

Given that the Conservatory is located in the coastal plains of Southern California, the temperature range is fairly moderate, rarely exceeding 88 degrees Fahrenheit and rarely going below 48 degrees Fahrenheit.

No specific actions addressing climate are necessary for outdoor activities. On campus, Air Conditioning and Heating is available, however this is rarely needed since the climate is mild.

### **Emergency Evacuations and Events**

Given the Conservatory exists in a known active earthquake zone, that terrorist acts are not uncommon on academic campuses, and that the possibility of fire, gas leaks, and other menaces exist, an emergency location has been established in the parking lot directly behind the campus.

This congregation area is where faculty with their students are directed to remain, should this area be safe, for attendance and for further Conservatory or first responder directives. Should this area be unsuitable for congregation, the alleyway diagonal to the campus, off of Kelton Street is an alternate congregation point.

A faculty member will immediately and discreetly, if possible, report potential threats to safety, incidents of misconduct, possible intoxication, or unwanted behavior relating to student, other faculty, visitors, guests, or staff to administrative offices, or 911 should it be warranted. Should emergency responders be solicited, it is recommended that faculty members remain on scene and designate one student to help

guide first responders. Familiarize yourself with these emergency procedures. Staff, faculty and students are responsible for knowing the safety and emergency procedures for each location/site. You are responsible for knowing how to react in an emergency situation.

### **For all Classrooms, Theater and when on Location**

Make sure all exit doors are unobstructed, unlocked and capable of being opened from the inside. Walkways and work areas are to be kept clear of materials, trash, equipment and debris. All decorative set materials should be flame retardant or made of non-combustible materials if such materials will be exposed to hot lamps.

No fire effects or other ignition sources are allowed on campus. Obey all “No Smoking” signs. Observe designated smoking areas and always extinguish cigarettes in the appropriate, designated containers. On campus fire extinguishers are located at the entrance and exit of all classrooms, offices and theater. Please ensure that you know where they are and that they are accessible at all times. Always be aware of student crews or other crews working above and below you. All overhead equipment fixtures and props should be properly secured.

All cables should be neatly routed. Cables in walkways and traffic areas should be covered with mats and/or cable crossovers. Pranks and other types of horseplay are unacceptable. Distractions to students could result in accidents and injuries.

Medication, which might interfere with alertness or the ability to perform work tasks, should be used only under a doctor’s direction. If you feel that any medication is impairing your work, please discuss this with your doctor and inform the Administration Office. Do not work while under the influence of illegal drugs or alcoholic beverages. Don’t put fellow colleagues, other students, or yourself at risk.

### **Report Accidents**

Report accidents immediately to the administration. If administrative or faculty officials are not available and medical assistance is needed, call 911. When police, fire or paramedics arrive, follow instructions given to you. When referred for medical treatment, retain documentation. All injuries must be reported on the date of occurrence.

### **Lifting And Moving Objects**

Lifting loads improperly can cause back injuries. Make sure you get the appropriate assistance when lifting or moving heavy or awkward objects. Avoid lifting such objects whenever possible by using carts, dollies and other mechanical devices. Before lifting any load, check for splinters, jagged edges, burrs, rough or slippery surfaces and protruding nails, and any other apparent danger. Check your intended path for obstructions.

### **Reporting Potential Hazards**

Immediately report to administration if you see anything amiss.

### **Electrical Safety**

To prevent electrocutions and injury resulting from contact between overhead power lines and conductive tools, materials, or scaffolds, OSHA recommends that staff, faculty and students be informed that most overhead high voltage power lines are not insulated and, when in doubt, one should assume that power lines are not insulated. Only a licensed electrician that the Administration has approved can address any situation related to power lines and live circuits.

### **Electrical Panels**

Keep electric panels accessible at all times. There should be no obstructions or storage within three feet of a panel.

### **Dangerous Lights**

Remember that lights placed too closely to props, sets and other materials may pose a fire risk and, therefore, make sure that lights are placed far enough away to alleviate risk.

### **Electrical Work**

Faculty, staff or students should NOT perform electrical work. If such work is needed or requested – administration must be informed to get the work approved by the CEO. If approved, only qualified persons with the appropriate technical knowledge shall perform the work.

### **Stunts and Special Effects**

All stunts and special effects should be reviewed by all participants, prior to execution, in order to ensure that they are performed in the safest manner possible. Before performing a stunt or special effect, the involved parties should all perform an on-site dry run or walk-through. A safety meeting should be held and documented by the faculty member in charge.

### **Artificially Created Smoke and Vapors**

These are not allowed on campus. A water vapor “fog” machine is available for use with proper instruction.

### **Weapons Policies**

No weapons are allowed on campus, only props. Actual weapons may not be brandished to others away from campus in a field/on-set setting; or may be referred to as a part of an active or implied threat unless at the direction of a faculty member as part of an authorized scene.

### **Animals**

No animals are allowed on campus unless it is a certified and documented support animal.

### **Environmental Concerns**

All hazardous waste generated by activities, including but not limited to paint, light bulbs, batteries and electronic items, may require special disposal methods. Contact the Administration office for proper instructions. Be aware of hazards associated with lead paint and asbestos. If encountered, do not disturb and immediately report it to the Administration Office. Be aware of biological hazards such as human or

animal waste, mold, fungus, bacteria, body fluids, airborne pathogens, used needles (sharps), vermin, insects and other potentially infectious materials.

### **Areas Off-limit On Campus**

Entrance into the theatre or any classroom, before or after scheduled class times must be cleared with the administration by reserving the times needed. Entrance into the Tech Booth of the theatre is strictly prohibited, except when accompanied by a Faculty or Staff member approved to access this area. The Offices are available for questions and support but should not be used by students for student work.

### **Facilities and Equipment Maintenance**

All appropriate and necessary maintenance and upkeep to LAPAC facilities and equipment shall be managed and facilitated by the Facilities Manager in coordination with relevant staff. All ventilation and safety treatments appropriate to the theater, sound stage, and classrooms shall be provided. All facilities shall meet the standards of local fire and health codes.

The plan for regular maintenance and general upkeep of LAPAC facilities and equipment shall be the responsibility of the Facilities Manager who will provide this plan at regular intervals and upon request.

### **Final Safety Considerations**

Faculty, staff and students are not allowed to use any sound equipment or lighting equipment that is in the theater, sound stage or classrooms, without a proper introduction and training for the use of all mechanical and electronic equipment that is in inventory at the Conservatory.

Faculty and Students are not allowed to shoot on their own within the campus or on location. Faculty and Students must have permission from the administration and the Dean to shoot and/or use any gear. To use any equipment, you must formally reserve and be granted approval through the conservatory, before its use. Faculty, staff and students must know all safety and user manuals that come with the equipment prior to operating it. On set and on campus, faculty and students must wear proper shoes and clothing, due to the operating of technical and electronic equipment.

Faculty and Students cannot change or move things on campus without consulting the CAO, via the Conservatory Administration or Dean. Faculty, staff and students must make sure cables and all technical equipment is safe, in dry areas, and not broken.

Report any damage you notice to the Dean or Administration. Immediately stop using damaged or faulty equipment. When building sets and lighting setups, all exit paths must be unobstructed. You are not allowed to block with equipment, set utilities or any other items the exits, hallways, or other passageways leading to doors or rooms. Any water damage you see, such as water dripping from ceiling or on the floor, must immediately reported to the Administration, the CAO, or the Dean. Immediately remove all electronic, technical gear, and any electronic cables from that location.

## **Introduction**

The Theater Safety guidelines were developed to promote safe, accident-free theatrical productions at the LAPAC/PROMENADE PLAYHOUSE. They are based upon proper theatrical safety techniques and should be referred to frequently as a checklist for production safety.

Applicable safety regulations and county fire and safety codes shall be followed. All theater sponsors and media services technicians are required to be familiar with the contents of this handbook and to follow all safety guidelines and regulations. Throughout the handbook, the term sponsor refers jointly to all adult theater staff responsible for a production, including, but not limited to, the drama director, technical director, choreographer, and stage director. A media services technician may be designated as a technical director. Each year, prior to production work, the theater sponsor shall conduct appropriate safety training sessions for students who plan to participate in set design, construction, lighting design, and other related technical theater activities. Students shall obtain parental permission to participate in safety training prior to any production work. For questions regarding safety, contact Safety Officers Tom Waters through the front office 424-273-4562. By using these guidelines and being familiar with the safety regulations and county fire and safety codes, theater sponsors and students will be encouraged to present drama productions that are artistic, enjoyable, and as safe as possible for everyone involved. All theater sponsors and media services technicians shall review this document at the beginning of each school year and prior to any theatrical production. We give special thanks to Montgomery County, Maryland Public Schools for the use of their Safety Handbook to create components of the:

## **LAPAC / PROMENADE PLAYHOUSE THEATER SAFETY GUIDELINES**

### **Introduction**

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Applicable safety regulations and county fire and safety codes shall be followed. All adult theater staff responsible for a production, including, but not limited to, the drama director, technical director, choreographer, and stage director, must be familiar with these guidelines.

### **SAFETY ORIENTATION THEATRE UNIT**

On the first day of every quarter, a designated instructor from the Acting Department, along with the Facilities Manager and the Theatre Technician will provide a Safety Orientation regarding policies and guidelines related to the theatre environment and equipment to students enrolled in the Acting Programs – AOS Acting and Acting Certificate.

At the Safety Orientation for the Theatre Unit, a copy of these Theatre Safety Guidelines is given to each participant present and a Safety Orientation Theatre Unit Release Form is given to them to sign, a copy of which is then put into their respective files.

For questions regarding safety, contact the Facilities Manager or the administrative office at 424-2734562.

## 1. General Safety Responsibilities

Students working on technical crews and those rehearsing or performing in the theatre shall be under the direct supervision of a faculty member. General stage safety rules shall be posted backstage in prominent locations.

Faculty members shall monitor student health and safety, and have health considerations (i.e., allergies, diabetic conditions, etc.) on record in the conservatory office. Faculty members shall ensure that crew members are familiar with the location and operation of each type of fire extinguisher, fire curtain, and/or smoke doors.

**IN THE EVENT OF A FIRE, SECURE AN OUTSIDE LINE, CALL 911, AND EVACUATE THE BUILDING IMMEDIATELY.**

Faculty members shall promptly report all accidents to the administration. Emergency numbers must be posted, and faculty must have a phone accessible at all times.

Smoking is prohibited in the interior of the school property, regardless of the age or status of the individual.

An adult observer must be present when staff is required to perform duties in high places. The observer shall wear a hard hat and watch from the auditorium floor in close proximity to the student. The observer shall call 911 (secure an outside line) in case of an emergency and notify a school administrator.

## 2. Student Training

Faculty shall select crewmembers based on their demonstrated dependability and responsibility. Only students and staff associated with the production shall be permitted backstage during rehearsals and performances. All students interested in working on set construction, lighting, sound, or special effects shall successfully complete a safety-training program conducted by the Facilities Manager and Theatre Technician.

The areas of safety training will include, but are not limited to, the following:

- General stage safety required of any crewmember
- The use and care of lighting and audio equipment
- Safe operation of all permanently installed theatrical equipment
- Set construction safety, scaffolds, ladders, and winches/battens
- Power tool safety

Upon completion of the appropriate training, students will be issued a Technical Crew Authorization Certificate, which will qualify them to work on those crews for which they have been trained-while under the direct supervision. A copy of this certificate will be on file with the administrative office.

### 3. Stage Storage and General Housekeeping

Stage space behind the proscenium shall not be used for the storage of any equipment other than that necessary for stage utilization. Unobstructed access to fire extinguishers, emergency exits must be maintained. Backstage spaces shall be kept cleaned and organized at all times. Dispose of all trash and lumber scraps after each work session. Crewmembers are required to sweep the stage after construction work has taken place and before students are permitted to use it for rehearsal or performance. Proper ventilation and frequent damp mopping of the stage and construction areas are required in order to reduce dust accumulations.

The Stage Manager, along with the Facilities Manager will store and lock all stage equipment, scaffolding, ladders, and tools used by crews immediately after use. The Stage Manager, along with the Facilities Manager must secure the projection booth and all storage areas prior to leaving the auditorium.

A first aid kit shall be located within easy access of work areas. Faculty members shall perform a safety inspection of all tools and equipment before use. Costumes shall be hung in a well ventilated, cool, dry area that is cleaned regularly. Costumes, wigs, hats, etc., should be cleaned before reuse. Costumes shall be made from fire-retardant materials whenever possible. Untreated paper products are not permitted to be used for costumes or for accessories. Temporary dressing rooms and makeup areas shall be large enough to accommodate cast members safely and comfortably and shall have sufficient light and exits. Any area in which scene construction takes place shall be sufficiently lighted, particularly those areas where power tools are used.

### 4. Electrical Systems and Booth

Students are prohibited from making any alterations or repairs to permanent electrical systems. If alterations or repairs are necessary, the Facilities Manager and the Theatre Technician should be contacted.

Students should not attempt to repair broken electrical, mechanical, or pneumatic instruments. Lockout and tag-out procedures must be followed in accordance with OSHA/MOSH safety regulations. The Facilities Manager and the Theatre Technician shall inspect all electric cords, cables, and power tools prior to use for frayed or damaged wiring and for needed repair or replacement.

All lighting cables shall be made of 12-gauge wire, and all other cables shall be made of 14gauge or heavier stranded wire; zip cord is not acceptable. All electrical equipment and all microphone cables must be properly grounded and double-insulated UL approved. No metal junction boxes

on extension cords will be permitted. Metal junction boxes must be permanently affixed to a wall.

Cables shall be stored, coiled, and racked in a safe place. Electrical cables shall be secured to floors or walls with gaffers tape. In traffic areas, cables shall be taped securely to the floor and covered with pieces of carpet. Power cords shall not be run under fixed carpet or under closed doors. All work lights shall be covered with wire shields. All lighting instruments shall be secured with safety chains, cables, or approved clamps. All lighting gels shall be approved for theatrical lighting and shall be securely installed. Auditorium house lights shall be maintained and replaced by building services staff. Technical staff shall wear appropriate gloves when changing lamps. Instruments must be unplugged and allowed to cool before the lamp is changed. Technical directors, along with the Facilities Manager, will inspect lighting rigs on a regular basis and report deficiencies to the school administration for appropriate action.

New plugs, receptacles, or equipment should be UL approved and the proper type, size, and rating for theatrical use. Flammable materials, such as cardboard, tape, string, cloth, paper, rope, cellophane or plastic, shall not be used on or near any lighting instruments.

Power tools, appliances, audio-visual equipment, or other inductive loads, shall not be plugged into a circuit controlled by a dimmer. Food and/or drinks are not permitted near or on the lighting or sound consoles. Technical directors, stage managers, faculty, and/or students must promptly report all hazards involving circuits, fusing, electrical cables, or equipment to school administrators, and close access to the area. Before leaving the theatre after any rehearsal, performance, or crew work session, crew shall turn off or disconnect all electrical circuits including the main breaker located in the tech room.

## 5. Scenery and Construction

All set pieces, flats, floor coverings, and other scenic devices, including fabrics, must be flame proofed prior to production. Flammable materials, such as paper streamers, com shucks, or leaves, shall not be used for scenery. Open flame devices such as candles and torches are not permitted to be used at any time.

All platforms, stairs, or ramps must be constructed out of rigid and sound materials, firmly bolted together, and meet accepted safety standards. All scenery, flats, and large set pieces shall be rigidly anchored and braced.

Faculty members shall supervise all student use of ladders. Students should use approved ladders and scaffolding, rather than crates, tables, or chairs. Students shall be cautioned not to go higher than the second step from the top of any ladder, or against improvising any means of reaching greater height.

Students are not permitted to carry unwieldy or loose objects up a ladder or scaffolding. When extension ladders are used, the faculty member shall make certain that the top rests against a

solid wall and that the bottom of the ladder is sturdily set away from the wall. Whenever a crewmember is working on a ladder, another adult shall remain at the foot of the ladder to steady it and to direct traffic away from it. The use of glass is not permitted in set construction. Nails from loose lumber shall be promptly removed when striking the set. All crewmembers using power tools shall receive training in their safe operation.

## 6. Performance and House Safety

The main theater aisles shall be lighted and kept clear. Inform the audience before the opening curtain either in writing, by announcement, or by display of the following:

“For your own safety, LOOK for your nearest EXIT. In case of emergency, WALK, do not run, to the nearest EXIT.”

Do not exceed the posted capacity of the auditorium. In case of fire of any kind, the building shall be evacuated immediately, and the fire department contacted (911). The building may not be reoccupied without the permission of the fire officer of the local fire department.

Exit doors must not be chained and exit passageways must not be blocked at any time. Before any performance, the Stage Manager shall inspect all scenery, and lighting for safety and security. The Stage Manager shall ensure that students handle all technical elements and equipment as planned and rehearsed. Any innovations or changes shall only be undertaken with the direct approval and supervision of the Stage Manager and Director.

All backstage movement of cast and crew during a performance shall be planned carefully and rehearsed. The use of glow-in-the-dark tape to direct movement during blackouts is recommended. The safety of cast, crew, and audience shall be the major consideration in planning and executing any special effects on stage.

The use of dry ice requires adequate ventilation, the use of heavy rubber gloves, and appropriate instruction in its safe and proper handling is required. Fireworks or firearms are prohibited. Blank or sealed-wired starter pistols can be used and shall be stored in a locked area before and after use. Only dulled, flexible, or tipped swords or knives should be used as props. They shall be stored in a locked cabinet or area before and after actual use. The use of stage combat requires thorough instruction and rehearsal.

## 7. Basic Theater/Auditorium Safety Rules

TECH CERTIFICATE REQUIRED for access to control booth, catwalk, or lofts. Use of ladders, scaffolds, and powered personnel lifts is also restricted. PERMISSION REQUIRED to operate lights, sound, or rigging equipment. Use of set construction tools also is restricted.

NO LIQUIDS NEAR SOUND, LIGHT, OR ELECTRICAL EQUIPMENT. No food or drink in the booth, carpeted areas, or near floor outlets. KEEP ALL EXIT ROUTES CLEAR.

IN CASE OF FIRE. Sound Alarm. EXIT. Then call 911. DO NOT FIGHT THE FIRE! Keep curtains a safe distance from lighting instruments.

REPORT lost, broken, or malfunctioning items to the Facilities Manager and administrative offices. Do not use items that do not work properly. Tag with description. STAY ALERT to problems with curtains, cables, and equipment nearby.

NO “Horseplay” Do not run, walk on house seats or go barefoot. Never throw anything from the booth. Use tools properly. LEAVING? LOCK UP! Clean up after yourself. Check lost and found. Find a building service worker to assist locking up, if necessary. Leave things tidy and safe. LEARN THE RULES. Become familiar with the Theater Safety Guidelines.

## **LAPAC FILMMAKING SAFETY GUIDELINES**

When Filming: A perimeter should be kept clear around the interior of the stage walls. Wear appropriate clothing and any required personal protective equipment (PPE). A shirt and proper footwear should be worn at all times. Safety glasses or hearing protection must be worn when operating equipment or performing work where eye or ear damage could potentially occur.

Filmmaking students shooting their own films are required to purchase insurance for their film. It is the responsibility of the Administration office, the CAO, the Dean of the Filmmaking department and any faculty members under whose direction the student’s film is being executed to have approved all sequences of the film and that all insurance, location permits; and any other requirements are in order prior to the shoot date.

Potentially hazardous or unusual activities like stunts, special effects, aviation sequences, and water sequences, must also be approved. The CAO, the Dean of the Filmmaking Program, pertinent Faculty and Administration must all sign off on such activities.

Students, staff and faculty shall not enter confined spaces (manholes, underground vaults, chambers, silos, etc.).

When on location, be aware of general location safety concerns, including but not limited to extreme temperature conditions, physical surroundings, indigenous critters, and nasty plants – as it affects you, the student crew and the actors.

### 1. COMMON FALL RISKS

#### Fall Protection:

Use appropriate fall protection equipment whenever you are working above the floor, ground or other working area, higher than 30 inches and when standard guardrails or other equivalent protection is not available.

Unprotected work areas such as platforms, sets, walkways, lifts, floor openings, shafts and rooftops (when approaching within 6 feet of the roof's edge) require the use of approved fall protection measures. These measures include but are not limited to guardrails, barriers, safety net systems, a written fall protection plan, and/or the use of personal fall arrest, fall restraint, or work positioning systems.

DO NOT use fall protection equipment without proper training from an approved staff or faculty member or expert guest instructor. Temporary stair railings and guardrails are required around elevated surfaces, pits, holes or other unprotected openings. Ensure proper lighting in such areas and post signs as necessary.

#### Scaffolds:

Only use scaffolds with the appropriate guardrails, mid rails and toe boards.

#### Ladders:

Inspect all ladders before each use for broken or missing rungs, steps, split side rails or other defects. NEVER place ladders in doorways unless protected by barricades or guards. NEVER stand on the top two rungs of a ladder. USE only approved ladders ALWAYS USE both hands while climbing.

## 2. CHEMICALS AND FLAMMABLE MATERIALS

Store all flammable liquids in approved safety containers or cabinets. Paint, chemicals, and other materials should not accumulate on stage floors, under platforms or in other work areas. You should know and follow proper handling and storage procedures for all combustible or flammable materials. Ensure that there is proper ventilation.

## 3. HAND TOOLS AND RELATED EQUIPMENT

Use the right tool for the job. Do Not use tools or equipment for which you have not been properly trained. See your dean if you are unfamiliar with the equipment, have any questions or feel that you need additional training. Ensure that all equipment is in proper working order and that all protective guards are in place and used. Do Not attempt to alter, modify, displace, or remove any existing safety equipment. Saw guards, safety switches and other safety mechanisms are installed for your protection.

Tag ("Do Not Use") and report any damaged or malfunctioning equipment. Wear appropriate personal protective equipment (PPE) and be aware of flying debris. Always wear appropriate personal protective equipment when building sets.

## 4. FILMING EQUIPMENT & VEHICLES

(Including Booms, Camera & Insert Cars, Cranes, Tow Dollies, Camera Dollies, Elevated Platforms, Fixed Wing Aircraft, Boats, Cars, Helicopters, Motorcycles, Trains). Ratchet straps and/or ropes are the preferred method of securing loads and/or equipment. If using "bungees," "rubber snubbers" or other elastic-type devices, ensure they are not frayed, worn, damaged,

cracked or have damaged or bent hooking devices. Uncontrolled release can cause severe injuries to unprotected body parts, particularly to the face or eyes. Use the proper equipment for the job; be aware of load and rider capacities. Operators and passengers of all vehicles should always use personal protective equipment (PPE) and proper restraint systems. Be particularly cautious when driving, walking or traveling; proceed slowly and watch for sudden movements of objects or individuals.

## 5. AIRCRAFT

Be especially careful when working around helicopters or on runways. Remain at least 50 feet away from helicopters. Remain at least 50 feet away from helicopters and other aircraft unless directed by the Aerial Coordinator and/or Pilot in Command or ground safety contact. Under no circumstances should you approach the helicopter or aircraft without permission from the ground safety contact or the Pilot in Command. Whether the rotors are turning or not, always approach and leave the helicopter from the front. **NEVER WALK NEAR OR AROUND THE TAIL ROTOR OF A HELICOPTER.** The use of aircraft, boats, trains or cars may require special permits and/or operator certifications.

## 6. ELECTRICAL SAFETY POWER LINES

California Code or Regulation, Title 8, Section 2946, Overhead Clearances must be observed and maintained at all times. This applies to ladders, scaffolds, booms, forklifts, aerial lifts, scissor lifts, cranes, rigging, sets, truss work, backdrops and other equipment that could come in contact with power lines. Don't know if students should be using these? Properly maintain all electrical equipment and wiring; no live parts should be exposed. Use equipment only for its intended purpose. Be particularly careful around water, especially when filming in rain scenes. All A.C. (alternating current) electrical systems shall be grounded.

## 7. WATER HAZARDS

If working on or near water, Faculty and Students must inform the Dean and Administration to get this approved. If a Faculty member or Student has a fear of working around water or cannot swim, you must inform the Dean and Administration. All Faculty and Students working on or near water should wear life vests or other water safety gear when appropriate. When using watercraft, be aware of load and rider capacity limits. Only required Faculty and Students should be on watercraft; all others should remain on land. Safety personnel and/or divers should be used when filming in rivers or other bodies of water where potentially hazardous conditions could exist (e.g., swift currents, thick underwater plant life,, mud or rocks) Use of Safety lines, nets IS RECOMMENDED. Know as much as you can about the body of water you're working on or in, including its natural hazards and animal life. The Faculty Member in charge of the project, the Dean, and Administration should have all relevant information. If students, faculty or hired actors are going to enter the water, appropriate data of tides, water temp, water quality should be analyzed for any potential environmental concerns and/or health hazards.

ADMINISTRATION AND CAO need to insure that BEFORE any crew goes out on location for the filming of their films or even if they are not going on location that student has purchased the

appropriate insurance, filled out all contracts and release forms as per the SCREEN ACTORS GUILD. This training will be part of the FILMMAKING PROGRAM curriculum under LAUNCHING YOUR FILM CAREER OR OTHERWISE.

Special effects involving pyrotechnics, explosives and/or fire must be noted in advance to the Administration Office and the Dean. Properly licensed individuals must perform all such effects. (The student needing this effect in their film is responsible for paying the properly licensed individual.) The necessary permits must be obtained, and the appropriate regulatory agencies notified. Explosives must be stored and disposed of properly. Appropriate personal protection equipment (PPE) and/or other safety equipment must be provided to the faculty, student crews, and hired actors as needed. There must be a planned escape route and each person involved should personally check all escape routes. Only persons authorized by the special effects and/or stunt coordinator shall be allowed in the area. Radios, cell phones, pagers, personal data assistants (PDA's), transmitting equipment or remote-control equipment shall not be used around pyrotechnic or other explosive devices.

#### 8. STUNTS & SPECIAL EFFECTS

All stunts and special effects should be reviewed by all participants prior to execution to help ensure that they are performed in the safest manner possible. Before performing a stunt or special effect, the involved parties should all perform an on-site dry run or walk-through. A safety meeting should be held and documented by the faculty member in charge.

ARTIFICIALLY CREATED SMOKE and DUST EFFECTS are not allowed on campus. A water vapor "fog" machine is available for use with proper instruction. Be aware that the use of atmosphere smoke has become highly regulated and limited by a variety of regulatory agencies. Be sure you are informed of the most current guidelines and regulations.

#### 9. FIREARMS & OTHER WEAPONS

Are not allowed unless they are props. If they are to be used as props: Treat all weapons as though they are loaded and/or ready to use. Do not play with weapons and never point one at anyone, including yourself. If a filmmaking student insists on having weapons in his/her film, a Weapons Handler must be present on set and PAID FOR BY STUDENT.

The use of firearms and other weapons may require special permits and/or operator certifications. Anyone that will be using a weapon shall know all the operating features and safety devices. All weapons must undergo thorough safety inspection, testing and cleaning on a daily basis by qualified personnel. Anyone handling a weapon shall receive the proper training and know all operating features and safety devices. If firearms and other weapons are used in filming, the Weapons Handler hired by the student must meet with cast and student crew and inform them of the safety precautions in effect and answer any questions.

## 10. ANIMALS

No animals are allowed on campus. Animals are unpredictable. If animals are used in filming, an Animal Handler/Trainer (paid for by the student that wants the animal(s) in his or her film) must meet with faculty, dean, cast and student crew and inform them of the safety procedures in effect and answer any questions. Do not feed, pet or play with any animal without permission and direct supervision of its trainer. Defer to the animal handlers/trainers at all times. When working with exotic animals, the set should be closed and notices posted to that effect.

## 11. ENVIRONMENTAL CONCERNS

All hazardous waste generated by activities, including but not limited to paint, light bulbs, batteries and electronic items, may require special disposal methods. Contact the Administration office for proper instructions. Be aware of hazards associated with lead paint and asbestos. If encountered, do not disturb, and immediately report it to the Administration Office. Be aware of biological hazards such as human or animal waste, mold, fungus, bacteria, body fluids, airborne pathogens, used needles (sharps), vermin, insects and other potentially infectious materials.

## 12. GENERAL NOTES:

Certain situations may require permits and/or license, for example, when student productions will be using artificial smoke, creating excessive noise or when working around endangered plant or animal life. Please be sure to comply with all applicable statutes and/or regulations. Additional Safety information should be investigated with the appropriate Unions and approved by the Dean, CAO, and Administration. Faculty and Students are not allowed to use any sound gear or lighting gear that is in the theater without a proper introduction and training to the use of all mechanical and electronic gear that is in inventory at the Conservatory. Faculty and Students are not allowed to shoot on their own within the campus or on location without permission. Faculty or Students must have permission from the administration and the Dean to shoot and /or use any gear. All Film Program Equipment must be properly signed out. Faculty and Students should read all safety and user manuals that come with the gear before using it for a shoot.