



CATALOG

January 1, 2022 – December 31, 2022

6773 Hollywood Blvd., 2nd Fl.
Los Angeles, CA 90028 | Phone: 323-465-4446
adler@stellaadler-la.com | www.stellaadler-la.com

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TABLE OF CONTENTS

TOPIC	PAGE
History	3
Stella Adler	3
Mission & Objective	4
General Information	4
Admission Policies and Procedures	4
Program	7
Program Tuition and Fees	20
Academic Policies	21
Student Services	24
Refund Policy	25
Board of Directors, Management, Staff and Faculty	28
State of California Consumer Information	36
Catalog Changes	36

HISTORY

Stella Adler Academy of Acting & Theatre – Los Angeles is a world-renowned acting school located in the heart of Hollywood, California. We offer extensive training for the serious actor in theatre, film, and television (on camera). The Stella Adler Technique grew out of Miss Adler's personal work with Konstantin Stanislavski, the father of modern acting. After a long and successful career in films and on Broadway, including ten years with the famous "Group Theatre," Adler opened her New York school in 1949. She taught acting technique based on her personal work with Konstantine Stanislavski a technique that nurtures the imagination of the actor. After teaching for many years in Los Angeles at various venues, Stella Adler, along with Joanne Linville and Irene Gilbert, founded Stella Adler Academy of Acting & Theatre – Los Angeles in 1985.

Come join the list of the world's most notable actors, directors, and writers including Marlon Brando, Robert DeNiro, Salma Hayek, Benicio Del Toro, Holland Taylor, Gary Ross, Eric Stoltz, Mark Ruffalo, just to name a few.

Stella Adler Academy of Acting & Theatre – Los Angeles is a non-profit arts organization dedicated to uplifting and enriching our collective humanity through the dramatic arts. Driven by the belief that growth as an actor and growth as a person are the same, our Academy & Theatre provides the tools, training, and discipline to nurture and support actors who are committed not only to the art form, but to a life of social engagement. In addition to our teaching center, we offer public programming and extensive community outreach, including free and low-cost performances for thousands of patrons as well as some of the city's most under-served children, families and senior citizens.

STELLA ADLER

From 1905, at the age of four, until her death eighty-seven years later, Stella Adler dedicated her life to preserving and expanding the highest level of art in the theatre. In 1931 Harold Clurman, Strasberg, and Cheryl Crawford created an influential theatre group that championed an imperative for realism and the teachings of Konstantin Stanislavski, Clurman and Strasberg invited Stella Adler to become a founding member of that collective, which was called The Group Theatre. While acting with the Group, she did some of her best work, including the notable roles of Sarah Glassman in *Success Story*, Adah Menken in *Gold Eagle Guy*, Bessie Berger in *Awake and Sing*, and Clara in *Paradise Lost*. Taking a brief leave of absence in 1934 to travel to Russia, she stopped off in Paris, where she met and studied for five weeks with Konstantin Stanislavski. (She was the only American actor ever to study with him privately.)

When she returned to The Group Theatre with a new understanding of his work, and a new idea of what American theatre could be, she began to give acting classes for other members of the Group, including Sanford Meisner, Elia Kazan, and Robert Lewis, all of whom went on to become notable theatrical directors and acting teachers. With her work as an actor and director, Stella Adler began to teach in the early 1940's at the Erwin Piscator Workshop at the New School for Social Research. She left the faculty in 1949 to establish her own place for young actors to work, study, and perform, which would last five decades and enrich every part of the American theatre and motion picture arts.

MISSION & OBJECTIVE

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GENERAL INFORMATION

FACILITIES AND EQUIPMENT

Stella Adler Academy of Acting & Theatre – Los Angeles offers training in a residential format.

All courses are taught at 6773 Hollywood Blvd., 2nd Fl., Hollywood, CA 90028. Courses are offered Monday – Friday, 9:00AM – 10:00PM. The campus includes:

The school is approximately 18,000 square feet and consists of six classrooms, two theatres, two offices, restrooms, two student breakrooms, dressing rooms, costume room, and prop room.

The school maintains lightening, cameras, set-pieces, costumes and props.

APPROVALS

Stella Adler Academy of Acting & Theatre – Los Angeles is a private institution approved to operate by the California Bureau for Private Postsecondary Education. Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations.

ADMISSIONS POLICIES AND PROCEDURES

Applicants do not need to audition to apply for classes. Instead, students are evaluated at the end of every term by the faculty, pending evaluation, students may move up-ward in the program. Stella Adler Academy of Acting & Theatre – Los Angeles welcomes actors from around the world to grow and foster their talent within our walls. Students need not have any performance background or previous training to apply.

UNITED STATES STUDENTS

Students can enroll Full-time or Part-time.

HOW TO APPLY

To apply you must be 18 years of age. Applicants must submit an online application at: <https://stellaadler.la/admissions/> with the following documents:

- One letter of recommendation
- Personal statement of purpose
- Resume

Once you have submitted your application you will be contacted to set up an interview. Acceptance is based on the application and interview.

There is a one-time non-refundable application fee of \$45 and a non-refundable registration fee of \$100 upon enrollment.

INTERNATIONAL STUDENTS

Choosing to study in another country is a daunting process. Please feel free to contact us with any questions or concerns you may have. As an International Student, you will receive an M-1 visa valid for one year. M-1 Students are required to be enrolled Full Time. Your visa will be extended for the second year upon passing an audition.

At the end of your program, you can apply for Optional Practical Training (OPT) for up to six months. Once approved you are able to work in the US. Our office will help you with the application. You may not take a term off unless it is for medical leave.

All embassy and SEVIS fees are the responsibility of the individual student. All international students without their own bank account shall be represented by a financial guarantor. Said guarantor is responsible for all monies and will be notified should any problems arise, including but not limited to monies, behavior, withdrawal, dismissal, and visa status.

Upon receipt of payment, Stella Adler Academy of Acting will assist the student in filing the visa extension for their second year. Tuition will be paid either by bank wire, cash, credit card, cashier's check or money order made payable to Stella Adler. These are the only acceptable forms of payment. Please note: International students may not work while in the United States.

HOW TO APPLY

To apply you must be 18 years of age. Applicants must submit an online application at: <https://stellaadler.la/admissions/> with the following documents:

- One letter of recommendation
- Personal statement of purpose
- Resume
- A copy of your passport (this must be clear and legible).
- A bank statement with proof of \$30,800, from whoever will be supporting you while you are in the states. This includes tuition (\$18,800) and the government minimum required for living expenses (\$12,000) for one year.

- A \$100 registration fee (this also covers the fed-ex required to send you any important immigration documents).
- TOEFL Score*

Once you have submitted your application you will be contacted to arrange an online interview. Acceptance is based on the application and interview.

Once accepted to our program, we will issue you an I-20 form which you take to the American Embassy in your country to apply for your Student Visa.

* Students from non-English speaking countries must submit a TOEFL score of 95 or higher (please use school code 7721). If you are fluent in English and do not have the TOEFL test, you may opt to pass an interview instead of submitting a test score.

ENGLISH LANGUAGE

Stella Adler Academy of Acting does not provide English Language services. All instruction occurs in English. Proficiency in English is required. English language proficiency is documented by:

- Review of application information; and
- Stella Adler Academy of Acting & Theatre – Los Angeles receipt of prior education documentation as stated in the admissions policy, TOEFL score or interview.

TRANSFER OF CREDIT

Stella Adler Academy of Acting & Theatre – Los Angeles does not accept transfer of credit or hours or credit earned through challenge examinations, achievement tests, or experiential learning.

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at Stella Adler Academy of Acting & Theatre – Los Angeles is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in the educational program is also at the complete discretion of the institution to which you may seek to transfer. If the credits or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Stella Adler Academy of Acting & Theatre – Los Angeles to determine if your credits or certificate will transfer.

ARTICULATION AGREEMENTS

Stella Adler Academy of Acting & Theatre – Los Angeles has not entered into any transfer or articulation agreements with any other college or university.

PROGRAM

Program Name: Dramatic Arts
Credential: Certificate of Completion
Program Length: 1956 Clock Hours/24 months

Program Description: Extensive training for the serious actor in theatre, film, and television. The Technique grew out of Stella Adler's work with Stanislavski, the father of modern acting and has been studied by many of the world's most notable actors, directors, and writers.

Program Objective: To provide acting training in theatre, film and television.

Cumulative Final Exam: None
State Licensure Required for Employment: No
Potential Occupations:

27-2011.00 - Actors

Sample of reported job titles: Actor, Actress, Comedian, Comic, Community Theater Actor, Ensemble Member, Narrator, Performer, Tour Actor, Voice-Over Artist

27-2012.02 - Directors- Stage, Motion Pictures, Television, and Radio

Sample of reported job titles: Artistic Director, Assistant Director, Associate Artistic Director, Director, News Production Supervisor, Newscast Director, Stage Manager, Technical Director, Television Director (TV Director), Television Newscast Director

27-2042.01 - Singers

Sample of reported job titles: Choir Member, Entertainer, Gospel Singer, Opera Singer, Singer, Singer Songwriter, Singing Messenger, Singing Telegram Performer, Tenor, Vocalist

PROGRAM OUTLINE

Technique Level I	72 hours	\$950
Voice I	36 hours	\$750
Movement I	36 hours	\$750
Improvisation I	36 hours	\$750
TERM I	Total	\$3200
Technique Level II	72 hours	\$950
Voice II	36 hours	\$750
Script Analysis	32 hours	\$750
Movement II	36 hours	\$750
TERM II	Total	\$3200

Technique Level III	36 hours	\$750
Speech I	36 hours	\$750
Alexander Technique	36 hours	\$750
Intimacy and Violence	36 hours	\$750
<i>TERM III</i>	<i>Total</i>	<i>\$3200</i>
Script Breakdown	36 hours	\$750
Speech II	36 hours	\$750
Theatre History	36 hours	\$750
Movement III	36 hours	\$750
<i>TERM IV</i>	<i>Total</i>	<i>\$3000</i>
Beginning Scene Study	52 hours	\$850
Speech III	36 hours	\$750
Movement IV	36 hours	\$750
Shakespeare I	48 hours	\$850
<i>TERM V</i>	<i>Total</i>	<i>\$3200</i>
Intermediate Scene Study	48 hours	\$850
Greek Theatre or Masks	36 hours	\$750
Musical Voice	36 hours	\$750
Shakespeare II	48 hours	\$850
<i>TERM VI</i>	<i>Total</i>	<i>\$3200</i>
<i>FIRST YEAR TOTAL</i>	<i>984 HOURS</i>	<i>\$18,800</i>

Second Year

Students must pass a monologue review with faculty to proceed into the second year.

Improv to Scene	36 hours	\$750
Play Production I	128 hours	\$2300
<i>TERM I</i>	<i>Total</i>	<i>\$3050</i>

On camera	36 hours	\$750
Character	32 hours	\$750
Alexander Tech II	36 hours	\$750
Advanced Scene Study	48 hours	\$850
<i>TERM II</i>	<i>Total</i>	<i>\$3100</i>
Chekhov	36 hours	\$750
Play Production II	128 hours	\$2300
<i>TERM III</i>	<i>Total</i>	<i>\$3050</i>
Movement V	36 hours	\$750
Advanced Scene Study	48 hours	\$850
On-Camera Acting II	36 hours	\$750
On-Camera Craft	32 hours	\$750
<i>TERM III</i>	<i>Total</i>	<i>\$3100</i>
Final Play Production III	256 hours	\$3500
Audition Skills	32 hours	\$750
Voice III	48 hours	\$850
<i>TERM IV</i>	<i>Total</i>	<i>\$5100</i>
SECOND YEAR TOTAL	972 HOURS	\$17,400

COURSES DESCRIPTIONS

Adler Technique Level I

Stella Adler Academy Technique I: Film, television and theatre are all collaborative efforts, and actors are the “doers” in each of these forms. In this very practical, yet creatively inspiring class, all concepts are made “doable” through the use of the actor’s imagination. Some of the concepts that will be covered and applied are:

- 1.) Understanding of self through the art form of acting
- 2.) The actor’s relationship to words and feelings
- 3.) Physical and mental relaxation within the circumstances
- 4.) Creative Imagination as a major acting tool
- 5.) Application of the three levels of justification
- 6.) Non-verbal expression through character behavior

- 7.) Relationship with partners
- 8.) Mental actions and their four specific types

This class is not a beginning acting class, it is an introduction to the very freeing and applicable Stella Adler Technique.

Cost: \$950. 8 Weeks.

Class Format: Three 3 -hour classes per week.

Prerequisite: None

Adler Technique Level II

The goal of technique is to enable the actor to create specific characters in specific circumstances and through those characters to communicate the themes of the play. Through Stella Adler's imagination work we will give the actors the tools to create the background of their characters. This is accomplished through specific exercises designed to strengthen the actors imagination and allowing them to build specific background for whatever character they are given. The technique teaches actors how to be moved by the circumstance and apply that work to their characters. This is the essence of Stella Adler's work: the communication of the play through specific characters in specific circumstances.

Cost \$950. 8 Weeks.

Class Format: Three 3-hour classes per week.

Prerequisite: Technique I

Adler Technique Level III

Technique III explores in depth the essentials of the Stella Adler Technique. Building a character, living in the given circumstances of a play, and playing actions and objectives are among the exercises that are covered. Translating the technique into a usable process through monologues and scenes is the central focus of the class. Pre-requisite for the class is completion of Adler Technique I and II.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Technique I & II

Alexander Technique

An acclaimed method for improving the actor's sense of mental and physical ease and flexibility. This technique provides a means to change unconscious habits of excessive tension into an integrated, poised use of the whole Self (mind, body, especially concerning breathing and voice). Students will receive hands-on guidance from the teacher in order to identify their own habitual movement patterns. This awareness provides a great sense of openness and ease, optimizing the actor's potential. The actor learns to use the technique in performance to develop their craft, as well as in daily activities to help prevent injuries.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: None

Alexander Technique Advanced

The confident actor uses the principles of the Alexander Technique as a tool to be present and stay connected. After having the experience of the first Alexander Technique class (Alexander Technique I), the actor is ready to come to the Advanced, in order to explore more deeply the use of the self, and to carve deeper into the actor's craft. The understanding of this process can enable the actor learn to choose more wisely. We will explore in depth how the Alexander Technique fits in perfectly when entering the stage: Maintaining a sense of lightness (and light-heartedness) in any audition; speaking without tension and strain. Furthermore, we will apply AT "tools" to monologues, scenes, mock auditions, cold readings, and in front of the camera. You'll still receive the hands-on guidance from the teacher, as well as practice quieting your nervous system and releasing unnecessary tension with Constructive (Active) Rest. You'll train yourself to be highly aware of your acting instrument, having the skill to stop unwanted habits and to make clearer and more confident choices. Prerequisites: Alexander Technique I.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week

Prerequisite: Alexander I

Audition Skills

The purpose of this class is to prepare actors for the audition environment by giving a realistic idea of what is required in an audition. This is an on-camera class. Students will work a minimum of twice per class and see their work in video. A mix of the experience of "in person" auditions and "self taping." The actor will do both types of auditions throughout the course, and all work will be critiqued in class.

Cost \$750. 8 Weeks.

Class Format: One 4-hour class per week

Prerequisite: Technique I, II & III, Script Breakdown, Script Analysis, Scene Study Beginning, Scene Study Intermediate, Scene Study Advanced, Rehearsal Technique, Character, & On-Camera

Character

In this class, we deeply investigate character and the process of deepening an actor's character work, through a series of exercises and work on actual scripts. The work in this class will be applicable to film and theater and will leave the actor with certain techniques that bring the actor closer to his or her character and give him or her a deeper sense of belief in themselves in the circumstance.

Cost \$750. 8 Weeks.

Class Format: One 4-hour class per week

Prerequisite: Technique I, II & III, Script Analysis, Script Breakdown, Beginning Scene and Intermediate Scene

Chekhov

An advanced class that offers an in-depth look at Chekhov's major plays (Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard) with an emphasis on script analysis, determining objectives, and playing actions. The mystery of Chekhov's genius is revealed through a layer by layer exploration of character relationships and the given circumstances, and by the peeling away of extraneous, self-oriented acting impulses. The actor's work becomes pure, simple, and direct.

Cost \$750 8 Weeks

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Technique I, II & III, Script Breakdown, Scene Study Beginning, Scene Study Intermediate, Scene Study Advanced & Shakespeare I

Greek Theatre

Greek Drama – tragedy and comedy – is where acting derives from. Drama in ancient Greek means action; action involves thought and thought requires presence. The class explores the essential elements of the theatre – plot, character, poetry, aesthetics – and attempts to fathom the world of the heroes through exercises based on animal archetypes, primordial movement patterns and oriental healing techniques. Strong characters demand strong choices. Greek theatre is all about poetry and size, two ideas that are at the core of the Stella Adler Technique.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Movement I & II, Technique I & II and preferably Shakespeare and Theatre History.

Improvisation

Through the use of theatre games, improvisational exercises, and scene work, the actor learns to leap past boundaries and move forward into strong choices in role playing, characterization, and interrelating. It is a class to explore freedom of imagination and experience acting.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: None

Improvisation to Scene

Utilizing the basic tools learned in Techniques I, II and III, this class will introduce “on-your-feet” ways to approach characters in scene work. Using scripted material (monologues and scenes) as the starting point, emphasis will be placed on improvisational work as it relates specifically to the character's opening moment, inner dialogue/life, relationship to other characters and the all important “circumstances” of the scene. The student-actor will learn a thorough and freeing “active” process that can be used in all aspects of their acting, both alone and with their scene partner.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Technique I, II & III

Masks

The presence of the Mask is a universal cultural phenomenon. Used in rituals, ceremonies, and theatrical performances, it possesses the minds of the wearer and the observer. The mask is the permission giver. In the mask, an actor can do anything, be anyone. In this course, students will learn performance techniques that draw from Commedia dell'Arte, archetype, experimental movement, presentational performance and improvisational comedy. Students will develop characters, participate in games and exercises, and create original work.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: None

Movement I

Foundation Technique for Movement for Actors. An intensive psycho-physical approach to movement training that emphasizes the value of developing physical awareness in acting. Through this process, actors learn to free-up and engage their bodies more organically in their acting. This is a valuable class for students of all levels.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: None

Movement II

This class is designed to take students beyond the foundation work from Movement I. Through the wide variety of exercises explored in this class, students have ample opportunity to see the connections between the movement training and their acting.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Movement I

Movement III

In this class student-actors explore the 'Release Technique' and the Physical Theatre work of Jaques LeCoq. Through the Release Technique, actors will develop the simple ease and presence required to set foot on a stage or to enter an audition. This technique is also very freeing and it offers a wonderful segue into the LeCoq technique, which we will use to explore how to embody the many elements and circumstances of a play or scene. Movement I is required for this class.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Movement I & II

Movement IV

In this class students develop Physical Acting Techniques, which are techniques that can be directly applied to scenes or monologues. Through these techniques, students learn to make

'physical choices' in their acting. In this class, students have the opportunity to use text in combination with Movement exercises. Among other things, actors learn to stay 'connected' and 'in the body' while speaking text. Movement I & II and Voice I are required for this class.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Movement I, II & III

Movement V

Movement V focuses on Character Development through physical acting techniques. Throughout the term, students will work on two different character projects that are applied to two dramatic monologues. Each project will use a different set of techniques, which are explored in depth so that students can apply them to their outside acting work. Movement IV is required for this class.

Cost \$750. 8 Weeks.

Class Format: One 5-hour class per week.

Prerequisite: Movement I, II, III & IV

Musical Voice

A program designed to help the actor find and explore the use of their voice in a musical theater context. "Give me a great actor that can sing a little over a great singer that can't act!" -Stephen Sondheim. Learning vocal techniques to strengthen your voice and build confidence. Breathing, phrasing, lyric interpretation and delivery. Choosing songs. Understanding your instrument.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: None

On-Camera Adler Technique

A step by step process for the advanced actor, covering the preparatory work that is done before the final callback audition and the acting breakdown of the full script before the actor arrives on set to shoot. Only film scripts are used and all work is done on camera. Adjusting the actor's instrument from Stage to film is emphasized.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown & Scene Study Beginning

On-Camera Adler Technique II

A continuation and expansion of the foundation camera work from Adler On-Camera Technique I. The demands of shot size, angles and coverage will be emphasized, while learning how to keep multiple "takes" consistent, yet spontaneous, will be practiced. Some scenes will be "shot" quickly and with little rehearsal, so the actor becomes familiar with the pressures of episodic television work. Again, actual screenplays will be used for all in-class work. An additional emphasis will be added to burnish the students self tape skills, and all work will be viewed and evaluated in class.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown & Scene Study Beginning

On-Camera Craft

A continuation of the Adler On-Camera Technique for the advanced actor covering the technical work that is done after the actor arrives on set to shoot and the camera begins rolling. Scenes which are already at performance level are taped with specific practice in the differences in scale, eyeline and pacing that occur from changes in camera angles. Comfort with continuity, and keeping the performance alive through multiple takes will be examined in playback.

Cost \$750. 8 Weeks.

Class Format: One 4-hour class per week.

Prerequisite: Technique I, II & III, Script Breakdown, Scene Study Beginning, On-Camera Acting

Play Production I

At the end of the first year of study, actors are cast in a fully staged production of a play. The director/teacher aids the actors in combining all of the elements of the first year of study, applying them towards final performances in front of an audience. Prerequisites apply. Mandatory one hour vocal and body workout prior to rehearsal.

Cost: \$2300. 8 Weeks.

Class Format: Four 4-hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown, Script Analysis, Scene Study Beginning & Intermediate Scene Study

Play Production II

This class is the actor's second full production of a play. More independent technique work will be expected of the actor as the director/teacher guides the production to performance level. Mandatory one hour vocal and body workout prior to rehearsal.

Cost: \$2300. 8 Weeks.

Class Format: Four 4-hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown, Script Analysis, Scene Study Beginning, Scene Study Intermediate, Scene Study Advanced, Rehearsal Technique, Character & Play Production I

Play Production III

This class is the actor's final production in the full program. The actor is expected to work independently on all script analysis and character breakdown so that his/her individual work contributes to the ensemble in each progressive rehearsal. The director will help shape the performance through the rehearsal process. Mandatory one hour vocal and body workout prior to rehearsal.

Cost: \$3500. 16 Weeks.

Class Format: Four 4-hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown, Script Analysis, Scene Study Beginning, Scene Study Intermediate, Scene Study Advanced, Intimacy & Violence, Character, Play Production I & II, Voice I & II, Movement I- IV, Shakespeare I & II, Greek Theatre, Theatre History, Musical Voice, On-Camera, On-Camera Craft, Alexander Technique I & II, Improvisation, Improv to Scene, Speech I, II & III

Scene Study Beginning

Having completed Technique I & II and Script Breakdown, the actor will present scenes where they will receive analysis and criticism that will provide insight into the playwright and his meaning. The actor will acquire a new heightened understanding, which will lead to an interpretation of the playwright in light of the actor's own talent and creativity.

Cost \$850. 8 Weeks.

Class Format: Two 3 hour and 15-minute classes per week.

Prerequisite: Technique I, II & III, Script Breakdown

Scene Study Intermediate

Having completed Technique I & II and Script Breakdown, the actor will present scenes where they will receive analysis and criticism that will provide insight into the playwright and his meaning. The actor will acquire a new heightened understanding, which will lead to an interpretation of the playwright in light of the actor's own talent and creativity.

Cost \$850. 8 Weeks.

Class Format: Two 3-hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown & Scene Study Beginning

Scene Study Advanced

A progression and advancement of the work established in Scene Study, delving more deeply into the discussion of text and character.

Cost \$850. 8 Weeks.

Class Format: Two 3-hour classes per week.

Prerequisite: Technique I, II & III, Script Breakdown, Scene Study Beginning & Scene Study Intermediate

Script Analysis

This class explores the very first steps of creating a role. It can be described as the "table work" that the serious actor must do. From the title to the closing scene, the script is analyzed for the writer's intent, theme and genre. At the same time, research into the time-period, place, socio-economic background of the character, etc. is discussed. This information is then used to begin building a character that serves the script and brings the character to life in a creative, truthful way. The work learned in this class sets the actor on the right course, and is a big step toward the student-actor becoming a creative, independent actor who can handle any type of script with confidence.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour classes per week.

Prerequisite: Technique I

Script Breakdown Application

This class is the practical application of the principles and techniques that have been taught in the first year. We pick up at the “table work“from Script Analysis with a step-by-step process for breaking down the material, building a character, applying a practical, do-able understanding of sequence, playing of actions and rehearsal technique. Using a full published play by a major playwright the actors work on their feet, on the platform.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Technique I, II & III

Shakespeare

This course is an introduction and a step-by-step approach to the authentic speaking of Shakespeare’s text. The course will explore one Shakespeare play in depth, focusing on developing an approach to understanding the language as well as developing a method of speaking the language with truth, clarity and a range of vocal expression. Students will learn 1 Shakespearean sonnet and 2 monologues. Students will develop an understanding of, and practice the verbal expression of structure of the verse, including iambic pentameter, line endings, verse and prose alteration, and rhyme. The course will also examine the Elizabethan world view and explore the historical, religions, and social issues of the day.

Cost \$850. 8 Weeks.

Class Format: Two 3-hour classes per week.

Prerequisite: None

Shakespeare II

A continuation of the work from Shakespeare I, students produce scenes from Shakespeare’s plays. There is further emphasis on script analysis and deep character development based on the embedded clues provided by Shakespeare.

Cost \$850. 8 Weeks.

Class Format: Two 2-hour classes per week.

Prerequisite: Shakespeare I

Speech I

In this course, students are introduced to the sounds inherent in General American Speech and learn to identify the sounds they are making in comparison with this standard. Sounds are taught using the International Phonetic Alphabet, a notation system which allows students to visualize sounds and apply the correct sounds to their text work. Students leave with an awareness of their own speech patterns and tools with which to make changes. Required text: Speak With Distinction, by Edith Skinner.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: None

Speech II

Building on the awareness gained in Speech I, students learn to use words and sounds more effectively to create a deeper emotional/personal connection to the text. Students also continue to work on speech habits as they relate to General American Speech and elements of Good Classical Speech are introduced. Students leave with the ability to speak classical and modern texts with physical and emotional clarity. Required text: *Speak with Distinction*, by Edith Skinner.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Speech I

Speech III

Having concluded work in the General American dialect in the first two levels of Speech training, students will now branch into accents and dialects from around the world. The application of the lessons learned in Speech 1, assessing dialects phonetically, meet the lessons of application in Speech 2 to give students the ability and confidence to teach themselves dialects and accents in the professional world, as well as deepen their understanding and ability to make choices with speech in performance.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Speech I & II

Theatre History

Throughout human history, Theatre Acting, and all performing arts, have been a necessity for the human psyche, and have become spiritual and educational vehicles that have helped individuals and societies move forward. In this on your feet, active class (not lecture only), the most important Theatre/Acting movements through history are identified and explored. Ancient Greek Theatre, Roman, Sanskrit, Noh, Kabuki, Intermezzi, Comedia del' Arte and Elizabethan Theatre are just some of the stops on our journey through time and human exploration. This knowledge of our Theatrical and Acting Heritage can become a powerful tool in the hands of an actor.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour classes per week.

Prerequisite: None

Voice I

This class trains the actor to free the natural speaking voice by learning and exploring the classic progression of the Linklater voice work. The actor will learn a series of physical and vocal exercises that will free the voice from tensions and negative habits while developing, strengthening and expanding vocal range, power, resonance and clarity. The actor will explore a piece of modern text in this class.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: None

Voice II

This class continues the Linklater voice progression with a strong focus on development of the speaking range, articulation, and emotional-vocal connections for the actor. They develop the tools of pitch, rate and volume to structure the work, and learn to allow their voice to respond to their imagination and interpretation of the material. The actor will explore a piece of classical text in this class.

Cost \$750. 8 Weeks.

Class Format: Two 2-hour 15 minute classes per week.

Prerequisite: Voice I

Voice III

This is an advanced voice class for actors who have finished Voice I and II. The actor will continue to reinforce the voice progression they have learned, and will have more opportunity to practically apply their voice technique in monologue and scene work every week. The actor will explore both modern and classical texts in this class.

Cost \$850. 8 Weeks.

Class Format: Two 3-hour classes per week.

Prerequisite: Voice I and Voice II

PROGRAM SCHEDULE

Students may begin their studies at the beginning of any term. We have 6 terms per year in which to choose from (Winter, Spring, Late Spring, Summer, Late Summer, Fall).

Term Dates For 2022

Winter	January 5– February 25, 2022
Spring	February 28– April 22, 2022
Late Spring	May 2– June 24, 2022
Summer	June 27– August 19, 2022
Late Summer	August 29 – October 21 2022
Fall	October 24– December 16, 2022

PROGRAM TUITION AND FEES

Program	Application Fee Non-Refundable	Registration Fee Non-Refundable	Tuition Fee	Student Tuition Recovery Fund (STRF)* Non-Refundable	TOTAL CHARGES **
Dramatic Arts <i>(Term 1)</i>	\$45.00	\$100.00	\$18,800.00	\$90.00	\$18,945.00
Dramatic Arts <i>(Term 2)</i>	\$0.00	\$0.00	\$17,400.00		\$17,400.00
TOTAL:	\$45.00	\$100.00	\$36,200.00	\$90.00	\$36,363.00

* STRF = \$2.50 for every \$1,000 rounded to the nearest \$1,000 for institutional charges.

** Estimated charges for the period of attendance and the entire program.

ADDITIONAL CHARGES

Students will be required to pay for books and a yoga mat/clothes depending on the courses enrolled. Costs are determined by the third-party vendor of choice.

Additional Fees, as applicable: Drop Course Fee \$25.00, Split Payment Fee \$45.00 per course, Late Payment Fee \$5.00 per day until payment due is made in full,. Private Speech Intensive 8 hour course if required as determined by the faculty \$750.

The following course is not approved by the Bureau for Private Postsecondary Education based on the following definition: 94837. Educational Program

“Educational program” means a planned sequence composed of a set of related courses or modules, or a single course or module if not offered as a component of a set of related courses or modules, that provides education, training, skills, or experience, or a combination of these, except that “educational program” does not include a single course, workshop, seminar, continuing education course, or other instruction that consists of 32 hours of instruction or less that is not designed to lead to employment.

Speech Intensive

Private classes for those needing more extensive work.

Cost \$750. 8 Weeks.

Class Format: One hour per week.

Prerequisite: Speech I

PAYMENT

Each term's tuition is due no later than Friday of the first week of a term.

If the full payment for a term cannot be made by the first Friday of the term the student will be charged a \$45.00 fee for a split payment plan. There is a \$45.00 dollar fee added to the term's total to add a split payment plan. The application fee and registration fee are the down payment. The split-payment fee is added to the first payment. The second payment is due three weeks after the first day of class. The final payment is due three weeks after the date of the second payment. **If a student is not paid in full by the end of each term he/she may not enroll in future classes until the balance is paid.**

Tuition must be paid either by bank wire, cash, personal check, credit card, cashier's check, or money order made payable to Stella Adler. *These are the only acceptable forms of payment.*

Stella Adler Academy of Acting is not accredited by the Federal Government. A student enrolled in an unaccredited institution is not eligible for federal financial aid programs.

ACADEMIC POLICIES

GRADING SYSTEM

Grade	Definition
P: Pass	Has satisfactorily met all minimum program requirements
F: Fail	Has not satisfactorily met all minimum program requirements
I: Incomplete	A student has failed to complete assignments or performances and needs to repeat the course in full or has make arrangements with the instructor to make-up work by a specific date

SATISFACTORY PROGRESS

Stella Adler Academy of Acting & Theatre – Los Angeles' standards of satisfactory progress applies to all students. Students must continually maintain satisfactory progress in order to continue their education at Stella Adler Academy of Acting & Theatre – Los Angeles. Students are evaluated at the end of every term. To maintain satisfactory progress students must achieve a pass in each course, if a course is failed the student must repeat that course. Upon a second fail in the same course the student will be withdrawn from the program. A maximum of 50% of courses can be repeated.

A student who withdrawals or is withdrawn from a course after 60% of the term has elapsed the student will receive a "Fail" in the class.

WITHDRAWAL

A student may be deemed to have withdrawn from a program of instruction when any of the following occurs:

- The student notifies the institution of the student's withdrawal or as of the date of the student's withdrawal, whichever is later.
- The institution terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the institution; absences in excess of maximum set forth by the institution; and/or failure to meet financial obligations to the school.

ATTENDANCE

Stella Adler Academy of Acting & Theatre – Los Angeles considers attendance an essential component of a student's ability to achieve the program objectives. Students are allowed two absences per term and only one class session per term for courses that meet once a week. Three (3) tardies equal one absence. A tardy is defined as not being in class at the exact start time. A student is provided a tardy within five minutes of the class start time, if arriving over five minutes late the student will be marked absent. If excessive absences (more than two per term) occur in a term, students may be asked to retake the class in the next available term or be placed on attendance probation.

LEAVE OF ABSENCE POLICY

The purpose of a leave of absence (LOA) is to provide students with the opportunity to leave school for an extended period of time without withdrawing or affecting his/her Satisfactory Academic Progress calculations.

The student must submit a written request for a Leave of Absence in advance unless unforeseen circumstances prevent the student from doing so. The LOA must include the reason for the student's request and include the student's signature. The leave of absence must be approved by the school in writing. There must be reasonable expectation that the student will return from the LOA.

There will not be any additional institutional charges assessed as a result of the LOA. A student granted a LOA that meets these requirements is not considered to have withdrawn, and no refund calculation is required at that time.

A leave of absence may be granted for any reason for up to one calendar year.

If a student does not resume classes on or before the approved return date, the student will be withdrawn from the program.

STUDENT CONDUCT

At the discretion of the Stella Adler Academy of Acting & Theatre – Los Angeles Administrative Affairs, students may be dismissed from the Academy for behavior disruptive to the mission of the school. The following is a listing of such, but not limited to those stated below:

- Excessive unexcused absences or tardiness
- Unauthorized possession, use or consumption of alcoholic beverages or illegal drugs while on the premises
- Intoxication, dishonesty, altercation, stealing
- Possession, use or abuse of a weapon, dangerous material, or unlawful substance
- Disruptive behavior in class
- Intent to undermine the goals of the institution
- Grave personal misconduct
- Misuse, unauthorized use of, or damage to Stella Adler Academy property
- Sexual or physical assault on-campus
- Unlawful harassment of an employee, student or other person
- Failure to meet financial obligations or commitments
- Unauthorized release of confidential information about Stella Adler Academy employees, faculty, alumni and students
- Violation of general rules and regulations

The administration may place on conduct probation, suspend or expel students for one or more of the causes enumerated above. No fees or tuition paid by or for such students for the term in which they are suspended or expelled shall be refunded.

RE-ENTRY

Students who have been withdrawn from a program may request re-entry into the program and are required to meet with the Director of Student Affairs. A re-entry request will be considered when the reasons which caused the withdrawal have been rectified. Reentering students will be charged at the current published tuition rates for the portion of the program to be completed as stated on the Enrollment Agreement.

GRADUATION REQUIREMENTS

A student will be eligible for graduation when:

- Complete a tech requirements for Play Production 3 or equivalent to be eligible for graduation;
- All required hours are earned;
- Has passed each course; and
- Has cleared all financial obligations.

RIGHTS

Every student, regardless of background, ethnicity or identity categories, is a valued member of this Academy. We all come from different experiences and perspectives, but no one perspective or experience has more value or import than another.

In the classroom, you have the right to determine your own identity. You have the right to be called by whatever name you wish, and for that name to be pronounced correctly. You have the right to be referred to by whatever pronoun you wish. You have the right to adjust those things at any point in your education.

If there is an aspect of the instruction of courses that result in barriers to your inclusion, or creates a sense of alienation from course content, please contact the office without fear of reprisal.

The use of Touch in Teaching- The use touch is an integral part of the teaching methodology in certain classes and it is often used by instructors. If a student knows they have issues with touch or fears they may have issues with touch they must make an appointment with the instructor to discuss the matter.

STUDENT SERVICES

HOUSING

Stella Adler Academy of Acting does not provide dormitory facilities or housing services but is happy to help incoming students meet each other (and point you in the right direction), as moving to a new city or country can be daunting.

Depending on your lifestyle there are many places to live in walking distance from the Academy.

Studio Apartments: \$850-\$1000 per month

One Bedroom: \$1100-\$1400

Two Bedroom: \$1400+

Keep in mind, there may be additional expenses for utilities (gas, electric, water) and WIFI. This can add an additional \$50-\$100 to your monthly total.

Additional details for housing options are available by contacting the Admissions Office.

LEARNING RESOURCES

Library resources are available for use that includes scripts, books and plays. Resources are accessible on campus in the library and online via the internet. Students may access the on-campus library during school hours, Monday – Friday, 9:00AM – 10:00PM. There is a check-in check-out system for removing resources from the library.

CAREER SERVICES

Career Services assistance is provided. However, it is understood that neither Stella Adler Academy of Acting and Theatre - Los Angeles nor any of its agents, employees, or representatives can nor do promise or guarantee employment or a given level of income or wage rate to any student or graduate.

Assistance may take the form of audition notices and manager/agent workshops postings.

STUDENT RECORDS

Student records will be maintained on site at the administrative site for five years from the last date of attendance. Transcripts are maintained permanently.

GRIEVANCE PROCEDURE

When a concern occurs, the student is asked to discuss the concern directly with his/her instructor. If a resolution does not occur, the student is to document the concern in writing and make an appointment to speak with the Administrative Director and Director of Student Affairs. The formal written concern must state the issue and desired outcome and should include any documentation that supports the concern. The Administrative Director and Director of Student Affairs will review the written statement and any supporting documentation, gather facts, and provide a written response to the student within 10 business days. The decision is final.

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 toll-free or by completing a complaint form, which can be obtained on the bureau's Internet Web site, www.bppe.ca.gov.

REFUND POLICY

STUDENT'S RIGHT TO CANCEL

1. Students have the right to cancel their agreement for a program of instruction, without any penalty or obligations, through attendance at the first class session or the seventh calendar day after enrollment, whichever is later.
2. Cancellation may occur when the student provides a written notice of cancellation at the following address: 6773 Hollywood Blvd, 2nd Floor, Hollywood, CA 90028. This can be done by mail or by hand delivery.
3. The written notice of cancellation, if sent by mail, is effective when deposited in the mail properly addressed with proper postage.
4. The written notice of cancellation need not take any particular form and, however expressed, it is effective if it shows that the student no longer wishes to be bound by the Enrollment Agreement.
5. If the Enrollment Agreement is cancelled, the school will refund the student any money he/she paid, less the Application and Registration Fee not to exceed \$250.00.

WITHDRAWAL FROM THE PROGRAM

Students may withdraw from the school at any time after the cancellation period (described above) and receive a pro rata refund if they have completed 60 percent or less of the scheduled hours in the current payment period in their program through the last day of attendance. The refund will be less the Application and Registration Fee not to exceed \$250.00. If the student has completed more than 60% of the period of attendance for which the student was charged, the tuition is considered earned and the student will receive no refund.

For the purpose of determining a refund under this section, a student may be deemed to have withdrawn from a program of instruction when any of the following occurs:

- The student notifies the institution of the student's withdrawal or as of the date of the student's withdrawal, whichever is later.
- The institution terminates the student's enrollment for failure to maintain satisfactory progress; failure to abide by the rules and regulations of the institution; absences in excess of maximum set forth by the institution; and/or failure to meet financial obligations to the School.

For the purpose of determining the amount of the refund, the date of the student's withdrawal shall be deemed the last date of recorded attendance. The amount owed equals the hourly charge for the program (total institutional charge, minus non-refundable fees, divided by the number of hours in the program), multiplied by the number of hours scheduled to attend, prior to withdrawal. For programs beyond the current "payment period," if you withdraw prior to the next payment period, all charges collected for the next period will be refunded.

If any portion of the tuition was paid from the proceeds of a loan or third party, the refund shall be sent to the lender, third party or, if appropriate, to the state or federal agency that guaranteed or reinsured the loan. Any amount of the refund in excess of the unpaid balance of the loan shall be first used to repay any student financial aid programs from which the student received benefits, in proportion to the amount of the benefits received, and any remaining amount shall be paid to the student. If the student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid program funds.

LOAN

If a student receives a loan to pay for the educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund.

STUDENT TUITION RECOVERY FUND

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 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.

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, Suite 225, Sacramento, CA 95834, (916) 431-6959 or (888) 370-7589.

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

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

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

A student whose loan is revived by a loan holder or debt collector after a period of 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.

BOARD OF DIRECTORS, MANAGEMENT, STAFF AND FACULTY

BOARD OF DIRECTORS

- Brad Fischer
- Ken Martin
- Wendy Taylor-Smith
- John Jack Rodgers
- Mark Ruffalo

MANAGEMENT & STAFF

- John Jack Rodgers, Chief Executive Officer / Chief Executive Director
- Wendy Taylor-Smith, Chief Operating Officer / Administrative Director
- Alex Aves, Chief Academic Officer / Director of Student Affairs
- December Ensminger, International Student Advisor
- Ray Taylor-Smith – Theatre Manager
- Aaron Saldano – Technical Director
- Nick Foran – Technical Director

FACULTY

ADLER TECHNIQUE

Laura Leyva
Technique I, Script Breakdown

A proud member of AEA, SAG, AFTRA and of the theatrical community, with a performing career that spans over fifty years, Laura's credits include work on Broadway, Off-Broadway, in regional theatre, on film, television, radio, voice-over work, print work and in commercials; serving as head juror for the UMKC Film Festival in Kansas City, MO, 1990-1995, as managing producer for the Actors Platform at the Los Feliz Playhouse, 1992-1997, and as producer for the NYU Tisch / Adler Summer Session, 2007-2008.

Laura studied with Stella Adler and Ron Burrus at the Stella Adler Conservatory in NYC, 1977-1979. In 1979 she became the private student and protégé of Mr. Burrus and we began the work of deepening the training of the Actor for the 21st century, which continues to the present.

Her teaching career began in 1981 at Michael Moriarty's Potters Field Shakespeare School in NYC and coaching privately. In Los Angeles, she taught for the Ron Burrus Studio at the Los Feliz Playhouse, 1990-2006. Currently at Stella Adler Los Angeles, she teaches INTENSIVE TECHNIQUE, SCRIPT/CHARACTER BREAKDOWN and ADLER ON-CAMERA, and is available for private coaching.

Tim McNeil
Technique II, Advanced Scene Study, Character

Timothy McNeil has had a wide and varied career since arriving in Los Angeles. He began as a young actor having the great privilege of studying with Stella Adler herself and Joanne Linville at the Stella Adler Academy of Acting Los Angeles. Tim has written and had produced over 28 plays in Los Angeles including *The Twilight of Schlomo* (Elephant Theater, Directed by David Fofi), *Supernova* (Elephant Theater, directed by Lindsay Allbaugh), *The Charm of Making* (The Theater Lab, directed by Milton Justice), *Anything* (LADCC Best Play of 2008) and *Los Muertos*, (both directed by David Fofi at The Elephant Theater), *Crane Mississippi* (directed by Kristin Hanggi), *Margaret*, and *Small Days* (both directed by Mark Ruffalo), *The Straight Bozo*, and *Freddie's Dead*, among others, all around town. He has worked on two play commissions, one for the Mark Taper Forum one for the Stella Adler Studio Collective. Tim was a member of the Center Theater Group Writing Program for 2013-14.

He has directed his first film feature of his play *Anything* starring Matt Bomer, John Carroll Lynch, and Maura Tierney, produced by Great Point Media, One Zero Films, and Chaotik Media. He also played Henry in the jim version of his play *Small Days* (directed by Stan Harrington). In addition, he has also directed quite a few plays including *Blackbird*, *The Seagull*, *King Lear* at Stella Adler Theater, *Beach Play* at the Hudson, *The Crucible* at Stella Adler, *The Diary of Anne Frank* also at Stella Adler, *Homebody/Kabul*, at Studio C, *The Marriage of Bette and Boo* at the Elephant Theater, *4:48 Psychosis*, *Hamlet*, and *The Year of Stolen Light* by Alex Aves, all at Studio C. As an actor, he has done over 50 film and television roles.

Film credits include *Sympathy For Delicious*, *Small Days*, *Forrest Gump*, *Speedway Junkies*, *Starship Troopers*, *Contact*, *Poodle Springs*, *Wicked*, *Spark*, *Ice*, *Ordinary Madness*, *Player 5150*, and *Sympathy for Delicious*. Television credits include *Joan of Arcadia*, *ER*, *The Night Stalker*, *House MD*, *My Wife and Kids*, *Stand Off*, *Seinfeld*, *Murphy Brown*, *Star Trek Voyager*, *Diagnosis Murder* and many more. Theater highlights include *Hector* in the *History Boys*, and *Flan* in *Six Degrees of Separation*, *George* in *Who's Afraid of Virginia Woolf* at Stella Adler, *Early* in *Anything* at the Lillian Theater, *Yevgeny* in *Los Muertos* at the Elephant, *Claudius* in the Page 93 production of *Hamlet* at the Lillian, *Pozzo* in *Waiting for Godot*, also at the Lillian, *Jerry* in *Margaret* at the Hudson Backstage, *Walter* in *Crane*, *Mississippi* at the Elephant, *Horace* in the *Day I Stood Still*, also at the Elephant, *Henry Smalls* in *Small Days* at the Hudson Backstage, and many more. Tim is a proud member of The Theater Lab at Stella Adler and The Elephant Theater.

Tim has been on the faculty of the Stella Adler Academy Los Angeles since 1999, a tremendously rewarding experience.

SCENE STUDY

Christopher Thornton
Technique, Beginning and Intermediate Scene Study, Audition Skills

Christopher Thornton is an actor, writer, and Alumnus of Stella Adler – Los Angeles. Theatre

performances include: Off-Broadway's Pyretown by John Belluso; The World Premiere of Pyretown at the Geva Theatre in Rochester, NY; The World Premiere of The Body of Bourne at the Mark Taper Forum in Los Angeles; Lion or This Corpse Will Not Stop Burning at the Lillian Theatre in LA; Up the Hill; Me and My Friend; I'm a Professional; The World Premiere of Small Days by Timothy McNeil; Vaclav Havel's Private View; London Calling; Misalliance; Waiting for Godot (Drama Logue Award); Three Sisters; C.P. Taylor's Good, A Midsummer Night's Dream; Romeo and Juliet; American Buffalo; Zastrozzi; Sheperd's Play; The Skin of Our Teeth; and The Poor Itch at The Public Theatre in New York. Television credits include NBC's My Name is Earl, Fox's Unhitched, Larry David's Curb Your Enthusiasm, Homefront, Players, and Just One of the Girls. He has had recurring roles on Family Law, Lifetime's Any Day Now, and ABC's Alias. He filmed pilots for ABC, FOX, and Comedy Central. Films include Universal Pictures' State of Play, Pretty Persuasion, Bug, and Welcome to California.

Christopher wrote the original screenplay Sympathy for Delicious, (directed by Mark Ruffalo, starring Orlando Bloom, Juliette Lewis, Laura Linney, and Mark Ruffalo), which was an official selection in the 2010 Sundance Film Festival.

MOVEMENT

Caitlin Apparcel
Movement

Caitlin Apparcel is from Fresno, CA and received her Bachelor's Degree in Theater and Minor in American Studies from California State Fullerton before studying at Stella Adler Academy of Acting and Theatre-Los Angeles. At Stella Adler, Caitlin apprenticed under Kennedy Brown and began teaching Group Warm-up. After being introduced to the Lucid Body Movement work, in 2008, Caitlin met Lucid Body creator Fay Simpson, in 2009. Having discovered a passion for Lucid Body, Caitlin traveled to New York to work with Fay Simpson directly and received her Lucid Body Teacher Certification. Recently, Caitlin had the privilege of teaching at the first annual National Winter Actors Retreat in Colorado. Caitlin also works as an actor and director in LA theatre with works including, Ten Times Two: The Eternal Courtship, Been So Long and Titus Andronicus.

ALEXANDER TECHNIQUE

Celio Silveira
Alexander Technique

Certified at The Alexander Training Institute of Los Angeles; Attended NunoLisboa University, Brazil; Angel Vianna University, Brazil. Celio da Silveira is an AmSAT-certified Alexander Technique Teacher with a private practice in West LA, teaching individuals, groups, and workshops. He teaches annual interim Workshops at Cal-Arts Department of Music, substitute teaches for Alexander Training Institute of Los Angeles, and has been an assistant instructor at USC. He has extensive training in judo and dance, plays guitar and is an accomplished singer.

VOICE

Peter Wittrock
Voice, Shakespeare

Peter Wittrock was first introduced to the Linklater Voice work in 1979 when he attended the first January Acting Intensive hosted by Shakespeare & Company, the Shakespeare theater company co-founded by Kristin Linklater and Tina Packer. He became a member of the company in 1983 and immersed himself in the Company's ethos of actor training, performance, and service to the community (education program). He worked directly with Kristin Linklater for several years and trained under her to become a Designated Linklater Voice teacher in 1987. Peter taught voice and Shakespeare text for many years at Shakespeare & Company's January and July intensives as well as appearing as an actor in numerous roles including Romeo, Hamlet, Iago, Banquo, Bassanio, among others. Subsequently, he taught voice and speech at the University of Massachusetts, Bennington College in Vermont, Simon's Rock of Bard College in Great Barrington MA., DePaul University in Chicago (formerly Goodman School of Drama), and later at USC and UCLA in California. He continues to teach voice privately in the Los Angeles area for actors and non-actors alike. Active in the small theater scene in Los Angeles, Peter was theater director at The Celtic Arts Center in North Hollywood where he produced *The Lepers of Baile Baste*, *The Beauty Queen of Leenane*, *The Lonesome West*, *Celtic Tiger Me Arse* and directed *The Secret Fall of Constance Wilde*. Recent acting credits include Orsino in *Twelfth Night*, Juror 10 in *Twelve Angry Men*, at The Mechanicals Theater Company; Falstaff in *Merry Wives of Windsor*, Leontes in *A Winter's Tale* and Benedick in *Much Ado About Nothing*, which he also directed, at the Southern California Shakespeare Festival. Other directing credits include the Laramie Project with The Mechanicals, and *Romeo and Juliet* at the Downtown Repertory Theater. He directed *Taming of the Shrew* at the Tulane Shakespeare Festival at Tulane University in New Orleans (which received a Jay Stanley Marquee nomination for best director), and *A Midsummer Night's Dream* at the Sun Valley Repertory Theater in Ketchum, Idaho. Peter recently earned his 200 hour Yoga Alliance teaching certificate and has begun to teach a combination of yoga and voice, furthering his interest in the intersection between personal growth and participation in theater.

SPEECH

Tim Kopacz
Speech I, Speech II, Speech III

Tim Kopacz has been a voice and speech teacher since 2014, when he first starting taking private clients in New England. He has served as a private teacher for actors and professionals alike who desire to take a conscious approach to their speech patterns, as well as the dialect consultant for full theatrical productions. He is a classically trained actor, having earned an MFA in Acting from Brown University, including three years of voice and speech under the tutelage of Thom Jones.

PRODUCTION

Bonnie McNeil
Play Production II, Technique III

Bonnie McNeil is a longtime Stella Adler alumni. She's been a part of the Adler family for more than twenty years. As part of the original "Company," she performed in *The Three Sisters* and *The Seagull*, directed by Joanne Linville; and *A Private View*, *Missalliance*, *Entertaining Mr. Sloane*, and the world premier of *Heartbreak*, all directed by Milton Justice. She was a founding member of *Page 93*, a company of alumnus such as Tim McNeil, Mark Ruffalo, Christopher Thornton, Susan Vinciotti, May Quigley and Jack Rodgers who she had the pleasure of working with on *Hamlet*, *The Marriage of Bette and Boo*, *Happy Birthday Wanda June*, *A Styne in the Eye*, *For Whom the Southern Belle Tolls*, and *Margaret*, written by Tim McNeil and directed by Mark Ruffalo. She is now a member of the Elephant Theater Company and most recently was nominated for an LADCC award for her performance as Mabel in her husband Tim's award winning play, *Supernova*, directed by Lindsay Allbaugh at the Elephant Theater. Her directing credits include, *Side Man*, *The Marriage of Bette and Boo*, *Rosemary With Ginger*, *The Divorce Party*, *Laundry and Bourbon*, and *Unfinished*. She recently finished filming *As High As The Sky*, written and directed by Nikki Braendlin.

Rick Peters
Play Production I, On-Camera

Rick Peters is a working actor, writer, and teacher. His childhood and education include years in London, England and Melbourne, Australia. He began acting on stage at the age of 8, and has been a professional actor since 1991, and a teacher at the Stella Adler Academy and Theatre – Los Angeles for the past two years. Rick enjoyed the good fortune of working with Stella Adler in her master class, as well as years studying with Joanne Linville, Milton Justice, and Tim McNeil at the Stella Adler Academy of Acting and Theatre – Los Angeles, and Richard Greene at the Coronet Theater. Rick's television career includes work as a series regular on a number of television series, as well as recurring work on the shows *Dexter*, *Masters of Sex*, and numerous guest star credits which include most of the shows in the NCIS family.

Bradley Wayne James
Play Production III

Bradley is a Stella Adler alumnus. Stage credits include: *Adam and Eve* by Blake Lewis, *Machu Picchu*, *Texas* by Timothy McNeil, *Blackbird* by Adam Rapp, and *Hamlet* by William Shakespeare. Bradley has appeared in various film and television productions. Most recently he played Albert Einstein in the feature film *The First*.

Alex Aves
Play Production III

Alex is an Alumnus of Stella Adler Academy of Acting and Theatre - Los Angeles who is an actress, playwright and director. As playwright, works include *Herculeneum*, *The Otherside to Everything*, *The Goldilocks Effect*, *Cyclical Conversations to Nowhere*, *The Last Ditch* and *The Year of Stolen Light*. Directing credits include *Ellen*, *Romeo and Juliet*, *Titus Andronicus*, *Small Days*, *Den of Thieves*, *Purplish*, *Last Days of Judas Iscariot*, *Homebody/Kabul* and *Electra*. As an actress credits include *4:48 psychosis* (Dir. Tim McNeil), *Homebody/Kabul* (Dir. Tim McNeil),

Cabaret (Dir. Stan Harrington), Top Girls (Dir. Bonnie McNeil), Lost in Yonkers (Dir. Bonnie McNeil), Raised in Captivity (Dir. Devon Schwartz), Isaac Babel and the Black Sea (Dir. Tim McNeil) and the U.S premiere of Been So Long (Dir. Austin Iredale).

ON CAMERA

Timothy Craig
On Camera Craft

Timothy Craig studied acting and script analysis personally with Stella Adler through the NYU Undergraduate Drama Program in New York City for three years and headed her conservatory voice and speech program for an additional six. His professional acting credits include roles in regional and summer stock theater, Off- and Off-Off-Broadway, industrials and many national, network commercials.

It was also during this time that he studied acting and directing for two years with Evgeny Lanskoj, a master teacher and recent émigré from the Soviet Union, and learned the revolutionary, model-based updating of the Stanislavski System of Acting.

Mr. Craig left New York City to attend USC's Graduate School of Cinema in Los Angeles and formed Cairn Productions, a successful partnership for producing and directing independent films, videos, commercials, industrials, and music videos. Most recently, he directed, shot and edited Take 22, a program of 22 video scenes for students of Edgemar Center for the Arts in Santa Monica.

A published and produced playwright and screenwriter, his play, Oregon Dawn, was a finalist for the Oregon Book Award for Drama. His most recent play, Count, was presented at the National Math Conference in Portland, Oregon.

Mr. Craig is a member of SAG, AFTRA, AEA, and the Dramatists Guild of America.

CLASSICAL

Yorgos Karamihos
Chekhov, Greek Theatre, Theatre History

Yorgos Karamihos is an actor, director and acting teacher, born and raised in Greece. He graduated from the Philosophy and History Department of Ionian University and The Greek National Theatre Academy. In 2012 he received a Fulbright Scholarship as an exceptional artist to attend the fulltime program at Stella Adler Academy of Acting in Los Angeles. As an actor, he played lead roles in more than 30 theatre plays of a range repertoire including ancient Greek dramas, Shakespeare, A. Checkov, T. Williams, F. Vendekind etc. He has also appeared in over 30 feature films and 12 TV series. Since 2008, he has directed 8 theatre plays in several major venues in Athens. He was awarded best stage actor of Greece in 2008. He has translated from English and Spanish into Greek and published several theatre plays. He is also known for supporting charitable institutions such as Therapeutic Riding Association of Greece, The Smile Of The Child, Animal Welfare

Organizations, etc. He speaks 5 languages. He has been teaching acting on stage and in front of the camera using his own technique based on animal archetypes for the last 8 years in various Drama schools and healing centers. In 2010 he founded the Emporeios Workshops on Nissyros island in the Aegean sea.

Jade Gordon
Theatre History, Masks

LA based artist and theater practitioner Jade Gordon is a founding member of the art collective My Barbarian. Her collaborative work uses performance to theatricalize social problems and imagine ways of being together. Exploring the legacies of performance art history, political theater, feminist theory, and social movements, Gordon makes plays, costumes, masks, puppets, and videos. Gordon holds an M.A. in Applied Theater Arts from USC and is a practitioner of Theater of the Oppressed techniques. She has presented work with My Barbarian in many museums including MoMA, New York, NY; MoCA, Los Angeles, CA; LACMA, Los Angeles, CA; and SFMoMA, San Francisco, CA; and in festivals, galleries, and public spaces, along with projects at the New Museum, New York, NY; and Studio Museum in Harlem, NY. My Barbarian was included in two Performa Biennials, two California Biennials, the Biennale de Montréal, and the Whitney Biennial. In the fall of 2021, they presented a 20 year retrospective exhibition of their work together at the Whitney Museum of American Art. Outside of the group, Gordon was included in the 2018 Hammer Museum Made in LA Biennial. Gordon has received awards from the Foundation for Contemporary Art, Creative Capital, Art Matters, and the City of LA, and was a recipient of the 2018 United States Artists Fellowship.

IMPROVISATION

Shaunnie Smith
Improvisation

Shaunnie Smith is a native of Southern California. She has trained with UCLA's Theater Actors Apprenticeship Program, Charles Conrad Studio, The Casting Break and Barbara Beneville's Just Breathe. Theatre credits include Oedi, Father of the Bride and You Can't Take It With You. In television, Shaunnie has appeared in Comedy Central's Strip Mall, as well as commercially. When she joined the Hauska Comedy Troupe, she discovered her love for Improv. With Hauska, she had the privilege of performing at The Comedy Store and The Ice House. Shaunnie continues Improv performing with the Turning Point Improv Players under the direction of Pat Dade.

MUSICAL VOICE

Robert Sprayberry
Musical Voice

Robert Sprayberry; a post-graduate in music composition and conducting from The Guildhall School of Music & Drama in London, England has worked in Theater, modern dance, Film and TV for years. While studying overseas he spent time in Paris, France where he studied composition with the renowned Nadia Boulanger. Robert has written original scores for over 50 theatrical

productions worldwide. In musical theater Robert was the musical director/conductor of the west coast premier of the Tony Award winning RENT with Neil Patrick Harris. After that tour Robert joined the National Tour of Elton John's AIDA; then the Gazelle National Tour of THE LION KING followed by the stage adaptation of HIGH SCHOOL MUSICAL for Disney Theatrical. Coming full circle he was most recently the associate touring Conductor for the National and International tour of RENT – "The Broadway Tour" featuring many of the original cast members including Adam Pascal, Anthony Rapp and Gwen Stewart. He has also toured and performed with various artists including Rupert Holmes (musical director and piano), Chaka Kahn (keyboard 1, piano), Sam Moore (mutli-keyboards), Patty Smythe (keyboards) and Eddie Fisher (musical director and conductor). In 1998 Robert received the Dramalogue Award for musical direction for the west coast premier of RENT and the Richard Rodgers Award from the American Academy of Arts and Letters for his stage musical adaptation of THEY SHOOT HORSES, DON'T THEY? (music & additional lyrics) which received it's world premier at the Denver Center Theater and subsequent NYC production at The Manhattan Theater Club. In television Robert has composed for the TV series THE INVISIBLE MAN, RED DWARF, MYSTERIES FROM BEYOND THE OTHER DOMINION and REMEMBER WENN. In Film he has scored various films from QUICK with Teri Polo to BODILY HARM with Linda Fiorentino. He has served as Composer-in-Residence for The American Dance Festival and received numerous nominations for BESSIE AWARDS, the modem dance equivalent of the TONY. He continues to reside in Los Angeles, CA where he continues to pursue his songwriting and scoring work.

Rachel Lee Flesher
Intimacy and Violence

Rachel Lee Flesher is a fight director, intimacy director, intimacy coordinator, SAG-AFTRA stunt performer, actor, director, gender and sexuality educator, and teacher.

Rachel is passionately engaged in making safer sets and stages around the world by helping to produce best practices and procedures for intimate and hyper-exposed content in multiple areas of film, tv, theatre, and education. Currently Rachel is part of the collaboration team advising SAG-AFTRA on their effort to standardize, codify and implement guidelines for on-set intimacy coordinators. You can see Flesher's Intimacy Coordination on over 30 shows on HULU, FX, CBS, SHOWTIME, NETFLIX, HBO, STARZ, Apple, and more.

Rachel is a Certified Fight Director, Certified Fight Instructor, and Advanced Actor Combatant with the Fight Directors Canada, and an Instructor with Tactics on Set. Rachel began intimacy directing in 2009 after training with Tonia Sina and was a certified intimacy director, intimacy coordinator, lead teacher and apprenticeship liaison with Intimacy Directors International. They are now a certified Intimacy Coordinator, and Intimacy Director, and teacher with Intimacy Directors and Coordinators. Rachel founded the group Intimacy Coordinators Education Collective, an Intimacy Coordination training program geared towards creating individualized learning for participants and accredited by SAG-AFTRA. Rachel's Fight Direction and Intimacy Direction have been featured at Goodman Theatre, Steppenwolf Theatre Company, Woolly Mammoth Theatre Company, Shakespeare Dallas, Steppenwolf for Young Adults, and many more.

With a deep love for teaching and learning Rachel has mentored many fight directors and intimacy directors and coordinators in the industry today and is excited to continue to do so as the industry grows to be more inclusive. Through studying mental health first aid, trauma, abuse, survival, and healing, and collaborating with other directors, psychologists, and mental health experts, Rachel is developing techniques to help actors safely portray trauma and abuse on screen and stage - Traumaturgy. Rachel specializes in consent for youth, working with trans and non-binary actors, queer intimacy, and telling stories of nonconsensual intimacy. Their goal is to help create safer and emboldening spaces for actors to do daring work through consent culture

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