

The LEE STRASBERG THEATRE & FILM INSTITUTE

7936 Santa Monica Boulevard, West Hollywood, CA 90046



WINTER 2016-WINTER 2017* CATALOG:

2-WEEK INTENSIVE
12-WEEK PART-TIME
12-WEEK FULL-TIME
ONE-YEAR CONSERVATORY
TWO-YEAR CONSERVATORY

*CATALOG EFFECTIVE: DECEMBER 19, 2015 TO MARCH 31, 2017

The Lee Strasberg Theatre & Film Institute is a private institution and is approved for operation by the Bureau of Private Post-Secondary Education (BPPE). Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations. www.bppe.ca.gov

The MISSION:

THE LEE STRASBERG THEATRE AND FILM INSTITUTE IS DEDICATED TO THE IDEALS, VALUES, AND VISION OF LEE STRASBERG'S INNOVATIVE WORK KNOWN THROUGHOUT THE WORLD AS THE METHOD. THROUGH ACTOR TRAINING, OUTREACH, AND THE PRESERVATION OF ARCHIVAL MATERIALS, THE INSTITUTE WORKS TO FURTHER THE LEGACY OF LEE STRASBERG AND MAINTAIN HIS PLACE AS A SEMINAL FIGURE IN THE GREAT AMERICAN THEATER TRADITION.

The OBJECTIVES:

- TO PERPETUATE IN ITS PUREST AND MOST CREATIVE FORM, THE LEE STRASBERG METHOD OF TRAINING
- TO NURTURE AND TRAIN ACTORS BASED ON THE INNOVATIVE TECHNIQUES PIONEERED BY LEE STRASBERG.
- TO OFFER THE ACTOR THE OPPORTUNITY TO PURSUE HIS WORK SYSTEMATICALLY ON EVERY FACET OF HIS INSTRUMENT.
- TO SHARPEN ACTING SKILLS BY USING CONCENTRATION AND RELAXATION EXERCISES.

All course instruction takes place at:

The Lee Strasberg Theatre & Film Institute

7936 Santa Monica Blvd.

West Hollywood, CA 90046

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The Institute is open Monday-Thursday 9AM-11PM, Friday 9AM-5:30PM and Saturdays (during YAS sessions) 10AM-4PM. Students may contact the front-desk to setup visits and/or a class audit.

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.

Tell yourself, "There's nothing I can't do."



Did you practice the relaxation and sense memory exercises for 15 minutes this morning?

Trust yourself and have faith and commitment in what you're doing.

Are you going to practice the relaxation and sense memory exercises for 15 minutes tonight?

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GENERAL INFORMATION:

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

Average Faculty/Student Ratio: 1 to 12.3

Library: All students at The Lee Strasberg Theatre & Film Institute in West Hollywood have access to the Institute's library, located across from the Administration office. The library consists of over 1,000 plays, compilations, monologues, acting tools, and books relating to theatre history and is consistently being increased. The library catalog can be accessed from the iPads located in the Green Room. Students may checkout available books/plays at the Front-Desk in 3-week increments.

In addition to the Institute's library, students are provided with online resources and applications to the Los Angeles County Public Library at orientation. The Institute is constantly adding new and relevant materials to the Library to ensure the students and faculty have the necessary resources available.

Certificates offered: The Lee Strasberg Theatre & Film Institute in West Hollywood does not offer degree programs. Students can obtain a Certificate of Participation for the 2-Week Intensive Workshop or 12-Week Part-Time/Full-Time Program, Certificate of Completion for the One-Year Conservatory and a Certificate of Merit for the Two-Year Conservatory.

Accreditation: The Lee Strasberg Theatre & Film Institute is fully accredited with the National Association of Schools of Theatre (NAST), an association of approximately 135 schools of theatre, primarily at the collegiate level. It is the national accrediting agency for theatre and theatre-related disciplines with links to the New York State Board of Regents.

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This catalog is for informational purposes and does not constitute a contract between The Lee Strasberg Theatre & Film Institute and any other member of the student body, faculty or the general public. The Lee Strasberg Theatre & Film Institute reserves the right to modify, revoke, add programs, requirements, or costs at any time. Students who have been un-enrolled from the Institute for 9 months or longer, will generally be subject to the requirements currently in effect.

HISTORY

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



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

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

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

In 1931, Lee Strasberg, along with Harold Clurman and Cheryl Crawford, gathered together 28 actors to create what would become the single most influential theatre in the history of the United States: **The Group Theatre**. Members of the Group Theatre included such notable actors as Stella Adler, her brother Luther Adler, Ruth Nelson, Morris Carnovsky, Robert (Bobby) Lewis and John Garfield; as well as, the future film and theatre director, Elia Kazan and the soon to be noted acting teacher, Sanford (Sandy) Meisner (in fact, Sandy Meisner often joked that he was Lee Strasberg's oldest professional student). The Group Theatre was based on what was once called a "true" theatre or a "real" theatre or as the Russians say "a theatre family": a permanent company of actors, sharing a common aesthetic and craft devoted to plays embodying the experience of "the life of their times". Strasberg was the Group's primary director during the first six of its ten-year existence. In that time, he was solely responsible for teaching The Group's acting company, training them in what were still at that time considered the wildly experimental techniques of the Stanislavsky 'system'. Strasberg's success was such that even today the Group Theatre is considered the finest ensemble of actors to have ever existed in the American theatre—and it existed in the middle of Broadway.

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

Strasberg spent the early 1940's in Hollywood as a director of screen tests for young actors the film studios were interested in signing to a contract. It was said that at least 80% of the actors Strasberg coached and then screen tested were hired by the Studios. By 1947, Lee Strasberg was back in New York to participate, and ultimately emerge as a leader, in what was soon to become the "Golden Age" of Broadway and the American theatre. Plays considered to be some of the major works of the 20th century appeared during this time; the works of Tennessee Williams, Arthur Miller, Horton Foote, William Inge, Clifford Odets and Edward Albee just to name a few. Elia Kazan, Strasberg's former student from the Group Theatre, established himself as the outstanding director and leading artistic voice in American theatre and film with such classics as the stage versions of *All My Sons*, *A Streetcar Named Desire*, *Death of a Salesman* and *Cat On A Hot Tin Roof*. Kazan's movies included among others the film version of the before mentioned *A Streetcar Named Desire*, as well as *East of Eden* and *On the Waterfront*. Kazan's work created a new star, a man whose acting would quickly define the future of film acting and personify the artistic values Strasberg's 'Method' represented – Marlon Brando.





Behind the scenes of this golden age on Broadway, a new group was emerging as a transformative force for the American Theatre—the Actors Studio. Created in 1947 by Elia Kazan, Robert (“Bobby”) Lewis with the administrative assistance of Cheryl Crawford, The Actors Studio was a place where actors, directors and playwrights could work on their craft away from industrial pressures. By 1948, Robert Lewis had resigned from the Actors Studio and Elia Kazan began

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

Under Lee Strasberg’s inspiring leadership, the Actors Studio became one of the preeminent artistic movements in international theatre and film. This was partially due to the brilliant young actors who were drawn to the work of the Studio and who soon emerged as a new generation of film and theatre stars – James Dean, Kim Stanley, Geraldine Page, Susan Strasberg, Paul Newman, Joanne Woodward, Maureen Stapleton, Julie Harris, Shirley Knight, Jane Fonda, Anne Bancroft, Shelley Winters, Patricia Neal, Eli Wallach, Rip Torn and Ben Gazzara to name just a few. But something more fundamental was involved; the work and craft underlining their success was in no small part due to the training they received from Lee Strasberg. At the Studio, Strasberg turned his attention from the creation of an ensemble and a theatre, to the development of the individual actor’s talent. His work focused on the freeing of that talent from unnoticed social and/or personal habits of behavior that, in effect, restricted or masked the organic expression of thought, feeling and desire in acting. It was during this time that Strasberg developed special exercises and procedures for tackling these actor’s individual habits. These are the now famous “Song and Dance” and “Private Moment” exercises. The future of ‘The Method’ would see the expansion and deepening of Strasberg’s understanding and procedures for eliminating the unnecessary restraints, the often unconscious habits of non-expression, placed on the actor’s talent and imagination.

In 1963 and 1973 Lee Strasberg was invited to the former Soviet Union (today’s Russia). These trips provided Strasberg with the opportunity to investigate the evolution in theory and practice of the Stanislavsky ‘system’ in its home country. What Strasberg discovered became a subject of great concern for the rest of his life. From Lee Strasberg’s informed point of view, much of what was essential in the training and application of the famous ‘system’ had been lost and discarded amid the political restraints placed on the arts by the Soviet Union. To Strasberg, it appeared the largest part of this ‘lost’ material centered on the understanding, training, development and application of Stanislavsky’s discovery of **affective memory** (**sense** and **emotional memory**). The conscious training and artistic

inspiration provided by affective memory in the work of the actor was conspicuously absent in the former Soviet Union. Without extensive repetition of these individual elements of the 'system', (or what Stanislavsky called "train and drill") the special quality that defines 'system' based acting is difficult if not impossible to create. All of Stanislavsky's exercises build towards the use of affective memory (sense and emotional memory) which allowed the actor to experience what Stanislavsky described as *perezhivanie* or (re)experiencing. This element of (re)experiencing, through the use of affective memory, is the source of truthful acting and what gave Strasberg's Method its special quality.

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

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

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

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



Throughout the 1960's and 1970's, Lee extended and refined the unique sequence of sense and emotional memory exercises he had developed over his long career. The individual and double or "twosome" sensory exercises of the 1930's through the 1950's were now expanded into what were called "threesomes", "foursomes" and so on – the **(re)creation** and **(re)experiencing** of multiple **sensory objects of attention** at the same time. The "Private Moment" and "Animal" (physically re-creating an animal's behavior on a human being) exercises were seamlessly woven into this sequence.

The numerous exercises Lee Strasberg developed to consciously train and apply the emotional memory aspect of affective memory were also now part of this exercise sequence. These emotional memory-based exercises included the "Place" exercise, the "Personal Object" exercise and the famous "Emotional Memory Exercise" (often called by its older name: the Affective Memory Exercise). All the sensory/emotional work was further refined by the addition of "Daily Activities" (physical actions), "Speaking Out" and Exercise Monologues or Songs to the realities created by the affective memory-based

sensory and emotional exercises. The subtle layering of the emotional and physical elements of organic human behavior (senses, feelings, will, physical actions, words, etc.) into exercises that create truthful acting is one of the supreme achievements of Lee Strasberg's life and work.

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

In the late 1970's, American movies entered what has been described as a "Golden Age" of filmmaking. A large part of this brief but profoundly influential period in Hollywood was the emergence of a new generation of 'Method' actors: Al Pacino, Robert DeNiro, Ellen Burstyn, Jack Nicholson, Sally Field, Harvey Keitel, Estelle Parsons and Robert Duvall to name a few. In now classic films such as *The Godfather*, *The Godfather Part II*, *China Town*, *Coming Home*, *The Deer Hunter*, *Taxi Driver*, *Mean Streets* and many



more, this new generation of 'Method' actors – under the guidance of directors equally devoted to the depiction of the complex realities of human behavior – captured the attention and admiration of audiences around the world. Their work came to define excellence and artistry in filmmaking and film acting. Among this new generation of 'Method' actors was a novice film actor unlike any other novice before or since – Lee Strasberg. Beginning with his Academy Award nomination for playing Hyman Roth in Francis Ford Coppola's *The Godfather Part II*, Lee Strasberg spent the last years of his "life in art" as he had begun them over fifty years before – acting.



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

The LEGACY

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

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

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



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

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

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

The goal of the Institute is to provide students with a craft that will help them create a reality and respond truthfully in imaginary circumstances, regardless of the style or form of material being used. Actors learn to express powerful emotions and are encouraged to leave behind conventional, superficial, and clichéd expressions in search of their own

unique artistic voices. The Method trains actors to use their physical, mental, and emotional humanity in the creation of the play's characters and stresses the way in which personal experience can fire the actor's imagination. This is the spark that turns an accomplished technician into an inspired artist and what makes Strasberg's Method a vital technique for actor training.

The METHOD

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



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

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

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

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

INFORMATION DIRECTORY

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ACADEMIC CALENDAR

Winter 2016

January 8, 2016

January 11, 2016

January 22, 2016

February 1, 2016

February 15, 2016

February 12, 2016

February 29, 2016

March 21, 2016

April 1, 2016

New Student Orientation- 1PM

First day of Winter session

Last day to change/add classes

2-Week Winter A Intensive starts

Institute closed in observance of Presidents Day

2-Week Winter A Intensive ends

Last day to drop with (prorated) refund (12 Week)

2-Week Winter B Intensive starts

Last day of Winter session / *Winter B Intensive ends*

Spring 2016

April 1, 2016

April 4, 2016

April 15, 2016

May 9, 2016

May 20, 2016

May 23, 2016

May 30, 2016

June 13, 2016

June 24, 2016

June 27-July 1, 2016

June 27-July 1, 2016

New Student Orientation- 1PM

First day of Spring session

Last day to change/add classes

2-Week Spring A Intensive starts

2-Week Spring A Intensive ends

Last day to drop with (prorated) refund (12 Week)

Institute closed in observance of Memorial Day

2-Week Spring B Intensive starts

Last day of Spring session / *Spring B Intensive ends*

Summer Break- No 12-Week Classes. Open 9-5

1-Week Intensive Plus

Eff. 1/1/16-3/31/17

Summer 2016

July 1, 2016

July 4, 2016

July 5, 2016

July , 2016

August 8, 2016

August 19, 2016

August 22, 2016

September 5, 2016

September 12, 2016

September 23, 2016

New Student Orientation-1PM

Institute closed in observance of Independence Day

First day of Summer session

Last day to change/add classes

2-Week Summer A Intensive starts

2-Week Summer A Intensive ends

Last day to drop with (prorated) refund (12 Week)

Institute closed in observance of Labor Day

2-Week Summer B Intensive starts

Last day of Spring session / *Summer B Intensive ends*

Fall 2016

September 23, 2016

September 26, 2016

October 6, 2016

October 12, 2016

October 17, 2016

October 28, 2016

November 14, 2016

November 24, 2016

November 25, 2016

November 28, 2016

December 9, 2016

December 16, 2016

December 22, 2016-

January 2, 2017

New Student Orientation- 1PM

First day of Fall session

Last day to change/add classes

Institute closed in observance of Yom Kippur

2-Week Fall A Intensive starts

2-Week Fall A Intensive ends

Last day to drop with (prorated) refund (12 Week)

Institute closed in observance of Thanksgiving

Institute closed in observance of Thanksgiving

2-Week Fall B Intensive starts

2-Week Fall B Intensive ends

Last day of Fall session

Institute closed for Winter break

Winter 2017

January 3, 2017

January 6, 2017

January 10, 2017

January 20, 2017

February 6, 2017

February 17, 2017

February 20, 2017

February 27, 2017

March 13, 2017

March 24, 2017

March 31, 2017

Institute Reopens

New Student Orientation- 1PM

First day of Winter session

Last day to change/add classes

2-Week Winter A Intensive starts

2-Week Winter A Intensive ends

Institute closed in observance of Presidents Day

Last day to drop with (prorated) refund (12 Week)

2-Week Winter B Intensive starts

2-Week Winter B Intensive ends

Last day of Winter session



INSTITUTE FACILITIES

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

Restrooms are located on both the first and second floor of the Institute.

Visit [Google Maps](#) to take a virtual tour of the Institute!

First Floor:

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

The Lobby is equipped with Wi-Fi, as well as benches and tables and serves as a common area for students, faculty, and staff.

Library: Located across from the Administration Office, it is the home to over 1,000 plays and books, which can be checked out at the front-desk.

The Stage Lee Theatre: This 49-seat theatre serves as a classroom for core acting classes such as: Method Acting, Improvisation, and Scene Study. It is also used for rehearsals, staged readings, and small productions. Adjacent to the theatre is the Backstage, which serves as conference room and area for table reads, as well as a dressing room during performances.

The Marilyn Monroe Theatre: This 99-seat theatre is used for classes, rehearsals and full-scale theatrical productions, musical performances, special guest-lecturers, and movie screenings.

Green Room: Located between the two theatres, it serves as a lounge for students during the week and is home to a baby grand piano and iPads, which have the Library catalog on them. It is also used for hosting events and as a waiting area during productions.

Dressing Rooms: Five adjoining dressing rooms are located between the Marilyn Monroe Theatre and Stage Lee Theatre, which also house a resting area per Equity regulations.

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

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

Lounge: Also known as the kitchen, serves as the area where students, staff and faculty can utilize the refrigerator and microwave, as well as eat, meet, and hold private meetings.

Additional Offices: Administration Office, CEO/Creative Director, David Lee Strasberg's office, and President, Victoria Krane's office.

Second Floor:

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

Studio 2: Located adjacent to Studio 1, Studio 2 is complete with a simple lighting configuration, raised stage, dance mirrors, furniture, and basic props. It is utilized for smaller acting and movement classes and Accent Reduction, as well as rehearsals and private coaching.

Studio 3: Located at the end of hallway, Studio 3 is complete with a simple lighting configuration, raised stage, furniture, and basic props. It is utilized for smaller classes, as well as rehearsals and private coaching.

Music Studio: Equipped with a piano to rehearse music and singing, the Music Studio also houses an erasable white board, tables and chairs, video camera, and TV. It is utilized for history courses, speech courses, and on-camera classes such as Audition Technique.

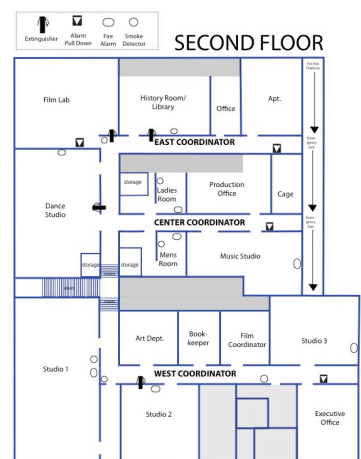
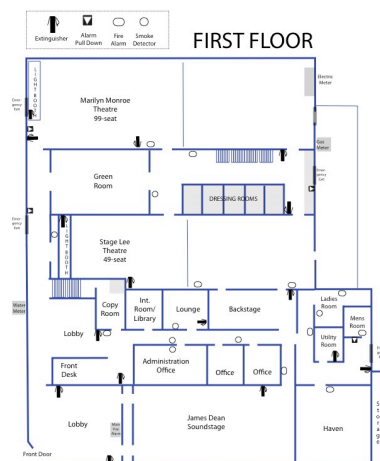
Dance Studio: A spacious studio equipped with sound equipment, ballet bars and dance mirrors for dance routines and voice classes. The studio has extensive natural light and is equipped with mats for use in voice and/or movement based classes and can also be used for rehearsal space.

Film Lab: Equipped with a projector, screen and theatre seating, the Film Lab is used for small film screenings and for film discussion-based classes such as Lee Strasberg Legacy and Theatre History.

History Room/Archives: Located next to the Film Lab, the History room houses hard copies of all previous student files in addition to the Library overflow.

Prop Room/Art Department: Located near Studio 1 & Studio 2, the Art Department houses props and costumes for use in class performances or productions. Prop and costumes can be picked up during office hours.

Additional Offices: Film Production Office, Film Coordinator's Office, and Bookkeeper/Executive Assistant's Office



EQUIPMENT & MATERIALS

The Institute uses operational revenue to make capital investments in new equipment on an annual basis. Recently, the Institute updated equipment that included new dimmer packs, lighting and audio control boards, source 4 lighting installments, kino, and video lights for spaces like the Marilyn Monroe Theatre, the James Dean Soundstage, and other studio spaces.

Large flat screen TVs and HD cameras are used for Audition Technique, Commercials, The Reel World and Auditioning, and Acting for TV/Film classes, as well as film productions.

The Institute is equipped with both pianos (3) and an electronic keyboard (1) for music-based classes such as Singing or Musical Theatre Production.



All classrooms are equipped with theatre seats, chairs or a combination of both. The Music Studio is equipped with tables and a permanent white board, as well as large screen TV with AppleTV and a piano. The Music Studio is therefore able to serve a variety of classes from Singing and Vocal Basics to Script Analysis and Accent Reduction to Audition Technique.

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

Students and faculty utilize the Institute's library for materials such as plays or instructional books. While none of the classes have textbook requirements, students are expected to borrow or purchase any necessary plays to complete their scene work, and every student is required to read The Lee Strasberg Notes by Lola Cohen. Students can borrow costumes and props from the Institute's Art Department. The Art Department has a variety of items from clothing period pieces to tableware to wigs and other small props.



ADMISSIONS

The Strasberg experience may begin at any time of the year. The Institute provides the freedom and flexibility for prospective students to enroll in classes year-round over four 12-week sessions. All prospective students must go through the Admissions process to enroll at The Lee Strasberg Theatre & Film Institute. All applicants must be at least 18 years of age and have a high school diploma or its equivalent.

Application deadlines are as follows:

<u>Session</u>	<u>Domestic</u>	<u>International</u>
Winter 2016	December 22, 2015	November 30, 2015
Spring 2016	March 18, 2016	February 19, 2016
Summer 2016	June 17, 2016	May 13, 2016
Fall 2016	September 9, 2016	August 12, 2016
Winter 2017	December 21, 2016	November 17, 2016

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

Accepted students may begin their respective course of study at the start of any of the four 12-week sessions: Winter, Spring, Summer or Fall.

Enrollment in a short-term Intensive program does not require an interview. Students 18 and over who wish to participate in a short-term Intensive may simply complete the registration form found at www.admissions.strasbergmethodacting.com and submit it with a non-refundable deposit, photo for identification purposes for enrollment, and verification of previous studies (minimum high school diploma or equivalent).

REQUIREMENTS FOR ADMISSION (ALL PROGRAMS EXCEPT INTENSIVES)

Application All applications can be completed online at www.admissions.strasbergmethodacting.com. It is important to select the correct form, program of study and intended start date. Submitted applications must be accompanied by all required admission documents, except for letters of recommendation, which may be submitted separately. To obtain a paper application, contact losangeles@strasberg.com

Application fee (non-refundable) \$75. May be paid by cash, check, money order, debit/credit card, or wire transfer.

Photograph for identification purposes only. Passport-sized photo preferred.

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

Statement of Purpose 250-500 words typed for the 12-Week or One-Year Conservatory, and 750-1000 words typed for the Two-Year Conservatory describing your goals in the field of acting and why you wish to study at the Institute.

Recommendation Letter (Professional) may be from a current/former employer, co-worker, teacher or academic advisor outlining your work ethic. Must be typed in English (or officially translated) within the last 6 months and include contact information.

Recommendation Letter (Personal) may be from anyone the applicant has a relationship with that is not family, and can provide a character reference. Must be typed in English (or officially translated) within last 6 months and include contact information.

Verification of Previous Study All applicants must have completed a minimum of a high school diploma or its equivalent. Copies of high school diploma, university transcripts or degree are acceptable. Applicants for the Two-Year Conservatory must have a minimum of a 2.5 GPA. *Students using Veteran benefits must submit copies of all transcripts from all prior training for evaluation.*

Health Insurance is highly recommended for all students. Health insurance coverage is mandatory for all international students, but may be submitted at time of enrollment.

ADDITIONAL REQUIREMENTS FOR INTERNATIONAL APPLICANTS

TOEFL Applicants whose first language is not English must submit an official Internet-Based TOEFL score of 85 or higher. West Hollywood branch code: 3615

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

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



REAPPLICATION POLICY

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

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

INTERNATIONAL APPLICANTS

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

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

- International Baccalaureate (IB) Diploma in English
- University Degree issued by an American university
- Transcripts from an American university demonstrating a "C" or better in English 101 or higher

Certificates from English Language programs/institutes do not meet the requirement for English proficiency.

International applicants (non-US Citizen or Green Card holders) should submit their completed application via postal mail 8 weeks prior to the desired session start date, but no later than the specified application deadline. Application deadlines are set in order to ensure that accepted international applicants have sufficient time to receive immigration documents and obtain an M-1 vocational student visa prior to the session start date.

Enrollment in a 12-Week program or longer requires an M-1 vocational student visa and full-time study (22-hours a week). Upon acceptance and receipt of tuition payment, the Institute will issue your SEVIS form I-20 and provide you with instructions on obtaining your M-1 vocational student visa at your local US Embassy. LSTFI does not charge any additional fees for this service; however students are responsible for paying applicable fees to SEVIS and the US Department of State in regards to their I-20 and M-1 visa application.

An M-1 vocational student is ineligible to work for pay, unless approved for Optional Practical Training (OPT). Students are only eligible for OPT upon successful completion of their respective program of study. Students earn 1 month of OPT for every 4 consecutive months of training, with a maximum of 6 months of eligibility. OPT allows the student to work in the field of acting, while still on their M-1 vocational student visa.

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

VETERAN APPLICANTS



The Lee Strasberg Theatre & Film Institute is grateful for our Veterans' support, sacrifice, and dedication to our country. LSTFI is approved for the Non-College Degree Professional Acting Program under the Post-9/11 GI Bill. Veterans eligible for benefits under Ch. 33, Ch. 30, Ch. 31, and Ch. 35 can utilize their benefits at the Institute. For information regarding how to use your benefits for study, please contact the Department Veterans Affairs at <http://www.gibill.va.gov/>.

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

If accepted into the Institute, upon enrollment, the VA Certifying Official will certify your enrollment to the VA. Depending on the type of benefits the student is eligible for, the VA will either remit tuition and fee payment directly to the Institute or directly to the student. Some benefit types require the student to verify enrollment monthly to the VA through WAVE. The Post 9/11 GI Bill (Ch. 33) does not require monthly enrollment verification. *The Institute does not qualify to participate in the Yellow Ribbon Program or Advanced Payment.* You can calculate your benefits at www.newgibill.org

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

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

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

FINANCIAL AID INFORMATION

The Lee Strasberg Theatre & Film Institute in West Hollywood does not participate in federal or state financial aid programs offered by FAFSA. The Institute is approved for federal financial aid for military veterans eligible for benefits from a Veterans Affairs Non-College Degree program. *Federal student loans are required by law to provide a range of flexible repayment options, including, but not limited to, income-based repayment and income-contingent repayment plans, and loan forgiveness benefits, which other student loans are not required to provide. Federal direct loans are available to students regardless of income. If a student obtains a loan to pay for an educational program, the student will have to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student receives federal student financial aid funds, the student is entitled to a refund of the money not paid from federal financial aid funds. (CEC §94909(a)(11))*

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

The Lee Strasberg Theatre & Film Institute awards scholarships through a discretionary fund aimed primarily at underprivileged applicants. Scholarship awards are extremely competitive, and are need and merit-based. Students are only eligible to apply for scholarships after six months of study at the Institute. The Creative Director makes all scholarship decisions.



CREDITS AND TRANSFER OF CREDITS

The Lee Strasberg Theatre & Film Institute operates on a quarter system (four 12-Week sessions a calendar year). A one quarter hour of credit (course unit) consists of one 60-minute period of class instruction (combination of lecture and studio) each week for 12 weeks. For each hour of course instruction, an additional 2-3 hours each week of preparation outside of class is expected to be completed by the student.

The Lee Strasberg Theatre & Film Institute does not issue grades. All courses are recorded as either Complete or Incomplete.

Credit for Prior Training

The Lee Strasberg Theatre & Film Institute in West Hollywood does not accept transfer credits from any school other than The Lee Strasberg Theatre & Film Institute in New York

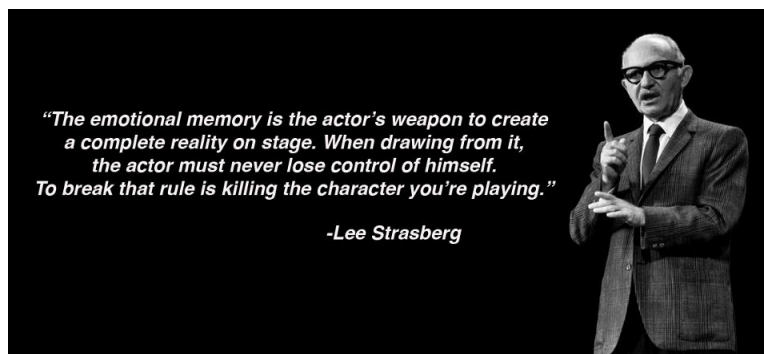
due to the specific nature of the Institute's training. (*Students using Veteran benefits excluded. See [Veteran Applicants](#).*)

The Institute does not grant credit for prior experiential learning. Prior training/experience may permit students to enter advanced elective courses, such as Singing or Dance. All students are starting their training in Lee Strasberg's Method and therefore will not be eligible to take second year/advanced Method Acting courses until they are in their second year (fourth session or more) at the Institute.

The Lee Strasberg Theatre & Film Institute has an established Bachelor's program agreement with New York University, which is housed at the New York campus.

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

The transferability of credits you earn at The Lee Strasberg Theatre & Film Institute is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in the 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 The Lee Strasberg Theatre & Film Institute to determine if your credits or certificate will transfer.



PROGRAMS OF STUDY

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

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

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

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

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

- 2-Week Short-Term Intensive Workshops
- 12-Week (Part-Time or Full-Time)
- One-Year Conservatory (Full-Time)
- Two-Year Conservatory (Full-Time)

You can begin the 12-Week, One-Year Conservatory, or Two-Year Conservatory at the beginning of any of the 12-week sessions throughout the year (Winter, Spring, Summer or Fall).

For a small taste of our work, and to experience Lee Strasberg's Method Acting, you can enroll in a short-term Intensive course offered throughout the calendar year.



SHORT-TERM INTENSIVE WORKSHOPS

This West Hollywood Intensive program is designed to introduce both the experienced and inexperienced adult actor to the Method. The curriculum is based on our full-time programs: Method Acting, Acting for TV/Film, and additional electives that vary each session. This program is suited for university students, working professionals, and those students who are only able to attend a short program that would like to be exposed to new possibilities in their acting throughout the calendar year – winter, spring, summer and fall.

Intensives are offered seasonally at the Institute and run congruently to the regular adult Institute programming. Intensives are 2 weeks in length and are for students wishing for a focused and concentrated taste of The Method. All intensives have a set curriculum that pushes students toward a certain level of training in acting, while building a basic understanding of Lee Strasberg's work.

Short-Term Intensives are offered as follows:

- 2-Week Winter A (February)** Total 36 hours of instruction
- 2-Week Winter B (March)** Total 36 hours of instruction
- 2-Week Spring A (May)** Total 36 hours of instruction
- 2-Week Spring B (June)** Total 36 hours of instruction

2-Week Summer A (August) Total 36 hours of instruction
2-Week Summer B (September) Total 36 hours of instruction
2-Week Fall A (October) Total 36 hours of instruction
2-Week Fall B (November) Total 36 hours of instruction

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

Requirements (36 hours)

Course	Hours
Method Acting I	16
Acting for TV/Film	12
Scene Study for TV	8

Course times and professors vary by session.

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

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

- Registration form
- Photo for identification purposes
- Non-Refundable Deposit of \$600* (payable by U.S. check, money order, credit/debit card or wire transfer) *Tuition balance (\$700) is due 2-weeks prior to Intensive start date.
- Verification of Previous Studies (minimum of high school diploma or its equivalent)

Intensive programs are closed when they have reached capacity (16-18 students).

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

SHORT-TERM INTENSIVE TUITION & FEES

2-Week	
Deposit (non-refundable) includes Registration Fee (\$150) and STRF Fee (\$0.00)	\$600
Tuition Balance	\$700
Total	\$1300

**\$10 wire fee applies to all payments made by wire transfer.

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

PROFESSIONAL ACTING 12-WEEK PROGRAMS

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

The Part-Time program of study includes 2 Method Acting courses with 2 different teachers for a total of 8 hours a week for 12 weeks. The Part-Time program does not count toward Conservatory program completion.

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

2 Method Acting courses with 2 different teachers for a total of 8 hours/week

1 of the following: Acting for TV/Film, Improv OR Scene Study for a total of 4 hours/week

1 Voice 1 for a total of 2 hours/week

1 Movement 1 for a total of 2 hours/week

1 Lee Strasberg Legacy for a total of 2 hours/week (required session 1)

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

Course offerings and times vary by session.

12-WEEK PROGRAM TUITION & FEES

12-Week Part-Time		12-Week Full Time	
Tuition	\$2,250	Tuition	\$6,100
Registration Fee (non-refundable)	\$150/Domestic	Registration Fee (non-refundable)	\$150/Domestic \$250 International
STRF Fee (non-refundable)	\$0	STRF Fee (non-refundable)	\$0
Materials Fee* (non-refundable) applied 1 st session	\$80	Materials Fee* (non-refundable) applied 1 st session	\$80
Total	\$2,480	Total	\$6,330/\$6,430

*Materials fee is applied the first session of study only

**\$10 wire fee applies to all payments made by wire transfer.

A-la-carte courses may be added to the part-time (12/8) program:

\$750 for a 2-hour course (12-Weeks)*

\$1200 for a 4-hour course (12-Weeks)*

**Additional non-refundable STRF fee applies*

SAG/AFTRA Members receive a 10% tuition discount

Students who successfully complete the 12-Week Program (Part-Time or Full-Time) obtain a Certificate of Participation.



PROFESSIONAL ACTING ONE-YEAR CONSERVATORY

This program presents the fundamental aspects of Method Acting while delivering the core elements of training for the body and voice, and shares the initial focus of the Two-Year Conservatory Program with classes in Method Acting, Movement & Voice, History, Production and Performance. The program requires 36 weeks (three 12-Week sessions) of dedicated training and full-time study. Upon successful completion of the One-Year Conservatory Program, students will receive a formal Certificate of Completion.

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

*Denotes Requirement

**Denotes Production course

Acting Technique Requirements (36 hours)

<u>Course</u>	<u>Hours</u>
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Acting for TV/Film I*	4
Scene Study*	4
Improvisation I*	4

Voice and Movement Requirements (12 hours)

<u>Course</u>	<u>Hours</u>
Voice I*	2
Voice II*	2
Movement I*	2
Movement II*	2
Dialects	2
Method Movement (2 M's)	2
Singing I	2
Singing II	2
Tai Chi	2
Theatre Dance	2
Vocal Basics	2

History & Criticism Requirements (6 hours)

<u>Course</u>	<u>Hours</u>
Lee Strasberg Legacy*	2
Theatre History*	2
Playwright Spotlight	2
Script Analysis	2
Shakespeare	2
Scene Study for TV	2

Free Electives (12 hours)

Course	Hours
Accent Reduction	2
Audition Technique	2
Cold Read	2
Comic Improv	2
Commercials	2
Creating a One-Person Show	2
Film Fighting I	2
Film Fighting II	2
Fit 4 Acting	2
Music Video**	2
Slam Poetry**	2

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



ONE-YEAR CONSERVATORY PROGRAM TUITION & FEES

The One-Year Conservatory provides students with two payment options: lump sum or 12-Week installments. When paying in a lump sum, students receive a program discount of \$618 and only pay the non-refundable registration fee once. Installments (\$5500) require the non-refundable registration fee to be paid with each 12-Week session payment.

Lump Sum[^]		12-Week Installments	
Tuition	\$18,300	Tuition	\$6,100 x 3
Registration Fee (non-refundable)	\$150/Domestic \$250/International	Registration Fee (non-refundable)	\$150 x 3/Domestic \$250 x 3/Int'l
STRF Fee (non-refundable)	\$0	STRF Fee (non-refundable)	\$0 x 3
Materials Fee* (non-refundable) applied 1 st session	\$80	Materials Fee* (non-refundable) applied 1 st session	\$80
		Total per 12-Weeks	\$6330/\$6250 Dom \$6430/\$6350 Int'l
Total	\$18,530/\$18,630	Total	\$18,830/\$19,130

*Materials fee is applied the first session of study only

**\$10 wire fee applies to all payments made by wire transfer.

[^]Registration fee only paid once with lump sum payment. Savings of \$300 Domestic / \$500 International

SAG/AFTRA Members receive a 10% tuition discount

PROFESSIONAL ACTING TWO-YEAR CONSERVATORY

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

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

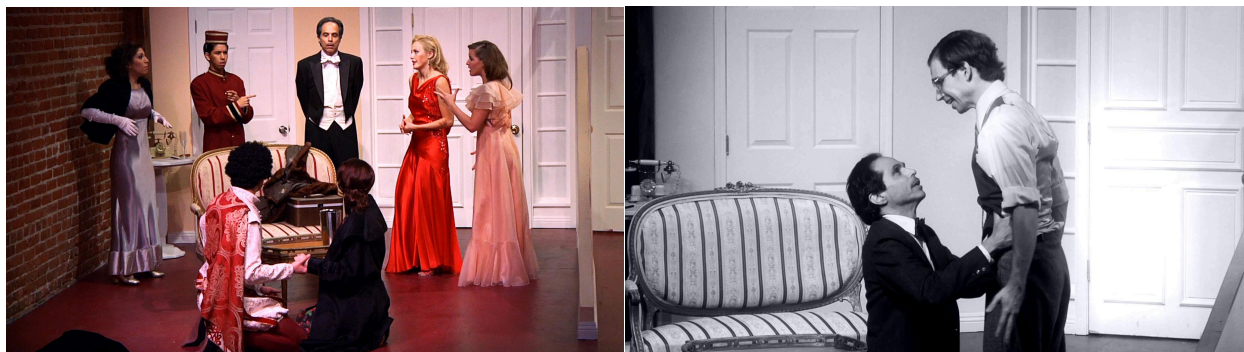
The following course requirements must be successfully completed, for a total of 132 hours over 72 weeks in order to obtain the Two-Year Conservatory Certificate:

*Denotes Requirement

**Denotes Production course

Acting Technique Requirements (72 hours)

<u>Course</u>	<u>Hours</u>
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I or II *	4
Method Acting I or II*	4
Method Acting I or II *	4
Method Acting II *	4
Method Acting II *	4
Method Acting II *	4
Acting for TV/Film I*	4
Acting for TV/Film I or II*	4
Scene Study*	4
Scene Study*	4
Improvisation I*	4
Improvisation II*	4



History & Criticism Requirements (10 hours)

Course	Hours
Lee Strasberg Legacy*	2
Theatre History*	2
Theatre History II*	2
Playwright Spotlight	2
Scene Study for TV	2
Script Analysis	2
Shakespeare	2

Voice and Movement Requirements (24 hours)

Course	Hours
Voice I*	2
Voice II*	2
Voice III*	2
Voice III*	2
Movement I*	2
Movement II*	2
Movement III*	2
Movement III*	2
Contemporary Commedia Dell'Arte	2
Dialects	2
Method Movement (2 M's)	2
Singing I	2
Singing II	2
Tai Chi	2
Theatre Dance	2
Vocal Basics	2

Professional Development Requirements^ (8 hours)

Course	Hours
Audition Technique	2
Commercials	2
Cold Read	2
Craft to Career	2
Creating a One-Person Show	2
Music Video**	2
Slam Poetry**	2
Reel World Auditioning*	4

^In addition to coursework, students must perform a scene or monologue for David Lee Strasberg as their Two-Year Conservatory Culminating Performance.



Free Electives^ (18 hours)

Course	Hours
Accent Reduction	2
Animal Exercise	2
Comic Improv	2
Film Fighting I	2
Film Fighting II	2
Fit 4 Acting	2

^Any courses taken in excess of the requirements in each area will be counted as free electives.

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



TWO-YEAR CONSERVATORY PROGRAM TUITION & FEES

The Two-Year Conservatory provides students with three payment options: lump sum, one-year installments, or 12-Week installments. When paying in a lump sum, students receive a program discount of \$1238 and only pay the non-refundable registration fee once. Installments require the non-refundable registration fee to be paid with each payment.

Lump Sum		12-Week Installments	
Tuition	\$36,600	Tuition	\$6,100 x 6
Registration Fee (non-refundable)	\$150/Domestic \$250/International	Registration Fee (non-refundable)	\$150 x 6/Domestic \$250 x 6/Int'l
STRF Fee (non-refundable)	\$0	STRF Fee (non-refundable)	\$0 x 6
Materials Fee* (non-refundable) applied 1 st session	\$80	Materials Fee* (non-refundable) applied 1 st session	\$80
		Total per 12-Weeks	\$6330/\$6250 Dom \$6430/\$6350 Int'l
Total	\$36,830/\$36,930	Total	\$37,580/\$38,180

*Materials fee is applied the first session of study only

**\$10 wire fee applies to all payments made by wire transfer.

^Registration fee only paid once with lump sum payment. Savings of \$750 Domestic / \$1250 International

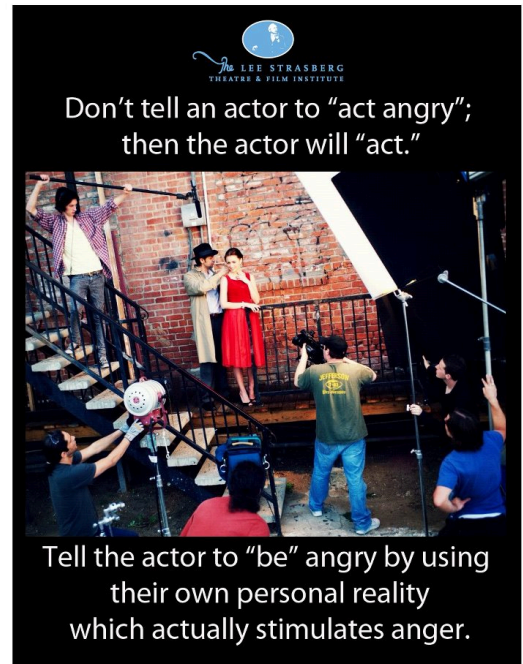
SAG/AFTRA Members receive a 10% tuition discount

STANDARDS OF ACHIEVEMENT

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

All courses are recorded as either Complete or Incomplete. Students enrolled in a Conservatory program who obtain an Incomplete in a required course must repeat that course in a future session to fulfill all Conservatory requirements. If an Incomplete is obtained in an elective, the student does not have to repeat the same elective; however the number of appropriate units must be successfully completed in order to obtain the appropriate certificate. If all program requirements are not successfully completed (courses and total hours), no certificate will be awarded.

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



COURSE DESCRIPTIONS

ACTING TECHNIQUE

Method Acting contains the core of the Institute's work, the first half of each Method Acting class is devoted to a sequence of concentration exercises to develop actors' relaxation and affective memory: both sensory and emotional. The sense memory exercises utilize imaginary objects that most people deal with every day, so that actors can begin to create a simple reality for themselves. The second half of the class consists of scene and monologue work, during which time students apply what they have learned in their exercises to their roles. Improvisation is used to help create actual experience.

Acting for TV & Film is conducted in the James Dean Soundstage, utilizing high-definition film equipment to capture students as they gain invaluable experience performing on-camera. This class prepares actors for the challenges of working on a professional film set.

Acting for TV & Film II is conducted in the James Dean Soundstage, utilizing high-definition film equipment to capture students as they gain invaluable experience performing on-camera. This classes focuses solely on on-camera scene work, with a minimum of four scenes per student. (Second year only.)

Improvisation provides students with a powerful acting tool that helps that helps explore material on a spontaneous and collaborative level. Students delve into a diverse range of unscripted scenes aimed to stimulate the imagination and engage in the impulses of discovery.

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



Scene Study offers students the opportunity to move beyond class work and act in fully rehearsed scenes on stage. This class guides students as they gain a deeper grasp of the complexities of a scene by examining the dramatic elements of the material.

Sensory focuses on the student's physical and mental awareness and addresses individual acting problems. Sense memory exercises strengthen the actor's ability to respond to stimuli, follow impulses, and trust his or her intuition. (Advanced students)

VOICE AND MOVEMENT

Animal Exercise builds observational skills and expressive habits through rigorous physical characterization. The exercises make the actors aware of their body and how to use it in an unaccustomed ways through the final portrayal of the animal. (Second year only.)

Contemporary Commedia Dell'Arte uses Grotowsky work to liberate and understand body and voice to the level where they become valuable instruments to actors, instead of being an obstacle on the road to character creation. Through Commedia dell'Arte work, it will enable actors to reach the character through traditional physical approach.

Dialects teaches both American and international accents, the phonetic alphabet, and the formation of sounds. Students learn the process to master the skills needed to fulfill the demands of a character's specific voice.

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

Movement 1 is an introduction to movement and relaxation techniques based on the



principles of the Alexander Technique. Students will learn fundamental Alexander Technique principles and apply them to their everyday life, as well as their actor training. The Alexander Technique is an education process of teaching yourself to recognize patterns of habitual tension that interfere with performance; it helps to change those habits which may be causing stress, anxiety, and fatigue. Students

will apply the principles of the technique to the craft of acting by exploring warm-ups, character development, efficient movement, audition anxiety, and partner dynamics.

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

Movement 3 will build a bridge from the Alexander Technique to the Awareness Through Movement Lessons (ATM) of the Feldenkrais Method to assist the actor to find the power in their "neutral state", freeing them from habitual restrictive tensions. Students will find and maintain their own natural alignment and find a proper balance between effort and relaxation thereby enabling energy to flow in and out of the body rather than being blocked inside. The class will introduce tools that will aid the actor in characterization and further deepen the interplay between internal experience and external expression.

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

Singing B solidifies and integrates healthy vocal technique for every performance situation. Each week will focus on vocal exercises and assigned repertoires of two contrasting songs. Each student must be prepared to sing with piano accompaniment and be able to learn the notes/rhythms at home on their own time, allowing exploration of each artist's individual musicality, vocal technique, and performance practice within the given class time.

Tai Chi is an ancient form of Chinese meditation based on the Taoist principles of balance and harmony. Students enhance their concentration, will, and awareness through the practice of controlling breath, posture, and movement. Emphasis is placed on learning how to be "present and responsive" to stimuli.

Theatre Dance focuses on all aspects of musical theatre dance and performance with an



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

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

Voice 1 primarily explores the basics of Fitzmaurice Voicework®: specifically De-structuring and Re-structuring. De-structuring is the process of letting go of any unnecessary tension which inhibits the breath and voice, through Tremorwork® and adapted yoga positions. Through De-structuring, students explore spontaneity of breath, deep release of tension and a greater awareness of the body. Re-structuring is the process of activating the intentional breath for communication that is free, yet focused. Students learn which muscles in the body consciously engage in order to connect breath with voice, resulting in a voice that is communicative, imaginative, and able to meet vocal demands without strain. Material is explored through play, partnered work, observation and discussion.

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



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

HISTORY AND CRITICISM

Lee Strasberg Legacy examines the legendary teacher, Lee Strasberg, through exclusive audiotapes, archival footage, and video recordings teaching the fundamentals of the work: Sensory, Relaxation, Scene Work, Song & Dance, etc.. Students participate in interactive discussions and physical demonstrations to expand their understanding of how Method acting is relevant to our times and their work. (Required in session 1)



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

Scene Study for TV takes the concepts of Script Analysis and applies them to TV sides. Students will take an in-depth look into the world of television exploring the various nuances of the major genre's being used in TV today. The course will focus on the big picture of plot structure down to the individual needs an actor will want to bring to a scene. Through viewing, reading, and exploring text, the class will work together to unearth the script's gold.

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

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

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

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



PROFESSIONAL DEVELOPMENT

Audition Technique teaches our students how to find representation, impress casting directors, and become professional working actors. Students learn how to define an image that works, market themselves effectively, and launch a practical strategy for success. Agents, managers, photographers and casting directors participate in selected classes. (Available after 6 months of study.)



Cold Read teaches the fundamentals as actors learn the different "beats" of drama and comedy for their auditions. Auditioning successfully is the single most important piece of the acting puzzle. Confidence, skill & eliminating "acting" from your auditions will lead to booking brilliance. Our time will be spent learning how to audition for film, television & commercials. Learning to trust your work and believing in your choices are the keys to auditioning mastery.

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

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

Creating a One-Person Show is a unique production class, where each actor will develop, write, and perform a piece originating from their own life experience or imagination. Emphasis is placed on creating material that is personal, thematic, interesting, and meets the basic structure of a solo show. Students will also learn how to make production choices and create marketing tools for their shows. *This is a performance class.

Music Video is a production class that allows students to be a part of all aspects of a video production. Students will learn a pop song and record vocal tracks in our recording studio, rehearse camera blocking and choreography, and gain on-camera experience filming a music video. In addition, students will have a variety of behind the scenes opportunities, exploring the technical/production side of video production: lighting, assisting with camera, set decorating, etc. **By Audition.



Reel World & Auditioning applies on-camera work and practice in several different film and TV genres, branding and marketing your type, preparations for agents and casting directors, as well as essential internet and social media uses for a career while teaching the actor about work ethic in the real world. (Required in second year for Conservatory completion.)

Slam Poetry explores the craft of spoken word, from the process of writing, to each individual's unique expression of their writing through performance. By studying what makes a piece of work a "universal experience", students get the opportunity to apply what they learn from The Method into their own personal slam poetry work. **This is a performance class.

Voice Overs from commercials, to animation, video games, audio books, and more, students will learn the fundamentals of an ever expanding realm of acting: Voice Acting. Students will be challenged to go beyond their vocal comfort zone and expand their catalog of character voices through in-class exercises, homework and real world audition scenarios.

ELECTIVES

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

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

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

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

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

Fit 4 Acting is an intense workout to strengthen both the body and mind by combining various styles of exercises to help build better balance, agility, flexibility, endurance, stamina, focus, and self-confidence. This class prepares the actor physically to be confident to take on any role.

FACULTY

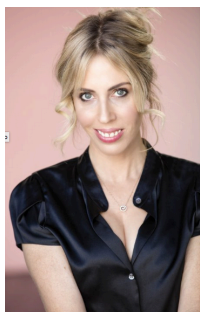
LONA ALEXANDER has been teaching private and group classes and workshops nationwide and internationally since 1990. She is certified by the American Society of the Alexander technique (AmSat). A yoga instructor for over 35 years, Lona is certified in several yoga traditions. In her work with actors she has always fostered self-awareness and the rediscovery of the body's own intelligence. Her goal for the actor is to feel the joy of ease and confidence in movement.



SHARON ANGELA is a working actress, best known for her role as Rosalie Aprile on the critically-acclaimed HBO series *The Sopranos* for which she was nominated for a Screen Actor's Guild (SAG) Award in 2009 for Outstanding Performance by an Ensemble in a Drama Series. She also had several guest spots on *Law and Order*. She studied acting with Elaine Aiken and taught acting with Michael Imperioli at Studio Dante in New York for 6 years. Sharon burst onto the professional acting scene as Tina in *Tony and Tina's Wedding*. She also appeared in *The Mayor's Limo*, *The Father* and *Sicilian Limes*. Her film roles include *City Island*, *Ghost Dog*, *Two Family*

House, On The Run, The Dutchmaster, Red Passport, IBS, The Way of the Samurai, Confessions of a Dangerous Mime and *Court Jesters*. She wrote the film *The Collection*, co-directed *Made in Brooklyn*, and has been a SAG/AFTRA member since 1992.

RACHEL BAILIT is an actress, journalist, and teacher. Rachel has owned and operated her own casting company *Compassionate Casting* for over ten years. She cast television pilots, films, music videos and many commercials. Rachel's acting credits include Paramount's *Festival In Cannes* directed by Henry Jaglom. She played alongside Jim Carrey in Ron Howard's *The Grinch Who Stole Christmas*. Rachel has appeared in many television shows including *The Conan O'Brien Show, Desperate Housewives, Jon Benjamin Has a Van, Tim and Eric's Awesome Show, NYPD Blue* and the recurring role of Marissa in *General Hospital*.



Rachel performed her acclaimed one-woman show, *Sugar Happens*, developed and directed by David Lee Strasberg for seven years in Los Angeles and at St. Luke's Theatre in New York City. The show was also performed and filmed at The Comedy Central stage

TODD BJURSTROM has played numerous lead and supporting roles on the stages at the Oregon Shakespeare Festival, Seattle Shakespeare Festival, ACT Theater, and many smaller stages around Seattle, Portland and Los Angeles. Todd has traveled the country leading theater workshops and performing in schools as part of the Oregon Shakespeare Company's youth outreach program. Recently, he directed *Angrid* at the Upright Citizens Brigade Theater and he can be seen regularly in comedy clubs around Los Angeles. He has been a member of Groundlings and Improv Olympic West since 2011. Todd is a member of the Actor's Equity Association and holds a BFA in Acting from the Cornish College of the Arts with an emphasis in voice and speech.

PHIL BROCK founded Studio Talent Group (STG), an innovative hybrid, blending the services of a licensed California Talent Agent with the personal touch of management in 1994. Phil is a past President of the Talent Managers Association and is now a member of the National Conference Of Personal Managers. At STG, Phil and his staff provide the highest caliber of Talent Management combining his teaching/coaching experience in creating his management style. He teaches his actors that their ability to sell themselves generates the jobs that they need to showcase their talent. From his years as an actor, Phil can see the entertainment world from the actor's side of the casting desk and can pinpoint the areas in which each actor needs to develop.

CLAIRE CORFF began mastering her voice coaching techniques during an acting career that started when she was 16. Besides playing the lead roles in many acclaimed stage productions, she worked on many TV series specializing in roles with accents. She has coached thousands of actors, including Vanessa Redgrave, Amy Irving, Ted Danson and Faye Dunaway. Claire attended the California Institute of the Arts, Hartnell College, and Carmel Conservatory of the Arts. She co-founded Corff Voice Studios and co-authored "Achieving the Standard American Accent." Claire also apprenticed with renowned voice teacher and author Bob Corff.

CODY DAVIS grew up in an athletic family in Salem, Utah, partaking in basketball, football, and snow-boarding. But his love was martial arts. He has extensive training in various martial arts styles and competed in numerous competitions. By the age 18, he was ranked number one in his division. When he was a junior in high school, he was asked to be in a

made-for-TV-movie that was shooting there...and the rest is history. After completing his course in stunts in Seattle, Washington; Cody found Benny "The Jet" Urquidez in L.A. at his stunt school. That is where he discovered "Stunt Acting"- combining both acting and stunt work together. He has been a student of Benny "The Jet" Urquidez for over 7 years now where he studies Kickboxing, Boxing, Ukidokan Karate, Fight Choreography, Acting, Tumbling, Car Hits, and Motorcycle Falls. Cody holds a Certificate from the United Stuntman Association and a black belt in Kenpo and Tae Kwon Do.

ANNE DeSALVO continues to enjoy a prolific career as a visual artist, actor, director, writer and producer. She trained in the Method at Circle in the Square in New York and soon became a notable Broadway & Off-Broadway performer, originating roles in many landmark plays. She starred with Lee Strasberg himself in the Emmy Award-winning *The Last Tenant*. She is working on a one-woman show, *Magnani*, and also coaches privately. Anne DeSalvo has been teaching at Strasberg since 2003. Anne has a BFA from Temple University, is a lifetime member of the Actors Studio, and has been a member of SAG/AFTRA and AEA since 1976.



GRIFFITH FRANK is a singer born in New York City and raised in Los Angeles, California. He is one of the youngest solo artists ever to sign with Interscope/Geffen Records and his versatile voice has made him a sought-after artist throughout the world. He was a featured soloist at the Java Jazz Festival in Indonesia, the Regal Room in London, and regularly at the Cast Party in New York, with additional engagements in London, Athens, Rome, and at Hollywood's famed Magic Castle. Griffith was a featured artist on the Golden Globe-nominated soundtrack of Rob Marshall's film *Nine*, singing *Unusual Way*. He is a graduate of the UCLA Herb Alpert School of Music where he received a B.A. in the field of Vocal Performance. He has lent his voice to pediatric cancer research, headlining benefits for the HARK Foundation and the Neil Bogart Foundation for the Los Angeles Children's Hospital. Griffith has also performed Egeo (Aegus) in *Giasone*, the Chevalier de LaForce in *Les Dialogues des Carmelites*, Bill in *A Hand of Bridge*, Billy Lawlor in the musical *42nd Street*, and Orpheus in *Orpheus and the Underworld*.



KYMBERLY HARRIS founded TheatresCool to teach Method acting to kids, teens, and adults in the Chicago area. She holds an MA from Illinois State University in Theatre, a double MFA in Acting and Playwriting from The Actors Studio Drama School in NYC. She taught for Susan Batson for many years as well as at the School of Visual Arts and Bradley University. A member of AEA, AFTRA, SAG, and the Dramatists Guild, Kymberly is an actor/writer who has appeared on stage at Labyrinth Theatre, the Public Theatre, Circle in the Square, NEXT Theatre where she originated the role of Holly in Eric Simonson's *Bang the Drum Slowly* opposite Tracy Letts, and the Skylight Theatre opposite Thomas Sadoski and Lisa Kudrow, to name a few. She is currently focusing on acting and writing for film and television, and can be seen in many commercials and print ads. Read more about her at www.kymberlyharris.com.

GERALD JAMES began ballet training in high school at The Ruth Page Dance Foundation. He earned a theatre scholarship to Loyola University and later joined a prominent Chicago modern dance troupe. In New York, he studied with Dance Theatre of Harlem and performed as a Radio City Music Hall dancer. Gerald is involved with the We Tell

Stories theatre company in Los Angeles and is the creator of the Waters Edge Theatre. He is a member of Jim Gamble Puppets Productions and the Imagination workshop. Gerald teaches acting in LAUSD, has created professional developmental workshops for the Cerritos Arts Center, and has presented poetry workshops through the Orange County Performing Arts Center. He is also a lifetime member of the Actors Studio and The Group at Strasberg.

M.J. KARMI is a classically trained actress with 20 years of performance experience in television, film and theatre. M.J. taught for 3 years with Susan Batson at Black Nexxus in New York and last summer, "Approaching the Shakespearean Monologue" at The SAG Conservatory Summer Workshop. M.J. holds an MFA in Dramatic Arts from the Actors Studio at the New School. M.J. is a lifetime member of the Actors Studio and a member of Circus Theatricals Studio Theatre. She has been a member of SAG/AFTRA since 1998 and a member of AEA since 1994.



SASHA KRANE trained from a very early age as a Method actor in New York, with Geoffrey Horne, where he developed a passion for theatre and film. He is the nephew of legendary acting teacher Lee Strasberg. Sasha moved to Los Angeles and began writing and directing stage-plays while assisting Sally Kirkland in her acting classes at The Lee Strasberg Theatre & Film Institute. He has worked on the production, *Leftover Hearts*, at The Marilyn Monroe Theatre which garnered good reviews. He has written and directed short films *Astyanax*, *A Little Death* (best comedy, New York International Film Festival), and *Patriots*. *Shorts International* bought *Patriots* for global distribution. He directed his first feature, *Machete Joe*, which won the San Diego Black Film Festival award for Best Thriller. Several of his scripts have been optioned and sold, including: *Tooth and Claw*, *Caliban*, and *Red Winter*. His latest feature, a neo-noir crime drama, *Kickback*, has been optioned and will star Dolph Lundgren in the lead role. Sasha continues to work as a script doctor and screenwriter, and director.

ANDREA ODINOV FULLER currently teaches voice and movement at Lee Strasberg. She is certified in Fitzmaurice Voicework® and also teaches this work at Loyola Marymount University, the Tom Todoroff Studio, and TVI Actors Studio. Andrea has served as the voice/dialect coach for the Long Beach Playhouse, 24th Street Theatre, and the USC School of Theatre. Her acting roles have taken her to the Laguna Playhouse, Texas Shakespeare Festival, Sacred Fools Theatre and the Blank Theatre. On the small screen, she has appeared in several TV and commercial roles. She is a proud member of SAG, AFTRA, AEA and VASTA (Voice and Speech Trainers Association), and has an MFA from University of California-Irvine and a BA from the University of Delaware.

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

NENAD “NENO” PERVAN was born and raised in Sarajevo, Bosnia and Herzegovina. He holds a BFA in Acting from the Academy of Arts in Novi Sad, Serbia and an MFA in Performance from the University of Tennessee, Knoxville. Neno teaches Acting and Voice & Movement at Loyola Marymount University, Acting and Acting for the Camera at Santa Barbara City College, and Stage Movement at The Lee Strasberg Institute. Neno directs, acts, and writes for theatre, film, and TV. His directing credits include Henrik Ibsen's *Ghosts*, Arthur Miller's *The Crucible* and Agatha Christie's *The Hollow*. As an actor, Neno appeared in several national and international motion pictures, and on American and European stages in numerous theatre productions, ranging from the classics to contemporary works. Neno wrote several pieces for theatre, film, and TV, some of which were successfully produced in Europe and the United States.

CHRIS PRINZO starred in the ABC reality show Disney's *High School Musical: Get in the Picture!* He appeared as one of the teachers who trains young hopefuls as they competed for the chance of a lifetime – the opportunity to literally "get in the picture" and be featured in the Disney film *High School Musical 3: Senior Year*. A quadruple-threat, Chris is a successful singer, dancer, actor, and personality. He appeared on Broadway in the role of Pepper (and served as Assistant Dance Captain) in *Mamma Mia!* and was featured as a lead in *The Gorey Details* Off Broadway. On the LA stage, Chris played Chachi in *Happy Days: The Musical* at the Falcon Theatre, which was written and directed by Garry Marshall. He's also been featured in productions of *Zorba*, *Applause* and *Kismet* with Reprise, *South Pacific* starring Reba McEntyre at the Hollywood Bowl, at The Roxy on Sunset with Donovan Leech in a workshop of Brian DePalma and Paul Williams' *Phantom of the Paradise*, and at the Lillian Theatre in Hollywood playing Tom in the romantic comedy *The Id and Bob*. Prinzo's television and film credits include *Las Vegas*, *Scrubs*, *Eli Stone*, *Help Me Help You*, *American Dreams*, *Passions*, *Mulberry Park* and the Lion's Gate feature *House of the Dead 2*. Chris can also be heard serenading listeners as a guest on-air personality on the K-EARTH 101 Morning Show. Chris also conducts workshops and private coaching nation-wide. Originally from New York City, Chris is a graduate of New York University's Tisch School of the Arts, where he was a member of the University Scholars Program. He has been a member of SAG/AFTRA since 2002 and AEA since 1999.



TROY RINTALA is an award-winning choreographer and has assisted in casting with numerous professional theatres across the country, including the Walt Disney Company. Troy's teaching experience includes working as the Director of American Musical Theatre of San Jose's 'Theatre Arts Institute', helping to train and prepare over 200 Bay Area students for a career in the professional theatre, and current instructor at the American Musical and Dramatic Academy in Los Angeles and The Lee Strasberg Theatre & Film Institute in West Hollywood. Troy was a member of Actor's Equity 1980-2002 and Society of Directors and Choreographers (SDC) 2000-2008. He was the recipient of a scholarship to Joffrey Ballet in 1980 and assistant to Agnes De Mille at the American Ballet Theatre for 2 years. He was named Best Choreographer from the Denver Post for *Crazy For You* and Best Musical from the Philadelphia Enquirer for *42nd Street*.

GOYA ROBLES is an American actor of Puerto Rican and Ecuadorian descent. His portrayals of heart breaking, volatile, vulnerable characters are a stamp in all of his work. He has starred in numerous independent films, including the upcoming feature, *11:55 Holyoke*, starring John Leguizamo and Julia Stiles. He has also guest starred *The Mentalist* and IFC's *The Whitest Kids You Know*. Goya played the role of Jackie in the Actors Studio production of *The Motherfucker with the Hat* in LA. He starred in the LAByrinth Theater Barn Series reading of Mark Borkowski's play, *Valentino's Wing*, starring Michael Shannon and Annabella Sciorra, and directed by Ellen Burstyn. Goya is also a slam poet; his first compilation of poems was released at the Nuyorican Poets Cafe under the title, *Spit My Soul*. He is a lifetime member of the Actors Studio and holds an MFA from the Actors Studio Drama School at Pace University in New York City.



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



HEDY SONTAG attended the prestigious High School of Music and Art in New York City. Upon graduation, she attended the Parsons School of Design at NYU. Hedy is on two different boards – Café La MaMa with Ellen Stewart in New York, and United Performance Studio in Japan. She is a lifetime member of the Actors Studio and also a member of the Playwright/Director Unit. She studied with Lee Strasberg in the 1960's and is one of our senior faculty members.

DAVID LEE STRASBERG spent his childhood at the Actors Studio in New York where his father, Lee, was Artistic Director from 1949-1982, and at The Lee Strasberg Institutes in New York and West Hollywood, which his father and mother co-founded. He sat in on many of his father's classes in close proximity to many of the most famous actors of our time. In 1999, he became the Creative Director and CEO of the Strasberg Institutes. Since then, he has produced dozens of plays and short films featuring professionals and students alike. David teaches classes and seminars at both the West Hollywood and New York schools, while mentoring students on their craft and their careers. He also holds acting seminars to promote his father's work in the United States and around the world. With an M.A. in Business Administration from Anderson School of Management at UCLA and a B.A. in International Relations and in American History from Brown University, David manages and supervises staff, develops curriculum and oversees the operations of the West Coast campus.



ILIA VOLOK made a life change from professional athlete to actor. He studied at the famous Moscow Art Theatre School before coming to pursue acting in Los Angeles. He got his first break in 1993 in the movie *Hail Ceaser* with Samuel Jackson and Robert Downey Jr. To date, Ilia has appeared in over 120 films and television shows including: *Air Force One*, *Indiana Jones 4*, David Fincher's *The Curious Case of Benjamin Button*, *Six Feet Under*, *General Hospital*, and *Burn Notice*. Newer credits include *Abduction* with Alfred Molina and *GI JOE 2* with Bruce Willis and Dwayne Johnson-the Rock. His ongoing one-man show "Diary of a Madman" written by Nicolai Gogol and directed by Eugene Lazarev has received rave reviews. He is a lifetime member of the Actors Studio and a member of SAG/AFTRA.



DIG WAYNE has been an actor for over 20 years. From 1987 to 1989, he studied at The Lee Strasberg Institute in London on a scholarship. A professional singer/songwriter and a poet, Dig has worked professionally in New York, London and Los Angeles. He is a lifetime member of the Actors Studio and has been a member of SAG/AFTRA since 1996. In 2007, Dig won the NAACP theatre award for Best Supporting Male for his role as Gabriel in August Wilson's Pulitzer Prize-winning play *Fences* and was also nominated for an Ovation Award for the same role. Additionally, he starred in *Five Guys Named Moe* which had a 5-year run in London's West End. On TV, he has appeared in *Crossing Jordan*, *Boston Legal*, *CSI: Miami*, *Criminal Minds* and *ER*. On film, he recently worked with Jake Gyllenhaal on *Nightcrawler*.

CARYN WEST holds a BA in Film and Drama from Stamford University and an MFA in Acting from Temple University. She teaches Marketing for the Professional Actor and Comedy. She is a working actress with credits on Broadway, regional theatre, film and television. She is featured in the film *I DO* that had its world premiere in Los Angeles. She recently worked with the company of Good People at the Geffen Playhouse. Caryn also directs both film and theatre and is a well-known audition coach. She has been a SAG/AFTRA member since 1980 and a member of AEA since 1979.

SARA WIDZER is an opera and theatre director whose work has been seen at leading companies across the country and abroad including Portland Opera, Hawaii Opera Theatre and The Royal Opera House of Muscat. Sara is a proud alumnus of The Lee Strasberg Theatre & Film Institute where she studied and taught for over ten years, including in the Young Actors program. She is a member of the Actors Studio: Playwright-Director's Unit.

LEAH ZHANG is a Nationally Certified Alexander Technique Teacher with over twelve years of Alexander Technique study and application. She has an extensive background in movement education, and also improving health and performance through ease of movement techniques and the mind-body connection. Leah is also a working actress in film and television. She received her MFA in Acting from the prestigious Old Globe Professional Actor Training Program at the University of San Diego. She has performed regionally on the stages of Milwaukee Repertory Theatre, American Players Theatre, The Old Globe, and Chicago Dramatists. Leah maintains a private practice in Los Angeles and San Diego and has taught movement workshops to many local performers.

STUDENT SERVICES

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



Once enrolled, students can set-up appointments with the Director of Student Affairs, Marian Tomas Griffin, or the Creative Director, David Lee Strasberg, to discuss their coursework, auditions, or career path. Appointments can be made with the Director of Student Affairs Monday-Friday 10AM-4PM, and with the Creative Director during his office hours two days a week.

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

Students may reserve rehearsal space in-person on the day of rehearsal Monday-Thursday 9AM to 10PM and Friday 9AM-5PM for a maximum of two (2) hour increments. Students may reserve rehearsal space on Saturday only upon approval from the Young Actors Program Director, Liza Monjauze.

The Institute also provides students with an opportunity to be a part of a database for University of Southern California's (USC) film students. This database includes Strasberg students' headshots and resumes for USC students to peruse for casting in their thesis films. In addition to this database, the Director of Student Affairs passes along or posts casting notices as applicable for student films, independent features, TV or web series, etc.

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

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



MID-TERM & CULMINATING PERFORMANCES

All students must perform a scene or monologue midway through their first 12-Week session. The Staff will draw partners at random during New Student Orientation for the New Student Mid-Term Performance. Students are expected to perform a scene of their choosing, or write their own scene 3-6 minutes in length to perform for David Lee Strasberg.



Upon culmination of the Two-Year Conservatory program, graduating students must perform a scene or monologue for David Lee Strasberg. Partners will be chosen at random by the staff at the start of their final term, and students are expected to perform a scene of their choosing, or write their own scene of 5-7 minutes in length for their Two-Year Conservatory Culminating Performance. This is a requirement for Two-Year Conservatory completion.

STRASBERG TALKS

Strasberg Talks is a lecture series designed to provide students with inspired knowledge of The Method, its application in a professional setting, as well as insights into the professional demands of the industry. Guests range from actors and alumni to directors, writers, agents, and casting directors. The focus is always to provide a new perspective on the work, exposure to role models with similar trajectories, and anecdotal experiences navigating the training. These lectures are a seminal part of the actor training model here at Strasberg, and students should make themselves available to attend when possible.



SCENE NIGHT



Scene Nights with David Lee Strasberg are offered throughout the year to students wishing to further their classwork by taking that step towards performance. Scene night participants are chosen by a lottery and vetted by the Administration Office. These evenings are part of a long-standing tradition of faculty and students collaborating to collectively grow their intellectual and practical understanding of Lee Strasberg's Method acting technique.

HOUSING

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

The Institute does have a Facebook group for accepted/current students to connect with other new and current students. This group provides students the ability to find a roommate and resources for finding housing near the Institute. The Institute is located in a

residential area of West Hollywood, providing students with many options within walking, biking, or driving distance. Housing costs can range from \$900-\$3000 a month depending on location, amenities and living arrangements. [Craigslist](#), [RadPad](#), [Westside Rentals](#), and [Zillow](#) are great resources for searching for housing. Temporary housing can also be found at local hostels such as Banana Bungalow or at [AirB&B](#).

INSTITUTIONAL POLICIES

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

CODE OF CONDUCT

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

The use of ALCOHOL/DRUGS at the Institute is strictly prohibited. Any student under the influence of alcohol and/or drugs on school premises will be immediately dismissed.

The Institute is committed to the pursuit of artistic truth and freedom of expression while maintaining an environment free of bias, prejudice and HARASSMENT. Teachers, students and staff must use common sense in judging appropriate behavior and are encouraged to immediately report unacceptable behavior to the administration. This policy applies to all teachers, students, staff and visitors to the Institute.

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

CELL PHONES and all other electronic devices must be turned off during class. No texting or other use is permitted during class. Use of electronic devices during class may result in the student being dismissed from the class.

Poor ATTENDANCE can negatively affect a student's PERFORMANCE in class, as well as their scene partner's. Repeated absences and tardiness are grounds for dismissal from the Institute.

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

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

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

ATTENDANCE

For each 12-week session in which the student is enrolled, only TWO (2) absences are allowed per class. ***It is the student's responsibility to assure s/he is marked "present" on all class rosters.*** As of 1/01/13, there are no EXCUSED absences (i.e. sickness, auditions, etc.). **Attendance and punctuality are strictly enforced and recorded at the Institute.**

Students who arrive up to 10 minutes late for a class, must obtain a late pass at the front-desk for entry into the class. Three (3) late passes in a course, over the 12-week period will result in 1 absence for that class. If a student arrives more than 10 minutes late for a class, they will not be permitted to enter. At the Administration's discretion a student who arrives more than 10 minutes late, may be permitted to enter on the break, but it will still count as an absence in that class. Entry into a class after the start time, or leaving before the class is over, is purely at the discretion of the Administration, and not the teacher.

If a student obtains three (3) or more absences in any one (1) class, they will not obtain credit for that class and have to repeat it (or a comparable course) for Conservatory completion. Students who receive an Incomplete in a course may continue to attend the course for the remainder of the session unless otherwise directed by the Administration. See [Dismissal Policies](#).

*If we cannot see the possibility of greatness, how
can we dream of it?* - Lee Strasberg

PROBATION & DISMISSAL

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

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

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

If a student is dismissed from the Institute, the Refund Policy applies and becomes effective on the date the student is dismissed.

STUDENT RIGHTS

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

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

<u>Complaint/Issue</u>	<u>Contact Person</u>
Institute Facilities	Marian Tomas Griffin
Conduct of students/faculty	Marian Tomas Griffin
Tuition	Maxine Fields
Policies & Procedures	David Lee Strasberg

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

Right to Appeal

In the case of dismissal, if there were extenuating circumstances (injury, illness, death of a relative) that prevented satisfactory program progress, then the student has the right to file an appeal with the Creative Director and President. In this appeal, the student must explain the following: 1.) The reason why they did not make satisfactory program progress 2.) What has changed now that will allow them to make satisfactory academic progress at the next evaluation.

If the appeal is approved, the student may return on probation.

PAYMENT POLICIES

Tuition is due in full at the time of registration if enrolling in a 12-Week program, along with the non-refundable registration fee (\$150 Domestic students, \$250 International students) and the non-refundable STRF fee (when applicable). Students enrolling in the One or Two-Year Conservatory program, must pay a minimum of the 12-Week session tuition and fees at registration, but have the option of paying the entire program to obtain a savings in registration fees.

Veterans who are entitled to 100% benefits under the Post-9/11 GI Bill (Ch. 33) or other VA benefit are only responsible for paying the \$75 application fee. Payment for tuition and all other required fees will be remitted to the Institute directly by the VA. Veterans who are entitled to less than 100% benefits under Ch. 33, or benefits from any other chapter, must pay the non-refundable registration fee, as well as materials fee upon registration. After the VA remits tuition payment, a payment plan will be created for any remaining balance. Payment plans are only offered for students using Veteran benefits. Tuition payment is due in full at the time of registration for all other students.

REFUND POLICY

The student has the right to cancel and obtain a full refund of charges (less non-refundable fees) paid through attendance at the first class session, or the seventh day after enrollment, whichever is later. To request a refund, the student must submit cancellation in writing to:

Administration Office
The Lee Strasberg Theatre & Film Institute
7936 Santa Monica Blvd.
West Hollywood, CA 90046

The student or the person, company, entity, etc. who/which has paid the tuition and/or fees has a right to a full refund of all charges, less the amount of the non-refundable fees (registration, wire, materials), if the student cancels this agreement prior to or on the first day of instruction before attending the first class, or the seventh day after enrollment, whichever is later. Only the student has the right to cancel this Enrollment Agreement, and class discontinuations/withdrawals **MUST BE IN WRITING**.

In addition, the student may withdraw from a course of instruction after the first class has started. The STRF fee is non-refundable after the cancellation period. The student or the person, company, entity, etc. who/which has paid the tuition and/or fees will receive a pro-rated refund for the unused portion of the tuition, less any non-refundable fees, if the student has completed 60% or less of the course of instruction. **If a student completes in excess of the 60% of the course of instruction, there is no refund.** *The \$50 materials fee is only refundable if the student did not receive the materials prior to or upon enrollment. Any refund issued must be issued to the payer in the same manner in which it was paid.*

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

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

Example of Pro-Rated Refund: If student completes 30 hours of a 96-hour course, and paid \$1950.00 in tuition, refund is calculated on rate per hour ($\$1950.00 \div \text{by } 96 = \20.31) times unused hours ($96 - 30 \text{ used hours} = 66 \text{ unused hours}$). So refund would be \$1,340.46 ($66 \text{ hours} \times \20.31 per hour). Completion time is calculated by the number of times the class met, regardless of whether or not the student attended, prior to written cancellation/withdrawal.

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

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

STUDENT TUITION RECOVERY FUND (STRF)

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. 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 either by cash, guaranteed student loans, or personal loans, and

2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF, and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third-party such as an employer, government program or other payer and you have no separate agreement to repay the third party

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency programs attending certain schools regulated by the Bureau for Private Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following: 1) The school closed before the course of instruction was completed. 2) The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school. 3) The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs. 4) There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau. 5) An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act. Questions regarding STRF may be directed to the Bureau for Private Postsecondary Education at: 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833 or PO Box 980818, West Sacramento, CA 95798-0818

LEAVE OF ABSENCE

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

Students must make an appointment with an administrator to discuss the need for a LOA. A student must have at least four (4) weeks remaining in his/her classes at the start of the leave. The LOA is granted for a period of not less than four (4) weeks and not more than twelve (12) months. While on leave, students may not attend classes, rehearse at the Institute, or audition for any Institute productions. LOA time is considered enrollment time when calculating refunds. In order to return to classes at the conclusion of a Leave, the student must arrange with an administrator at least one week before the date of return to have



his/her program re-activated for admittance into classes. The student will not be allowed to re-enter the Institute once any given session is in its 2nd week. At that point, the student will be need to continue his/her studies the following session.

RECORD RETENTION

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

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

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

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

*2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833*

-OR-

P.O. Box 980818

West Sacramento, CA 95798-0818

Tel: (888) 370-7589 OR (916) 431-6959 Fax: (916) 263-1897

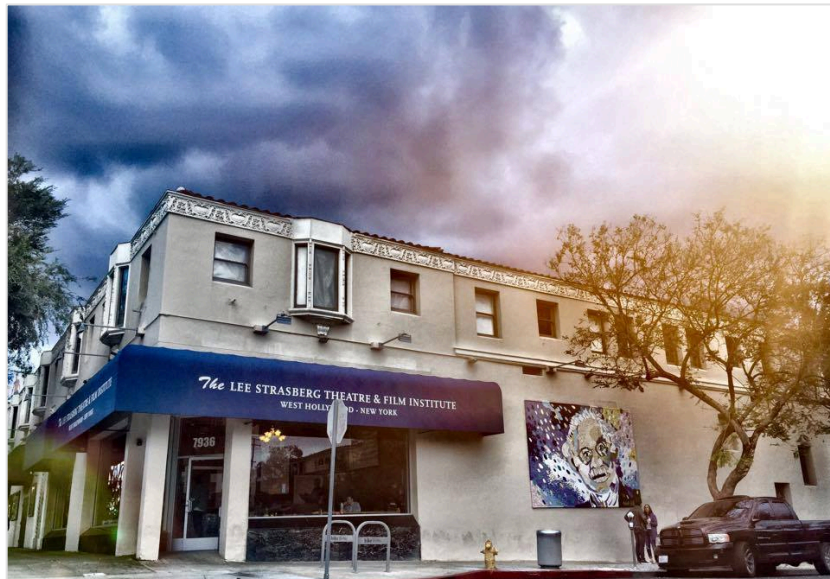
www.bppe.ca.gov

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 www.bppe.ca.gov



[f](https://www.facebook.com/STRASBERGLA)
[FACEBOOK.COM/STRASBERGLA](https://www.facebook.com/STRASBERGLA)
[t](https://twitter.com/LSTFI LA)
[TWITTER.COM/LSTFI LA](https://twitter.com/LSTFI LA)
[p](https://www.pinterest.com/LSTFI LA)
[PINTEREST.COM/LSTFI LA](https://www.pinterest.com/LSTFI LA)

The Lee Strasberg Theatre & Film Institute in West Hollywood does not have a pending petition in bankruptcy, is not operating as a debtor in possession, and has not filed a petition within the preceding five years or had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 11101 et seq.).



ADDENDUM TO WINTER 2016-WINTER 2017 CATALOG

REVISED 3/8/2016

(Italicized information indicates revisions/additions)

Changes to page 3 Email us at:

Or frontdeskwh@strasberg.com

Changes to page 11 Information Directory

~~Constanza Dominguez~~ Matt Callari Day Front Desk Reception matt@strasberg.com

Changes to page 16 Requirements for Admission

Requirements for Admission are now standard for all programs: 2-Week Intensive Workshop, 12-Week Part or Full-Time, One-Year Conservatory and Two-Year Conservatory program. The following items are no longer requirements for admission:

- Resume
- Statement of Purpose
- Recommendation Letter (Professional)
- Recommendation Letter (Personal)
- Minimum GPA*

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

Changes to page 24 12-Week Program Tuition & Fees

Materials Fee ~~\$80~~ \$100

Total Part-Time ~~\$2,480~~ \$2,500 **Total Full-Time** ~~\$6,330/\$6,430~~ \$6,350/\$6450

Additions to page 25 One-Year Conservatory Description

Objectives & Goals

The goal of the One-Year Conservatory program is to prepare well-rounded Method-trained actors who are equipped to enter and be employed in the competitive acting industry on the stage, commercials, television, or film. The prestige synonymous with the Lee Strasberg name ensures that casting directors, agents, managers and industry professionals recognize the quality of training graduates have received. Lee Strasberg's specific Method Acting technique provides graduates the tools to "be" the character and not simply "act" as the character, setting them apart with their truthful, authentic, engaged and earnest performances thus making them desirable to directors and producers seeking to employ the most highly trained actors for their projects.

Changes to page 26 One-Year Program Tuition & Fees

Materials Fee ~~\$80~~ \$100

Total Lump Sum ~~\$18,530/\$18,630~~ \$18,550/\$18,650

Total Installments ~~\$18,830/\$19,130~~ \$18,850/\$19,150

Additions to page 27 Two-Year Conservatory Description

Objectives & Goals

The goal of the Two-Year Conservatory program is to prepare well-rounded Method-trained actors who are equipped to enter and be employed in the competitive acting industry on the stage, commercials, television, or film. The prestige synonymous with the Lee Strasberg name ensures that casting directors, agents, managers and industry professionals recognize the quality of training graduates have received. Lee Strasberg's specific Method Acting technique provides graduates the tools to "be" the character and not simply "act" as the character, setting them apart with their truthful, authentic, engaged and earnest performances thus making them desirable to directors and producers seeking to employ the most highly trained actors for their projects.

The Two-Year Conservatory builds upon the strong acting foundation obtained in year one of the program, delving deeper into Lee Strasberg's Method Acting training and providing additional coursework to develop the actor as a professional. Classes such as Reel World & Auditioning, Craft to Career, Audition Technique, and Cold Read provide the graduates with the professional tools needed to succeed in the acting profession. Graduates will emerge with the knowledge of how to express themselves with representatives, casting directors, producers and directors, to be true to their talent and begin their careers as actors.

Changes to page 29 Two-Year Program Tuition & Fees

Materials Fee ~~\$80~~ \$100

Total Lump Sum ~~\$36,830/\$36,930~~ \$36,850/\$36,950

Total Installments ~~\$37,580/\$38,180~~ \$37,600/\$38,200

Changes to page 345 Course Descriptions: Professional Development

Creating a One-Person Show is no longer offered.

The LEE STRASBERG THEATRE & FILM INSTITUTE

7936 Santa Monica Boulevard, West Hollywood, CA 90046



SPRING 2017-SUMMER 2018* CATALOG:

2-WEEK INTENSIVE
12-WEEK PART-TIME
12-WEEK FULL-TIME
ONE-YEAR CONSERVATORY
TWO-YEAR CONSERVATORY

*CATALOG EFFECTIVE: APRIL 1, 2017-SEPTEMBER 23, 2018

The Lee Strasberg Theatre & Film Institute is a private institution and is approved for operation by the Bureau of Private Post-Secondary Education (BPPE). Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations. www.bppe.ca.gov

The MISSION:

THE LEE STRASBERG THEATRE AND FILM INSTITUTE IS DEDICATED TO THE IDEALS, VALUES, AND VISION OF LEE STRASBERG'S INNOVATIVE WORK KNOWN THROUGHOUT THE WORLD AS THE METHOD. THROUGH ACTOR TRAINING, OUTREACH, AND THE PRESERVATION OF ARCHIVAL MATERIALS, THE INSTITUTE WORKS TO FURTHER THE LEGACY OF LEE STRASBERG AND MAINTAIN HIS PLACE AS A SEMINAL FIGURE IN THE GREAT AMERICAN THEATER TRADITION.

The OBJECTIVES:

- TO PERPETUATE IN ITS PUREST AND MOST CREATIVE FORM, THE LEE STRASBERG METHOD OF TRAINING
- TO NURTURE AND TRAIN ACTORS BASED ON THE INNOVATIVE TECHNIQUES PIONEERED BY LEE STRASBERG.
- TO OFFER THE ACTOR THE OPPORTUNITY TO PURSUE HIS WORK SYSTEMATICALLY ON EVERY FACET OF HIS INSTRUMENT.
- TO SHARPEN ACTING SKILLS BY USING CONCENTRATION AND RELAXATION EXERCISES.

All course instruction takes place at:

The Lee Strasberg Theatre & Film Institute

7936 Santa Monica Blvd.

West Hollywood, CA 90046

Tel: (323) 650-7777 Fax: (323) 650-7770

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[f FACEBOOK.COM/STRASBERGLA](https://www.facebook.com/STRASBERGLA) [t TWITTER.COM/LSTFILA](https://twitter.com/LSTFILA) [p PINTEREST.COM/LSTFI](https://www.pinterest.com/LSTFI)

The Institute is open Monday-Thursday 9AM-11PM, Friday 9AM-5:30PM and Saturdays (during YAS sessions) 10AM-4PM. Students may contact the front-desk to setup visits and/or a class audit.

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.

Tell yourself, "There's nothing I can't do."



Did you practice the relaxation and sense memory exercises for 15 minutes this morning?

Trust yourself and have faith and commitment in what you're doing.

Are you going to practice the relaxation and sense memory exercises for 15 minutes tonight?

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GENERAL INFORMATION:

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

Average Faculty/Student Ratio: 1 to 14.3

Library: All students at The Lee Strasberg Theatre & Film Institute in West Hollywood have access to the Institute's library, located across from the Administration office. The library consists of over 1,500 plays, compilations, monologues, acting tools, and books relating to theatre history and is consistently being increased. The library catalog can be accessed from the iPads located in the Green Room. Students may checkout available books/plays at the Front-Desk in 3-week increments.

In addition to the Institute's library, students are provided with online resources and applications to the Los Angeles County Public Library at orientation. The Institute is constantly adding new and relevant materials to the Library to ensure the students and faculty have the necessary resources available.

Certificates offered: The Lee Strasberg Theatre & Film Institute in West Hollywood does not currently offer degree programs. Students can obtain a Certificate of Participation for the 2-Week Intensive Workshop or 12-Week Part-Time/Full-Time Program, Certificate of Completion for the One-Year Conservatory and a Certificate of Merit for the Two-Year Conservatory.

Accreditation: The Lee Strasberg Theatre & Film Institute is fully accredited with the National Association of Schools of Theatre (NAST), an association of approximately 135 schools of theatre, primarily at the collegiate level. It is the national accrediting agency for theatre and theatre-related disciplines with links to the New York State Board of Regents.

Telephone: Access to all extensions: (323) 650-7777; Fax (323) 650-7770

Internet: www.strasberg.com or visit us on [Facebook](#), [Instagram](#), [Twitter](#), [Pinterest](#) or [YouTube](#)

Email us at: frontdeskwh@strasberg.com

This catalog is for informational purposes and does not constitute a contract between The Lee Strasberg Theatre & Film Institute and any other member of the student body, faculty or the general public. The Lee Strasberg Theatre & Film Institute reserves the right to modify, revoke, add programs, requirements, or costs at any time. Students who have been un-enrolled from the Institute for 9 months or longer, will generally be subject to the requirements currently in effect.

HISTORY

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



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

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

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

In 1931, Lee Strasberg, along with Harold Clurman and Cheryl Crawford, gathered together 28 actors to create what would become the single most influential theatre in the history of the United States: **The Group Theatre**. Members of the Group Theatre included such notable actors as Stella Adler, her brother Luther Adler, Ruth Nelson, Morris Carnovsky, Robert (Bobby) Lewis and John Garfield; as well as, the future film and theatre director, Elia Kazan and the soon to be noted acting teacher, Sanford (Sandy) Meisner (in fact, Sandy Meisner often joked that he was Lee Strasberg's oldest professional student). The Group Theatre was based on what was once called a "true" theatre or a "real" theatre or as the Russians say "a theatre family": a permanent company of actors, sharing a common aesthetic and craft devoted to plays embodying the experience of "the life of their times". Strasberg was the Group's primary director during the first six of its ten-year existence. In that time, he was solely responsible for teaching The Group's acting company, training them in what were still at that time considered the wildly experimental techniques of the Stanislavsky 'system'. Strasberg's success was such that even today the Group Theatre is considered the finest ensemble of actors to have ever existed in the American theatre—and it existed in the middle of Broadway.

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

Strasberg spent the early 1940's in Hollywood as a director of screen tests for young actors the film studios were interested in signing to a contract. It was said that at least 80% of the actors Strasberg coached and then screen tested were hired by the Studios. By 1947, Lee Strasberg was back in New York to participate, and ultimately emerge as a leader, in what was soon to become the "Golden Age" of Broadway and the American theatre. Plays considered to be some of the major works of the 20th century appeared during this time; the works of Tennessee Williams, Arthur Miller, Horton Foote, William Inge, Clifford Odets and Edward Albee just to name a few. Elia Kazan, Strasberg's former student from the Group Theatre, established himself as the outstanding director and leading artistic voice in American theatre and film with such classics as the stage versions of *All My Sons*, *A Streetcar Named Desire*, *Death of a Salesman* and *Cat On A Hot Tin Roof*. Kazan's movies included among others the film version of the before mentioned *A Streetcar Named Desire*, as well as *East of Eden* and *On the Waterfront*. Kazan's work created a new star, a man whose acting would quickly define the future of film acting and personify the artistic values Strasberg's 'Method' represented – Marlon Brando.





Behind the scenes of this golden age on Broadway, a new group was emerging as a transformative force for the American Theatre—the Actors Studio. Created in 1947 by Elia Kazan, Robert (“Bobby”) Lewis with the administrative assistance of Cheryl Crawford, The Actors Studio was a place where actors, directors and playwrights could work on their craft away from industrial pressures. By 1948, Robert Lewis had resigned from the Actors Studio and Elia Kazan began

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

Under Lee Strasberg’s inspiring leadership, the Actors Studio became one of the preeminent artistic movements in international theatre and film. This was partially due to the brilliant young actors who were drawn to the work of the Studio and who soon emerged as a new generation of film and theatre stars – James Dean, Kim Stanley, Geraldine Page, Susan Strasberg, Paul Newman, Joanne Woodward, Maureen Stapleton, Julie Harris, Shirley Knight, Jane Fonda, Anne Bancroft, Shelley Winters, Patricia Neal, Eli Wallach, Rip Torn and Ben Gazzara to name just a few. But something more fundamental was involved; the work and craft underlining their success was in no small part due to the training they received from Lee Strasberg. At the Studio, Strasberg turned his attention from the creation of an ensemble and a theatre, to the development of the individual actor’s talent. His work focused on the freeing of that talent from unnoticed social and/or personal habits of behavior that, in effect, restricted or masked the organic expression of thought, feeling and desire in acting. It was during this time that Strasberg developed special exercises and procedures for tackling these actor’s individual habits. These are the now famous “Song and Dance” and “Private Moment” exercises. The future of ‘The Method’ would see the expansion and deepening of Strasberg’s understanding and procedures for eliminating the unnecessary restraints, the often unconscious habits of non-expression, placed on the actor’s talent and imagination.

In 1963 and 1973 Lee Strasberg was invited to the former Soviet Union (today’s Russia). These trips provided Strasberg with the opportunity to investigate the evolution in theory and practice of the Stanislavsky ‘system’ in its home country. What Strasberg discovered became a subject of great concern for the rest of his life. From Lee Strasberg’s informed point of view, much of what was essential in the training and application of the famous ‘system’ had been lost and discarded amid the political restraints placed on the arts by the Soviet Union. To Strasberg, it appeared the largest part of this ‘lost’ material centered on the understanding, training, development and application of Stanislavsky’s discovery of **affective memory** (**sense** and **emotional memory**). The conscious training and artistic

inspiration provided by affective memory in the work of the actor was conspicuously absent in the former Soviet Union. Without extensive repetition of these individual elements of the 'system', (or what Stanislavsky called "train and drill") the special quality that defines 'system' based acting is difficult if not impossible to create. All of Stanislavsky's exercises build towards the use of affective memory (sense and emotional memory) which allowed the actor to experience what Stanislavsky described as *perezhivanie* or (re)experiencing. This element of (re)experiencing, through the use of affective memory, is the source of truthful acting and what gave Strasberg's Method its special quality.

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

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

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

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



Throughout the 1960's and 1970's, Lee extended and refined the unique sequence of sense and emotional memory exercises he had developed over his long career. The individual and double or "twosome" sensory exercises of the 1930's through the 1950's were now expanded into what were called "threesomes", "foursomes" and so on – the **(re)creation** and **(re)experiencing** of multiple **sensory objects of attention** at the same time. The "Private Moment" and "Animal" (physically re-creating an animal's behavior on a human being) exercises were seamlessly woven into this sequence.

The numerous exercises Lee Strasberg developed to consciously train and apply the emotional memory aspect of affective memory were also now part of this exercise sequence. These emotional memory-based exercises included the "Place" exercise, the "Personal Object" exercise and the famous "Emotional Memory Exercise" (often called by its older name: the Affective Memory Exercise). All the sensory/emotional work was further refined by the addition of "Daily Activities" (physical actions), "Speaking Out" and Exercise Monologues or Songs to the realities created by the affective memory-based

sensory and emotional exercises. The subtle layering of the emotional and physical elements of organic human behavior (senses, feelings, will, physical actions, words, etc.) into exercises that create truthful acting is one of the supreme achievements of Lee Strasberg's life and work.

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

In the late 1970's, American movies entered what has been described as a "Golden Age" of filmmaking. A large part of this brief but profoundly influential period in Hollywood was the emergence of a new generation of 'Method' actors: Al Pacino, Robert DeNiro, Ellen Burstyn, Jack Nicholson, Sally Field, Harvey Keitel, Estelle Parsons and Robert Duvall to name a few. In now classic films such as *The Godfather*, *The Godfather Part II*, *China Town*, *Coming Home*, *The Deer Hunter*, *Taxi Driver*, *Mean Streets* and many



more, this new generation of 'Method' actors – under the guidance of directors equally devoted to the depiction of the complex realities of human behavior – captured the attention and admiration of audiences around the world. Their work came to define excellence and artistry in filmmaking and film acting. Among this new generation of 'Method' actors was a novice film actor unlike any other novice before or since – Lee Strasberg. Beginning with his Academy Award nomination for playing Hyman Roth in Francis Ford Coppola's *The Godfather Part II*, Lee Strasberg spent the last years of his "life in art" as he had begun them over fifty years before – acting.



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

The LEGACY

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

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

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



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

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

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

The goal of the Institute is to provide students with a craft that will help them create a reality and respond truthfully in imaginary circumstances, regardless of the style or form of material being used. Actors learn to express powerful emotions and are encouraged to leave behind conventional, superficial, and clichéd expressions in search of their own

unique artistic voices. The Method trains actors to use their physical, mental, and emotional humanity in the creation of the play's characters and stresses the way in which personal experience can fire the actor's imagination. This is the spark that turns an accomplished technician into an inspired artist and what makes Strasberg's Method a vital technique for actor training.

The METHOD

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



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

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

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

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

INFORMATION DIRECTORY

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Name	Title	Email	Extension
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Sergio Escobar	Chief Maintenance Supervisor		

ACADEMIC CALENDAR

Spring 2017

March 31, 2017

April 3, 2017

April 14, 2017

May 8 or 9, 2017

May 19, 2017

May 22, 2017

May 29, 2017

June 19 or 20, 2017

June 23, 2017

June 26-30, 2017

June 30, 2017

New Student Orientation- 1PM

First day of Spring session

Last day to change/add classes

Spring A Intensive starts

Spring A Intensive ends

Last day to drop with (prorated) refund (12 Week)

Institute closed in observance of Memorial Day

Spring B Intensive starts

Last day of Spring session

Summer Break- No 12-Week Classes. Open 9-5

Spring B Intensive ends

Summer 2017

June 30, 2017

July 3, 2017

July 4, 2017

July 14, 2017

August 1, 2017

August 11, 2017

August 21, 2017

September 4, 2017

September 12, 2017

New Student Orientation-1PM

First day of Summer session

Institute closed in observance of Independence Day

Last day to change/add classes

Summer A Intensive starts

Summer A Intensive ends

Last day to drop with (prorated) refund (12 Week)

Institute closed in observance of Labor Day

Summer B Intensive starts

Eff. 4/1/17-9/23/18

September 22, 2017 Last day of Spring session / Summer B Intensive ends

Fall 2017

September 22, 2017 New Student Orientation- 1PM
September 25, 2017 First day of Fall session
October 6, 2017 Last day to change/add classes
October 23 or 24, 2017 Fall A Intensive starts
November 3, 2017 Fall A Intensive ends
November 17, 2017 Last day to drop with (prorated) refund (12 Week)
November 23, 2017 Institute closed in observance of Thanksgiving
November 24, 2017 Institute closed in observance of Thanksgiving
December 4 or 5, 2017 Fall B Intensive starts
December 15, 2017 Last day of Fall session / Fall B Intensive ends
**December 21, 2017-
January 1, 2018** Institute closed for Winter break

Winter 2018

January 2, 2018 Institute Reopens
January 5, 2018 New Student Orientation- 1PM
January 8, 2018 First day of Winter session
January 20, 2017 Last day to change/add classes
February 5 or 6, 2018 Winter A Intensive starts
February 16, 2018 Winter A Intensive ends
February 19, 2018 Institute closed in observance of Presidents Day
February 26, 2018 Last day to drop with (prorated) refund (12 Week)
March 12 or 13, 2018 Winter B Intensive starts
March 23, 2018 Winter B Intensive ends
March 30, 2018 Last day of Winter session

Spring 2018

March 30, 2018 New Student Orientation- 1PM
April 2, 2018 First day of Spring session
April 13, 2018 Last day to change/add classes
May 1, 2018 Spring Intensive A starts
May 11, 2018 Spring Intensive A ends
May 22, 2018 Last day to drop with (prorated) refund (12 Week)
May 28, 2018 Institute closed in observance of Memorial Day
June 19, 2018 Spring B Intensive begins
June 22, 2018 Last day of Spring session
June 29, 2018 Spring B Intensive ends



INSTITUTE FACILITIES

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

Restrooms are located on both the first and second floor of the Institute.

Visit [Google Maps](#) to take a virtual tour of the Institute!

First Floor:

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

The Lobby is equipped with Wi-Fi, as well as benches and tables and serves as a common area for students, faculty, and staff.

Library: Located across from the Administration Office, it is the home to over 1,500 plays and books, which can be checked out at the front-desk through [Librarika](#).

The Stage Lee Theatre: This 49-seat theatre serves as a classroom for core acting classes such as: Method Acting, Improvisation, and Scene Study. It is also used for rehearsals, staged readings, and small productions. Adjacent to the theatre is the Backstage, which serves as conference room and area for table reads, as well as a dressing room during performances.

The Marilyn Monroe Theatre: This 99-seat theatre is used for classes, rehearsals and full-scale theatrical productions, musical performances, special guest-lecturers, and movie screenings.

Green Room: Located between the two theatres, it serves as a lounge for students during the week and is home to a baby grand piano and couches for lounging. It is also used for hosting events and as a waiting area during productions.

Dressing Rooms: Five adjoining dressing rooms are located between the Marilyn Monroe Theatre and Stage Lee Theatre, which also house a resting area per Equity regulations.

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

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

Lounge: Also known as the kitchen, serves as the area where students, staff and faculty can utilize the refrigerator and microwave, as well as eat, meet, and hold private meetings.

Additional Offices: Administration Office, CEO/Creative Director, David Lee Strasberg's office, and President, Victoria Krane's office.

Second Floor:

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

Studio 2: Located adjacent to Studio 1, Studio 2 is complete with a simple lighting configuration, raised stage, dance mirrors, furniture, and basic props. It is utilized for smaller acting and movement classes, as well as rehearsals and private coaching.

Studio 3: Located at the end of hallway, Studio 3 is complete with a simple lighting configuration, raised stage, furniture, and basic props. It is utilized for smaller classes, as well as rehearsals and private coaching.

Music Studio: Equipped with a piano to rehearse music and singing, the Music Studio also houses an erasable white board, tables and chairs, video camera, and TV. It is utilized for history courses, speech courses, and on-camera classes such as Audition Technique.

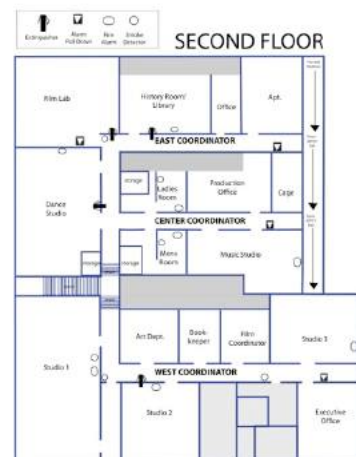
Dance Studio: A spacious studio equipped with sound equipment, ballet bars and dance mirrors for dance routines and voice classes. The studio has extensive natural light and is equipped with mats for use in voice and/or movement based classes and can also be used for rehearsal space.

Film Lab: Equipped with a projector, screen and theatre seating, the Film Lab is used for small film screenings and for film discussion-based classes such as Lee Strasberg Legacy and Theatre History.

History Room/Archives: Located next to the Film Lab, the History room houses hard copies of all previous student files in addition to the Library overflow.

Prop Room/Art Department: Located near Studio 1 & Studio 2, the Art Department houses props and costumes for use in class performances or productions. Prop and costumes can be picked up during office hours.

Additional Offices: Film Production Office, Film Coordinator's Office, and Bookkeeper/Executive Assistant's Office



EQUIPMENT & MATERIALS

The Institute uses operational revenue to make capital investments in new equipment on an annual basis. Recently, the Institute updated equipment that included new dimmer packs, lighting and audio control boards, source 4 lighting installments, kino, and video lights for spaces like the Marilyn Monroe Theatre, the James Dean Soundstage, and other studio spaces.

Large flat screen TVs and HD cameras are used for Audition Technique, Commercials, The Reel World and Auditioning, and Acting for TV/Film classes, as well as film productions.

The Institute is equipped with both pianos (3) and an electronic keyboard (1) for music-based classes such as Singing or Musical Theatre Production.

All classrooms are equipped with theatre seats, chairs or a combination of both. The Music Studio is equipped with tables and a permanent white board, as well as large screen TV with AppleTV and a piano. The Music Studio is therefore able to serve a variety of classes from Singing and Vocal Basics to Script Analysis and Accent Fluency Track to Audition Technique.

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

Students and faculty utilize the Institute's library for materials such as plays or instructional books. While none of the classes have textbook requirements, students are expected to borrow or purchase any necessary plays to complete their scene work, and every student is required to read The Lee Strasberg Notes by Lola Cohen. Students can borrow costumes and props from the Institute's Art Department. The Art Department has a variety of items from clothing period pieces to tableware to wigs and other small props.



ADMISSIONS

The Strasberg experience may begin at any time of the year. The Institute provides the freedom and flexibility for prospective students to enroll in classes year-round over four 12-week sessions. All prospective students must go through the Admissions process to enroll at The Lee Strasberg Theatre & Film Institute. All applicants must be at least 18 years of age and have a high school diploma or its equivalent.

Application deadlines are as follows:

<u>Session</u>	<u>Domestic</u>	<u>International</u>
Spring 2017	March 20, 2017	February 17, 2017
Summer 2017	June 19, 2017	May 19, 2017
Fall 2017	September 11, 2017	August 18, 2017
Winter 2018	December 18, 2017	November 24, 2017
Spring 2018	March 19, 2018	February 16, 2018

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

Accepted students may begin their respective course of study at the start of any of the four 12-week sessions: Winter, Spring, Summer or Fall.

Enrollment in a short-term Intensive program does not require an interview. Students 18 and over who wish to participate in a short-term Intensive may simply complete the registration form found at www.admissions.strasbergmethodacting.com and submit it with a non-refundable deposit (credited toward the total tuition cost), photo for identification purposes for enrollment, and verification of previous studies (minimum high school diploma or equivalent).

REQUIREMENTS FOR ADMISSION (ALL ADULT PROGRAMS)

Application All applications can be completed online at www.admissions.strasbergmethodacting.com It is important to select the correct form, program of study and intended start date. Submitted applications must be accompanied by all required admission documents for admissions review. To obtain a paper application, contact losangeles@strasberg.com

Application fee (non-refundable) \$75. May be paid by online check, debit or credit card. *Application fee is not required for Short-Term Intensives.*

Photograph for identification purposes only. (less than 2MB)

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

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

Health Insurance is highly recommended for all students. Health insurance coverage is mandatory for all international students, but may be submitted at time of enrollment.

ADDITIONAL REQUIREMENTS FOR INTERNATIONAL APPLICANTS (12-WEEKS+)

TOEFL Applicants whose first language is not English must submit an official Internet-Based TOEFL score of 85 or higher. West Hollywood branch code: 3615

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

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



REAPPLICATION POLICY

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

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

INTERNATIONAL APPLICANTS

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

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

- International Baccalaureate (IB) Diploma in English
- University Degree issued by an American university
- Transcripts from an American university demonstrating a "C" or better in English 101 or higher

Certificates from English Language programs/institutes do not meet the requirement for English proficiency.

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

Enrollment in a 12-Week program or longer requires an M-1 vocational student visa and full-time study (22-hours a week). Upon acceptance and receipt of tuition payment for at least 12-Weeks, the Institute will issue a SEVIS form I-20 and provide instructions on obtaining your M-1 vocational student visa at your local US Embassy. LSTFI does not charge any additional fees for this service; however students are responsible for paying applicable fees to SEVIS and the US Department of State in regards to their I-20 and M-1 visa application.

An M-1 vocational student is ineligible to work for pay, unless approved for Optional Practical Training (OPT). Students are only eligible for OPT upon successful completion of their respective program of study. Students earn 1 month of OPT for every 4 consecutive months of training, with a maximum of 6 months of eligibility. OPT allows the student to work in the field of acting/theatre arts, while still on their M-1 vocational student visa. M-1 students are ineligible to work during the program of study.

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

VETERAN APPLICANTS



The Lee Strasberg Theatre & Film Institute is grateful for our Veterans' support, sacrifice, and dedication to our country. LSTFI is approved for the Non-College Degree Professional Acting Program under the Post-9/11 GI Bill. Veterans eligible for benefits under Ch. 33, Ch. 30, Ch. 31, and Ch. 35 can utilize their benefits at the Institute. For information regarding how to use your benefits for study, please contact the Department Veterans Affairs at <http://www.gibill.va.gov/>.

Please include a copy of your certificate of eligibility and/or DD-214 with your application packet. The VA requires that students receiving Veteran's benefits must have all prior education and training evaluated upon enrollment. Credit will be awarded where applicable with the program being shortened accordingly. Transcripts and evidence of evaluation will be kept in the veteran file. Prior training/experience may also permit students to enter advanced elective courses, such as Singing or Dance. All students are starting their training in Lee Strasberg's Method and will therefore not be eligible to take second year/advanced Method Acting courses until they are in their second year (fourth session or more) at the Institute.

If accepted into the Institute, upon class enrollment, the VA Certifying Official will certify your enrollment to the VA within 3 weeks. Depending on the type of benefits the student is eligible for, the VA will either remit tuition and fee payment directly to the Institute or directly to the student. Some benefit types require the student to verify enrollment monthly to the VA through WAVE. The Post 9/11 GI Bill (Ch. 33) does not require monthly enrollment verification.

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

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

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

student may be responsible for returning funds paid by the VA for any uncompleted coursework.

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

FINANCIAL AID INFORMATION

The Lee Strasberg Theatre & Film Institute in West Hollywood does not participate in federal or state financial aid programs offered by FAFSA. The Institute is approved for federal financial aid for military veterans eligible for benefits from a Veterans Affairs Non-College Degree program. *Federal student loans are required by law to provide a range of flexible repayment options, including, but not limited to, income-based repayment and income-contingent repayment plans, and loan forgiveness benefits, which other student loans are not required to provide. Federal direct loans are available to students regardless of income. If a student obtains a loan to pay for an educational program, the student will have to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student receives federal student financial aid funds, the student is entitled to a refund of the money not paid from federal financial aid funds. (CEC §94909(a)(11))*

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

The Lee Strasberg Theatre & Film Institute awards scholarships through a discretionary fund aimed primarily at underprivileged applicants. Scholarship awards are extremely competitive, and are need and merit-based. Students are only eligible to apply for scholarships after six months of study at the Institute. The Creative Director makes all scholarship decisions.



CREDITS AND TRANSFER OF CREDITS

The Lee Strasberg Theatre & Film Institute operates on a quarter system (four 12-Week sessions a calendar year). A one quarter hour of credit (course unit) consists of one 60-minute period of class instruction (combination of lecture and studio) each week for 12

weeks. For each hour of course instruction, an additional 2-3 hours each week of preparation outside of class is expected to be completed by the student.

The Lee Strasberg Theatre & Film Institute does not issue grades. All courses are recorded as either Complete or Incomplete.

Credit for Prior Training

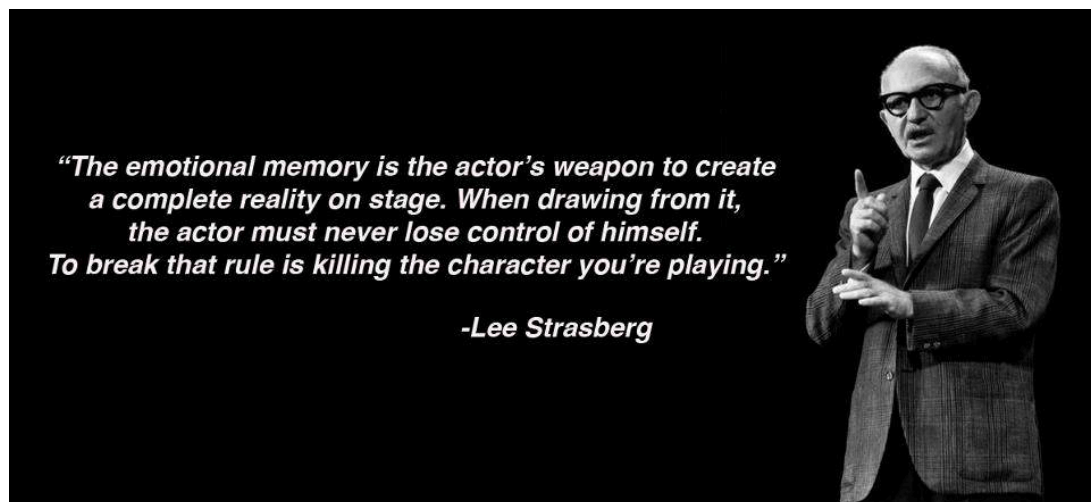
The Lee Strasberg Theatre & Film Institute in West Hollywood does not accept transfer credits from any school other than The Lee Strasberg Theatre & Film Institute in New York due to the specific nature of the Institute's training. (*Students using Veteran benefits excluded. See [Veteran Applicants](#).*)

The Institute does not grant credit for prior experiential learning. Prior training/experience may permit students to enter advanced elective courses, such as Singing or Dance. All students are starting their training in Lee Strasberg's Method and therefore will not be eligible to take second year/advanced Method Acting courses until they are in their second year (fourth session or more) at the Institute.

The Lee Strasberg Theatre & Film Institute has an established Bachelor's program agreement with New York University, which is housed at the New York campus.

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

The transferability of credits you earn at The Lee Strasberg Theatre & Film Institute is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in the 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 The Lee Strasberg Theatre & Film Institute to determine if your credits or certificate will transfer.



PROGRAMS OF STUDY

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

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

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

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

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

- Short-Term Intensive Workshops (36 hours total)
- 12-Week (Part-Time or Full-Time)
- One-Year Conservatory (Full-Time)
- Two-Year Conservatory (Full-Time)

You can begin the 12-Week, One-Year Conservatory, or Two-Year Conservatory at the beginning of any of the 12-week sessions throughout the year (Winter, Spring, Summer or Fall).

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

The Institute also offers a Standard American Accent Fluency Course for actors looking to perfect their Standard American Accent.



STANDARD AMERICAN ACCENT COURSE

This American Accent Fluency Course is open to anyone (18 and over) who is looking to improve/perfect his or her Standard American Accent. The track focuses on pronunciation, vowel placement, intonation, rhythm, and fluidity of speech. It pushes the actor to take the skills learned in the classroom into their daily activities and scene work. Perfecting a neutral American accent requires commitment but is a critical skill to master for a career in the American Film/TV industry.

Enrollment may begin the first Monday of any month. Classes meet 9:30AM-11:30AM Monday & Wednesday.

1 Month- \$600 3 Months- \$1425

The Fluency Track is independent of all acting programs and does not count as credit toward any certificate.

SHORT-TERM INTENSIVE WORKSHOPS

This West Hollywood Intensive program is designed to introduce both the experienced and inexperienced adult actor wishing for a focused and concentrated taste of The Method. The curriculum is based on our full-time programs: Method Acting, Acting for TV/Film, and additional electives that vary each session. This program is suited for university students, working professionals, and those students who are only able to attend a short program that would like to be exposed to new possibilities in their acting throughout the calendar year – winter, spring, summer and fall.

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

Short-Term Intensives are offered as follows:

Winter A (February) Total 36 hours of instruction
Winter B (March) Total 36 hours of instruction
Spring A (May) Total 36 hours of instruction
Spring B (June) Total 36 hours of instruction
Summer A (July/August) Total 36 hours of instruction
Summer B (September) Total 36 hours of instruction
Fall A (October/November) Total 36 hours of instruction
Fall B (November/December) Total 36 hours of instruction

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

Requirements (36 hours)

Course	Hours
Method Acting I	16
Acting for TV/Film	12
Scene Study for TV (or comparable elective)	8

Course times and professors may vary by session.

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

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

- [Registration form](#)
- Photo for identification purposes
- Non-Refundable Deposit of (\$700 payable by U.S. check or credit/debit card) **Tuition balance is upon Intensive start date.*
- Verification of Previous Studies (minimum of high school diploma or its equivalent)

Intensive programs are closed when they have reached capacity (16-18 students).

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

SHORT-TERM INTENSIVE TUITION & FEES

Deposit (non-refundable) includes Registration Fee (\$150) and STRF Fee (\$0.00)	\$700
Tuition Balance	\$800
Total	\$1500

****\$10 wire fee applies to all payments made by wire transfer.**

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

PROFESSIONAL ACTING 12-WEEK PROGRAMS

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

The Part-Time program of study includes 2 Method Acting courses with 2 different teachers for a total of 8 hours a week for 12 weeks. The Part-Time program does not count toward Conservatory program completion.

12-WEEK PROGRAM TUITION & FEES

12-Week Part-Time	
Tuition (8 hours/week)	\$2,550
Registration Fee (non-refundable)	\$150/Domestic
STRF Fee (non-refundable)	\$0
Materials Fee* (non-refundable)applied 1 st session	\$100
Total	\$2,800

*Materials fee is applied the first session of study only

**\$10 wire fee applies to all payments made by wire transfer.

A-la-carte courses may be added to the part-time (12/8) program:

\$825 for a 2-hour course (12-Weeks)*

\$1325 for a 4-hour course (12-Weeks)*

**Additional non-refundable STRF fee applies*

SAG/AFTRA Members receive a 10% tuition discount

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

2 Method Acting courses with 2 different teachers for a total of 8 hours/week

1 of the following: Acting for TV/Film, Improv OR Scene Study for a total of 4 hours/week

1 Voice 1 for a total of 2 hours/week

1 Movement 1 for a total of 2 hours/week

1 Lee Strasberg Legacy for a total of 2 hours/week (required session 1)

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

Course offerings and times vary by session.

12-Week Full Time	
Tuition (22 hours/week)	\$6,500
Registration Fee (non-refundable)	\$150/Domestic \$250 International
STRF Fee (non-refundable)	\$0
Materials Fee* (non-refundable)applied 1 st session	\$100
Total	\$6,750/\$6,850

*Materials fee is applied the first session of study only

**\$10 wire fee applies to all payments made by wire transfer.

SAG/AFTRA Members receive a 10% tuition discount

Students who successfully complete the 12-Week Program (Part-Time or Full-Time) obtain a Certificate of Participation.

PROFESSIONAL ACTING ONE-YEAR CONSERVATORY

This program presents the fundamental aspects of Method Acting while delivering the core elements of training for the body and voice, and shares the initial focus of the Two-Year Conservatory Program with classes in Method Acting, Movement & Voice, History, Production and Performance. The program requires 36 weeks (three 12-Week sessions) of dedicated training and full-time study. Upon successful completion of the One-Year Conservatory Program, students will receive a formal Certificate of Completion.

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

*Denotes Requirement

**Denotes Production course

Acting Technique Requirements (36 hours)

<u>Course</u>	<u>Hours</u>
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Acting for TV/Film I*	4
Scene Study*	4
Improvisation I*	4

Voice and Movement Requirements (12 hours)

<u>Course</u>	<u>Hours</u>
Voice I*	2
Voice II*	2
Movement I*	2
Movement II*	2
Animal Exercise	2
Contemporary Commedia Dell'Arte	2
Dialects	2
Method Movement (2 M's)	2
Singing A	2
Singing B	2
Tai Chi	2
Theatre Dance	2
Vocal Basics	2
Voice Overs	2

History & Criticism Requirements (6 hours)

<u>Course</u>	<u>Hours</u>
Lee Strasberg Legacy*	2
Theatre History I*	2
Theatre History II (Group Theatre)	

Playwright Spotlight	2
Pulitzer Prize Plays	2
Political Theatre	2
Script Analysis (Stages of Rehearsal 1)	2
Shakespeare	2
Scene Study for TV	2

Free Electives (12 hours)

<u>Course</u>	<u>Hours</u>
Audition Technique	2
Cold Read	2
Comic Improv	2
Commercials	2
Film Fighting I	2
Film Fighting II	2
Fit 4 Acting	2
Music Video**	2
Sensory	2
Slam Poetry**	2

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



ONE-YEAR CONSERVATORY PROGRAM TUITION & FEES

The One-Year Conservatory provides students with two payment options: lump sum or 12-Week installments. When paying in a lump sum, students only pay the non-refundable registration fee once. Installments require the non-refundable registration fee to be paid with each 12-Week session payment.

Lump Sum[^] as of 5/15/17	
Tuition	\$19,500
Registration Fee (non-refundable)	\$150/Domestic \$250/International
STRF Fee (non-refundable)	\$0
Materials Fee* (non-refundable) applied 1 st session	\$100
Total	\$19,750/\$19,850

*Materials fee is applied the first session of study only

**\$10 wire fee applies to all payments made by wire transfer.

^Registration fee only paid once with lump sum payment. Savings of \$300 Domestic / \$500 International

SAG/AFTRA Members receive a 10% tuition discount

12-Week Installments as of 5/15/17	
Tuition	\$6,500 x 3
Registration Fee (non-refundable)	\$150 x 3/Domestic \$250 x 3/Int'l
STRF Fee (non-refundable)	\$0 x 3
Materials Fee* (non-refundable) 1 st session	\$100
Total per 12-Weeks	\$6750/\$6650 Dom \$6850/\$6750 Int'l
Total	\$20,050/\$20,350

*Materials fee is applied the first session of study only

**\$10 wire fee applies to all payments made by wire transfer.

SAG/AFTRA Members receive a 10% tuition discount



PROFESSIONAL ACTING TWO-YEAR CONSERVATORY

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

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

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

*Denotes Requirement

**Denotes Production course

Acting Technique Requirements (72 hours)

Course	Hours
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4
Method Acting I*	4

Method Acting I*	4
Method Acting I*	4
Method Acting I or II *	4
Method Acting I or II*	4
Method Acting I or II *	4
Method Acting II *	4
Method Acting II *	4
Method Acting II *	4
Acting for TV/Film I*	4
Acting for TV/Film II or Stages of Rehearsal 2*	4
Scene Study*	4
Scene Study*	4
Improvisation I*	4
Improvisation II*	4

History & Criticism Requirements (10 hours)

<u>Course</u>	<u>Hours</u>
Lee Strasberg Legacy*	2
Theatre History I*	2
Theatre History II (Group Theatre)*	2
Playwright Spotlight	2
Political Theatre	2
Pulitzer Prize Plays	2
Scene Study for TV	2
Script Analysis (Stages of Rehearsal 1)	2
Shakespeare	2

Voice and Movement Requirements (24 hours)

<u>Course</u>	<u>Hours</u>
Voice I*	2
Voice II*	2
Voice III*	2
Voice III*	2
Movement I*	2
Movement II*	2
Movement III*	2
Movement III*	2
Animal Exercise	2
Contemporary Commedia Dell'Arte	2
Dialects	2
Method Movement (2 M's)	2
Singing A	2
Singing B	2
Tai Chi	2
Theatre Dance	2
Vocal Basics	2
Voice Overs	2

Professional Development Requirements^ (8 hours)

Course	Hours
Audition Technique	2
Commercials	2
Cold Read	2
Craft to Career	2
Music Video**	2
Slam Poetry**	2
Reel World Auditioning*	4

Free Electives^ (18 hours)

Course	Hours
Comic Improv	2
Film Fighting I	2
Film Fighting II	2
Fit 4 Acting	2

^Any courses taken in excess of the requirements in each area will be counted as free electives. Course offerings and times vary by session. For a comprehensive course list, see [Course Descriptions](#)

^In addition to coursework, students must perform a scene or monologue or create a short film for David Lee Strasberg as their Two-Year Conservatory Culminating Performance



TWO-YEAR CONSERVATORY PROGRAM TUITION & FEES

The Two-Year Conservatory provides students with three payment options: lump sum, one-year installments, or 12-Week installments. When paying in a lump sum, students only pay the non-refundable registration fee once. Installments require the non-refundable registration fee to be paid with each payment.

Lump Sum	
Tuition	\$39,000
Registration Fee (non-refundable)	\$150/Domestic \$250/International
STRF Fee (non-refundable)	\$0
Materials Fee* (non-refundable) applied 1 st session	\$100
Total	\$39,250/\$39,350

*Materials fee is applied the first session of study only

**\$10 wire fee applies to all payments made by wire transfer.

^Registration fee only paid once with lump sum payment. Savings of \$750 Domestic / \$1250 International

May also pay in 1-year increments. Total for year 1 (before 5/15/17) is \$18,850/Domestic and \$19,150/International. Total for year 1 after 5/15/17 is \$20,050/Domestic and \$20,350/International

Results in savings of \$600 for Domestic / \$1,000 for International

12-Week Installments as of 5/15/17	
Tuition	\$6,500 x 6
Registration Fee (non-refundable)	\$150 x 6/Domestic \$250 x 6/Int'l
STRF Fee (non-refundable)	\$0 x 6
Materials Fee* (non-refundable) 1 st session	\$100
Total per 12-Weeks	\$6750/\$6650 Dom \$6850/\$6750 Int'l
Total	\$40,000/\$40,600

*Materials fee is applied the first session of study only

**\$10 wire fee applies to all payments made by wire transfer.

SAG/AFTRA Members receive a 10% tuition discount

STANDARDS OF ACHIEVEMENT

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

All courses are recorded as either Complete or Incomplete. Students enrolled in a Conservatory program who obtain an Incomplete in a required course must repeat that course in a future session to fulfill all Conservatory requirements. If an Incomplete is obtained in an elective, the student does not have to repeat the same elective; however the number of appropriate units must be successfully completed in order to obtain the appropriate certificate. If all program requirements are not successfully completed (courses and total hours), no certificate will be awarded.

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



COURSE DESCRIPTIONS

ACTING TECHNIQUE

Method Acting contains the core of the Institute's work, the first half of each Method Acting class is devoted to a sequence of concentration exercises to develop actors' relaxation and affective memory: both sensory and emotional. The sense memory exercises utilize imaginary objects that most people deal with every day, so that actors can begin to create a simple reality for themselves. The second half of the class consists of scene and monologue work, during which time students apply what they have learned in their exercises to their roles. Improvisation is used to help create actual experience.

Acting for TV & Film is conducted in the James Dean Soundstage, utilizing high-definition film equipment to capture students as they gain invaluable experience performing on-camera. This class prepares actors for the challenges of working on a professional film set.

Acting for TV & Film II is conducted in the James Dean Soundstage, utilizing high-definition film equipment to capture students as they gain invaluable experience performing on-camera. This class focuses solely on on-camera scene work, with a minimum of four scenes per student. (Second year only.)

Improvisation provides students with a powerful acting tool that helps that helps explore material on a spontaneous and collaborative level. Students delve into a diverse range of unscripted scenes aimed to stimulate the imagination and engage in the impulses of discovery.

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



Scene Study offers students the opportunity to move beyond class work and act in fully rehearsed scenes on stage. This class guides students as they gain a deeper grasp of the complexities of a scene by examining the dramatic elements of the material.

Sensory focuses on the student's physical and mental awareness and addresses individual acting problems. Sense memory exercises strengthen the actor's ability to respond to stimuli, follow impulses, and trust his or her intuition. (Advanced students)

VOICE AND MOVEMENT

Animal Exercise builds observational skills and expressive habits through rigorous physical characterization. The exercises make the actors aware of their body and how to use it in an unaccustomed ways through the final portrayal of the animal. (Second year only.)

Contemporary Commedia Dell'Arte uses Grotowsky work to liberate and understand body and voice to the level where they become valuable instruments to actors, instead of being an obstacle on the road to character creation. Through Commedia dell'Arte work, it will enable actors to reach the character through traditional physical approach.

Dialects teaches both American and international accents, the phonetic alphabet, and the formation of sounds. Students learn the process to master the skills needed to fulfill the demands of a character's specific voice.

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

Movement 1 is an introduction to movement and relaxation techniques based on the



principles of the Alexander Technique. Students will learn fundamental Alexander Technique principles and apply them to their everyday life, as well as their actor training. The Alexander Technique is an education process of teaching yourself to recognize patterns of habitual tension that interfere with performance; it helps to change those habits which may be causing stress, anxiety, and fatigue. Students

will apply the principles of the technique to the craft of acting by exploring warm-ups, character development, efficient movement, audition anxiety, and partner dynamics.

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

Movement 3 will build a bridge from the Alexander Technique to the Awareness Through Movement Lessons (ATM) of the Feldenkrais Method to assist the actor to find the power in their "neutral state", freeing them from habitual restrictive tensions. Students will find and maintain their own natural alignment and find a proper balance between effort and relaxation thereby enabling energy to flow in and out of the body rather than being blocked inside. The class will introduce tools that will aid the actor in characterization and further deepen the interplay between internal experience and external expression.

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

Singing B solidifies and integrates healthy vocal technique for every performance situation. Each week will focus on vocal exercises and assigned repertoires of two contrasting songs. Each student must be prepared to sing with piano accompaniment and be able to learn the

notes/rhythms at home on their own time, allowing exploration of each artist's individual musicality, vocal technique, and performance practice within the given class time.

Tai Chi is an ancient form of Chinese meditation based on the Taoist principles of balance and harmony. Students enhance their concentration, will, and awareness through the practice of controlling breath, posture, and movement. Emphasis is placed on learning how to be "present and responsive" to stimuli.

Theatre Dance focuses on all aspects of musical theatre dance and performance with an



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

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

Voice 1 primarily explores the basics of Fitzmaurice Voicework®: specifically De-structuring and Re-structuring. De-structuring is the process of letting go of any unnecessary tension which inhibits the breath and voice, through Tremorwork® and adapted yoga positions. Through De-structuring, students explore spontaneity of breath, deep release of tension and a greater awareness of the body. Re-structuring is the process of activating the intentional breath for communication that is free, yet focused. Students learn which muscles in the body consciously engage in order to connect breath with voice, resulting in a voice that is communicative, imaginative, and able to meet vocal demands without strain. Material is explored through play, partnered work, observation and discussion.

Voice 2 builds on the basic understanding Fitzmaurice Voicework® as experienced in Level One, while exploring new aspects of the work for creative inspiration and character development.

Students play with nuances of voice/speech, and find deeper release of tension. Re-structuring focuses more on its application, especially during heightened states of emotion or stress, but also in more subtle

communication. Partnered work will be conducted on a deeper level, and play observation and discussion continues to be an integral part of each class. Specific classes are also dedicated to individual/scene work.



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

HISTORY AND CRITICISM

Lee Strasberg Legacy examines the legendary teacher, Lee Strasberg, through exclusive audiotapes, archival footage, and video recordings teaching the fundamentals of the work: Sensory, Relaxation, Scene Work, Song & Dance, etc.. Students participate in interactive discussions and physical demonstrations to expand their understanding of how Method acting is relevant to our times and their work. (Required in session 1)



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

Pulitzer Prize Plays discovers how to read and analyze plays as literature from an actor's perspective focusing on only plays that have been awarded a Pulitzer Prize. Each term will focus on 4-5 plays in which students will discuss the social relevance, themes, personal impact, author's intention, structure, tone and rhythm of the play. Students will discover how research and sensory work would apply to their own preparation of the play.

Scene Study for TV takes the concepts of Script Analysis and applies them to TV sides. Students will take an in-depth look into the world of television exploring the various nuances of the major genre's being used in TV today. The course will focus on the big picture of plot structure down to the individual needs an actor will want to bring to a scene. Through viewing, reading, and exploring text, the class will work together to unearth the script's gold.

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

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

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

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



PROFESSIONAL DEVELOPMENT

Audition Technique teaches our students how to find representation, impress casting directors, and become professional working actors. Students learn how to define an image that works, market themselves effectively, and launch a practical strategy for success. Agents, managers, photographers and casting directors participate in selected classes. (Available after 6 months of study.)



Cold Read teaches the fundamentals as actors learn the different "beats" of drama and comedy for their auditions. Auditioning successfully is the single most important piece of the acting puzzle. Confidence, skill & eliminating "acting" from your auditions will lead to booking brilliance. Our time will be spent learning how to audition for film, television & commercials. Learning to trust your work and believing in your choices are the keys to auditioning mastery.

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

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

Reel World & Auditioning applies on-camera work and practice in several different film and TV genres, branding and marketing your type, preparations for agents and casting directors, as well as essential internet and social media uses for a career while teaching the actor about work ethic in the real world. (Required in second year for Conservatory completion.)



Slam Poetry explores the craft of spoken word, from the process of writing, to each individual's unique expression of their writing through performance. By studying what makes a piece of work a "universal experience", students get the opportunity to apply what they learn from The Method into their own personal slam poetry work. **This is a performance class.

Voice Overs from commercials, to animation, video games, audio books, and more, students will learn the fundamentals of an ever expanding realm of acting: Voice Acting. Students will be challenged to go beyond their vocal comfort zone and expand their catalog of character voices through in-class exercises, homework and real world audition scenarios.

ELECTIVES

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

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

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

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

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

Fit 4 Acting is an intense workout to strengthen both the body and mind by combining various styles of exercises to help build better balance, agility, flexibility, endurance, stamina, focus, and self-confidence. This class prepares the actor physically to be confident to take on any role.

FACULTY

LONA ALEXANDER has been teaching private and group classes and workshops nationwide and internationally since 1990. She is certified by the American Society of the Alexander technique (AmSat). A yoga instructor for over 35 years, Lona is certified in several yoga

traditions. In her work with actors she has always fostered self-awareness and the rediscovery of the body's own intelligence. Her goal for the actor is to feel the joy of ease and confidence in movement.



SHARON ANGELA is a working actress, best known for her role as Rosalie Aprile on the critically-acclaimed HBO series *The Sopranos* for which she was nominated for a Screen Actor's Guild (SAG) Award in 2009 for Outstanding Performance by an Ensemble in a Drama Series. She also had several guest spots on *Law and Order*. She studied acting with Elaine Aiken and taught acting with Michael Imperioli at Studio Dante in New York for 6 years. Sharon burst onto the professional acting scene as Tina in *Tony and Tina's Wedding*. She also appeared in *The Mayor's Limo*, *The Father* and *Sicilian Limes*. Her film roles include *City Island*, *Ghost Dog*, *Two Family House*, *On The Run*, *The Dutchmaster*, *Red Passport*, *IBS*, *The Way of the Samurai*, *Confessions of a Dangerous Mime* and *Court Jesters*. She wrote the film *The Collection*, co-directed *Made in Brooklyn*, and has been a SAG/AFTRA member since 1992.

RACHEL BAILIT is an actress, journalist, and teacher. Rachel has owned and operated her own casting company *Compassionate Casting* for over ten years. She cast television pilots, films, music videos and many commercials. Rachel's acting credits include Paramount's *Festival In Cannes* directed by Henry Jaglom. She played alongside Jim Carrey in Ron Howard's *The Grinch Who Stole Christmas*. Rachel has appeared in many television shows including *The Conan O'Brien Show*, *Desperate Housewives*, *Jon Benjamin Has a Van*, *Tim and Eric's Awesome Show*, *NYPD Blue* and the recurring role of Marissa in *General Hospital*.

Rachel performed her acclaimed one-woman show, *Sugar Happens*, developed and directed by David Lee Strasberg for seven years in Los Angeles and at St. Luke's Theatre in New York City. The show was also performed and filmed at The Comedy Central stage

TODD BJURSTROM has played numerous lead and supporting roles on the stages at the Oregon Shakespeare Festival, Seattle Shakespeare Festival, ACT Theater, and many smaller stages around Seattle, Portland and Los Angeles. Todd has traveled the country leading theater workshops and performing in schools as part of the Oregon Shakespeare Company's youth outreach program. Recently, he directed *Angrid* at the Upright Citizens Brigade Theater and he can be seen regularly in comedy clubs around Los Angeles. He has been a member of Groundlings and Improv Olympic West since 2011. Todd is a member of the Actor's Equity Association and holds a BFA in Acting from the Cornish College of the Arts with an emphasis in voice and speech.

PHIL BROCK founded Studio Talent Group (STG), an innovative hybrid, blending the services of a licensed California Talent Agent with the personal touch of management in 1994. Phil is a past President of the Talent Managers Association and is now a member of the National Conference Of Personal Managers. At STG, Phil and his staff provide the highest caliber of Talent Management combining his teaching/coaching experience in creating his management style. He teaches his actors that their ability to sell themselves generates the jobs that they need to showcase their talent. From his years as an actor, Phil can see the entertainment world from the actor's side of the casting desk and can pinpoint the areas in which each actor needs to develop.

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

ANNE DeSALVO continues to enjoy a prolific career as a visual artist, actor, director, writer and producer. She trained in the Method at Circle in the Square in New York and soon became a notable Broadway & Off-Broadway performer, originating roles in many landmark plays. She starred with Lee Strasberg himself in the Emmy Award-winning *The Last Tenant*. She is working on a one-woman show, *Magnani*, and also coaches privately. Anne DeSalvo has been teaching at Strasberg since 2003. Anne has a BFA from Temple University, is a lifetime member of the Actors Studio, and has been a member of SAG/AFTRA and AEA since 1976.



GRIFFITH FRANK is a singer born in New York City and raised in Los Angeles, California. He is one of the youngest solo artists ever to sign with Interscope/Geffen Records and his versatile voice has made him a sought-after artist throughout the world. He was a featured soloist at the Java Jazz Festival in Indonesia, the Regal Room in London, and regularly at the Cast Party in New York, with additional engagements in London, Athens, Rome, and at Hollywood's famed Magic Castle. Griffith was a featured artist on the Golden Globe-nominated soundtrack of Rob Marshall's film *Nine*, singing *Unusual Way*. He is a graduate of the UCLA Herb Alpert School of Music where he received a B.A. in the field of Vocal Performance. He has lent his voice to pediatric cancer research, headlining benefits for the HARK Foundation and the Neil Bogart Foundation for the Los Angeles Children's Hospital. Griffith has also performed Egeo (Aegus) in *Giasone*, the Chevalier de LaForce in *Les Dialogues des Carmelites*, Bill in *A Hand of Bridge*, Billy Lawlor in the musical *42nd Street*, and Orpheus in *Orpheus and the Underworld*.



KYMBERLY HARRIS founded TheatresCool to teach Method acting to kids, teens, and adults in the Chicago area. She holds an MA from Illinois State University in Theatre, a double MFA in Acting and Playwriting from The Actors Studio Drama School in NYC. She taught for Susan Batson for many years as well as at the School of Visual Arts and Bradley University. A member of AEA, AFTRA, SAG, and the Dramatists Guild, Kymberly is an actor/writer who has appeared on stage at Labyrinth Theatre, the Public Theatre, Circle in the Square, NEXT Theatre where she originated the role of Holly in Eric Simonson's *Bang the Drum Slowly* opposite Tracy Letts, and the Skylight Theatre opposite Thomas Sadoski and Lisa Kudrow, to name a few. She is currently focusing on acting and writing for film and television, and can be seen in many commercials and print ads. Read more about her at www.kymberlyharris.com.

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

M.J. KARMI is a classically trained actress with 20 years of performance experience in television, film and theatre. M.J. taught for 3 years with Susan Batson at Black Nexxus in New York and last summer, "Approaching the Shakespearean Monologue" at The SAG Conservatory Summer Workshop. M.J. holds an MFA in Dramatic Arts from the Actors Studio at the New School. M.J. is a lifetime member of the Actors Studio and a member of Circus Theatricals Studio Theatre. She has been a member of SAG/AFTRA since 1998 and a member of AEA since 1994.



SASHA KRANE trained from a very early age as a Method actor in New York, with Geoffrey Horne, where he developed a passion for theatre and film. He is the nephew of legendary acting teacher Lee Strasberg. Sasha moved to Los Angeles and began writing and directing stage-plays while assisting Sally Kirkland in her acting classes at The Lee Strasberg Theatre & Film Institute. He has worked on the production, Leftover Hearts, at The Marilyn Monroe Theatre which garnered good reviews. He has written and directed short films Astyanax, A Little Death (best comedy, New York International Film Festival), and Patriots. Shorts International bought Patriots for global distribution. He directed his first feature, Machete Joe, which won the San Diego Black Film Festival award for Best Thriller. Several of his scripts have been optioned and sold, including: Tooth and Claw, Caliban, and Red Winter. His latest feature, a neo-noir crime drama, Kickback, has been optioned and will star Dolph Lundgren in the lead role. Sasha continues to work as a script doctor and screenwriter, and director.

ANDREA ODINOV FULLER currently teaches voice and movement at Lee Strasberg. She is certified in Fitzmaurice Voicework® and also teaches this work at Loyola Marymount University, the Tom Todoroff Studio, and TVI Actors Studio. Andrea has served as the voice/dialect coach for the Long Beach Playhouse, 24th Street Theatre, and the USC School of Theatre. Her acting roles have taken her to the Laguna Playhouse, Texas Shakespeare Festival, Sacred Fools Theatre and the Blank Theatre. On the small screen, she has appeared in several TV and commercial roles. She is a proud member of SAG, AFTRA, AEA and VASTA (Voice and Speech Trainers Association), and has an MFA from University of California-Irvine and a BA from the University of Delaware.

CARRIE OGAWA-WONG has been working in martial arts for over 35 years. She has been a nationally ranked competitor in both hand forms and weapons in the art of Kung Fu. Carrie has been featured in magazines, television specials, authored a book and a training video. She assisted in the training of Kevin Sorbo, Lucy Lawless, Jason Scott Lee, and Ryan Gosling. She was inducted into the Martial Arts History Hall of Fame in 2005 and is

the narrator for the Museum Players. Carrie trains and teaches six days a week due to her love and passion for teaching and the arts of Kung Fu and Tai Chi. She is also a board member of Wipping Willow Association, Grandmaster and Inheritor to the White Lotus System and holds a teaching certificate in Tai Chi.

NENAD "NENO" PERVAN was born and raised in Sarajevo, Bosnia and Herzegovina. He holds a BFA in Acting from the Academy of Arts in Novi Sad, Serbia and an MFA in Performance from the University of Tennessee, Knoxville. Neno teaches Acting and Voice & Movement at Loyola Marymount University, Acting and Acting for the Camera at Santa Barbara City College, and Stage Movement at The Lee Strasberg Institute. Neno directs, acts, and writes for theatre, film, and TV. His directing credits include Henrik Ibsen's *Ghosts*, Arthur Miller's *The Crucible* and Agatha Christie's *The Hollow*. As an actor, Neno appeared in several national and international motion pictures, and on American and European stages in numerous theatre productions, ranging from the classics to contemporary works. Neno wrote several pieces for theatre, film, and TV, some of which were successfully produced in Europe and the United States.

CHRIS PRINZO starred in the ABC reality show Disney's *High School Musical: Get in the Picture!* He appeared as one of the teachers who trains young hopefuls as they competed for the chance of a lifetime – the opportunity to literally "get in the picture" and be featured in the Disney film *High School Musical 3: Senior Year*. A quadruple-threat, Chris is a successful singer, dancer, actor, and personality. He appeared on Broadway in the role of Pepper (and served as Assistant Dance Captain) in *Mamma Mia!* and was featured as a lead in *The Gorey Details* Off Broadway. On the LA stage, Chris played Chachi in *Happy Days: The Musical* at the Falcon Theatre, which was written and directed by Garry Marshall. He's also been featured in productions of *Zorba*, *Applause* and *Kismet* with Reprise, *South Pacific* starring Reba McEntyre at the Hollywood Bowl, at The Roxy on Sunset with Donovan Leech in a workshop of Brian DePalma and Paul Williams' *Phantom of the Paradise*, and at the Lillian Theatre in Hollywood playing Tom in the romantic comedy *The Id and Bob*. Prinzo's television and film credits include *Las Vegas*, *Scrubs*, *Eli Stone*, *Help Me Help You*, *American Dreams*, *Passions*, *Mulberry Park* and the Lion's Gate feature *House of the Dead 2*. Chris can also be heard serenading listeners as a guest on-air personality on the K-EARTH 101 Morning Show. Chris also conducts workshops and private coaching nation-wide. Originally from New York City, Chris is a graduate of New York University's Tisch School of the Arts, where he was a member of the University Scholars Program. He has been a member of SAG/AFTRA since 2002 and AEA since 1999.

TROY RINTALA is an award-winning choreographer and has assisted in casting with numerous professional theatres across the country, including the Walt Disney Company. Troy's teaching experience includes working as the Director of American Musical Theatre of San Jose's 'Theatre Arts Institute', helping to train and prepare over 200 Bay Area students for a career in the professional theatre, and current instructor at the American Musical and Dramatic Academy in Los Angeles and The Lee Strasberg Theatre & Film Institute in West Hollywood. Troy was a member of Actor's Equity 1980-2002 and Society of Directors and Choreographers (SDC) 2000-2008. He was the recipient of a scholarship to Joffrey Ballet in 1980 and assistant to Agnes De Mille at the American Ballet Theatre for 2 years. He was named Best Choreographer from the Denver Post for *Crazy For You* and Best Musical from the Philadelphia Enquirer for *42nd Street*.

GOYA ROBLES is an American actor of Puerto Rican and Ecuadorian descent. His portrayals of heart breaking, volatile, vulnerable characters are a stamp in all of his work. He has starred in numerous independent films, including the upcoming feature, *11:55 Holyoke*, starring John Leguizamo and Julia Stiles. He has also guest starred *The Mentalist* and IFC's *The Whitest Kids You Know*. Goya played the role of Jackie in the Actors Studio production of *The Motherfucker with the Hat* in LA. He starred in the LAByrinth Theater Barn Series reading of Mark Borkowski's play, *Valentino's Wing*, starring Michael Shannon and Annabella Sciorra, and directed by Ellen Burstyn. Goya is also a slam poet; his first compilation of poems was released at the Nuyorican Poets Cafe under the title, *Spit My Soul*. He is a lifetime member of the Actors Studio and holds an MFA from the Actors Studio Drama School at Pace University in New York City.

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

HEDY SONTAG attended the prestigious High School of Music and Art in New York City. Upon graduation, she attended the Parsons School of Design at NYU. Hedy is on two different boards – Café La MaMa with Ellen Stewart in New York, and United Performance Studio in Japan. She is a lifetime member of the Actors Studio and also a member of the Playwright/Director Unit. She studied with Lee Strasberg in the 1960's and is one of our senior faculty members.

DAVID LEE STRASBERG spent his childhood at the Actors Studio in New York where his father, Lee, was Artistic Director from 1949-1982, and at The Lee Strasberg Institutes in New York and West Hollywood, which his father and mother co-founded. He sat in on many of his father's classes in close proximity to many of the most famous actors of our time. In 1999, he became the Creative Director and CEO of the Strasberg Institutes. Since then, he has produced dozens of plays and short films featuring professionals and students alike. David teaches classes and seminars at both the West Hollywood and New York schools, while mentoring students on their craft and their careers. He also holds acting seminars to promote his father's work in the United States and around the world. With an M.A. in Business Administration from Anderson School of Management at UCLA and a B.A. in International Relations and in American History from Brown University, David manages and supervises staff, develops curriculum and oversees the operations of the West Coast campus.



ILIA VOLOK made a life change from professional athlete to actor. He studied at the famous Moscow Art Theatre School before coming to pursue acting in Los Angeles. He got his first break in 1993 in the movie *Hail Ceaser* with Samuel Jackson and Robert Downey Jr. To date, Ilia has appeared in over 120 films and television shows including: *Air Force One*, *Indiana Jones 4*, David Fincher's *The Curious Case of Benjamin Button*, *Six Feet Under*, *General Hospital*, and *Burn Notice*. Newer credits include *Abduction* with Alfred Molina and *GI JOE 2* with Bruce Willis and Dwayne Johnson-the Rock. His ongoing one-man show "Diary of a Madman" written by Nicolai Gogol and directed by Eugene Lazarev has received rave reviews. He is a lifetime member of the Actors Studio and a member of SAG/AFTRA.



DIG WAYNE has been an actor for over 20 years. From 1987 to 1989, he studied at The Lee Strasberg Institute in London on a scholarship. A professional singer/songwriter and a poet, Dig has worked professionally in New York, London and Los Angeles. He is a lifetime member of the Actors Studio and has been a member of SAG/AFTRA since 1996. In 2007, Dig won the NAACP theatre award for Best Supporting Male for his role as Gabriel in August Wilson's Pulitzer Prize-winning play *Fences* and was also nominated for an Ovation Award for the same role. Additionally, he starred in *Five Guys Named Moe* which had a 5-year run in London's West End. On TV, he has appeared in *Crossing Jordan*, *Boston Legal*, *CSI: Miami*, *Criminal Minds* and *ER*. On film, he recently worked with Jake Gyllenhaal on *Nightcrawler*.

CARYN WEST holds a BA in Film and Drama from Stamford University and an MFA in Acting from Temple University. She teaches Marketing for the Professional Actor and Comedy. She is a working actress with credits on Broadway, regional theatre, film and television. She is featured in the film *I DO* that had its world premiere in Los Angeles. She recently worked with the company of Good People at the Geffen Playhouse. Caryn also directs both film and theatre and is a well-known audition coach. She has been a SAG/AFTRA member since 1980 and a member of AEA since 1979.

LEAH ZHANG is a Nationally Certified Alexander Technique Teacher with over twelve years of Alexander Technique study and application. She has an extensive background in movement education, and also improving health and performance through ease of movement techniques and the mind-body connection. Leah is also a working actress in film and television. She received her MFA in Acting from the prestigious Old Globe Professional Actor Training Program at the University of San Diego. She has performed regionally on the stages of Milwaukee Repertory Theatre, American Players Theatre, The Old Globe, and Chicago Dramatists. Leah maintains a private practice in Los Angeles and San Diego and has taught movement workshops to many local performers.

STUDENT SERVICES

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



Once enrolled, students can set-up appointments with the Director of Student Affairs, Marian Tomas Griffin, or the Creative Director, David Lee Strasberg, to discuss their coursework, auditions, or career path. Appointments can be made with the Director of Student Affairs Monday-Friday 10AM-4PM, and with the Creative Director during his office hours two days a week.

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

Students may reserve rehearsal space in-person on the day of rehearsal Monday-Thursday 9AM to 10PM and Friday 9AM-5PM for a maximum of two (2) hour increments. Students may reserve rehearsal space on Saturday only upon approval from the Young Actors Program Director, Liza Monjaue.

The Institute also provides students with an opportunity to be a part of a database for University of Southern California's (USC) film students. This database includes Strasberg students' headshots and resumes for USC students to peruse for casting in their thesis films. In addition to this database, the Director of Student Affairs passes along or posts casting notices as applicable for student films, independent features, TV or web series, etc.

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

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



MID-TERM & CULMINATING PERFORMANCES

All students must perform a scene or monologue midway through their first 12-Week session. The Staff will draw partners at random during New Student Orientation for the New Student Mid-Term Performance. Students are expected to perform a scene of their choosing, or write their own scene 3-6 minutes in length to perform for David Lee Strasberg.



Upon culmination of the Two-Year Conservatory program, graduating students must perform a scene or monologue for David Lee Strasberg. Partners will be chosen at random by the staff at the start of their final term, and students are expected to perform a scene of their choosing, or write their own scene of 5-7 minutes in length for their Two-Year Conservatory Culminating Performance. This is a requirement for Two-Year Conservatory completion.

STRASBERG TALKS

Strasberg Talks is a lecture series designed to provide students with inspired knowledge of The Method, its application in a professional setting, as well as insights into the professional demands of the industry. Guests range from actors and alumni to directors, writers, agents, and casting directors. The focus is always to provide a new perspective on the work, exposure to role models with similar trajectories, and anecdotal experiences navigating the training. These lectures are a seminal part of the actor training model here at Strasberg, and students should make themselves available to attend when possible.



SCENE NIGHT



Scene Nights with David Lee Strasberg are offered throughout the year to students wishing to further their classwork by taking that step towards performance. Scene night participants are chosen by a lottery and vetted by the Administration Office. These evenings are part of a long-standing tradition of faculty and students collaborating to collectively grow their intellectual and practical understanding of Lee Strasberg's Method acting technique.

HOUSING

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

The Institute does have a Facebook group for accepted/current students to connect with other new and current students. This group provides students the ability to find a roommate and resources for finding housing near the Institute. The Institute is located in a residential area of West Hollywood, providing students with many options within walking, biking, or driving distance. Housing costs can range from \$900-\$3000 a month depending on location, amenities and living arrangements. [Craigslist](#), [RadPad](#), [Westside Rentals](#), and [Zillow](#) are great resources for searching for housing. Temporary housing can also be found at local hostels such as Banana Bungalow or at [AirB&B](#).

INSTITUTIONAL POLICIES

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

CODE OF CONDUCT

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

The use of ALCOHOL/DRUGS at the Institute is strictly prohibited. Any student under the influence of alcohol and/or drugs on school premises will be immediately dismissed.

The Institute is committed to the pursuit of artistic truth and freedom of expression while maintaining an environment free of bias, prejudice and HARASSMENT. Teachers, students and staff must use common sense in judging appropriate behavior and are encouraged to immediately report unacceptable behavior to the administration. This policy applies to all teachers, students, staff and visitors to the Institute.

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

CELL PHONES and all other electronic devices must be turned off during class. No texting or other use is permitted during class. Use of electronic devices during class may result in the student being dismissed from the class.

Poor ATTENDANCE can negatively affect a student's PERFORMANCE in class, as well as their scene partner's. Repeated absences and tardiness are grounds for dismissal from the Institute.

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

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

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

ATTENDANCE

For each 12-week session in which the student is enrolled, only TWO (2) absences are allowed per class. ***It is the student's responsibility to assure s/he is marked "present" on all class rosters.*** As of 1/01/13, there are no EXCUSED absences (i.e. sickness, auditions, etc.). **Attendance and punctuality are strictly enforced and recorded at the Institute.**

Students who arrive up to 10 minutes late for a class, must obtain a late pass at the front-desk for entry into the class. Three (3) late passes in a course, over the 12-week period will result in 1 absence for that class. If a student arrives more than 10 minutes late for a class, they will not be permitted to enter. At the Administration's discretion a student who arrives more than 10 minutes late, may be permitted to enter on the break, but it will still count as an absence in that class. Entry into a class after the start time, or leaving before the class is over, is purely at the discretion of the Administration, and not the teacher.

If a student obtains three (3) or more absences in any one (1) class, they will not obtain credit for that class and have to repeat it (or a comparable course) for Conservatory completion. Students who receive an Incomplete in a course may continue to attend the course for the remainder of the session unless otherwise directed by the Administration. See [Dismissal Policies](#).

If we cannot see the possibility of greatness, how can we dream of it? - Lee Strasberg

PROBATION & DISMISSAL

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

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

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

If a student is dismissed from the Institute, the Refund Policy applies and becomes effective on the date the student is dismissed.

STUDENT RIGHTS

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

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

<u>Complaint/Issue</u>	<u>Contact Person</u>
Institute Facilities	Marian Tomas Griffin
Conduct of students/faculty	Marian Tomas Griffin

Tuition	Maxine Fields
Policies & Procedures	David Lee Strasberg

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

Right to Appeal

In the case of dismissal, if there were extenuating circumstances (injury, illness, death of a relative) that prevented satisfactory program progress, then the student has the right to file an appeal with the Creative Director and President. In this appeal, the student must explain the following: 1.) The reason why they did not make satisfactory program progress 2.) What has changed now that will allow them to make satisfactory academic progress at the next evaluation.

If the appeal is approved, the student may return on probation.

PAYMENT POLICIES

Tuition is due in full at the time of registration if enrolling in a 12-Week program, along with the non-refundable registration fee (\$150 Domestic students, \$250 International students) and the non-refundable STRF fee (when applicable). Students enrolling in the One or Two-Year Conservatory program, must pay a minimum of the 12-Week session tuition and fees at registration, but have the option of paying the entire program to obtain a savings in registration fees.

Veterans who are entitled to 100% benefits under the Post-9/11 GI Bill (Ch. 33) or other VA benefit are only responsible for paying the \$75 application fee. Payment for tuition and all other required fees will be remitted to the Institute directly by the VA. Veterans who are entitled to less than 100% benefits under Ch. 33, or benefits from any other chapter, must pay the non-refundable registration fee, as well as materials fee upon registration. After the VA remits tuition payment, a payment plan will be created for any remaining balance. Payment plans are only offered for students using Veteran benefits. Tuition payment is due in full at the time of registration for all other students.

REFUND POLICY

The student has the right to cancel and obtain a full refund of charges (less non-refundable fees) paid through attendance at the first class session, or the seventh day after enrollment, whichever is later. To request a refund, the student must submit cancellation in writing to:

Administration Office
The Lee Strasberg Theatre & Film Institute
7936 Santa Monica Blvd.
West Hollywood, CA 90046

The student or the person, company, entity, etc. who/which has paid the tuition and/or fees has a right to a full refund of all charges, less the amount of the non-refundable fees (registration, wire, materials), if the student cancels this agreement prior to or on the first day of instruction before attending the first class, or the seventh day after enrollment, whichever is later. Only the student has the right to cancel this Enrollment Agreement, and class discontinuations/withdrawals MUST BE IN WRITING.

In addition, the student may withdraw from a course of instruction after the first class has started. The STRF fee is non-refundable after the cancellation period. The student or the person, company, entity, etc. who/which has paid the tuition and/or fees will receive a pro-rated refund for the unused portion of the tuition, less any non-refundable fees, if the student has completed 60% or less of the course of instruction. **If a student completes in excess of the 60% of the course of instruction, there is no refund.** *The \$50 materials fee is only refundable if the student did not receive the materials prior to or upon enrollment. Any refund issued must be issued to the payer in the same manner in which it was paid.*

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

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

Example of Pro-Rated Refund: If student completes 30 hours of a 96-hour course, and paid \$1950.00 in tuition, refund is calculated on rate per hour ($\$1950.00 \div 96 = \20.31) times unused hours ($96 - 30 \text{ used hours} = 66 \text{ unused hours}$). So refund would be \$1,340.46 ($66 \text{ hours} \times \20.31 per hour). Completion time is calculated by the number of times the class met, regardless of whether or not the student attended, prior to written cancellation/withdrawal.

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

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

STUDENT TUITION RECOVERY FUND (STRF)

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. 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 either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF, and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or

2. Your total charges are paid by a third-party such as an employer, government program or other payer and you have no separate agreement to repay the third party

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency programs attending certain schools regulated by the Bureau for Private Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following: 1) The school closed before the course of instruction was completed. 2) The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school. 3) The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs. 4) There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau. 5) An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act. Questions regarding STRF may be directed to the Bureau for Private Postsecondary Education at: 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833 or PO Box 980818, West Sacramento, CA 95798-0818

LEAVE OF ABSENCE

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

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

RECORD RETENTION

All student records are organized, maintained, and locked in file cabinets, yet accessible to the administrators. All admissions and student records are located in the administration office and are retrievable alphabetically by student name. Each student's local address, permanent address, phone number, email address, as well as emergency contact

information, are maintained in their digital file and hard copy file. These records are kept in the administration office until the student's program completion, withdrawal or termination. Upon completion, student records move upstairs to our secured archives. The archives remain locked and are only accessible by the administrative staff.

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

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

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

*2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833*

-OR-

P.O. Box 980818

West Sacramento, CA 95798-0818

Tel: (888) 370-7589 OR (916) 431-6959 Fax: (916) 263-1897

www.bppe.ca.gov

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 www.bppe.ca.gov



[f](https://www.facebook.com/STRASBERGLA)
[T](https://twitter.com/LSTFI)
[P](https://www.pinterest.com/LSTFI)

The Lee Strasberg Theatre & Film Institute in West Hollywood does not have a pending petition in bankruptcy, is not operating as a debtor in possession, and has not filed a petition within the preceding five years or had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 11101 et seq.).

