

The Actors Conservatory

AT ARTISTS REP

STUDENT HANDBOOK

August 2020 – August 2021

**The Actors Conservatory at Artists Rep
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"The Actors Conservatory may be one of the most finely polished, best-kept secrets in town. It's all part of a rigorous program to turn out actors who truly know their craft. And it works. The Conservatory's shows, which blend intensively trained students with experienced guest actors, are some of the best-directed and best-acted in Portland."

-Holly Johnson, *The Oregonian*

INTRODUCTION

Certificate Program Mission Statement

To provide rigorous actor training that engages the mind and heart of the artist, while cultivating a spirit of lifelong investment in the arts.

TAC Philosophy

The Actors Conservatory provides comprehensive actor training for the novice to the professional taught by professional actors and directors in a creative and supportive environment, where artists discover the truth of the moment through the exploration of theory and technique and the art of performance.

TAC Educational Philosophy

Our Two-Year Certificate Program is a demanding and intensive course of study for the serious-minded student with a passionate desire to become a professional actor. We will guide you in learning to access your impulses, respond in the moment, actively listen, use your imagination, and serve the text. Students are taught by theatre professionals in a creative and supportive environment, where artists discover the truth in the moment through the exploration of theory and technique and the art of performance.

TAC Training

TAC's process of training enables the actor to work with and be guided by working theatre professionals. Our core faculty members will guide you in opening the doors to your fullest potential. They will assess your progress with grades and thorough written evaluations of your work in each course. You will study with a close-knit group of peers in classes and workshops designed to allow plenty of personal attention from faculty. You can expect a teacher/student ratio of approximately 1:5 and average class size of 12-15. The TAC faculty works as a team. Actors are evaluated at the beginning of each semester and goals are set for the student's work in each class. At the end of each semester every actor is evaluated by the entire faculty in Performance Labs (Year One) and our Season of Plays (Year Two). Goals are re-evaluated by the faculty and set for the next semester's work.

Accreditation and Licensing

The Actors Conservatory is nationally accredited through the National Association of Schools of Theatre (NAST). Any written inquiries may be forwarded to the National Office at the following address:

NAST
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190-5248
Telephone: 703-437-0700
Fax: 703-437-6312
Email: info@arts-accredit.org

The Actors Conservatory has a state license issued by the Oregon Higher Education Coordinating Commission. Any inquiries and concerns may be sent directly to the state headquarters at:

Oregon Higher Education Coordinating Commission
3225 25th St. SE
Salem, OR 97302
Telephone: 503-947-5751

FACULTY and STAFF

Board of Directors

Milton Dennison, co-chair
Iris Jane Robinson, co-chair
Nancy Anderson
Beth Harper
Claire McInerney
Beth Rubin

Management

Beth Harper, Artistic Director and Founder

Faculty

Diana Burbano
Theresa Dudeck
Chris Harder
Beth Harper
Linda Hayden
Shelly Lipkin
Sarah Lucht
Jacklyn Maddux
Michael Mendelson
Christopher Mikolavich
Dámaso Rodríguez
Zeina Salame
Luisa Sermol
Carol Ann Wohlmüt

Staff

Erin Jackson / erin@pac.edu
Student Services and Office of the Registrar & Financial Aid and Compliance Officer
Loren Johnson / loren@pac.edu
Business Manager and Registrar
Chris Mikolavich / chrism@pac.edu
Production Manager
Karen Rathje / karen@pac.edu
Director of Educational Programming

PROGRAM POLICIES

Application

The most current information about application, cost, program outlines and course descriptions for TAC's professional actor training program is located on our website: www.pac.edu/admissions. Information about payment deadlines is included with acceptance notifications. Students will have no more than four weeks to submit enrollment documentation after receipt of acceptance notice. Students who are denied acceptance may reapply the following academic year.

Statement of Nondiscrimination

The Actors Conservatory does not discriminate on the basis of race, color, religion, national origin, ethnic origin, sex, sexual orientation, age, genetics information, disability, or status as a protected veteran. The Conservatory's nondiscrimination policy applies to all phases of its employment process, its admission and financial aid programs, and to all other aspects of its educational programs and activities. Any

person unlawfully discriminated against, as described in ORS 345.240, may file a complaint under ORS 659A.820 with the Commissioner of the Bureau of Labor and Industries.

Tuition and Fees

The full year tuition cost of the Certificate Program can be paid in full by the first day of class or in two payments (50% plus supplies fee on or before the first day of the academic year and 50% on or before the first day of the second semester). Students who have not paid by the due date will not be allowed to attend classes, rehearsals and/or performances until payment of tuition and fees is made in full. Fee waivers are not available. If necessary, monthly payments* may be set up with the business manager, Loren Johnson. **Students must pay their contracted monthly commitment on the due date or they will not be allowed in class.*

Year One:

Registration fee: \$150 (due upon registration)

Tuition: \$11,750

Supplies: \$365

Year Two:

Tuition Deposit: \$150 (due upon enrollment)

Tuition: \$11,750

Supplies: \$365

Financial Aid Policy

Continuing education is a significant investment in yourself and your future. The Actors Conservatory is committed to working with you to make its program affordable through scholarships, grants and loans. All students are encouraged to complete the Free Application for Federal Student Aid (FAFSA) to determine financial aid eligibility. The application must be completed electronically at www.fafsa.ed.gov after October 1 for the upcoming fall term. To have the results generated to The Actors Conservatory, students must include the school code of 041465. In order to complete your FAFSA for the upcoming academic year you will need your, and if needed your parent's, financial information from the previous year (W2 forms, Tax Returns, bank statements). Please make certain you, and your parent, electronically sign the completed FAFSA.

Qualifying for FAFSA

- To qualify for Federal Financial Aid, you must be a high school graduate, demonstrate satisfactory academic progress, be a U.S. citizen or qualified resident alien, and neither be in default on a prior financial aid loan nor owe repayment on a federal financial aid grant. The school will contact you if additional documentation is needed. Some students are required to submit signed copies of tax returns, proof of permanent residency or citizenship.
- Once all the necessary financial information has been received by The Actors Conservatory, you will receive an award letter itemizing all aid that you are eligible to receive. You will have the option to accept or decline all or a portion of aid offered. To secure aid you must return a signed award letter and may also be required to complete a Master Promissory Note and loan entrance counseling. The Actors Conservatory has staff on hand ready to help you through the entire process and to answer any additional questions you may have.
- Before graduation from The Actors Conservatory, you are required to complete a loan Exit Counseling session if you borrowed any federal funds. Your records (final grades, evaluations, certificate, transcripts, etc.) will be on hold until you have completed the Exit Counseling online.

Federal Supplemental Educational Opportunity (FSEOG):

The FSEOG provides assistance to exceptionally needy undergraduate students. Students are exceptionally needy if they have the lowest Estimated Family Contributions (EFCs). Awarding priority is

given to Pell Grant recipients. The grant does not have to be repaid (unless a student withdraws from school and owes a refund due to an overpayment). FSEOG Grants are awarded based solely on financial need. A student from each class with the greatest financial need will be selected as determined by the FAFSA. The award will be as shown below per program start to the first 0 EFC Pell eligible student. If there is no Pell eligible 0 EFC student in the start then the student with the greatest financial need based on EFC will be selected. Of the SEOG award 25% comes from school funds (in the form of a tuition waiver) and the remaining is from FSEOG funds. At the time of disbursement of federal money the school's tuition waiver must also be applied.

0 EFC:	\$800
1-1500 EFC:	\$400
1501-5000 EFC:	\$300
5001-10000 EFC:	\$200
10001 and Higher:	\$100

TAC Scholarships

The Actors Conservatory also offers a limited number of need-based and merit-based scholarships. Please complete the application available at <http://www.pac.edu/financial-aid.html> and return to the Registrar no later than August 15. To be considered the student must first complete his/her FAFSA and be accepted into the program. An additional interview with the scholarship committee or supplemental information may be required. Students awarded scholarship funds will be notified no later than September 1. All scholarship funds will credit the student's account at the beginning of the spring semester of that academic year.

Withdrawal and Refund Policy

- As a student, you will be responsible for the full amount of tuition and fees.
- You may withdraw upon written notification within five business days of the date of enrollment and be eligible for a refund of all monies paid.
- If you withdraw by written notification after five business days of the date of enrollment, and prior to the commencement of classes, you are eligible for a refund of all monies paid less registration, supply and application fees.
- If you withdraw by giving written notification after the commencement of classes, you will be eligible for a refund less application, registration and supply fees and a prorated amount for classes that have already been offered.
- If you withdraw after 60% of the payment period or term, you will not be eligible for a refund, and will be responsible for the full amount of tuition and fees.
- Students who withdraw after the commencement of classes will be asked to complete an exit interview with the Conservatory's Business Manager or another member of the management team.

Return of Title IV Funds Policy

The Actors Conservatory is required by federal statute to recalculate federal financial aid eligibility for students who withdraw, drop out, are dismissed, or take a leave of absence prior to completing 60% of a payment period or term. The federal Title IV financial aid programs must be recalculated in these situations.

The amount of Title IV aid earned is based on the amount of time a student spent in academic attendance, and the total aid received; it has no relationship to student's incurred charges. Because these requirements deal only with Title IV funds, the order of return of unearned funds do not include funds from sources other than the Title IV programs.

Title IV funds are awarded to the student under the assumption that he/she will attend school for the entire period for which the aid is awarded. When a student withdraws, he/she may no longer be eligible for the full amount of Title IV funds that were originally scheduled to be received. Therefore, the amount of Federal funds earned must be determined. If the amount disbursed is greater than the amount earned, unearned funds must be returned.

If a student leaves the institution prior to completing 60% of a payment period or term, the financial aid office recalculates eligibility for Title IV funds. Recalculation is based on the percentage of earned aid using the following Federal Return of Title IV funds formula:

- Percentage of payment period equals the number of hours scheduled up to the withdrawal date divided by the total hours in the payment period. This percentage is also the percentage of earned aid.

Funds are returned to the appropriate federal program based on the percentage of unearned aid using the following formula:

- Aid to be returned equals (100% of the aid that could be disbursed minus the percentage of earned aid) multiplied by the total amount of aid that could have been disbursed during the payment period or term.

If a student earned less aid than was disbursed, the institution would be required to return a portion of the funds and the student may also be required to return a portion of the funds. Keep in mind that when Title IV funds are returned, the student borrower may owe a debit balance to the institution.

If a student earned more aid than was disbursed to him/her, the institution would owe the student a post-withdrawal disbursement which must be paid within 45 days of the student's withdrawal.

The institution must return the amount of Title IV funds for which it is responsible to the appropriate grant or loan program no later than 45 days after determination of the student's withdrawal date.

The Date of Determination is the date that TAC determines the student has withdrawn from the program. For schools that are required to take attendance, the date of determination is no longer than 14 days after the Last Date of Attendance. The Withdrawal Date for TAC is the Last Date of Attendance (LDA).

The Calculation Formula:

Determine the amount of Title IV aid that was disbursed plus Title IV aid that could have been disbursed.

Calculate the percentage of Title IV aid earned:

- a) Divide the number of clock hours scheduled to be completed (from the first day of class until the last date of attendance) in the payment period as of the last date of attendance in the payment period by the total clock hours in the payment period.

HOURS SCHEDULED TO COMPLETE

TOTAL HOURS IN PERIOD = % EARNED (rounded to one significant digit to the right of the decimal point, ex. 44.93 = 44.9 %.)

- b) If this percentage is greater than 60%, the student earns 100%.

- c) If this percent is less than or equal to 60%, proceeds with calculation.

Percentage earned from (multiplied by) Total aid disbursed, or could have been disbursed = AMOUNT STUDENT EARNED.

Subtract the Title IV aid earned from the total disbursed = AMOUNT TO BE RETURNED.

100% minus percent earned = UNEARNED PERCENT

Unearned percent (multiplied by) total TAC charges for the period = AMOUNT DUE FROM TAC

If the percent of Title IV aid disbursed is greater than the percent unearned (multiplied by) TAC charges for the period, the amount disbursed will be used in place of the percent unearned.

If the percent unearned (multiplied by) TAC charges for the period are less than the amount due from the school, the student must return or repay one-half of the remaining unearned Federal Pell Grant.

A student is not required to return the overpayment if this amount is equal to or less than 50% of the total grant assistance that was disbursed /or could have been disbursed. The student is also not required to return an overpayment if the amount is \$50 or less.

TAC will issue a grant overpayment notice to student within 30 days from the date the school's determination that student withdrew, giving student 45 days to either:

1. Repay the overpayment in full to SCHOOL NAME

OR

2. Sign a repayment agreement with the U.S. Department of Education.

The institution must return Title IV funds to the programs from which the student received aid during the payment period in the following order, up to the net amount disbursed from each source:

- Unsubsidized Direct Loans (other than Direct PLUS Loans)
- Subsidized Direct Loans
- Direct PLUS Loans
- Federal Pell Grants for which a return of Title IV funds is required
- Federal Supplemental Educational Opportunity Grant for which a return of Title IV funds is required

Grievance and Appeals Policy

TAC emphasizes the use of informal resolution for all disputes. TAC recognizes the importance of providing due process for all parties involved in these matters. If the student's grievance cannot be resolved through informal discussion, the student may initiate a formal grievance by completing a Student Grievance Form, which can be found in the Administration Office. The form must be filled out and submitted to the Director of Student Services, Erin Jackson, who will sign and then have it signed by the person(s) named in the grievance. Students will be assigned a time to present their case to the Fairness Resolution Committee. The Fairness committee consists of the Artistic Director, Director of Student Services, and a representative from the Board of Directors, faculty and student body. Any individual listed in the grievance will recuse themselves from the Committee.

Students aggrieved by action of the school should attempt to resolve these problems with appropriate school officials. Should this procedure fail students may contact: Oregon Higher Education Coordinating Commission, Private Career Schools, 3225 25th St. SE, Salem, OR 97302. After consultation with appropriate Commission staff and if the complaint alleges a violation of Oregon Revised Statutes 345.010 to 345.470 or standards of the Oregon Administrative Rules 715-045-0001 through 715-045-0210, the Commission will begin the complaint investigation process as defined in OAR 715-045-0023 Appeals and Complaints.

In the case of a grade appeal, students should contact the Artistic Director to resolve the matter. In the case of sexual harassment, or discrimination on the basis of race, sex, creed, color, religion, sexual preference, national origin, age, marital status, pregnancy, Vietnam era veteran's status or disabling condition, the Director of Student Services is designated as the person responsible for receiving student complaints. Student appeals relating to financial aid rules, appeals for financial aid decisions and regulations are directed to the Director of Student Services, Erin Jackson.

The Student Grievance Form and the documentation of the informal resolution process must be submitted to the Chair of the Fairness Resolution Committee (Artistic Director Beth Harper) no later than the end of the semester following the occurrence of the action upon which it is based. Failure of the student to file a grievance by the deadline constitutes a waiver of all rights under this policy.

A complete policy is available upon request from the Artistic Director.

EVALUATION AND PROMOTION/SATISFACTORY ACADEMIC PROGRESS (SAP)

Standards and Expectations

TAC maintains a high level of standards and expects the highest level of commitment from our students. Those students who struggle to maintain the standards will be counseled by the Director of Student Services and assisted by the faculty. Those students who are unable to attain the level of skill expected may be placed on probation. If the student fails to show improvement of commitment to the program he/she may be asked to withdraw.

All applicants must demonstrate the following proficiencies for admission to the Two-Year Certificate Program:

Year One

- Meet all the application guidelines as defined in the application
- Clearly articulate individual goals
- Demonstrate in his/her interview with the Artistic Director his/her suitability for and compatibility with the philosophy and practices of the The Actors Conservatory

Year Two

- Entry into the second year requires a successful audition
- To qualify for the audition the student must:
 1. Have successfully completed all the required first year clock hours
 2. Have a 3.0 grade point average
- A maximum of 14 students will be invited to return to the Second-Year program

Quantitative Measure:

To be considered making SAP, students are required to complete the full two-year program in no longer than 100% of the published length of the program as measured in clock hours and determined by the program. Evaluations are conducted at the end of each payment period to determine if students have met the minimum requirements.

Evaluation Process

Students are evaluated orally on in-class participation, execution and public performances, and in writing on evaluation forms. Each class will also receive a written grade (A-F) at the end of each semester.

At the beginning of each semester students will be advised by the Artistic Director and faculty members who will discuss goals and technical progress. Faculty members will meet to discuss the progress of students.

Students also have an opportunity to evaluate their classes and instructors at the conclusion of each class. TAC values the feedback from students and will make adjustments based on your input. As you fill out your evaluation form, please offer constructive comments about your experience in the classroom. Student evaluations remain confidential and are only shared with faculty members after final grades and evaluations have been submitted.

Academic Integrity and Disciplinary Procedures

Academic integrity will be upheld by TAC. Students found guilty of intentional fraud, cheating or plagiarizing will be disciplined by the TAC administration.

Attendance and Grading Policy

Each student receives a written evaluation and a grade for each course. The scores are based on class participation, professional behavior, attendance, execution of homework and level of achievement for each skill.

One absence in each course is permitted for illness, emergencies, and pressing family matters. Advanced Acting I, II, III and performance in the second year do not allow absences. To be excused from class, write a note with your name, date and reason for your absence and bring it to the Artistic Director's office. If the absence is due to a last-minute emergency, please call or email the Director of Student Services, Erin Jackson, as well as your instructor **and** post it on the Facebook page for your current class. Individual teachers may have specific communication method requirements. Your absence will then be posted on the board outside Studio 2. "No Shows" are unacceptable. Except for extreme emergencies, classes at TAC are not canceled. If your instructor is unable to teach the class, we will secure a substitute teacher.

- For the first absence beyond the one permitted, your grade in that course will be lowered by one-half letter grade.
- For the SECOND and THIRD absence beyond the permitted one, additional half-point grade deductions will factor into your final grade.
- Being late three times to one class equals one absence.
- You will be marked late if you arrive at the assigned classroom space after the posted start time.
- Once class has started, students will not be allowed entrance, and only allowed in class at break.
- If you are observing class due to illness or injury and cannot fully participate please consult with your teacher.
- Please discuss extraordinary circumstances with Artistic Director, Beth Harper only, not with your instructor.
- If you miss class, you are still responsible for the work and to be prepared for the next class.

Outside Work

Students considering taking outside theatre or film commitments that conflict with the curriculum schedule of the program should understand that if it affects their ability to meet the credit hour requirements to graduate from the program, they will be asked to withdraw.

Academic Probation

Students are placed on academic probation if their cumulative Grade Point Average falls below 3.0. The probationary period is one semester. The student has that time to return their semester Grade Point Average to 3.0. Students who do not meet this condition are dismissed from the program. Students are also placed on academic probation if a grade of incomplete is given in any class.

Grading Scale

A 96-100; A- 92-95; B+ 88-91; B 84-87; B- 80-83; C+ 76-79; C 72-75; C- 68-71; D+ 64-67; D 60-63; F below 60. TAC grading scale meets all state and national requirements.

Grade Definitions

A (4.0)	Exceptional mastery of the skill required to complete the course objective. The student fully grasps the technique and has exceeded the expectation of the class goals.
A- (3.7)	Excellent mastery of the skill required to complete the course objective. The student understands the skill required but there is room for improvement in either technique of participation.
B+ (3.3)	Strong development of the skill required to complete the course objective. The student shows potential for excellent work but certain areas of the work are not consistent.
B (3.0)	Good development of the skill required to complete the course objective. The student understands some areas of the work but the skill needs development.
B- (2.7)	Below average development of the skill required to complete the course objective. The student needs to explore the skill in more depth.
C+ (2.3)	Minimal advance of the skill required to complete the course objective. The work lacks depth and understanding.
C (2.0)	Inconsistent work and progress.
C- (1.7)	Very little improvement or understanding of the skill required to complete the course objective. Consistent lack of preparation.
D+ (1.3)	Significant lack of understanding or ability to demonstrate the skill required to complete the course objective.
D (1.0)	The work is lacking in preparation, understanding and skill. Student lacks the drive to commit to the process.
F (0)	Unable to demonstrate technical skill or understanding of the course objective.
I Incomplete	Student was unable to complete the course requirements and the teacher has given the student two weeks from the last class to complete the requirements.

Financial Aid Warning (For Title IV Students)

The school evaluates SAP at the end of each payment period. Students who do not meet SAP measures described above will automatically be put on Financial Aid Warning (Warning) for one payment period. This status may only be given to students who were in compliance with TAC's SAP standards at the previous evaluation. Students who are put on Warning continue to receive Title IV aid for the next payment periods after they receive the Warning status. The students' academic progress will be evaluated at the end of the Warning period. It may not be assigned for two consecutive payment periods.

The Warning status is applied only to students with a reasonable expectation of improvement in one payment period.

If students are making SAP at the end of the Warning period, they shall be returned to normal SAP status with no loss of Title IV eligibility.

Students who have not improved their standing and still fail to comply with the SAP policy at the end of the Warning period will be ineligible for future aid disbursements and be dismissed from the program. It is

advisable for any student on Warning status to meet with both a financial aid counselor and an academic advisor to ensure future satisfactory progress and aid eligibility.

TAC Registrar and Records Services

Request a transcript from the Office of the Registrar by either phone or email. A transcript will be mailed within five working days. A fee of \$ 7.00 is required on the day of the request.

Current students are able to access his/her student records including but not limited to: application materials, class evaluations, report cards and financial accounts. Students must schedule a time with the Registrar to ensure access to files remains confidential.

Student Services

The Actors Conservatory's faculty and staff are available to assist students through mentorship, advisement and referrals. The Conservatory does not provide student housing but housing referrals through partnerships with [College Housing Northwest](#) are available as well as potential TAC student house shares. Students in search of counseling services are referred to [Pacific Psychology & Comprehensive Health Clinic](#). Career guidance services are available through a student's advisor and Dir. of Student Services. Full details for all referrals are available in the Administration Office.

Transfer of Credit Policy

TAC does not accept transfer credits. Due to the intensity and continuity of the Certificate Program, students must enter our program only at the first-year level. Students must complete the entire curriculum in order to graduate. If a student must take a leave of absence between first and second years they should make an appointment with the Artistic Director to discuss placement.

Withdrawal/Incompletes/Leave of Absence:

Students are required to attend all classes per the attendance policy above. Students with extenuating circumstances who are not able to complete the academic term must withdraw from the program. Once the student's personal conflict has been resolved the student may apply for reentry into the program. Because of the compulsory nature of our program this option is only available to first year students.

In order to receive a Certificate in Acting, students must complete all the required classes published for the Certificate Program. For any class in which an incomplete is received, the students have one semester to receive a final passing grade in the course. Students receiving an incomplete must work with the teacher to create a plan to make up any missed work, all plans must be approved by the Artistic Director.

Please note that withdrawals, incompletes, repetitions, and transfer of credit do not have any bearing on students' GPA or pace of progression.

Clock Hours

Students in the first-year program attend classes for an average of thirty (30) hours each week. In the second-year program, students average thirty-three (33) hours weekly. TAC tracks classes through clock hours. Clock hours are the actual hours spent in class in contact with the teacher. One (1) unit of credit represents approximately thirty (30) contact hours. These hours do not include outside classroom hours spent rehearsing, memorizing, researching, and preparing. There are two sixteen-week semesters each academic year.

Certificate in Acting

Upon successful completion of the Two-Year Certificate Program, students will be awarded a Certificate in Acting. The Actors Conservatory is licensed by the State of Oregon Department of Education and is accredited through the National Association of Schools of Theatre. Certificates will not be issued until all fees are paid and administrative paperwork completed.

Employment Statement

The profession of acting is very competitive. The Actors Conservatory does not guarantee employment at a wage commensurate with Oregon State Standards for a family wage job. Most small and mid-sized theatre companies hire actors and other theatre artists on a part-time basis or through contracted projects. The Conservatory places over 90 percent of graduates in this type of employment.

PROFESSIONAL RELATIONSHIPS

Advisement Policy

Students in the TAC first- and second-year programs will be advised by the Artistic Director. Advisement appointments for the second year are scheduled the week before Orientation. It is the student's responsibility to make an appointment directly with the Artistic Director. First year students must sign up for a one-on-one with the Artistic Director within the first two weeks of classes to discuss goals for the academic year. During your advisement session, the Artistic Director will take notes on your goals and offer suggestions of how to reach your goals. With the student's permission these goals will be shared with teachers in monthly teachers' meetings. The ultimate goal of TAC faculty is to help students reach their objectives. Students are encouraged to seek advice from any of the TAC staff or core faculty members. Meetings will be scheduled upon request. All core staff members are required to offer weekly office hours.

Problem Solving

Students may seek help from the TAC Artistic Director at any time. Students are encouraged to speak directly to a faculty member if the problem is within a specific area of your training. We encourage students to seek help and advice from our faculty and staff. Our years of knowledge can help refocus your energy to achieve your training goals. All teachers have posted office hours.

Guidelines for Disruptive Students

Instructors are responsible for maintaining an effective learning environment in their classroom. A faculty member fulfilling their responsibility within these guidelines shall receive the support of the TAC administration. A faculty member therefore has the obligation to remove, without physical force, a disruptive student from their classroom. Disruptive students shall comply with a faculty member's request to immediately leave the classroom. The instructor shall report incidents to the Director of Student Services, Erin Jackson and the Artistic Director, Beth Harper. Any subsequent request to leave a classroom may result in disciplinary action including, but not limited to probation, suspension or expulsion from the program.

Health and Safety

TAC is committed to providing an environment in which structured learning can occur. In order to fulfill the educational objectives, each student, as a representative of TAC, shall respect the rights and privileges of the TAC community. Incidents that occur away from the TAC facility, that violate local ordinances, state or federal law, may affect the safety of the TAC community. Alleged violations of the Student Code of Conduct or state/federal laws may result in disciplinary action ranging from a warning letter, to probation, suspension or expulsion from the program.

Students are not permitted to video tape any portion of classes unless given specific permission by the TAC Artistic Director. Your classroom should be a safe work environment without fear of being exploited online. Students who violate this policy will be removed from the program.

Violations may include but are not limited to:

- Drugs: possession, sale, distribution, use or involvement of any kind with non-prescribed controlled substances
- Harassment (see harassment definitions) or assault at TAC or TAC sponsored functions
- Weapons: possession and/or use of weapons including but not limited to firearms

- Theft: theft, attempted theft or possession of stolen TAC, student, or faculty property
- Damage to property: deliberate damage to TAC property
- Conduct: conduct that endangers the safety or health of others
- Use of facilities: unauthorized entry to or use of TAC and Artists Rep facilities

Reporting an Injury

In the event of any injury sustained on TAC or Artists Rep property, or other properties rented by TAC or Artists Rep, an Accident/Injury Report must be filled out within 12 hours of the incident. These reports are located in Studio 2 in the rack on the South wall and may also be obtained from the Director of Student Services, Erin Jackson. This report must be completed and submitted to the Director of Student Services, Erin Jackson. Students who suffer injuries will be monitored by the staff and faculty to ensure their safe return to the classroom.

Understanding Harassment

Taken from: <https://www.fcc.gov/owd/anti-harassment-policies-and-procedures>

Note: references to employee may also equal student

Unlawful harassment is a form of discrimination that violates Title VII of the Civil Rights Act of 1964 and other federal authority. Any person unlawfully discriminated against, as described in ORS 345.240, may file a complaint under ORS 659A.820 with the Commissioner of the Bureau of Labor and Industries. Unwelcome verbal or physical conduct based on race, color, religion, sex (whether or not of a sexual nature and including same-gender harassment and gender identity harassment), national origin, age (40 and over), disability (mental or physical), sexual orientation, or retaliation (sometimes collectively referred to as “legally protected characteristics”) constitutes harassment when:

- The conduct is sufficiently severe or pervasive to create a hostile work environment; or
- A supervisor’s harassing conduct results in a tangible change in an employee’s employment status or benefits (for example, demotion, termination, failure to promote, etc.).

Hostile work environment harassment occurs when unwelcome comments or conduct based on sex, race or other legally protected characteristics unreasonably interferes with an employee’s work performance or creates an intimidating, hostile or offensive work environment. Anyone in the workplace might commit this type of harassment— a management official, co-worker, or non-employee, such as a contractor, vendor or guest. The victim can be anyone affected by the conduct, not just the individual at whom the offensive conduct is directed.

Examples of actions that may create sexual hostile environment harassment include:

- Leering, i.e., staring in a sexually suggestive manner
- Making offensive remarks about looks, clothing, body parts
- Touching in a way that may make an employee or student feel uncomfortable, such as patting, pinching or intentional brushing against another’s body
- Telling sexual or lewd jokes, hanging sexual posters, making sexual gestures, etc.
- Sending, forwarding or soliciting sexually suggestive letters, notes, emails, or images

Other actions which may result in hostile environment harassment, but are non-sexual in nature, include:

- Use of racially derogatory words, phrases, epithets
- Demonstrations of a racial or ethnic nature such as a use of gestures, pictures or drawings which would offend a particular racial or ethnic group
- Comments about an individual’s skin color or other racial/ethnic characteristics
- Making disparaging remarks about an individual’s gender that are not sexual in nature
- Negative comments about an employee’s religious beliefs (or lack of religious beliefs)

- Expressing negative stereotypes regarding an employee's birthplace or ancestry
- Negative comments regarding an employee's age when referring to employees 40 and over
- Derogatory or intimidating references to an employee's mental or physical impairment

A claim of harassment generally requires several elements, including:

- The complaining party must be a member of a statutorily protected class;
- He/She was subjected to unwelcome verbal or physical conduct related to his or her membership in that protected class;
- The unwelcome conduct complained of was based on his or her membership in that protected class;
- The unwelcome conduct affected his or her performance and/or created an intimidating, hostile or offensive environment.

What is Not Harassment?

The anti-discrimination statutes are not a general civility code. Thus, federal law does not prohibit simple teasing, offhand comments, or isolated incidents that are not extremely serious. Rather, the conduct must be so objectively offensive as to alter the conditions of the individual's employment. The conditions of employment are altered only if the harassment culminates in a tangible employment action or is sufficiently severe or pervasive to create a hostile work environment.

Students who experience harassment or any other misconduct should report the incident or problem to the Director of Student Services, Erin Jackson, or the Director of Educational Programming, Karen Rathje. If an instructional staff member or other school personnel have been found to have engaged in discriminatory behavior, an official report will be kept in the employee's file and will be required to meet with TAC management. If a second complaint is filed, the employee may risk termination.

FERPA Law

TAC abides by the Federal Law: Family Educational Rights and Privacy Act of 1974. The following information is taken from the US Dept. of Ed.:

The Family Educational Rights and Privacy Act (FERPA) (20 U.S.C. § 1232g; 34 CFR Part 99) is a Federal law that protects the privacy of student education records. The law applies to all schools that receive funds under an applicable program of the U.S. Department of Education.

FERPA gives parents certain rights with respect to their children's education records. These rights transfer to the student when he or she reaches the age of 18 or attends a school beyond the high school level. Students to whom the rights have transferred are "eligible students."

- Eligible students have the right to inspect and review the student's education records maintained by the school. Schools are not required to provide copies of records unless, for reasons such as great distance, it is impossible for eligible students to review the records. Schools may charge a fee for copies.
- Eligible students have the right to request that a school correct records which they believe to be inaccurate or misleading. If the school decides not to amend the record, the eligible student then has the right to a formal hearing. After the hearing, if the school still decides not to amend the record, the eligible student has the right to place a statement with the record setting forth his or her view about the contested information.

Generally, schools must have written permission from the eligible student in order to release any information from a student's education record. However, FERPA allows schools to disclose those records, without consent, to the following parties or under the following conditions (34 CFR § 99.31):

- School officials with legitimate educational interest;

- Other schools to which a student is transferring;
- Specified officials for audit or evaluation purposes;
- Appropriate parties in connection with financial aid to a student;
- Organizations conducting certain studies for or on behalf of the school;
- Accrediting organizations;
- To comply with a judicial order or lawfully issued subpoena;
- Appropriate officials in cases of health and safety emergencies; and State and local authorities, within a juvenile justice system, pursuant to specific State law.

Schools may disclose, without consent, "directory" information such as a student's name, address, telephone number, date and place of birth, honors and awards, and dates of attendance. However, schools must tell eligible students about directory information and allow eligible students a reasonable amount of time to request that the school not disclose directory information about them. Schools must notify parents and eligible students annually of their rights under FERPA. The actual means of notification (special letter, inclusion in a PTA bulletin, student handbook, or newspaper article) is left to the discretion of each school.

COURSE MATERIAL

Students will receive electronic or written notification of course materials and supplies to purchase or prepare prior to the start of the training program.

Class Attire and Guidelines

- Wear comfortable clothing that allows for freedom of movement.
- Hair is to be pulled off the face.
- No baseball caps or hats of any kind.
- NO GUM – EVER!
- Personal belongings are to be stored in the assigned area in either Studio 1 or Studio 2.
- All electronic devices likewise in Studio 1 or 2 unless given specific permission by the instructor.
- Only water-filled bottles are allowed in the studios and stages.
- Please use the restroom before class; leaving class is strongly discouraged!
- For technical theatre classes, more specific class attire guidelines are outlined on those syllabi.

Preparation for Class

You will be moving and stretching your body in many of your classes. Please wear clothing that allows you to move (i.e. yoga pants are more appropriate than jeans and tight/short skirts). You may be asked to come dressed in audition attire for some classes. Your instructors will notify you in advance. It is your responsibility to learn how to warm yourself up physically and vocally. You will learn warm up routines in your classes. Use these exercises to warm yourself up physically and vocally for those classes that do not offer a warm up. Asking you to come warmed up to class will simulate your experience at auditions and help you learn what helps you get prepared to do your best.

Classroom Etiquette

The Conservatory creates a caring environment of respect, diversity, curiosity, and decency. These traits are expected in the professional theatre and of our students. Harassment in any form will not be tolerated. The most basic requirement of actors is that they show up fully and completely, and this expectation holds true for actor training. Students are expected to come to class prepared and ready to work.

What is professional behavior? Professional behavior is being on time and prepared to work, focusing your attention in the classroom on the work, respecting and giving your attention to your fellow ensemble members while they work, keeping open lines of communication between the ensemble and your instructor, and saying "yes and...." Your instructor will give you constructive feedback on your work and

help you set goals for your next work session in class. It is important to set short-term and long-term goals so you can advance your skill level.

Your training at TAC will teach you more than just acting. You will learn communication skills, critical thinking and analysis. We ask that you stay open to constructive comments from your faculty. Try the correction then ask questions and decide if it worked. Trust that your mentors have your best interests at heart and will only ask you for changes they think will help you grow as an artist. They will ask you to stretch beyond your comfort zone and encourage you to open up and trust yourself and your ensemble. Your mentors will expect your cooperation. You will have opportunities to discuss your progress with your faculty and your advisor.

TAC believes that there must be a safe working environment for you to succeed. As you observe your classmates working, be supportive of them as they risk and dare to achieve a deeper level of emotional commitment in their work. To create a safe work environment, students are not permitted to use fire of any kind during scenes (lit candles, lighters, etc.), firearms, vapes, nor consume alcohol or drugs.

Course Offerings

The Conservatory offers a comprehensive course of study for individuals wishing to pursue a professional career in theatre or film. All Conservatory classes are required.

YEAR ONE	Description
Acting Technique 1	The class will focus on accessing impulses, use of self, active listening, waking up the imagination and the exploration of given circumstances. The goal of the class is to discover authentic behavior that serves the text and to experience objective, obstacle and tactic and live truthfully in imaginary circumstances while experiencing reciprocity with your acting partner.
Breath and Energy	This course uses amplified breathwork, body/sensory techniques and ensemble contact exercises from a variety of sources, including Wilhelm Reich (breath work and body armoring), Alexander Lowen (bioenergetic work), and Virginia Satir (psychological stances, resource sculpting work). Students will have the opportunity to familiarize themselves with and affect habitual tension and energy fixations, have a deeper experience of their core selves, learn to be more present and focused as actors and have greater energy and aliveness at their disposal as performers. Particular attention will also be paid to the experience of being present with and available to our fellow actors, and to the telling of stories from our authentic experience.
Performance Lab	This is a series of labs integrated into Acting 1, Meisner, Improv and Voice/Movement classes. In the labs, students will complete devised, scripted, and creative performance work. *These labs are integrated throughout several courses and not for standalone credit.
Text Analysis 1 - Realism	Focusing on the works of classic American Playwrights, as well as scripts used in Acting Technique 1, students will learn to read scripts in order to understand how the play works-its mechanics and values-and apply that knowledge to their engagement with plays from the actor's point of view.
Movement 1	Utilizing the methods of Lecoq and Laban, students will identify, relax and free parts of the body which habitually hold

	tension, expanding an individual's movement, expressiveness and physical vocabulary.
Voice 1	Being on your voice and in your body is the focus of this class. Based on the methodology of Robert Neff Williams (Juilliard), students work on breath support, flexibility, strength, resonance and vocal variety along with articulation and learning IPA. Alexander Technique will be introduced to help undo excess tension, create ease of breath and the ability to be present and in the moment.
Improvisation	Improvisation aims to develop and expand students' imagination, range of expression, and to release them from self-consciousness by altering their attitude towards failure. Through a series of impro games, techniques, and theories exploring status, impulse, splitting-the-attention, give/take, clowning, masks, narrative structure, and character development, students will enhance skills used onstage and off (e.g., presence, flexibility, courage, compassion, team building, rapid idea generation, and problem solving).
Meisner	Through a series of progressive repetition exercises, as outlined by Sanford Meisner, students will fine tune their ability to be in truly connected with another actor.
Acting Technique 2	Students will build on the foundations of Acting 1, Text Analysis and Meisner Technique to craft fully realized characters within the given circumstances of monologues and scenes from American classic and contemporary plays.
Text Analysis 2, Classical	Using their understanding of dramatic structure explored in Text Analysis 1, students will analyze and be able to articulate all the elements, including language, social, political and historical, influencing the world of the classical play.
Styles	Exploring key acting styles from the late-19th century to early realism in the mid-20th century through discussions and hands on practice with scene work. Students will gain an in-depth familiarity with social/historical periods and the acting techniques related to the individual playing styles and the particular demands of each playwright. Students will learn and apply acting techniques of today while honoring the intrinsic demands of each style.
Shakespeare	This class helps demystify Shakespeare by exploring both the technical approach through text analysis and the emotional content through our understanding of the human condition and psycho-physical exercises. It is essential that students begin from the impulse/need inherent in the words. The focus is to understand not only at an intellectual level, but also to feel the language coming through them.
Movement 2/Clown	Building on the strong sense of Artistic Self found in Movement I, Movement II allows the student to bring her/himself fully to exploration and development of character through mask and clown. Movement II focuses intensely on providing a safe, non-judgmental space where students can take huge risks through experimental means in order to continue identifying the strengths and weaknesses of their physical and psychological instrument while learning new skills in storytelling.

Voice 2	Based on Cicely Berry’s methodology, students will work on breath support, projection, articulation and resonance placement. They will also learn to release the particular dramatic energy of words as well as understanding how form and sound can inform acting choices. A range of texts, both heightened and modern, will serve as material.
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YEAR TWO	Description
Voice 3	Students will continue Year 1 work on breath support, projection, articulation, and resonance placement. In addition, students will be introduced to exercises to more fully integrate the voice and the body, connect the voice to imagery/emotion, and extend the voice’s expressive range. Students will apply the vocal work to texts related to, or from, the three mainstage production scripts.
Theatre Management	Students will explore how ‘It takes a Village” to put on a show. Students will walk in the shoes of a Stage Manager, assistant stage manager and learn what it takes to make an AEA (professional actors’ union) production fly. Other areas to be explored include: Assistant Directing, House Managing, Dramaturgy, and Properties Mastering.
Audition Technique	What do you need to know to get the part of your dreams? Students will learn professional audition techniques from selecting appropriate audition material to monologue development to developing skills for cold readings.
Advanced Acting/Rehearsal 1	Students will put theory into practice by incorporating all the training gained in the first year of training in a fully realized play. Through in depth exploration of the play, their characters and their choices and actions, the students will begin to empower themselves as artists and attempt to discover authentic behavior under the imaginary circumstances. Emphasis will be on a naturalistic text with a heightened theatricality.
Advanced Acting/Performance 1	To create a new play, the students will work in collaboration with a professional playwright and director to explore the given circumstances of a yet unrealized world. Students will make appropriate and bold choices to help create the development of new work and bring it to life. The class will culminate in a fully produced radio drama.
BIPOC Playwrights Advanced Scene Study	This acting class emphasizes scene-study and centers on dramatic literature written by BIPOC (Black, Indigenous, and People of Color) playwrights. It builds on previously established foundations of acting and text analysis by layering “applied dramaturgy” into students’ developing skillsets. Continuing work on such concepts as accessing impulses, use of self, active listening, imagination, given circumstances, objectives, actions, obstacles, and beats, this course will also infuse learning about specific socio-historical and sociopolitical commentaries explored by each piece/playwright studied, and then apply what the play calls upon the actor to do with that information through action and relationship in performance.
Dialect Intensive	Students will continue to build upon their voice work of breath

	support, projection, articulation, and resonance placement. The ensemble will continue to learn the anatomy of their unique voice and will be introduced to the International Phonetic Alphabet (IPA) as a tool for learning English Language dialects.
Theatre Management Practicum	This practicum covers the basics of theatre management, technical theatre and the art of stage craft in the context of a fully-staged production.
Acting for Film	This course is a practical exploration of basic elements of acting for film or television. How to approach scripted material with an organic and natural style.
Advanced Acting/Rehearsal 2	Students will put theory into practice, synthesizing the rigorous instrument training of the first-year curriculum by rehearsing a full-length play and exploring the given circumstances and making appropriate choices to create the world of play.
Advanced Acting/Performance 2	Students will put theory into practice, synthesizing the rigorous instrument training of the first-year curriculum through 12 performances of by a full-length play in front of a public audience.
Advanced Acting/Rehearsal 3	Students will put theory into practice, synthesizing the rigorous instrument training of the first-year curriculum by rehearsing a full-length play and exploring the given circumstances, making appropriate choices to create the world of the play. Emphasis will be on a naturalistic text with a heightened theatricality.
Advanced Acting/Performance 3	Students will put theory into practice, synthesizing the rigorous instrument training of the first-year curriculum through 12 performances of a full-length play in front of a public audience.
Monologue Development	Students will synthesize the skills explored in the second-year program. Emphasis will be placed on audition skills. Students will develop and create audition pieces for professional auditions, learning how to choose appropriate material
Graduation Thesis Rehearsal/Project	Students end their two years of study presented through a graduation showcase of scene and monologue work for professional stage and film directors, agents and casting directors from the Pacific Northwest and beyond.
Professional Orientation	Students will develop work to showcase their talents utilizing their professional headshots, resume and marketing tools. They will meet with a variety of theatre professionals throughout the course.
Technical Theatre 3	Students will build upon their technical theatre training of year one within the context of a professional production.

TAC POLICIES

Returned Check Policy

For student convenience TAC can accept cash, check, money orders and major credit cards. If a check is returned due to insufficient funds the following fees will be assessed:

- After the first returned check the student will be responsible for all additional bank charges. The current return check fee is \$10 per item
- The second returned check will be charged a \$25 penalty
- The third returned check will be issued a \$25 penalty and TAC will no longer except check payments from that individual

Copier Policy

- Students have access to the copier in the lounge. The Conservatory will provide toner for up to 2100 pages.
- There are copy shops located within minutes from TAC including:
 - Copyman 1242 SW 11th Ave
 - Clean Copy 1704 SW Broadway
 - Smart Copy 1915 SW 6th Ave
- TAC is not responsible for any student's lack of preparedness

TAC Library Policy

The TAC library is located in the hallway next to Studio 2. Scripts and Resource books can be checked out for 24 hours.

- Students must complete a check out form
- A late fee of 25 cents per day will be charged
- Library privileges will be revoked until all fees are paid in full
- No certificates will be issued or transcript requests honored until all fees are paid in full
- Additional resources are available within walking distance at Portland State University's library and the Portland Public Library

Use of Studio Space

Students may reserve space at TAC for rehearsal and other TAC related projects only. Studios will be designated rehearsal rooms and students must sign up with Production Manager (Chris Mikolavich). Reservations are non-transferable to other students and must be signed up for individually. Students who abuse this reservation system will be denied additional access.

- No phone reservations; space must be signed up for in person.
- Each student is allowed one hour maximum of rehearsal time per day.
- Each student must attend and stay present at the rehearsal they book.
- Free studio space is non-transferable, even to other students.
- Any student who does not use the space they booked without canceling or leaves the studio in disarray may lose their privilege to receive free studio space in the future.

General Rules for Using Space at TAC

- Leave the space in a better condition than which you found it.
- No food or drinks are allowed in any studio space; only water bottles are permitted.
- NO GUM ANYWHERE.
- No smoking, including vaping of any kind.
- Do not leave garbage in any classroom and throw all garbage away in appropriate bins. Garbage cans are available in every room. There are also recycling receptacles to put plastic, glass, aluminum and paper. Empty liquids before discarding them.
- All electronic devices in class and rehearsals are to be turned completely off. This includes vibrate and silent modes.

- Respect other classes in session and do not make excessive noise.
- No students are permitted to use the office copy machine. Only faculty and staff may make copies.
- **This is your artistic home.** Treat it as such. Leave the space clear and clean of clutter so that the next artist who uses the space can be free to create.

Calendar

The Actors Conservatory first year students will have a mandatory orientation on October 5. Classes begin the day after orientation. Second year students are also required to attend a mandatory orientation. Year two classes will begin on September 28.

Holidays

The Conservatory honors the following holidays that occur during the school year:

- Indigenous People Day (Columbus Day)
- Veteran's Day
- Fall Break (We/Th/Fr around Thanksgiving)
- Winter Break (late December through early January)
- Martin Luther King, Jr., Day
- Presidents Day
- Spring Break (mid-late March)

Your Future with TAC

We hope you will stay in touch with us after you finish your training. We want to hear about your success! When you update your resume or head shots, send us a new copy for our files. We often hear from casting directors who are looking for specific types and we would like to be able to recommend you. Having your updated contact information will help us find you faster. TAC also sends out a newsletter. We would love to brag about your many artistic triumphs after you leave TAC. We hope you always feel that TAC is your artistic home.

The Actors Conservatory

AT ARTISTS REP