

The Actors Conservatory

Student Handbook & Course Catalog

July 1, 2024 – June 30, 2025

**The Actors Conservatory
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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 comprehensive and rigorous actor training that engages the body, 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 taught by professional actors and directors in a creative, supportive, and rigorous 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 emotions and 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 8-12. 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 State of 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 Street SE
Salem, Oregon 97302
Telephone: 503-947-5751

FACULTY and STAFF

Board of Directors

Kerie Darner, *chair*
Margie Boulé
Grant Byington
Will Futterman
John Knowles
Kelley Marchant
Shari Moore, *treasurer*
Janet Stinson, *secretary*

Faculty

Sascha Blocker
Chris Harder
Sarah Lucht
Caitlin Lushington
Jacklyn Maddux
Michael Mendelson
Kristen Mun-Van Noy
Michael O'Connell
William Earl Ray
Kailey Rhodes
Matthew Sepeda
Luan Schooler
Luisa Sermol
Paul Stein
Joellen Sweeney
Angie Tennant
Samantha Van Der Merwe
Megan Wilkerson

**All faculty bios can be found on our website: pac.edu/about/faculty/*

Management/Staff

Michael Mendelson / mmendelson@pac.edu
Artistic Director
Erin Jackson Caron / erin@pac.edu
Academic Director
Joy Andrews
Business Manager / joy@pac.edu
Kristen Mun-Van Noy / kristen@pac.edu
Production Manager

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: <https://pac.edu/conservatory-program/>. Admissions information is located on our website here: <https://pac.edu/conservatory-program/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 Non-Discrimination

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 Erin Jackson Caron.

**Students must pay their contracted monthly commitment on the due date or they will not be allowed in class.*

Year One:

Tuition Deposit: \$150 (due upon enrollment)

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 Student Aid Index (SAI). 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. 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.

TAC Scholarships

The Actors Conservatory also offers a limited number of need-based and merit-based scholarships. Please complete the application available at <https://pac.edu/conservatory-program/tuition-and-fees/> and return to the Registrar. To be considered the student must first complete their 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 fall and spring semesters of the 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 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 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 Artistic Director or Academic Director.

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 the 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 the student will attend school for the entire period for which the aid is awarded. When a student withdraws, the student 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 the student borrower does owe a debit balance to the institution, the institution will draw up a repayment contract with the student borrower.

If a student earned more aid than was disbursed to the student, the institution would owe the student a post-withdrawal disbursement which must be paid within 45 days of the student's withdrawal. TAC disburses all Title IV funds expected to be earned by a student at the beginning of each payment period. Earned grants must be disbursed within 45 days. Loans must be offered to the student within 30 days, allowing the student at least 14 days to respond.

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) for both students who withdrew via official written notification and students who unofficially withdrew.

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.4493 = 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%, proceed 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

If a student feels he or she has been the victim of or witness to any form of discrimination or harassment, the Artistic Director, Academic Director, Faculty Advisor, or the office staff of The Actors Conservatory should be notified as soon as possible. If, for any reason, it is not appropriate to report the concern to either the Artistic Director, Academic Director, Faculty Advisor, or the office staff, then the concern must be reported to the Chair of the Board of Directors. TAC recognizes the importance of providing due process for all parties involved in these matters. No student or employee will be retaliated against for making a good-faith complaint of discrimination or harassment. A student may elect to resolve a grievance through informal discussion. A student may also elect (or if the student's grievance cannot be resolved through informal discussion) to initiate a formal grievance by completing a Student Grievance Form, which can be obtained by emailing Erin Jackson Caron at erin@pac.edu. The form must be filled out and submitted to the Artistic Director, Academic Director, Faculty Advisor, or other office staff. Students will be assigned a time to present their case to the Resolution Committee. The Resolution

Committee consists of the Artistic Director, Academic Director, Faculty Advisor, and a representative from the Board of Directors, faculty and student body. Any individual listed in the grievance will recuse themselves from the Committee. The Committee will conduct an investigation of the complaint and take appropriate action, which may include discipline up to and including discharge or expulsion.

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 Street SE Salem, Oregon 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, veteran's status or disabling condition, the Academic Director 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 Academic Director, Erin Jackson Caron, at erin@pac.edu.

The Student Grievance Form and the documentation of the informal resolution process must be submitted to the Resolution Committee 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 Administration.

Title IX

Title IX, enacted in 1972, is a federal law that prohibits discrimination based on sex in federally funded education programs and activities. This includes protecting students and employees from discrimination, sexual harassment, and other forms of sex-based discrimination.

- Ensuring that all students, regardless of gender, have equal opportunities to participate in acting programs, auditions, and productions.
- Creating a learning environment free from sexual harassment and other forms of sex-based discrimination.
- Establishing clear procedures for reporting and resolving complaints of sex-based discrimination, including sexual harassment.

Title IX prohibits:

- Sexual harassment, which includes unwelcome conduct of a sexual nature that is severe, pervasive, and objectively offensive.
- Discrimination based on sex, including gender identity and sexual orientation.
- Retaliation against individuals who report or participate in Title IX proceedings.

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;
- The complaining party was subjected to unwelcome verbal or physical conduct related to the complaining party’s membership in that protected class;
- The unwelcome conduct complained of was based on the complaining party’s membership in that protected class;
- The unwelcome conduct affected the complaining party’s 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.

Reporting Harassment or Misconduct

Students who experience harassment or any other misconduct should report the incident or problem to the Academic Director, Erin Jackson Caron and Artistic Director, Michael Mendelson following the Grievance Procedure outlined above. If a student, 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 or student's file and appropriate action will be taken.

EVALUATION AND PROMOTION/SATISFACTORY ACADEMIC PROGRESS (SAP)

Standards and Expectations

TAC maintains rigorous standards and expects a high level of commitment from our students. Those students who struggle to maintain the standards will engage in a conversation with the Artistic Director, Academic Director, and/or a faculty member to develop a strategy for success. If the student fails to show improvement or commitment to the program, the student may be placed on probation. Following probation, the student may be asked to continue with the program or withdraw. TAC students are all full-time undergraduate students of the school's single program of study. This policy applies to every student, whether receiving Title IV aid or not.

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 their interview with the Artistic Director or faculty member their 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 credit hours
 2. Have a 3.0 grade point average

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 credit 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.

Students must complete each payment period with SAP to continue to the next. Partial completion of each payment period, with a grade of Incomplete in one or more classes, is not permitted. TAC's entire curriculum is compulsory. A student is not permitted to repeat a single course. To repeat a course, a student must apply for readmission to begin the 2 year program again. A student is not permitted to withdraw from a single course. If a student needs to withdraw from a portion of the program, the student must withdraw from the program as a whole.

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 an advisory team composed of the Artistic Director and faculty members who will discuss goals and technical progress. The advisory team will meet to discuss the progress of students. Students who are considered not making SAP will receive written

notification by the AD. Students will be placed on a 2 week probation and meet with the advisory team to discuss the terms for the individual student's probation period (to include, but not limited to, attendance, course work, participation, attitude). Students on probation will not be removed from financial aid eligibility. Students may appeal the decision to the AD or a faculty member. The student must explain why they failed to make SAP. The student must also explain what has changed in the student's situation that will allow them to meet SAP requirements at the next evaluation. Mitigating circumstances such as health and personal emergencies may be considered. If the appeal is denied, the probation period will be instituted. If the appeal is approved, the student's SAP will continue to be monitored as normal.

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 consider adjustments based on your input. As you fill out your evaluation form, please offer constructive and candid comments about your experience in the classroom. Student evaluations are collected anonymously, will 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 work outside of class and level of achievement for each skill.

One absence in each course is permitted for illness, emergencies, and pressing family matters. To be excused from class, send an email with the reason for your absence to your instructors, Erin Jackson Caron, and Michael Mendelson. If the absence is due to a last-minute emergency, please text, call or email Erin Jackson Caron and your instructor. Please also respect the specific communication requirements of individual teachers. "No Shows" are unacceptable. Except for extreme emergencies, classes at TAC are rarely canceled. If your instructor is unable to teach the class, we will secure a substitute teacher. If classes cannot be held in-person, they may be held over Zoom.

- For the first absence beyond the one permitted, your grade in that course will be lowered by one-half letter grade.
- For the SECOND absence beyond the permitted one, an additional half-point grade may be deducted from your final grade. A conference will be scheduled with the Artistic Director.
- 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.
- If you are observing class due to illness or injury and cannot fully participate, please consult with your teacher.
- Please discuss extraordinary circumstances with Erin Jackson Caron or Michael Mendelson only, not with your instructor.
- If you miss class, you are still responsible for the work missed and to be prepared for the next class.
- If for any reason you are unable to attend class in-person due to COVID-related circumstances, you will be asked to attend class via Zoom.

Outside Work

Students are strongly discouraged from taking any outside theatre or film commitments during the first year of training. TAC cannot make accommodations for outside employment that conflicts with the program curriculum schedule. If outside employment affects the student's 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 development 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 development of the skill required to complete the course objective. The student understands the skill required but there is room for improvement in either technique or 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 advancement 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. The 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 Academic Director by 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 their student records including but not limited to: application materials, class evaluations, report cards and financial accounts by arrangement with the Academic Director.

Student Services and Resources

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 resources are available on our website: <https://pac.edu/conservatory-program/housing/>. Students in search of counseling services may find helpful resources on our Student Resources page: <https://pac.edu/conservatory-program/student-resources/>. Career guidance services and full details of all referrals are available from the administration.

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 may need to withdraw from the program. Once the student's personal conflict has been resolved the student may apply for reentry into the program to begin again.

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, and all plans must be approved by the Artistic Director.

Credit and Clock Hours

Students attend classes for an average of thirty (30) in-person hours each week in both the first and second year. TAC tracks classes through credit hours. Clock hours are the actual hours spent in class in contact with the teacher. One (1) unit of credit represents sixteen (16) in-person hours. These hours do not include outside classroom hours spent rehearsing, memorizing, researching, and preparing. There are two fifteen to 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, Higher Education Coordinating

Commission 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. Over 80% of Conservatory graduates find this type of employment.

PROFESSIONAL RELATIONSHIPS

Advisement Policy

Students in the TAC first- and second-year programs will be advised by the Artistic Director prior to each semester in one-on-one sessions. 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 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. All teachers have office hours listed in their syllabi.

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 immediately to Erin Jackson Caron and/or Michael Mendelson. 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 administration. Your classroom should be a safe work environment without fear of being exploited online. Students who violate this policy may 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 PCS facilities

Reporting an Injury

In the event of any injury sustained on TAC or PCS property, or other properties rented by TAC or PCS, an Accident/Injury Report must be filled out within 12 hours of the incident. These reports may be obtained from Erin Jackson Caron. This report must be completed and submitted to Erin Jackson Caron. Students who suffer injuries will be monitored by the staff and faculty to ensure their safe return to the classroom.

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 the student 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 the student's 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 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.
- No gum.
- Personal belongings are to be stored in the assigned areas.
- No electronic devices may be used during class.
- Only water-filled containers with lids are allowed in the studios and stages.
- Please use the restroom before class; leaving the room during class is strongly discouraged.

Preparation for Class

You will be moving and stretching your body in many of your classes. Please wear clothing that allows for that. You may be asked to come dressed in audition attire for some classes. Your instructors will notify you in advance. You will learn warm up routines in your classes that suit the actor physically and vocally. Use these exercises to warm yourself up for the classes that do not offer a warm up. Asking you to be warmed up for class will help protect your instrument both physically and vocally.

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, and keeping open lines of communication between the ensemble and your instructor. 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 the faculty and Artistic Director at any time.

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. Additionally, 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 |
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| Acting Technique 1 | The class will focus on accessing emotions and 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. |
| Acting Technique 2 | Acting 1 and 2 are designed to develop the skills students need to build an acting process tailored to their unique needs, boundaries, and performing interests. Students learn how to discern what makes a compelling performance, and grow the skills needed to embody this vision. Skill-building includes self-awareness and mindfulness, accessing emotion and impulses, boundary discernment, active listening, imaginative dexterity, and responsiveness to scene partners as well as imaginative responsiveness (as in a monologue context), among others. These are text-based classes focused on applying the skills listed above toward embodying character within imaginary circumstances. |
| Shakespeare 1 | 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. 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. |
| Shakespeare 2 | Building upon the approach explored in Shakespeare 1, students will dig deeper into the world of Shakespeare and find authentic behavior in larger-than-life circumstances through intensive scene and monologue work. |
| Meisner Technique 1 | Through a series of progressive repetition exercises, as outlined by Sanford Meisner, students will fine-tune their ability to be authentically connected and responsive to another actor. |
| Meisner Technique 2 | This class builds upon the skills learned in Meisner Technique 1. Students will engage in advanced exercises creating a stronger foundation. Through these exercises, students will create more specificity in beat, obstacle, and intention work. Students will then layer these skills into text and scene work. |
| Viewpoints | Through practice, exploration and feedback students will become versed in the Viewpoints vocabulary regarding Time and Space, developed specifically for the theatre by Anne Bogart and Tina Landau. Students will explore the Viewpoints to develop tools for improvising movement on stage, devise original theatre, and expand the actors' approach to a variety of theatrical styles. |
| Text Analysis for the Actor 1 (Realism) | Focusing on moment-to-moment life/beats (objective/obstacle/tactic), students will learn to analyze texts to understand how |

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| | to play any given moment. This class will use scenes from contemporary playwrights, as well as texts used in Acting Technique 1. |
| Text Analysis for the Actor 2 (Classical) | Building on their understanding of active reading, "Action Analysis"(Script Analysis by James Thomas), Given Circumstances and "Progressions" (Thomas), and Backwards and Forwards (David Ball) explored in Text Analysis 1, students will analyze and be able to articulate all the elements influencing the world of the classical play, including language, social, political and historical elements. |
| Voice 1 | The main goal of the course is to help students free their "natural voice" to perform on stage with vocal freedom, articulation, safety, and control. Emphasis will be placed on the vocal theory and the basic mechanics of vocal production technique. |
| Voice 2 | A continuation of Voice I with a specific focus on heightened narrative and authentic vocal habits. |
| Movement 1 | The focus of this class is physical awareness and being fully in your body. In this first movement course, actors work on unlocking the physically expressive body using techniques by master practitioners (e.g., Lecoq, Laban, Chekhov, Grotowski, Boal) and related improvisations focused specifically on neutrality, alignment, spatial awareness, articulation, and energy. |
| Movement 2 | Building on the strong sense of Artistic Self found in Movement I, Movement II allows the student to bring themselves to fully explore the development of character through the introduction of mask and/or clown. Movement II focuses intensely on providing a safe, non-judgmental space where students can take risks through experimental means to continue identifying the strengths and weaknesses of their physical and psychological instrument while learning new skills in storytelling. |
| Alexander Technique 1 | Students will learn and apply the basic principles of the Alexander Technique - awareness, inhibition and direction. They will develop an awareness of 'the how' of doing thereby learning the appropriate amount of tension for whatever activity they are engaged in. They will develop an awareness of particular habits of use that may interfere with breath, emotional connection, thought and ultimately, performance. They will apply basic principles to movement such as walking, sitting and standing, etc. and finally they will learn to apply the technique to performance. |
| Alexander Technique 2 | This course is a continuation of the study of the basic principles learned in Alexander Technique 1. Students will continue to learn and apply the basic principles of the Alexander Technique - awareness, inhibition and direction. They will continue to develop an awareness of 'the how' of doing thereby learning the appropriate amount of tension for whatever activity they are engaged in. They will continue to develop an awareness of particular habits of use that may interfere with breath, emotional connection, thought and ultimately, performance. They will continue to apply basic |

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| | principles to movement such as walking, sitting and standing, etc. and finally they will continue to learn to apply the technique to performance. |
| Theory Into Practice | Students will study and apply rehearsal techniques to solo, partner, and ensemble work based on class and lab assignments. Students will develop skills necessary to think critically and develop intimacy and safety guidelines during independent study and rehearsals. |
| Design Lab | To empower our artists to learn the skills necessary to produce their own work and appreciate the work of designers on the artistic team, Design Lab emphasizes the skills necessary to create lights, sound, costumes and props to support the storytelling of the work you produce. The class puts this theory into practice with (3) performance labs generated by the students in the first semester. |
| 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 Backstage Crew and learn what it takes to make an AEA (professional actors’ union) and Equity Waiver productions fly. Additional areas to be explored include Assistant Directing, House Managing, Dramaturgy, Costume Dresser, and Properties Mastering. |
| Theatre Management Practicum | Students will build upon their design lab and theatre management classes and put Theory Into Practice by applying their skills within the context of a professional production. |
| Performance Labs (Semester 1) | This is a series of labs integrated into Acting, Shakespeare, Viewpoints, and Movement classes. In these labs, students will perform, and design devised, scripted, and creative performance works created by the ensemble that is based on skills and techniques being explored in the above classes. |
| Performance Lab: Audition (Semester 2) | This Lab is the culmination and realization of the design lab training and acting training wherein they apply the tools and methods learned throughout the year to their audition “event” for acceptance into the second year of training. |
| Breath and Energy (integrated throughout semesters 1 & 2) | 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 familiarize themselves with the habitual tension and energy fixations. They will gain a deeper experience of their core selves, learn to be more present and focused and have greater energy and aliveness at their disposal as performers. |

| YEAR TWO | Description |
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| Advanced Acting/Rehearsal 1 | Building on skills explored in the first year curriculum, students will work with professional companies, to explore the professional work environment. Students will work side by side with professional playwrights, dramaturgs, directors and some of the most respected professional actors in the Pacific Northwest. The class will culminate in a professional staged |

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| | production. |
| Advanced Acting/Performance 1 | Building on skills explored in the first-year curriculum, students will work with professional companies to explore the professional work environment. Students will work side by side with professional playwrights, dramaturgs, directors, and some of the most respected professional actors in the Pacific Northwest. The class will culminate in a professional staged production. |
| Advanced Acting/Rehearsal 2 | Building on skills explored in the first year curriculum, students will work with professional companies, to explore the professional work environment. Students will work side by side with professional playwrights, dramaturgs, directors and some of the most respected professional actors in the Pacific Northwest. The class will culminate in a fully staged production or invited public performance. |
| Advanced Acting/Rehearsal 3 | Building on skills explored in the first-year curriculum, students will work with professional companies to explore the professional work environment. Students will work side by side with professional playwrights, dramaturgs, directors, and some of the most respected professional actors in the Pacific Northwest. The class will culminate in a fully staged production. |
| Advanced Acting/Performance 3 | Students will focus on maintaining the integrity of the play while keeping it fresh and playing it as if it is the very first time in a sustained run of the show. |
| Advanced Scene Study | This acting class emphasizes scene-study that includes 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 skill sets. 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. |
| Acting for Film 1 | How to develop the inner emotional life of a character, how to react – not perform – how to feel relaxed, comfortable, and focused when the director says “Action” is the key to a creative and natural on-camera performance. |
| Acting for Film 2 | As a continuation of Acting for Film 1, students will have the opportunity to deepen their understanding of on-camera technique. The course will focus on how to utilize physical storytelling choices tailored for the camera and clear script analysis to support genuine presence while working. |
| Styles | Exploring key acting styles of our western theatrical tradition including: realism, comedy of manners, wit, absurdism (post realistic) through discussions and presentations, students will gain an in-depth familiarity with social/historical periods and the acting techniques related to individual styles including Chekhov, Wilde, Shaw, Beckett, Pinter, and contemporary naturalistic lyricism in the style of Romulus Linney. Students |

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| | will learn and apply techniques specific to each style related to character mask, movement, given circumstances, and text. |
| Monologue Development | Students will synthesize the skills explored in the first and second-year program; emphasis will be placed on professional monologue audition skills. Students will develop and create audition pieces for professional auditions, learning how to choose and execute appropriate material. |
| Audition Technique | In this semester-long class students will learn how to approach, prepare for, and professionally execute theatrical and film auditions. Students will develop the skills required to audition for both large and small-scale theatre auditions, submit self-tapes for film, and attend callbacks / cold reads. Over the course of the semester students will develop a tailored approach to auditioning which supports their ability to resiliently enter the professional field and audition regularly for projects. |
| Dialect Intensive | Students will continue to build upon their voice work of breath support, projection, articulation, and resonance placement. Students 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. |
| Graduation Thesis Research | Drawing from the work the students have created throughout the year, and new material gathered, the students will craft and curate a Graduation showcase for professional purposes, that includes live stage scenes and filmed monologues. This class meets in both the first and second semester. |
| Graduation Thesis Project | The two-year program will culminate in an evening of theatre and/or film that students will devise, produce, and create as an audition for the professional acting community. |
| Professional Orientation 1 & 2 | In this year-long class, actors will begin to clarify and articulate what professional success looks like for them, and they will learn foundational skills and tools to move them toward this vision. Students will learn strategies for developing resiliency in anticipation of the stressors of being a professional actor. Informed by workshops with professionals in the industry and class discussions, students will investigate their own professional aspirations, identifying goals for meeting them as well as the resources they will need. Finally, applying the skills gained in first year classes along with the tools built through this workshop, students will learn the fundamentals of producing their own work via the production of a graduate showcase, introducing their talents to the professional world. |
| Stage Combat | Stage combat is a physical class where we will learn the tools and techniques to execute staged violence. In this course we will cover the most common stage combat moves that are used in live theatre and we will begin to discuss how to stage a moment of violence. We will talk about sightlines, intention, and connecting the verbal story with the physical story. |

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 accept check payments from that individual

Printer & Copier Policy

The lounge area in Suite 502 has a wireless printer/copier and general office supplies for all faculty, staff, and students to use. TAC staff keep a continuous watch on supplies and replenish as needed. Teachers may require students to print some of their own materials.

TAC Library Policy

The TAC library is located in our office in Suite 502. Scripts and Resource books may be checked out for one week.

- Students must complete a check out form located in the TAC office.
- If a script or book is lost, it is the student's responsibility to replace the item.
- A late fee of one dollar 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 and items are returned/replaced.
- Additional resources are available within walking distance at the Multnomah County Central Library and the Oregon Historical Society's Research Library.

Use of Rehearsal Space

Students may reserve space at TAC for rehearsal and other TAC related projects only. Any use of rehearsal space must be reserved with Michael Mendelson or Erin Jackson Caron via email. Students who reserve space must reset the room to neutral to prepare the next users for success or you may lose the privilege of signing out a space.

General Rules for Using Space at TAC

- Leave the space in a better condition than when you found it.
- No food or drinks are allowed in any rehearsal space; only water bottles are permitted.
- No gum.
- 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 and put away. This includes vibrate and silent modes.
- Respect other classes in session and do not make excessive noise.
- **This is our shared 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 and second year students will have mandatory orientations on September 3. Classes begin the day after orientation. Please find the Year One calendar [here](#) and the Year Two calendar [here](#).

Inclement Weather

In the event of inclement weather, TAC will follow the protocol set by Portland Public Schools. If inclement weather prevents classes from moving forward as scheduled in-person, TAC will notify teachers and students as soon as possible via email and/or phone that classes have been moved to online instruction. If the Portland area is, however, experiencing wide-spread power outages affecting students' and teachers' ability to join class online, classes will be canceled or rescheduled.

Holidays

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

- **Labor Day:** September 2, 2024
- **Indigenous Peoples' Day:** October 14, 2024
- **Veterans Day:** November 11, 2024
- **Fall Break:** November 27-29, 2024
- **Winter Break (Year 1):** December 23, 2024-January 10, 2025
- **Winter Break (Year 2):** December 23, 2024-January 20, 2025
- **Martin Luther King, Jr., Day,** January 20, 2025
- **Presidents' Day:** February 17, 2025
- **Spring Break:** March 17-21, 2025
- **Memorial Day:** May 26, 2025

Your Future with TAC

We hope you will stay in touch with us after you finish your training. We consider you a part of our extended TAC family. You will be invited to join our active alumni group upon completion of the program. We want to hear about your journey! Please keep us updated with your most recent headshot, resume, and contact information. Having your updated contact information will help us find you faster. TAC sends out a newsletter periodically. We would love to brag about you after you leave TAC. We hope you always feel that TAC is part of your artistic family.