



The Conservatory

Student Handbook

2019 - 2020



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QUICK CONTACT GUIDE

Tom Todoroff Studio Address	500 8th Avenue, Floor 12, New York City, NY 10018
Tom Todoroff Studio Main Number	212-362-8141
Tom Todoroff Studio Main Email	nycstudio@tomtodoroff.com
Executive Director	Emily Moulton, emoulton@tomtodoroff.com, 310-980-4504
Admissions & Accounting	Lindley Bounds lbounds@tomtodoroff.com
Conservatory Program	conservatory@tomtodoroff.com
International Student Visa Director ("ISVP")	Cassie Bednall ISVP@tomtodoroff.com
Orientation & Student Services Director	Mark Guerette markguerette@tomtodoroff.com
Attendance Records	TTCattendance@tomtodoroff.com
International Programs Director	Carole B. Thomas cbthomas@tomtodoroff.com
Operations Manager	Tiffany Lloyd nycstudio@tomtodoroff.com

STUDENT HANDBOOK PUBLICATION SCHEDULE

This catalog is published annually on August 1st. Updates to the digital version of the handbook are made in real time on the website if and when adjustments are made throughout the school year.

TOM TODOROFF STUDIO: OVERVIEW

MISSION & PHILOSOPHY

The Tom Todoroff Studio exists to train, empower and fully prepare you for a professional acting career.

At the core of this training is the belief that an actor is a professional human being.

We are therefore deeply committed to your growth both as a person and as an actor in a supportive, yet rigorous training environment.

We are dedicated to raising your level of consciousness; to increasing the vitality and aliveness in your work and in your life.

It is our goal to create a joyful community of skilled artists. Individual will is powerful. Like-minded group support is omnipotent. Especially for an actor, whose craft is inherently collaborative!

We aim to inspire you to unparalleled standards of excellence, professionalism and artistry in all you create, and in all you aspire to manifest for yourself in this life.

CORE BELIEFS

We believe in nurturing the whole instrument - head, heart and hips.

We believe in training designed to help the actor shed “competitive defense mechanisms,” facilitating access to one’s unique vulnerability, which is the cornerstone of all great acting.

We believe in a strong concentration on vocal work, as the authority of one’s acting is directly proportional to the muscularity of one’s voice.

We believe strong writing creates strong actors.

We believe that all art stems from a personal, precise, passionate, political, provocative, purposeful point of view.

CODE OF CONDUCT

Our code of conduct is based on four deceptively simple yet powerful agreements, as per **“The Four Agreements”** by Don Miguel Ruiz. They are:

- Always do your best
- Don't take anything personally
- Don't make assumptions
- Be impeccable with your word

This philosophy promotes joy and freedom and avoids needless suffering.

All actors are expected to demonstrate **discipline** and **willingness**. Discipline to do the work and willingness to explore.

All actors are expected to practice **"The Art of Showing Up"** - The moment you believe you are too overwhelmed to show up to class is usually a rare opportunity, as it is the moment of your breakthrough. Don't miss it!

TODOROFF ACTING TECHNIQUE

Tom Todoroff has codified the following set of essential concepts and tools, drawn from his time training with Stella Adler, collaborating with Michael Shurtleff, studying at Juilliard and directing, producing, coaching and acting in Hollywood, New York, London and abroad.

The *Todoroff Acting Technique* is all-encompassing and prescriptive, based on each individual's specific needs. This work will arm the actor with an "unshakable skill set" to master any material (classical theater texts, film and television) and any environment (last minute filmed audition to repertory theater performance).

The Technique rests on four pillars:

- Text Analysis: *Shurtleff & Todoroff's Fifteen Guideposts*
- Physical Awareness: *The Six Viewpoints*
- Vocal Awareness: *Four Parts of Vocal Variation*
- Work Ethos: *Four Agreements, Three Tenets, Three Techniques*

This approach has been proven over the nearly forty years Tom has been working with actors around the world.

A BRIEF HISTORY

The Tom Todoroff Studio was founded in 1998 in Santa Monica, California when Tom first began to draw on his breadth of experience as an actor, director, producer, writer, voice & speech coach and dialectician. Over the course of his eleven years in Santa Monica, Tom honed his method of instruction while coaching actors daily on stage, on TV and on film sets and in his studio classes. His coaching method for actors now provides a set of tools designed to address each individual's needs. The tools are as follows: The Fifteen Guideposts, Six Viewpoints, Four Agreements, Four Parts of Vocal Variation, Three Tenets and Three Techniques.

A New Yorker at heart, Tom returned to Manhattan in 2009 and founded the NYC Studio weekly class on Monday evenings. The NYC acting community responded enthusiastically to his return. The weekly class swiftly grew into a thriving community of actors, singers, dancers and performers of all kinds whose mutual love and support created an exceptional learning environment. Members of the NYC Studio are encouraged to take great risks, while maintaining the highest standards when it comes to work ethic and respect for the text. In the spirit of friendly competition, actors are constantly challenging themselves and each other to explore new material and new emotional terrain.

The flourishing NYC Studio inspired the Summer Intensive in New York City; a week-long conservatory-style training program where actors attend back to back classes from 9am-5pm daily in fundamental disciplines such as Voice, Speech, Movement and Alexander Technique, in addition to Acting. The first Summer Intensive took place in 2010 and the transformation over the course of just seven days was astonishing; a group of complete strangers at the start of the week were, by the end of it, moving, speaking, listening and sharing themselves with one another as though they had years of company experience. By popular demand the Summer Intensive continued yearly and has since expanded to two consecutive weeks.

FOUNDING OF THE CONSERVATORY

Over the years, colleagues and clients alike continually urged Tom to create a Conservatory program for actors, where this training would be available on a full-time basis. The success of the Summer Intensive reinforced these ideas and laid the groundwork for the Conservatory. Thus, the Two-Year Acting Conservatory was established and Ensemble I commenced training in September of 2012.

In Tom's words, "the most direct route to being a working actor is to study and train with those who have manifested professional work themselves." Training in the Conservatory therefore combines technical skill with real world knowledge.

By studying with a faculty of accomplished artists and industry professionals, Conservatory actors are exposed not only to the full complement of fundamental disciplines, but also to expert practitioners whose instruction is based both on rigorous technique and extensive first-hand experience.

Conservatory training culminates in a diploma. Those who complete the Conservatory program mount a fully produced presentation for industry professionals in New York City in their final spring semester called "The Performance Project".

DISTINCTION BETWEEN TOM TODOROFF STUDIO & THE CONSERVATORY

In order to fully understand the structure of this institution, it's important to grasp the clear distinction between the "Tom Todoroff Studio" and the "Conservatory".

The Tom Todoroff Studio is the institution - an independent theater school based in New York City - which offers several short term training programs for actors (the NYC Studio Weekly Class, The NYC Summer Intensive, International Intensives) and one long term, full time training program known as The Conservatory.

The Conservatory must not be confused with the institution itself -- the Conservatory is one program housed within *the Tom Todoroff Studio*.

PROGRAMS OF STUDY

PART TIME PROGRAMS

- NYC Studio Weekly Class
- NYC Summer Intensive
- International Intensives

FULL TIME PROGRAMS

- The Conservatory

NOTE: As the Conservatory is the only full time program currently offered by the Tom Todoroff Studio, exceeding thirty semester credit hours and resulting in a Diploma, the following content in this handbook will apply exclusively to the Conservatory unless otherwise indicated.

CONSERVATORY: OVERVIEW

The Conservatory at the Tom Todoroff Studio is an in-depth, professional training program for empowering actors.

We are located in the heart of New York City: the world's largest and most enthusiastic theatre community.

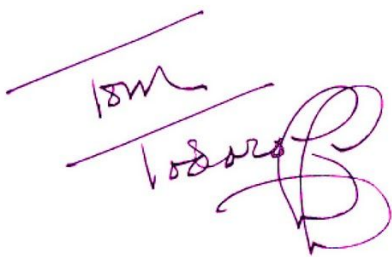
Training in the Conservatory is comprehensive and challenging, as our faculty is unparalleled.

- You'll learn to speak with muscularity and clarity.
- You'll learn to move gracefully and powerfully.
- You'll learn to communicate and to compete.
- You'll produce, write, direct, edit and act in your own short films.
- You'll develop your craft and your humanity.
- You'll be well prepared for our profession and ready for a life of continual learning as an open, generous, passionate and deeply committed artist.

Our commitment to your growth extends well beyond graduation.

Burn bright. Revel in your time. Your authentic self is also searching for you.

The adventure continues!

A handwritten signature in purple ink, reading "Tom Todoroff". The signature is stylized with a large, looping "T" and "S" at the end. It is positioned below two horizontal lines.

The Tom Todoroff Studio, through its Board of Directors, its faculty, its administration, its facilities and support services, is committed to fulfilling the stated purposes and goals of the Conservatory training program.

NEW YORK CITY CAMPUS

Classes are held in two locations described below. Conservatory students may refer to their monthly class calendar to learn where their classes will meet Monday through Friday. Students are allowed ample time to move between these buildings when necessary, though typically they remain in one location for the entire class day.

THEATER DISTRICT NEIGHBORHOOD

Location: Pearl Studios 500 Eighth Avenue, Floor 12, New York City, NY 10018

Transportation: Trains that stop nearby are: A,C,E, N,Q,R,1,2,3,7: 42nd Street, Times Square
1,2,3,A,C,E: 34th Street, Penn Station B,D,F,M,N,Q,R: 34th Street, Herald Square

Facility: Pearl Studios provides the TTS with access to 15 classrooms. With a wide range of sizes, all studio spaces include state of the art sprung wood or marley dance floors, mirrors, acoustical curtains, Yamaha or Kawai pianos, a PA system and central A/C. Between classes, students may sign on to the free wi-fi network, use the scanner/copier or purchase snacks or water at the front desk. This location is a consistent destination for major film, TV and theater auditions and a home to long-term Broadway show rehearsals. As such, this location offers our students an optimal professional training environment. Students can easily walk to class from several train stops nearby.

WEST VILLAGE NEIGHBORHOOD

Location: Players Theater 115 Macdougall Street, New York City, NY 10012

Transportation: Trains that stop nearby are: A,B,C,D,E,F,M: West 4th Street

Players Theater provides studios and theaters of various sizes on three floors, including a 35-seat black box theater on floor 3 and an Off-Broadway-sized theater on the ground level (The Main Stage) with a full lighting grid and sound system. The studios are all equipped with mirrored walls and curtains. There is free wi-fi throughout the building.

HOURS OF OPERATION

Tom Todoroff Studio - Main Office

500 8th Ave, Floor 12, NYC, NY 10018

(Pearl Studios building)

Open Monday - Friday during scheduled class time

Students are also welcome to be in the **Pearl Studios** building anytime between the hours of 8:30am - 10:00pm Monday - Friday if they would like to read, run lines or work on the computers. They may enter the classrooms up to one half-hour before the scheduled start of class.

Students may enter the **Players Theater** classrooms up to one half-hour before the scheduled start of each class.

STORAGE / EQUIPMENT:

On-site storage of limited classroom materials and equipment is provided to TTS by **Pearl Studios** and **Players Theater** as part of the rental agreement between both organizations. A scheduled annual inspection of these items is conducted by the Operations Manager in May to ensure they are in good working order and pose no threat to students or faculty. Repair and/or replacement of damaged items is handled throughout the academic year (as needed), and at year-end as part of a regular maintenance plan.

Please note, storage does not extend to props and costumes brought in by students for presentations in class. Any items students bring into class must also be taken away at the end of each class day, so that the theater / studio is left exactly as it was found.

ADMINISTRATION & FACULTY:

BOARD OF DIRECTORS *(established September 2018)*

Tom Todoroff **(2018 - present day)**

Emily Moulton **(2018 - present day)**

Dawn Henning **(2018 - present day)**

Ron Shelton **(2018 - present day)**

Tom Furey **(2018 - present day)**

Marc Powers **(2019 - present day)**

HONORARY BOARD *(established September 2012)*

Cicely Berry (in memoriam)
Joaquim De Almeida **(2012 - present day)**
Tony Goldwyn **(2012 - present day)**
Olivia Harris **(2012 - present day)**
Liam Neeson **(2012 - present day)**
Larry Pearce **(2012 - present day)**
Robert J. Wagner **(2012 - present day)**
Robert Wuhl **(2012 - present day)**

ADMINISTRATION:

Artistic Director, Tom Todoroff

Oversees the artistic direction of the school, specifically curriculum content and faculty hiring decisions, as well as all Conservatory auditions annually.

Executive Director, Emily Moulton

*Oversees the business, marketing, development, admissions and fiscal decisions.
Also functions as faculty manager.*

Admissions & Accounting, Lindley Bounds

Oversees the review and processing of all applications, maintains tuition records, student evaluation records and transcripts.

Administrative Assistant, Olivia Sowell

Facilitates faculty / student communication, maintains attendance records, oversees scheduling of classes, venues, faculty and assists with daily operations.

International Student Visa Program, Cassie Bednall

Oversees the advisement and processing of all M-1 visa students.

Educational Director, Mary Lou Rosato

Reviews all new additions to the curriculum for adherence to NAST and NYSED standards.

Orientation Director & Student Counselor, Mark Guerette

Communicates with all incoming guests and new students regarding their first class audit and steps towards enrollment. Also functions as student counselor.

Operations Manager, Tiffany Lloyd

Oversees maintenance of physical plant, equipment, library as well as daily operations.

ACADEMIC OVERSIGHT COMMITTEE (AOC)

The Artistic Director and Executive Director work as a team to create academic policies, grading standards, curricula, and class calendars. They oversee admissions into all programs, faculty training and supervision, leave of absence requests, industry outreach, special events and performances, including the spring Performance Project and the Film History Film Festival. When new courses are being developed or curricular changes are being considered, the AOC includes the Educational Director whose role it is to review proposed changes for adherence to NAST and NYSED standards.

Student Assistants

Student Assistants (SA's) are appointed within each ensemble to oversee daily operations, assist with set up and breakdown of equipment for each class as necessary and facilitate communication between faculty, students and administration. The students appointed to these roles are chosen by the Tom Todoroff Studio Academic Oversight Committee (AOC) based on prior experience working together and receive financial support on tuition for the program commensurate with the number of hours spent weekly on this work.

FACULTY:

CORE (full semester or more)

- Emily Boyd Dahab
- Margi Douglas
- Katie Flahive
- Philip Markle
- Patrick Mulryan
- Janice Orlandi
- Allison Plamondon
- Mary Lou Rosato
- Miriam Silverman
- Tom Todoroff
- Joshua Troxler

GUEST ARTIST (half-semester course)

- Todd Thaler

- Jean-Claude van Itallie
- Eugene Ma
- Anton Lapidus
- Tony Nation

MASTER CLASS (1-6 week course)

- David Cady
- Anna Garduno
- Jared Kirby
- Sarah Cimino
- Stephen McKinley Henderson
- Andrew Wade
- Chuck Cooper
- Mark York
- Frantic Assembly Theatre Company
- Dana Moore

Faculty bios may be found on the website at tomtodoroff.com

In addition to the list above, actors, directors, writers, filmmakers, producers and other industry professionals are frequently invited to lead workshops, lectures or Q & A sessions with Conservatory students. Past guests include: Paul WIX Wickens, Margo Buchanan, Tony Goldwyn, Kristin Chenoweth, Sasha Alexander, Nick Westrate, Carol Rosenfeld, Austin Pendleton, David Lindsay-Abaire, Francois Battiste, Ron Shelton, Alexander Payne, Giles Foreman, Sir Ian McKellen, Patrick Stewart, Cherry Jones, Allison Janney, James Earl Jones, Julia Lenardon and Tim Carroll among others.

**Faculty is subject to change.*

STUDENT RESOURCES

Bookstores

The Drama Book Shop, Inc. 250 W 40th St #1, New York, NY 10018 Located in the heart of TTC activity, the book shop sells a myriad of book and tools for the performing arts including playscripts, dance, film, musical theatre, design, costume, and puppets.

The Strand 12th Street and Broadway, 828 Broadway, New York, NY 10003 Strand Bookstore, is

New York City booklovers treasure trove - home to 18 miles of books. New books, used books, rare books, out of print books and art books.

Amazon.com is a fast and convenient way to purchase used and new books.

Library

The Tom Todoroff Studio maintains a modest private library on the 3rd floor of it's Pearl Studios 500 8th Avenue facility. This TTS Library houses all requisite books related to curriculum, and a limited (but growing) number of scripts, research texts, and other theater-related resources. Books may be checked out with the representative at the information desk anytime during the day or night while the Pearl Studios facility is open. Students must fill out a form and return all borrowed books and resources on the designated date. Library privileges will be put on hold if library books are not returned on time. The hold will be lifted once the overdue books are returned. No diploma or transcript requests may be honored until all overdue library books are returned.

Additionally, students are encouraged to obtain library cards for the New York Public Library, where they can reserve books, dvds, films and CDs free of charge. Students must call (212) 870-1642 in advance to make a viewing appointment at the NYPL Theater on Film and Tape Archives, no walk-ins are permitted.

Students may follow these guidelines to apply for a [free NY Public Library Card](#). Students may search for books, materials and recordings online using the [NYPL online catalog](#). We [recommend reading these instructions](#) in order to plan library visits efficiently.

Access to the vast resources of the NYPL, and its accessibility via numerous branch locations in close proximity to the school ensures that all students have all that they need for the successful completion of their course of studies and performance requirements at TTS. Printed instructional materials, and a comprehensive review how to use the NYPL, are provided all TTS Conservatory students at Orientation.

The NYPL locations nearest to the Conservatory which offer materials applicable to the TTC curriculum are:

The Billy Rose Theatre Division at the Lincoln Center

New York Public Library for the Performing Arts,

Dorothy and Lewis B. Cullman Center

40 Lincoln Center Plaza, NYC, NY 10023

(65th Street and Columbus Ave) - Third Floor
(212) 870-1639

Mid-Manhattan Library at 42nd Street

476 Fifth Avenue, NYC , NY 10018
(212) 340-0863

The Jefferson Market Library

425 Sixth Avenue, NYC, NY 10011
(212) 243-4334

Student Dashboards

Student dashboards provide a central location online for all resources students need to reference on a regular basis, including important contact info, group assignments, class calendars and course syllabi. The dashboard may be accessed anytime from any device with access to the internet.

Ensemble Facebook Groups

A private facebook group is created exclusively for each TTC ensemble and used as a central communication hub for faculty, admin and students. In particular, students may log onto the ensemble facebook group on the mornings when classes are held at Pearl Studios to confirm the studio number or letter where class will be held that day. This information is also posted on monitors outside of the elevators at Pearl Studios.

Health and Counseling

Students seek help and advice during their Conservatory training for many reasons and at the Tom Todoroff Studio, the student comes first. Every effort is made to develop a relationship with the student body to ensure individual members feel comfortable in requesting and receiving counseling. Students are encouraged to schedule a meeting with the Student Counselor if and when they need to speak with someone.

That said, TTS training regularly involves rigorous, emotionally charged exercises and performances. Students may have issues stirred up that need to be addressed by a trained, health professional. The TTS is an acting school and does not maintain medical or psychological staff on site. Students in need of mental health counseling or medical attention are therefore referred to the appropriate resources in Manhattan.

Students diagnosed with a mental health condition or a medical condition before training commences are strongly advised to request clearance from a medical professional to participate in this physically and emotionally demanding program prior to enrolling. They are also urged to disclose this information to the Executive Director, and to any faculty members in contact with these students, so that physical and emotional stressors may be considered and, if possible, mitigated.

Disabilities Services

The Tom Todoroff Studio facilities are generally accessible to persons with physical disabilities. The TTS is committed to accommodating handicapped individuals as completely as possible. Students with a handicap of any kind must contact the Executive Director to discuss their needs during the application process.

Placement Services

The TTS does not offer formal job placement services, nor can it guarantee graduates a place in the acting industry. That said, prospective students are advised during their admissions interview of the many career paths that are available to them upon graduation. The faculty and administration assist students in assessing their skills and discuss the motivations necessary to achieve their career goals. In the second year of study, instructors lead workshops focused on developing students' skills in resume writing, interviewing, professional networking and marketing techniques and website development.

ACADEMIC EVALUATION

Academic Calendar 2019-2020

FALL TERM

Saturday September 7, 2019	New Student Orientation
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Wednesday September 11, 2019	First day of class, Fall term begins
Wednesday November 27-December 1, 2019	Thanksgiving break
Monday December 2, 2019	Classes resume
Saturday December 21, 2019-January 5, 2020	Winter break
Monday January 6, 2020	Classes resume
Friday January 17, 2020	Last week of fall term

SPRING TERM

Monday January 20, 2020	Spring term begins
Saturday March 14-Friday March 22, 2020	Spring break
Monday March 23, 2020	Classes resume
Friday May 15, 2020	Last week of spring term
Saturday May 16, 2020	Graduates' Film Festival <i>First year students attend</i>
Monday May 18, 2020	Graduates' Performance Project <i>First year students attend</i>
Tuesday May 19, 2020	No classes
Wednesday May 20, 2020	Commencement <i>First year students attend</i>

Student Progress Evaluation & Grading Rubric

Evaluations of students' progress will be based on a Pass/Fail/Withdrawal grading rubric. Corresponding percentages on a scale of 0-100% are assigned to each P / F value to facilitate an understanding of these evaluations. These assessments reflect the level of progress, discipline, willingness, promptness, participation and preparation demonstrated by work in-class and specific

writing, reading and/or performance-based projects completed outside of class.

Attendance also plays a large role in student evaluations; undocumented absences will diminish the student's overall evaluation. Any student in danger of failing will be notified midterm. This notification will result in a faculty panel review and possible disciplinary action or dismissal from the Conservatory program.

CONSERVATORY GRADING RUBRIC

90%-100% (P+) PASS Clear evidence that the stated objectives and requirements were exceeded by the student.

80%-89% (P) PASS Evidence that stated course objectives and requirements were met by the student in an above-average performance.

70%-79% (P-) PASS Evidence that stated course objectives and requirements were met by the student.

60%-69% (F+) PASS WITH WARNING Stated course objectives are not satisfactorily being met by the student. However - the student demonstrates a willingness to learn and grow. The student's failure to meet course requirements is seemingly despite his/her best efforts (at the discretion of the course instructor). This grade will result in a faculty panel review to address how to assist this student. The student will receive a warning. More than one warning may result in dismissal or deferral to a future semester.

50%-59% (F) PASS WITH REVIEW Stated course objectives are not being met by student. Student's failure to meet expectations is due apathy or disruptive behavior. I.E. the instructor feels the student's behavior is deliberate. This grade will result in a faculty panel review and possible dismissal from the program with no refund granted.

0%-49% (F-) FAIL WITH AUTOMATIC DISMISSAL Stated course objectives are not being met and the student has two or more undocumented absences. A failing grade will result in a faculty panel review and likely dismissal from the program with no refund granted.

I - Incomplete. This designation is issued because of well-documented disabling illness or because of well-documented catastrophic personal circumstances or unfinished coursework. This grade will result in a faculty panel review to discuss whether it will be possible for the student to return.

WP - Passing at the time of withdrawal - the student elects to leave the program. No refunds granted in this case.

WF - Failing at the time of withdrawal - the student elects to leave. No refunds granted in this case.

Please note: if a student stops attending and fails to provide a written request to withdraw from the Conservatory, the student will be withdrawn administratively as an unofficial withdrawal and

receive a WF.

Credit Hour Definition

TTC defines a semester hour of credit as three hours per week (an hour being 50 minutes in class, 60 minutes outside of class) of “student work” over a 15-16 week semester. The “student work” may occur in class or it may be out-of-class preparation. Courses that require less outside preparation time in proportion to in-class time will be given fewer credits. Credit hours are earned over the course of the students’ training. Conservatory students must earn the requisite number of credit hours to meet the requirements for a Diploma in Acting.

Clock Hour Equivalency

A clock hour represents any 50 - 60 minute time frame that a student spends in the classroom with a teacher or completing some instructional activity. TTC students attend 21.5 hours of class on average per week in year one and 23 hours of class per week on average in year two. **A total of 1,418 clock hours** are completed over the course of the Conservatory program. On average, students are also expected to complete 18 hours of rehearsal, reading and writing per week.

Transfer Credits

Due to the unique nature of training in the Conservatory program, no transfer credit may be accepted.

Changes to the Syllabus

Faculty may make adjustments to their syllabi as needed.

Changes to the Class Calendar

While the time-frames for classes will remain essentially the same each week for the duration of the academic year, we do depend on a professional faculty of working artists whose performing commitments may sometimes require changes to the schedule. We feel this is a worthwhile tradeoff for students to have the opportunity to work with these experts and receive practical, real world insight from artists who are actively engaged in their field. As a result, we ask that you keep your schedule flexible as follows:

Mondays, Tuesdays, Thursdays, Fridays - up until 3:30pm

N/A Wednesday (full day of class)

Weekends - you're free*

*The final two weekends of the second year of training may be reserved for final dress rehearsals for the Spring Performance Project. Please leave them open.

Transcripts

Former and currently enrolled students at the Conservatory who have paid all outstanding charges to the Conservatory are entitled to receive one transcript of his/her academic record without charge. For each additional transcript, a fee of \$10 USD will be charged.

Written requests accompanied by a check or money order may be made payable to Fifty-Seven T Productions, Inc. if a charge is required. Telephone requests for transcripts cannot be honored.

THE TRAINING

The Conservatory extends beyond instruction in the **Todoroff Acting Technique** exclusively, to include comprehensive training in a curriculum of foundational disciplines for the actor. We call this **Todoroff Training for the Whole Actor - "The Training"**. The Training exists to support and further the organizing principle of the Tom Todoroff Studio : "To be an actor, is to be a professional human being."

By this, we mean an actor is a student of humanity. An actor is a psychologist, sociologist, anthropologist, archeologist. An actor's focus must be off themselves and on the world around them. Actors must develop a keen awareness and appreciation of their place in the history of this craft in order to then experiment with the integration of pedagogy and discovery of new forms.

To this end, **Todoroff Training for the Whole Actor** aims to:

- Develop a capacity for collaboration through **ensemble-based work**.
- Raise one's consciousness by placing a strong emphasis on the **actor as observer - as well as performer**.
- Provide a strong foundation in the **history of this craft** and its pedagogical roots, giving actors an informed perspective on their place in that continuum.
- **Integrate theory and practical application** in the profession.
- Convey the **central importance of the writer and the script** and develop an understanding and reverence for strong writing as an essential starting point for strong acting.

- **Nurture the whole instrument - head, heart and hips.** This includes the development of vocal clarity, muscularity of speech and physical presence, precision and grace.
- Create artists who are **storytellers.** Whose work reflects a personal, passionate, precise, political, provocative and purposeful point of view.
- Prepare actors to work in **all mediums: theater, television and film.**
- Empower actors to **enter the profession as practitioners** with the confidence and knowledge to create their own work.

ACADEMIC REQUIREMENTS

The Conservatory at the Tom Todoroff Studio is currently the only full time training program (it exceeds thirty semester credit hours) with a matriculated student body. Graduates of the Conservatory receive a Diploma in Acting.

The academic requirements to achieve this diploma are listed below. There are no elective courses. All courses that follow are required and must be completed in this sequence.

YEAR ONE: Semester I

Course #	Title	Credits	Clock Hours
DRAM100	Acting Ia - Approaching the Text	2	45
DRAM101	Acting Ib - Classic American Playwrights - Monologues	2	45
VOIC100	Voice I	1	32
SPCH100	Speech I	1	16
TEXT100	Text I	1	24
MVMT100	Movement for Actors: <i>Viewpoints, Michael Chekhov, Rasaboxes</i>	1	32

IMPR100	Improvisation for Actors	0.5	24
THTR100	Theater History & Dramaturgy I	3	48
ACTL100	Acting Lab	1	56
Total		12.5	322
			+ min. 18 hrs master class

YEAR ONE: Semester II

Course #	Title	Credits	Clock Hours
DRAM102	Acting IIa - Approaching the Text: Scene-Study <i>Playwrights through the ages</i>	2	45
DRAM103	Acting IIb - Classic American Playwrights - Scenes	2	45
VOIC101	Voice II	1	32
SPCH101	Speech II	1	16
TEXT101	Text II	1	24
MVMT101	Partnering: <i>Ballroom Dance & Williamson Technique</i>	1	32
ALEX101	Alexander Technique I	1	24
ACTL101	Acting Lab	1	56
THTR101	Theater History & Dramaturgy II	3	48
CLWN101	Theatrical Clown	0.5	16

Total		13.5	338
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YEAR TWO: Semester III

Course #	Title	Credits	Clock Hours
DRAM200	Acting III - Point of View <i>finding material that's uniquely you</i>	2	45
SHAK200	Shakespeare Study for Actors	3	48
VOIC200	Voice III	1	32
SPCH200	Speech III	1	16
TEXT200	Text III	1	24
MVMT200	Period Movement	1	32
ALEX200	Alexander Technique II	1	24
FILM200	Film History & Filmmaking	3.5	80
ACTL200	Acting Lab	1	56
BUSN200	Business of Acting	0.5	16
Total		15	373

YEAR TWO: Semester IV

Course #	Title	Credits	Clock Hours
DRAM201	Acting IV - The Professional Bridge <i>Performance Project development, rehearsal,</i>	2	45

	<i>production</i>		
CAMR201	On Camera Acting	1	48
VOIC201	Voice IV	1	32
SPCH201	Speech IV	1	16
TEXT201	Text IV	1	24
MVMT201	Intro to Devised Theater & Theater Dance	0.5	24
FILM201	Film History & Filmmaking	3.5	80
ACTL201	Acting Lab	1	56
PERF201	Performance Projects	0.5	24
Total		11.5	349
			+ min. 18 hrs master class

A total of 52.5 credits are earned over the course of the Conservatory program.

A total of 1,418 clock hours are completed over the course of the Conservatory program. On average, students are also expected to complete 18 hours of rehearsal, reading and writing per week.

Upon full completion of the program and adherence to the Conservatory's rules and policies, a student receives a **Diploma in Acting**.

The Conservatory culminates the Spring Performance Project, presented by the graduating ensemble of actors in an off-Broadway house in the NYC Theater District, open to the public as well as an invited audience of agents, managers and casting directors.

COURSE DESCRIPTIONS

VOICE I

Course #: VOIC100

Prerequisite: none

Course Credit: 1

Clock hours: 2 hrs per week / 16 weeks per semester

Outside class hours per week: 2

Description: Through the practice of a daily warm-up and various exercises, we will find and nurture each individual actor's authentic voice to be used healthily and with a full range of expression in both daily life and in context of performance.

Outcomes:

VOICE II

Course #: VOIC101

Prerequisite: VOIC100

Course Credit: 1

Clock hours: 2 hrs per week / 16 weeks per semester

Outside class hours per week: 2

Description: Students continue to reinforce the lessons from semester one their studies of the IPA and the GAD. The GAD will serve as a point of reference and as a base for learning other dialects and accents in second year.

VOICE III

Course #: VOIC200

Prerequisite: VOICE100, VOIC101

Course Credit: 1

Clock hours: 2 hrs per week / 16 weeks per semester

Outside class hours per week: 2

Description: Building on the foundations of the Voice work from First Year, we will continue the development of each individual actor's instrument while tackling increasingly challenging texts and preparing students for the professional world.

VOICE IV

Course #: VOIC201

Prerequisite: VOIC100, VOIC101, VOIC200

Course Credit: 1

Clock hours: 2 hrs per week / 16 weeks per semester

Outside class hours per week: 2

Description:

By the second semester, students will further reinforce those skills introduced in semester and continue to routinely practice the vocal warm-up. Students will select 2-4 monologue to prepare for auditions with a focus on the vocal production and clear communication of the story.

SPEECH I

Course #: SPCH100

Prerequisite: none

Course Credit: 1

Clock hours: 1 hrs per week / 16 weeks per semester

Outside class hours per week: 1

Description:

This course is not about making a “correct” sound, but rather about finding ease, clarity, and flexibility in the actor’s instrument, enabling the actor to handle all varieties of text. Students are introduced to the sounds of American English, both by ear and as written (International Phonetic Alphabet - IPA). Students will identify their own unique idiolect and identify articulation issues while learning the General American Dialect (GAD).

SPEECH II

Course #: SPCH101

Prerequisite: SPCH100

Course Credit: 1

Clock hours: 1 hrs per week / 16 weeks per semester

Outside class hours per week: 1

Description:

Students continue to reinforce the lessons from semester one their studies of the IPA and the GAD. The GAD will serve as a point of reference and as a base for learning other dialects and accents in the second year.

SPEECH III

Course #: SPCH200

Prerequisite: SPCH100, SPCH101

Course Credit: 1

Clock hours: 1 hrs per week / 16 weeks per semester

Outside class hours per week: 1

Description:

Building on the foundation of the Speech work from the first year, we will continue the

development of individual actor's instrument: strengthening articulators and opening up expressive possibilities with dialects and accents.

SPEECH IV

Course #: SPCH201

Prerequisite: SPCH100, SPCH101, SPCH200

Course Credit: 1

Clock hours: 1 hrs per week / 16 weeks per semester

Outside class hours per week: 1

Description:

Students will develop an individual practice to maintain flexibility of their instrument and will develop the skills to learn a dialect/accent independently.

TEXT I

Course #: TEXT100

Prerequisite: none

Course Credit: 1

Clock hours: 1.5 hrs per week / 16 weeks per semester

Outside class hours per week: 1.5

Description:

To develop the actor's vocal awareness and practice through the introduction of fundamental Voice and Speech skills. This class will work in tandem with the group voice and small speech class. Building off of the voice workout and speech exercises you will learn, we will work to develop free breath, an awareness of the voice-body connection, greater resonance, vocal power and expressivity as well as vocal flexibility, clarity and nuance.

TEXT II

Course #: TEXT101

Prerequisite: TEXT100

Course Credit: 1

Clock hours: 1.5 hrs per week / 16 weeks per semester

Outside class hours per week: 1.5

Description:

In semester two, actors begin to identify tension and patterns of holding and learn ways to un-work them. This leads to individual discoveries of vocal and physical challenges that are then addressed in class. In this way, students gain a physical and intellectual understanding of vocal anatomy, including a full understanding of the speech apparatus.

TEXT III

Course #: TEXT200

Prerequisite: TEXT100, TEXT101

Course Credit: 1

Clock hours: 1.5 hrs per week / 16 weeks per semester

Outside class hours per week: 1.5

Description:

Students continue to build the skills and techniques introduced in year one, with a focus on connecting breath, voice and articulators to heightened text of all styles beginning with Greek drama and moving into the poetic works of Modern American Realist writers (Odets, Wilson, Williams).

The Spring semester shifts to apply these language skills to the works of poetic Contemporary playwrights (Ruhl, Rivera, Parks) as well as touching back and deepening the actor's grasp of Shakespeare, Shaw and Wilde et al.

TEXT IV

Course #: TEXT201

Prerequisite: TEXT100, TEXT101, TEXT200

Course Credit: 1

Clock hours: 1.5 hrs per week / 16 weeks per semester

Outside class hours per week: 1.5

Description:

The Spring semester shifts to apply these language skills to the works of poetic Contemporary playwrights (Ruhl, Rivera, Parks) as well as touching back and deepening the actor's grasp of Shakespeare, Shaw, Wilde et al.

MOVEMENT I: Viewpoints, Michael Chekhov, Rasaboxes

MVMT100

Prerequisite: none

Course Credit: 1

Clock hours: 2 hrs per week / 16 weeks per semester

Outside class hours per week: 1

Description:

Students will learn a variety of physical "ways" that will provide them with an expanded awareness and expressive ability in the acting instrument, through a visceral and experiential connection to their body and voice. This course includes an in-depth study of Mary Overlie's SIX Viewpoints and Anne Bogart's NINE Viewpoints and an introduction to Michael Chekhov

Technique and Rasaboxes.

MOVEMENT III Partnering: Ballroom & Williamson

Course Title: Period Movement

Course #: MVMT200

Prerequisite: MVMT100, MVMT101

Course Credit: 1

Clock hours: 2 hrs per week / 16 weeks per semester

Outside class hours per week: 1

Description:

In the first semester, students will learn a variety of physical “ways” that will provide them with an expanded awareness and expressive physical freedom, presence and grace, in the acting instrument, through a visceral and experiential connection to their body, voice and imagination. The main focus of the course will be to open the acting instrument in a number of ways; by gaining self-awareness and contact with one’s own experience and by fully and freely expressing, one’s sensation and experience through vivid behavior, emotional responsiveness, expanded imagination, expressive physical movement and expanded vocal release. Designed to develop a feeling of ease and clarity of form with spontaneity with expressive physical and emotional freedom. A variety of exercises, crossing new and traditional methods and techniques will be explored and rigorously practiced. This course consists of a variety of Movement Techniques and Psychophysical training Methods for Actors. Class work integrates the rigorous practice of a wide spectrum of psycho-physical methods of training the body as an acting instrument and includes ensemble building exercises, to create a company of players, so that student actors will be able to function comfortably and productively within a group dynamic with confidence in their own abilities and trust in their fellows.

In the second semester, students are introduced to partnership movement. The first eight-week module focuses on Ballroom Dance. Each 2-hour class starts with a 10 minute basic body warm up to prepare the body for the movement, followed by learning basic steps of the style being taught on that day. After the students get comfortable with the basic steps, they are paired with with each other, where one student leads and the other follows. Students then continue to learn a few basic figures and practice the whole routine in pairs. At the end of each lesson, each couple demonstrates their dance, three couples at the time, so they may gain experience in performing in front of an audience.

MOVEMENT III Period Movement

MVMT200

Prerequisites: MVMT100, MVMT101,

Course #: MVMT201

Prerequisite: MVMT100, MVMT101,

Course Credit: 1

Clock hours: 2 hrs per week / 16 weeks per semester

Outside class hours per week: 1

Description:

Actors will work to establish connection through breath and body in order to develop an understanding of how to embody the period of the play. Actors will work through a series of technical exercises designed to free the body, develop awareness and acquire skills, which will lead to creating a more fully rounded capacity for physical creativity. Actors will explore how to move through the process of learning and executing dances of various periods, Elizabethan to Victorian, in a connected way, which supports the establishment of character and story.

MOVEMENT IV Intro to Devised Theater

Course # MVMT201

Prerequisite: MVMT100, MVMT101, MVMT200

Course Credit: 0.5

Clock hours: 1.5 hrs per week / 8 weeks per semester

Outside class hours per week: 1

Description: In part one of this course, actors find the center in themselves from which they act spontaneously on stage and off stage. The exercises are sometimes verbal, getting up on our feet speaking our truth, and they are also physical, in the sense that the body is always in movement, not neutral. There is also a meditative component to the exercises; meditation, in a certain sense, is acting and acting is meditation. The class is led by playwright and author of *American Hurrah* and *The Serpent* - both seminal texts in the original Devised Theatre movement - Jean-Claude van Itallie.

In part two of this course, actors study storytelling, character, musicality and performance through theater dance. Class begins with jazz based warm-ups to strengthen and stretch the body, followed by the floor progressions. Students develop the capacity to quickly learn combinations and choreography driven by character and a story.

ALEXANDER TECHNIQUE I

Course #: ALEX101

Prerequisite: MVMT100

Course Credit: 1

Clock hours: 1.5 hrs per week / 16 weeks per semester

Outside class hours per week: 1

Description:

This class is a psycho-physical awareness training that will lay the groundwork for embodied, truthful acting. The actor will learn to hone a daily practice and curiosity about the use of the body, breath and presence that will enable transformation in their work. Each week we will address key concepts of the Alexander technique and apply them to ensemble movement, games, rehearsal techniques and to performance.

Class exercises will also include training techniques developed by the Magis Theatre Company including Vocal Action, Plastiques & Biomechanics, and exercises for working with Heightened Text/ Heightened Energy as we will be applying and learning our AT skills within the context of embodied acting.

ALEXANDER TECHNIQUE II

Course #: ALEX200

Prerequisite: ALEX101

Course Credit: 1

Clock hours: 1.5 hrs per week / 16 weeks per semester

Outside class hours per week: 1

Description:

This class will build on AT awareness and deepen the skills gained first year. Students will be asked to articulate and practice daily warm ups and will begin to apply AT more specifically to character work and performance in class.

Class exercises will also include training techniques developed by the Magis Theatre Company including Vocal Action, Plastiques & Biomechanics, and exercises for working with Heightened Text/ Heightened Energy as we will be applying and learning our AT skills within the context of embodied acting.

IMPROVISATION FOR ACTORS

Course #: IMPR100

Prerequisite: none

Course Credit: 1

Clock hours: 2 hrs per week / 16 weeks per semester

Outside class hours per week: 1

Description:

This class underlines the core philosophy of how to improvise well onstage: that loving the hell out of whatever is happening is the key to strong, successful, improvised scenes. Students learn that there is no right or wrong way to improvise - and that you get powerful as a performer by embracing your mistakes and failing gloriously. This class teaches you how to command the stage as a fearless artist, to support the ensemble, and be the type of performer who creates your own work. First, we challenge you with exercises designed to wake up your individual creativity and ability to attack the stage confidently and with presence. We pair this self-empowerment with specific, personal notes to challenge your own artistic roadblocks. Then, we focus on the performer as part of the bigger ensemble. So you can take care of yourself onstage--great! Now, how can you be a team player who listens and supports every move to build the piece organically. This class pairs this sense of artistic freedom with an approach to create from a strong point of view, to be specific and surprising in your choices, and to confidently navigate the vocabulary and concepts that make-up long form improvisation.

THEATRICAL CLOWN

Course #: CLWN101

Prerequisite: none

Course Credit: 0.5

Clock hours: 2 hrs per week / 10 weeks

Outside class hours per week: 1

Description:

The study of theatrical clown can teach us many things about ourselves as performers:

How to begin from a simple yet energized presence,

How to develop greater trust in our creative impulses,

How to sustain the great pleasure of playing in the moment,

Above all, clown helps us accept our own unique ridiculousness, which brings our full humanity to the forefront and transforms our habits of restriction into skills of open expression

ACTING Ia Approaching the Text

Course #: DRAM100

Prerequisite: none

Course Credit: 2

Clock hours: 3 hrs per week / 15 weeks per semester

Outside class hours per week: 3

Description: The first semester of acting training focuses on the process of self-discovery through individualized work, starting with fundamental monologue technique and transitioning to self-authored pieces with the Met Monologue Project. Shakespeare's Prologue to Romeo & Juliet and Hamlet's Advice to the Players. Group outings to a Broadway each month (on average) are followed by in-class discussion and critique.

ACTING Ib Acting Fundamentals with American Playwrights - Monologues

Course #: DRAM101

Prerequisite: none

Course Credit: 2

Clock hours: 3 hrs per week / 15 weeks per semester

Outside class hours per week: 3

Description:

This course explores fundamental acting techniques through the writing of classic American playwrights including Tennessee Williams, Eugene O'Neill, Arthur Miller, Lillian Hellman and others. With the understanding that "strong writing makes strong actors", students rely on the material to provide a solid foundation on which to build. Actors practice various methods for learning, rehearsing and performing a role through their work on monologues and scenes by these authors.

ACTING IIa Scene-Study - Survey of Western Literature

Course #: DRAM102

Prerequisite: DRAM100

Course Credit: 2

Clock hours: 3 hrs per week / 15 weeks per semester

Outside class hours per week: 3

Description:

In this second semester, the focus shifts to scene-study. Students are assigned scenes and partners with whom they rehearse and perform select pieces from Western Literature from the realistic works of Chekhov, Strindberg and Ibsen through the American works of Williams, Wilson and O'Neill. Students also create brief presentations on the life and times of the playwright whose work they are performing. Group outings to a Broadway (on average) continue and are followed by group discussion and technique.

ACTING IIb Acting Fundamentals with American Playwrights - Scene Study

Course #: DRAM103

Prerequisite: DRAM101

Course Credit: 2

Clock hours: 3 hrs per week / 15 weeks per semester

Outside class hours per week: 3

Description:

This course builds on the techniques developed in semester one. Actors are expected to integrate

those lessons and apply them in the context of assigned scene work taken from the canon of great American Playwrights.

ACTING III Building an Ensemble

Course #: DRAM200

Prerequisite: DRAM100, DRAM101, DRAM102, DRAM103

Course Credit: 2

Clock hours: 3 hrs per week / 15 weeks per semester

Outside class hours per week: 3

Description:

In this course, students come together to create an ensemble-based work. Students research and do regular “read throughs” of contemporary writing that they love and respond to. Material goes through a rigorous selection process in which the actors develop a keen awareness of how to cast themselves in the professional world. All students are given the opportunity to contribute to the direction and design of the overall piece.

ACTING IV The Professional Bridge

Course #: DRAM201

Prerequisite: DRAM100, DRAM101, DRAM102, DRAM103, DRAM200

Course Credit: 2

Clock hours: 3 hrs per week / 15 weeks per semester

Outside class hours per week: 3

Description:

This final semester focuses on readying students for their transition to the professional world. Class time is dedicated to vigorous rehearsal of the Spring Performance Project which is performed in the last week of training. Through this process, students gain a clear understanding of what’s required to conceive, produce, rehearse and perform a professional production from the ground up. Students also spend this final semester honing their personal repertoire of six audition monologues in various styles.

BUSINESS OF ACTING

Course #: BUSN200

Prerequisite: none

Course Credit: 0.5

Clock hours: 2 hrs per week / 10 weeks per semester

Outside class hours per week: 2

Description:

This is an interactive business class where students start off by creating both short and long term goals for their current vision of the acting career upon graduation. Students learn about all of the business tools that they will need as professional actors and how to create them: headshots, resumes, cover letters, professional emails, postcards, business cards, websites, demos and clips. There is an intense focus on talent agencies and agents, sizes of offices, how they work with talent, what they are looking for and how to approach the agent interview with both commercial and legit agents. Students run through mock interviews to get a feel and are constantly being challenged by pop quiz mock interviews over the course. Other areas of focus include the actor's brand and how to market/pitch to the industry, acting as your own agent and submissions, how casting directors work, breakdowns and what actors need to know about them, headshot photographers, and social media. Guest speakers are also brought in to provide additional insight into the industry including professional actors, casting directors and headshot photographers. Students are also given a variety of homework to prepare including getting to meet and showcase to a professional agent via Actors Connection.

ACTING LAB I

Course #: ACTL100

Prerequisite: none

Course Credit: 1 credit

Clock hours: 3.5 hrs per week / 16 weeks per semester

Outside class hours per week: varies

Description:

Acting Lab brings together the first and second year ensembles for valuable group collaboration. The class is intended to be a "gym" for the actor - a forum where students have option to get up and perform scenes, monologues and/or work-reads voluntarily as they wish. Actors are given the latitude to explore new texts and work with new partners outside of assigned material and partners in other classes. The class is held in an Off-Broadway sized- house, which allows actors to become familiar, and eventually comfortable, with the physical and vocal demands of performing in a professional theater space to a large audience.

Students also practice applying their knowledge of the Todoroff Acting Technique to cold-read audition scenes pulled from industry breakdowns for television and film through an exercise called "Cold-Read Competition". The exercise is meant to simulate an actual casting / producers session. Group discussions following each performance allow students to receive and integrate feedback from their peers. Through this performance-based work, students develop the ability to make immediate, dynamic choices in the moment, to take words off the page and to personalize the text with little to no rehearsal. This exercise also provides students insight into the casting process and the myriad of interpretations that are possible from different players using the same text and how to gravitate toward the strongest, most dynamic choices in a scene.

ACTING LAB II

Course #: ACTL100

Prerequisite: none

Course Credit: 1 credit

Clock hours: 3.5 hrs per week / 16 weeks per semester

Outside class hours per week: varies

Description:

see description of ACTL100

ACTING LAB III

Course #: ACTL200

Prerequisite: ACTL100, ACTL101

Description:

see description of ACTL100

ACTING LAB IV

Course #: ACTL201

Prerequisite: ACTL100, ACTL101, ACTL200

Description:

see description of ACTL100

SHAKESPEARE STUDY FOR ACTORS

Course #: SHAK200

Prerequisite: DRAM100, DRAM101, DRAM102, DRAM103

Course Credit: 3 credits

Clock hours: 3 hrs per week / 16 weeks per semester

Outside class hours per week: 6 hours per week

Description:

Shakespeare Study is an acting class in which the technical and emotional demands of physical expression (the techniques of voice, speech/text and movement) are brought together in the pursuit of truthful moment-to-moment acting. Undertaking the challenges presented by the poetic realism of Shakespeare's heightened text will expand the actor's craft to an exceptional (significant/remarkable) level. The goals of the student actor are to form a strong, definable relationship to the text, and to achieve the ability to convey character, language, and emotion in

their acting on a deep, acknowledged and clear level.

ON CAMERA

Course #: CAMR201

Prerequisite: DRAM100, DRAM101, DRAM102, DRAM103

Course Credit: 1 credit

Clock hours: 3 hrs per week / 16 weeks per semester

Outside class hours per week: 1 hour per week

Description:

In this course, students learn to transfer their techniques to the medium of film. They become comfortable auditioning in front of a camera and learn techniques for filming their own auditions.

THEATER HISTORY & DRAMATURGY I

Course #: THTR100

Prerequisite: none

Faculty: Meron Langsner - Resume/CV (include appendices location)

Course Credit: 3

Clock hours: 3 hrs per week / 16 weeks per semester

Outside class hours per week: 6

Description:

The act of performance has been an influential part of human activity across cultures and throughout time. Part I of this course is designed to familiarize the student with many of the major works, movements, individuals and groups that have significantly influenced the history of theater and performance from the world of antiquity to the Elizabethan stages of London. In addition to dramatic texts and theories, we will examine the larger cultural context out of which each theatrical tradition emerged, always with a focus on performance and performer. Students will also develop dramaturgical and analytical methodologies with which to enrich their own creative work.

THEATER HISTORY & DRAMATURGY II

Course #: THTR101

Prerequisite: THTR100

Course Credit: 3

Clock hours: 3 hrs per week / 16 weeks per semester

Outside class hours per week: 6

Description:

The act of performance has been an influential part of human activity across cultures and

throughout time. This course is designed to familiarize the student actor with several of the major works, movements, individuals and groups that have significantly influenced the history of theater and performance in recent centuries and decades, as well as to provide tools and frameworks for intellectual advancement as one advances in their careers and is exposed to more work. In addition to dramatic texts and theories, we will examine the larger cultural context out of which each theatrical tradition emerged, always with a focus on performance and performer.

FILM HISTORY & FILMMAKING

Course #: FILM200

Prerequisite: THTR100, THTR101

Course Credit: 1

Clock hours: 5 hrs per week / 16 weeks per semester

Outside class hours per week: 6

Description:

From cave paintings to the camera obscura, humans have long attempted to depict movement in art. By the late nineteenth century, the technology emerged to capture and project images that seemed to dance and move. Film was born. Part one of the course examines the earliest days of photography and nickelodeons in Europe and America, to the triumph of the Golden Age of Hollywood's studio system in the 1930s. Using films as our primary texts, we will analyze the styles, forms, genres, artists and businessmen that created the most influential and enduring examples of cinema, paying particular attention to performer and performance. Supplemental articles, essays and class discussions will provide the aesthetic, social, cultural, and economic context of the industry that helped shape the 20th Century.

FILM HISTORY & FILMMAKING II

Course #: FILM201

Prerequisite: FILM200

Course Credit: 1

Clock hours: 5 hrs per week / 16 weeks per semester

Outside class hours per week: 6

Description: Filmmaking through history covers milestones of global cinema with a focus on the evolution of filmmaking and storytelling. Directors, writers, and actors respond to their times with a variety of cinematic tools passed down through their peers and mentors, creating different subjective modes of storytelling that influence the way we watch and think about films today.

PERFORMANCE PROJECTS

Course #: PERF201

Prerequisite: DRAM200

Course Credit: 0.5

Clock hours: 3 hrs per week / 4 weeks + 12 hour performance day

Description:

The students' final performance projects in the spring of their second year include a filmed scene for their actor reel and a live performance as an ensemble for agents, managers and casting directors on stage in the New York City theater district. First, students have the opportunity to create material for a professional reel they can then build upon after graduation. In the first couple sessions, students discover and workshop material for the scene that will appear on their final reel. The third session focused on on-set protocol and experiencing the production process both in front of and behind the camera. The third and final session is run just as a professional film shoot would be run on site film studios in New York City with a team of professionals who will guide students through the process, ending up with a final scene they will include on their reel. In the final week of training, students act in three live performances over the span of a twelve hour day. The live presentation is open to the public as well as invited industry guests.

Upon satisfactory completion of 52.5 credits, a student will be awarded the Diploma in Acting.

HOUSING

The Tom Todoroff Studio does not provide on-campus housing. TTC admin staff are, however, dedicated to helping all incoming students find a safe, affordable living situation. Prospective students may begin their housing search by consulting the Housing section on our website. All incoming students also receive materials to assist with their housing search and TTC staff members are available anytime at conservatory@tomtodoroff.com or (212) 362-8141 to answer questions or offer feedback on potential accommodations. We strongly urge any students who are not local to the NYC-metro area to consult TTC staff prior to making any financial commitments to an apartment.

Note: those who prefer dorm-style living within walking distance of the school are advised to contact EHS (Educational Housing Services) at www.studenthousing.org.

PROTOCOLS & POLICIES

The Conservatory provides professional acting training of the highest caliber. Out of respect for the craft, the instructors and the entire ensemble, students are asked to maintain these high standards by adhering to the protocols and policies outlined below. These protocols and policies provide a structured, supportive learning environment and also comply with regulations put forth by the United States Department of Education and the National Association of Schools of Theatre and other regulatory bodies.

Once a student is accepted to the Conservatory he or she will sign a waiver and agree to the following protocols & policies. Failure to agree to the terms below will make a student ineligible to attend the program.

Professional Guidelines

Professional guidelines checklist:

- Smoking is prohibited in and around all TTS facilities.
- The use or sale of alcoholic beverages or drugs is strictly prohibited before and during TTS classes as well as in and around all TTS facilities.
- No chewing gum - ever.
- Currently enrolled students may not enter into private study with any faculty member. Graduates must be in good financial standing with the Conservatory if they wish to study privately with any faculty member.
- Students are expected to conduct themselves with proper regard for good manners, cleanliness and appearance.
- Auditing of classes or rehearsals (except Wednesday evening class) by family or friends is strictly prohibited. Bringing guests to Wednesday evening class must be arranged through Orientation Director, Mark Guerette, at least 24 hours ahead of time by emailing markguerette@tomtodoroff.com.
- Students who deface or damage property are subject to disciplinary action and are responsible for the cost of the repairs.
- Hallways must be kept clear for foot traffic (no lying down, crowding or loitering).
- Hallways are shared spaces and thus, conversations must be kept to low, indoor voices. Please **no rehearsing in hallways.**
- Props that belong to the theater or studio must be returned to prop closets or where originally stored.
- Students who bring props and costumes into class must carry them out when class ends - they may not be left at the studio / theater.

- Garbage must be disposed of in proper receptacles.
- Students are responsible for checking their Conservatory email accounts daily and responding to messages promptly.
- Sit in front -- don't hang out in the back rows of the theater. This is your time - grab a front row seat to this experience!

Food & Drink

When working in Players Theater, all food and drink (except water) must be consumed in the hallway / lobby. At Pearl Studios, eating and drinking in the studios **IS** allowed with the understanding that you must clean up after yourself completely or risk losing this privilege all together.

Constructive Feedback

When sharing your thoughts about the work of another Conservatory member, please speak in terms of Guideposts, Viewpoints, Vocal Variation, Three Tenets, Three Techniques as much as possible. Strive to be supportive and constructive in your feedback. Please refrain from speaking about yourself and your own work in response to another actor(s) performance. Rather, focus your comments on the actor(s) and the material being presented. Please refrain from making directorial comments.

Address, Phone, Email Change

Students are responsible for emailing conservatory@tomtodoroff.com promptly to notify TTC staff of any changes to their physical address, email address or phone number.

Communication

Conservatory members are expected to maintain consistent communication with the Conservatory faculty and staff as necessary. Often, important announcements and/or assignments will be communicated via email. Hence, students must check their TTC email on a regular basis and always reply promptly to confirm receipt of Conservatory emails. Conservatory staff members must return with the same promptness. To facilitate email communication, each new incoming student is given a school email account (their "TTC email account") and protocol for

using this account is reviewed with the first year ensemble during Orientation.

Academic Honesty Policy

All TTS students are expected to demonstrate and maintain high standards of honesty and integrity in all the work they do. Violations of this Academic Honesty Policy include:

- Plagiarism: presenting someone else's work as your own
- Falsifying information (false citations or false reasons for not completing an assignment)
- Cheating on an assignment

Any student found in violation of the policy above may be placed on Probation or dismissed from the Conservatory, at the discretion of the AOC.

Attendance

Acting training necessitates in-person and in-class collaboration. Each day of Conservatory training is unique and will not repeat in the future. The learning is based on group interaction and the actor's development not only as an individual artist but also as an ensemble. For these reasons, no absence from Conservatory classes is permitted unless specifically excused.

In the event of a true emergency only, a necessary absence must be documented by submitting notice prior to the class in writing to TTAttendance@gmail.com for review and approval *in advance*. Simply writing the email does not equal an approved absence.

In the case of illness, a doctor's note is required for the absence to be excused. Please send an image of the doctor's note to TTAttendance@gmail.com.

Two or more undocumented (i.e. unexcused) absences per semester will result in a faculty panel review and the student in question may be put on probation or asked to withdraw from the Conservatory.

Lateness

Professionalism begins by practicing the "The Art of Showing Up" - on time - for all auditions, rehearsals and performances. Do not be late for your classes, nor for commitments to rehearse with a scene partner. **Being on time means arriving 15 minutes early and being settled, in the room, ready to work at the scheduled start of class.** Late arrivals or absences are only excused with prior approval from the Executive Director or with a doctor's note. Traffic, weather or train delays are not excuses.

Two unexcused "lates" will be equivalent to one unexcused absence.

Repeated tardiness will result in a warning that may escalate to a faculty panel review and possible probation and / or dismissal as per the attendance policy above.

Punctual attendance also represents a significant portion of the students' overall grade.

If a student finds he / she is going to be late to class or absent, **the student is responsible** for taking the following steps:

1. **Before the class:** Email TTCattendance@gmail.com OR TEXT 310-980-4504 to let the TTC staff know you'll be late but that you're alright. *This is very important. Telling your friends in the class is not an acceptable way of communicating. You must communicate directly as per these instructions.*
2. **After the class:** Contacting your teacher to let him / her know why you were late / absent.
3. **After the class:** Reaching out to classmates to collect notes or assignments missed so you can catch up on your work before the next class session.

Note: The purpose of this policy is to promote a focused learning environment and prepare you for the professional world. In this training, you are expected to show up not only for your own benefit, but also for the benefit of your scene partners and ensemble members who are relying on you. Please understand it's no less important to respect these rules than it would be in a professional setting. In other words - the fact that you are training as opposed to working as an actor should have no bearing on your efforts to show up on time, be ready to work, treat your instructors and ensemble members with respect and always do your best!

Probation and Dismissal

Probation is a prior warning to the student, sent via email from the Executive Director to a student's TTC email account, informing him or her that he/she is in jeopardy of dismissal from the Conservatory either due to unexcused absences, disruptive or disrespectful behavior, or otherwise violating the policies outlined in this handbook. A student may also be put on Probation for failing to meet the minimum expectations of a course.

All students placed on Probation will be counseled by the Executive Director and Faculty, as applicable, and may be given the option to complete an additional assignment or project if applicable. The Executive Director will be required to inform the student of his/her responsibility to meet minimum satisfactory completion requirements and outline with the student a program to accomplish the objective.

If the student does not meet the minimum satisfactory requirements at the time of the next required evaluation, or it can be determined that it is mathematically impossible for the student

to meet the minimum satisfactory completion requirements, the student must be dismissed from the Conservatory program. Additionally, students may be asked to leave the program at any time due to absences, lack of payment or reasons deemed necessary by the faculty or at the discretion of the administration. The administration is not obligated to provide warning to a student before removing students from the program. Notification of Dismissal will be sent via email from the Executive Director to the student's TTC email account.

Appeal Process

Students who have been placed on Probation or dismissed from the program may appeal either determination if special or mitigating circumstances exist.

A student on Probation may appeal the decision by sending an email to the Executive Director (ED) explaining the reason why the action should be appealed. A student who has been Dismissed may apply for reinstatement to the Conservatory by petitioning the ED within two weeks of notice. That petition must be in the form of a letter (email is acceptable) explaining the reason why the student should be readmitted.

The ED may consult any involved parties as necessary before responding to the appeal. The decision of the Executive Director is final and may not be further appealed.

Disciplinary Measures

All students are expected to respect the rights of others and are held responsible for conforming to the laws of the national, state and local governments, and for conducting themselves in a manner consistent with the best interests of the TTS and of the the student body.

The Tom Todoroff Studio reserves the right to suspend or dismiss any student at any time when such an action is deemed by the AOC to be in the best interest of the student, student body or the Tom Todoroff Studio. The severity of the infraction will determine suspension or dismissal.

Rescheduled Classes

Classes cancelled due to emergencies and holidays are rescheduled as space permits. The Tom Todoroff Studio makes every attempt to notify students of any last-minute cancellations. The administration informs the class of the make-up schedule, and students are expected to attend. Some make-up days are built into the schedule. Students are advised not to make travel plans the days prior to the last day of each semester.

Temporary Leave of Absence

If a personal or family issue should arise that would cause a student to miss classes for a period up to 10 class days, a temporary leave of absence request (TLOA) should be made to the Registrar. Only the AOC can approve an TLOA, and only extreme circumstances such as medical issues, family emergencies due to illness or death, or some other extenuating circumstances are considered.

Students must provide a written request with supporting documentation. TLOA forms can be obtained by emailing conservatory@tomtodoroff.com. This temporary absence request allows students to miss classes for a predetermined time without being administratively withdrawn. The absences are listed as “unexcused”, and students are still expected to show course mastery at the end of term along with the rest of the ensemble.

A temporary absence may not exceed 10 days. Should a situation arise that would cause students to miss more than 10 days of class, they should contact the Executive Director to discuss other options. The first day of temporary leave begins the day after the student last attended class. If the student does not return to school at the end of 10 days, he or she will be administratively withdrawn.

Drug-Free Environment

The Tom Todoroff Studio recognizes the serious nature and potential harmful effects of using controlled substances in the workplace and educational setting. Therefore, unlawful manufacture, distribution, dispensation, possession or use of alcohol or controlled substances on or around TTS premises before or during the school day is strictly prohibited.

The Tom Todoroff Studio will impose disciplinary sanctions on students for violations. These sanctions may lead to referral for expulsion or prosecution. Students are ultimately responsible for their own actions regarding their safety and welfare.

Smoking

Smoking is not allowed anywhere on or near the premises during the school day.

Weapons Policy

The Tom Todoroff Studio restricts the presence of weapons including, but not limited to, firearms, knives, and chemical agents within Conservatory premises, its surrounding areas, or at outside facilities where Conservatory-sponsored events may take place. This policy applies to all students, staff, and visitors.

Exceptions to this policy are as follows:

- Federal, state, county, and municipal police officers while on duty, within their jurisdiction, or while under direction from their agency to carry weapons off duty
- Assigned security officers, who are issued a specific weapon, are qualified in the use of that weapon, and who have completed a minimum of eight hours training in the use of the weapon
- Students, staff, actors, or crew members involved in a Conservatory production or class who have received written permission to use a specific and approved weapon in a rehearsal, performance, or class. The written permission must come from the faculty member overseeing the rehearsal, performance or class.

Visitors found to be in violation of this policy are asked to leave the premises or event immediately. In some cases they may be detained, have their weapon secured, and both the person and weapon turned over to responding law enforcement officers. Students in violation of this policy may face disciplinary action, up to and including dismissal from TTS, termination of employment, and/or criminal prosecution. These policies exist in addition to policies set forth by any and all outside venues used for TTS events. An administrative dismissal for a violation of the Weapons Policy is noted on the academic transcript as “Ineligible to Re-Enroll.”

Dress Code

Students will refer to each class syllabus for details regarding dress code. Certain disciplines will list specific dress requirements and students are expected to comply. The majority of classes will require students to dress in neutral tones (black, grey, tan) and avoid wearing clothing items with large, bright logos or writing as this can be distracting to ensemble work. Clothing must allow for ease of movement (flexible fabrics that can stretch, or loosely fitted). Permitted footwear includes sneakers or jazz shoes. In the interest of safety, students may not work in their socks alone, unless the socks have treads/grips on the soles.

Part-time Employment

The Conservatory schedule allows for students to engage in part-time non-acting employment to support themselves financially while attending school. Students are encouraged to seek out this employment, with the understanding that part time employment may never conflict with class hours nor with our single outing to see theater once a month (on a Tuesday night). Due to the intensive nature of this training, students are also strongly cautioned against working past midnight before a class day. Remember, Conservatory training is the priority, so if the outside employment is becoming more of a hindrance than a source of support, change it!

Electronics and Audio Devices

Cell Phones: All cell phones must be turned off upon entering the classroom and put away during class. If a student violates this rule more than once, at the instructor's discretion, the student may be counted absent. In the event of an emergency, students may use their cellphones outside of the classroom with the teacher's permission.

Computers & iPads: Electronic Note-Taking is not allowed. Students are required to bring a pen or pencil and notebook to all classes so they are prepared for written note-taking as necessary.

Audio Recording Devices: Audio recording devices are permissible in certain courses, at the discretion of the instructor, as a tool to help students retain all that is said in class. Additionally, some work in Voice & Speech classes will require a recording device. Students are expected to refer to the course Syllabus or request permission from the instructor before using a recording device in class.

Students are forbidden to record Conservatory class work for the purpose of distribution and/or public exhibition. Violation of this policy may result in a student's dismissal from the Conservatory.

Student Identification Card

All enrolled Conservatory students are issued a photo ID card at Orientation. ID cards given students access to Tom Todoroff Studio facilities and discount theater tickets as well as other discounted goods and services offered to full-time students in NYC. A replacement photo ID costs \$20 per card. Students may not lend their ID to someone else, nor may they provide access in any way to others to TTS facilities.

Scene Assignments

Acting training involves playing characters who may not share a student's background or

beliefs. Teachers assign scenes, monologues, and exercises solely based on the learning objectives for the course and the developmental needs of the individual student. Students are expected to participate in every class activity, scene, or assignment regardless of the challenges presented by the work.

Intimacy Protocol

Any scene work that involves intimacy will be handled in the following manner. The actors involved in the scene will first discuss the blocking using the **5-Pillar Approach learned in our Intimacy Workshop at the start of training** and identify the intimate actions they mutually have decided **may** take place in order to tell the story (i.e. a hug, kiss etc.) They will then outline this briefly in an email that's sent to the instructor. Both actors must email to say "I agree" to the intimate actions. The teacher will then reply to confirm and authorize the intimate blocking they've chosen. The students are then free to proceed with physicalizing the actions they've outlined. If, during the course of rehearsal, they find it necessary to add or expand upon the original blocking of intimate actions, the same process must be followed. Students may not surprise each other with physical contact during a scene.

International Students

International students may contact the International Student Visa Program ("ISVP") Officer to request Student Visa Requirements. International actors who are accepted into the Conservatory will be issued our International Student Visa Program Application for the M-1 Visa.

When foreign students apply for admission in a program approved by Immigration and Naturalization, official transcripts of completed secondary and applicable post-secondary credits are required with notarized translation. These transcripts must include specific dates of school attendance, courses taken during each year of attendance, and grades received for each course. In addition, an affidavit of support and a confidential statement of financial responsibility should accompany the student's application for admission. Satisfactory evidence of successful mastery and command of the English language is required for all foreign students enrolling in the TTS Acting Conservatory program. A TOEFL score of 450 or its equivalent is suggested, though not required, for entry into the program. English language competency will be assessed during the audition and interview.

REQUIRED M-1 VISA MATERIALS:

In addition to the ISVP application, all accepted foreign applicants must send in a notarized

Affidavit of Support, and a bank statement or pay stubs that demonstrate the required financial backing for the applicant to complete the program (these terms are outlined in the ISVP application) and a non-refundable deposit of \$400 USD. An I-20 Form (Immigration Certificate of Acceptance) will be sent to those foreign students who gain acceptance into the Conservatory. With these aforementioned exceptions, the conditions for admission of foreign students are identical to those for domestic students.

Visiting a class

The NYC Studio Weekly Class, held on Wednesday evenings, is kept open to the public so that prospective students have the opportunity to observe a class, meet the instructor (Tom Todoroff) and speak with currently enrolled students. The Tom Todoroff Studio strongly encourages all prospective Conservatory students to either observe a Wednesday evening class in New York City or, if this is not an option, attend one of the international intensives offered throughout the year in various cities across the U.S., Canada and abroad - prior to applying and auditioning. Any Conservatory classes outside of the Wednesday evening class are closed to the public, so outside visitors are not permitted.

Conservatory Fees & Supplies

There is an application fee of \$50.00* and a \$400.00* per year fee that covers the cost of student services and orientation in year one and the production costs for the spring performance project and film festival in year two. Books and materials average \$200. While it's not required, we strongly recommend that students invest in an at-home printer.

A schedule of other fees follows:

Fee	Description
\$25-\$60*	Broadway Show Ticket Fee, once month Oct - April, due first Wednesday of the month
\$400*	Administrative fee, due Sept. 1st each year
\$20	Guidepost Card fee, due at Orientation

\$50	Returned check fee
\$50	Diploma Replacement
\$0 then \$10 each	Additional Transcripts (first one free)
\$20	Student ID Replacement
\$24.5 / \$56.00	Cost to FedEx Domestically / Internationally (sending via email or picking up in class is free)
25 cents per page	Printing at Pearl Studios

** Denotes a Required Fee. All other fees are only applied when necessary.*

Account Holds

TTS reserves the right to put a student account on “hold” if the student fails to submit tuition payments and/or applicable fees in a timely manner. While his / her account is on hold, a student may not be issued a transcript or diploma. When a student’s account is placed on hold, the student is notified in writing at his / her TTC email. To remove the hold from his or her account, a student must bring his / her account current by taking care of any outstanding tuition payments or fees. Students with an account hold are encouraged to contact the Executive Director to discuss their options.

FERPA Notification

The Family Educational Rights and Privacy Act (FERPA), also referred to as the Buckley Amendment, stipulates that postsecondary institutions must provide students access to official records directly related to them.

The Tom Todoroff Studio will obtain written consent of students before releasing personally identifiable data from records to other than the specified list of exceptions in FERPA. Students may waive their rights to access confidential letters of recommendation submitted with regard to admission or employment, but students cannot be required to do so.

Statement of Non-Discrimination

The Tom Todoroff Studio has a policy of non-discrimination with regard to students on the basis of race, color and national or ethnic origin, in the administration of its admissions policies, educational policies, and all other school administered programs. The TTS also maintains a policy of non-discrimination on the basis of handicap in regard to admission or employment, and access to program and activities. In addition, the TTS does not discriminate on the basis of sex in its educational programs, activities, or employment policies required by Title IX of the 1972 Education Amendments.

Financial Aid

The Tom Todoroff Studio keeps its fees as low as possible considering the quality of faculty and training. TTS does not participate in U.S. government loans at this time.

Tuition payment plans for the Conservatory program may be available on a case by case basis and are set by the Executive Director. Eligibility for a payment plan is based upon financial need and the strength of a student's application and audition.

Grievance Procedure

Students with a grievance concerning the institution must first contact the Executive Director, in writing, defining his or her grievance. The Executive Director will then act on the grievance accordingly. Should the student wish to appeal the Executive Director's decision, the student must contact the Executive Director, in writing, by no later than five (5) days of the Director's written decision. The Executive Director will then establish an Ad-Hoc Committee of Faculty members to rule on the appeal. All decisions of this Appeal Committee are final.

Harassment

It is illegal to harass others on the basis of their sex, age, race, national origin, religion, marital status, citizenship, disability and other personal character traits. The term "harassment" includes making derogatory remarks about such characteristics, making "jokes" about ethnicity or other groups, and other verbal, physical and visual behavior. Sexual harassment is also prohibited. Propositions, repeated requests for dates, dirty jokes, sexually provocative pictures and other verbal, physical and visual harassment, or any other conduct which recklessly or intentionally endangers or threatens the health, safety or welfare of any person in the TTS community is also expressly prohibited. Students found to be harassing others will be subject to a faculty panel

review followed by disciplinary action or dismissal with no refund granted.

Sexual Violence Prevention and Response Policies

The Tom Todoroff Studio is committed to the policy that all members of the school, including its faculty, students, and staff have the right to be free from sex discrimination in the form of sexual harassment by any other member of the school. Should a student feel that he/she has been sexually harassed, the student is encouraged to immediately inform the Executive Director.

Fraternization Policy

Students may date and develop friendships and relationships with other students as long as the relationships do not have a negative impact on their work or the work of others. Any relationship that interferes with the Conservatory culture of collaboration, the harmonious learning environment or the productivity of fellow students will be addressed and may result in disciplinary action.

Fraternization between students and faculty or administrators is prohibited as it may be perceived as favoritism, misuse of authority or harassment. Fraternization in this case includes dating, romantic involvement and sexual relations; close friendships are discouraged between current students and faculty or administrators for the same reasons.

Reporting an Injury

All Conservatory students are required to complete and sign a TT Studio Release Form at Orientation, prior to beginning their course of studies, acknowledging the inherent risks involved in engaging in TTS' training programs, and releasing TTS from any loss, damage, injury or illness that may result from voluntary participation in said programs. In the event of any injury sustained during a TTS class, the injured student must email conservatory@tomtodoroff.com within 12 hours of the incident to document the injury and how it occurred. Students who suffer injuries will be closely monitored by the staff and faculty and returned safely to the classroom or advised to see a medical professional. Please note, reporting an injury to the school does not constitute medical care or counsel - this can only be obtained from a medical professional.

Health Care Services (Non-Emergency)

Procedural guidelines for students seeking health care for any reason are detailed in the “Medical Needs” section of the Conservatory Resources Supplement provided each student at Orientation. Students are, therein, provided valuable information to assist them in finding and connecting with medical facilities, services (including counseling help lines) and professionals (including a recommended doctor) to address their medical, diagnostic, and mental health needs.

Medical Emergencies

Students experiencing a health crisis at TTS should notify the closest member of TTS faculty or staff immediately. In emergency situations where a student is unconscious or unresponsive, TTS calls 911 and the student’s listed emergency contact(s).

If a student is conscious and responsive, TTS will ask the student to make the determination to contact 911 and his/her listed emergency contact(s). In accordance with FERPA (Family Educational Rights and Privacy Act; see FERPA Notification) policy, TTS provides information to appropriate parties in connection with a health or safety emergency, if knowledge of the information is necessary to protect the health or safety of the student or other individuals. If a student has a medical condition which may create an emergency situation, TTS encourages that appropriate information be disclosed to faculty members and administration.

Medical Insurance

All conservatory students are strongly encouraged to have a comprehensive health insurance plan that meets healthcare reform standards while attending The Tom Todoroff Studio. TTS does not sponsor a comprehensive, health care reform compliant Student Health Insurance Plan. There are a limited number of healthcare plans available upon request for international students (email isvp@tomtodoroff.com).

Students with insurance plans are required to provide a copy of their health insurance plan account information and, when possible, a health insurance card at Orientation.

Lost or Stolen Items

The Tom Todoroff Studio does not supply students with lockers and cannot take responsibility for lost or stolen items. It is recommended that students refrain from bringing valuable items to classes/rehearsals. If an item is left behind after a class or rehearsal, the owner must contact the facility (Pearl Studios or Playes Theater) directly to retrieve it.

Tuition Schedule

Tuition \$16,850. per year for two academic years.*

**Tuition schedule current as of 2019*

YEAR ONE:

\$1000.	<i>Non-refundable enrollment fee to reserve student's place, paid upon acceptance into the Conservatory</i>
\$3000.	<i>due 60 days after that initial deposit payment or by June 1st (whichever comes first)</i>
\$5000.	<i>due on or before August 1st.</i>
\$7850.	<i>due on or before October 1st.</i>

YEAR TWO:

\$1000.	<i>due on or before April 1st.</i>
\$3000.	<i>due on or before July 1st.</i>
\$5000.	<i>due on or before August 1st.</i>
\$7850.	<i>due on or before October 1st.</i>

**All amounts are in USD. Conservatory enrollment is full-time only.*

Refunds Policy

CONSERVATORY WITHDRAWAL & REFUND POLICY

Tuition refunds for students leaving the Conservatory program prior to the completion of their courses will be based on the total tuition and fees for the term in which the student withdraws/or is terminated, according to the schedule that follows.

- Withdrawal at least 120 days before program begins: 100% refund less 5% processing fee
- Withdrawal 120 days or less before the program begins: 25% refund for that term

- Withdrawal once program begins: No refund for that academic year.

Thereafter, the student will be liable for all tuition and fees incurred for that academic year.

A student who withdraws/or is terminated from the TTS after starting classes must notify the TTS Academic Office at conservatory@tomtodoroff.com and engage in an exit interview. An exit interview is not required, but it is strongly urged to take place between both parties.

WEEKLY CLASS & INTENSIVES

Tuition payments for weekly class or intensives are non-refundable, except in cases where an actor has booked paid, professional acting work that conflicts. In this case, a class credit will be issued. Proof of job may be required. The actor will then have the opportunity to make up the program within one year.

Office Hours

Student Counselor, Mark Guerette, is available for office hours every Wednesday during the day at Players Theater or in the immediate area. Please email markguerette@tomtodoroff.com to schedule a meeting when necessary.

Questions?

Raise your hand or reach out to a member of the Conservatory faculty, administration or staff. The only “dumb” question is the one that remains unasked!

Student Handbook Changes

The Tom Todoroff Studio reserves the right to modify its tuition and fees, to add or withdraw members from its faculty and staff, to rearrange its academic programs and to withdraw subjects, courses, and programs if registration does not meet minimum standards. Any specific course requirements may be changed or waived by the Artistic Director or Executive Director, upon written request and for reasonable cause. Course substitutions may be made only by the Artistic Director.

