

THEATRE & ARTS

College for the Contemporary Actor

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CATALOGUE

2017-2018

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A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling Toll-free telephone #: (888) 370-7589 or by completing a complaint form, which can be obtained on the bureau's internet Website www.bppe.ca.gov

Theater of Arts is a private institution.

I. INTRODUCTION

A. HISTORY

Theatre of Arts has been in continuous operation since the film actor Ben Bard founded the school in 1927. It was then called *Ben Bard Drama* and was based at The Playhouse on Wilshire Boulevard in Los Angeles. Olivia de Havilland and Mickey Rooney were two of the aspiring stars who worked with Bard during this period. When Bard was named Head of Talent at *Twentieth Century Fox*, he handed over the school's operation to the famous director Max Reinhardt, who renamed the school the *Max Reinhardt Theatre Workshop*. Some of Reinhardt's more well known students include: Alan Ladd, Jack Carson, Shirley Temple, Angie Dickinson, and Cliff Robertson.

After Reinhardt's departure a few years later, the great acting teacher, Michael Chekhov became the school's principal instructor. The school was then known as the *Geller Theatre Workshop*, and counted among its students such stars as Gregory Peck, Gary Cooper, Marilyn Monroe, James Dean, Ingrid Bergman, Anthony Quinn, Natalie Wood, Robert Mitchum, Jane Russell, Elia Kazan, Clint Eastwood, Yul Brynner, Patricia Neal and Lloyd Bridges studied there. In 1959, after the death of Chekhov, Madame Valmar Oleska acquired the workshop and renamed it *Theatre of Arts*. Alumni from this time include renowned actors Charlene Tilton, Vic Tayback, Frank Bonner and Greg Mullavey.

In January 2000, Theatre of Arts became a part of Campus Hollywood, a trail blazing group of performing arts colleges all based in the center of the entertainment industry in Hollywood. The contemporary *Theatre of Arts* curriculum encompasses multi-media training for actors working in film, television and theatre today.

B. MISSION

The mission of The Theatre of Arts is to prepare students for a successful career in Theatre, Film, Television and associated media by guiding them through a process of professional and personal development that renders them as highly skilled performers able to have original, creative and affective voices in the industry.

It is our aim to foster a safe training environment that is artistically stimulating, collaborative and conducive to growth. Our courses combine the strengths of classical training with the vibrancy and innovations of contemporary practice. The structure and content of our programs facilitate a clear learning progression for our students that can inspire confidence, trigger curiosity and unleash inventiveness.

We are committed to the pursuit of excellence in actor training and encourage our students to be extremely diligent in their journey of discovery throughout the course. Our graduates have a clear grasp of the craft, the art and the business of acting, and are fully equipped to forge and sustain highly rewarding professional careers.

C. ACCREDITATION AND APPROVAL

Theatre of Arts has been approved to operate in the state of California by the Bureau for Private Postsecondary Education. The programs are also accredited through the National Association for Schools of Theatre. Financial Aid is available for those who qualify.

D. APPROVAL DISCLOSURE STATEMENT

Theatre of Arts (TOA) is located at 1536 N. Highland Avenue, Hollywood, California, 90028, and has been granted institutional approval to operate from the State of California Bureau for Private Postsecondary Education (BPPE). The Bureau's approval means compliance with minimum state standards, and does not imply endorsement or recommendation by the state or Bureau. Institutional approval is subject to continual review.

California law requires that a student who successfully completes a course of study be awarded a diploma or certificate verifying that fact. Graduates of Theatre of Arts receive a certificate verifying successful completion of the program of study.

Prospective enrollees are encouraged to visit the physical facilities of the school and to discuss personal educational and occupational plans with school personnel, and/or request a catalogue prior to enrolling or signing an enrollment agreement.

As a prospective student, you are encouraged to review this catalogue prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which must be provided to you prior to signing an enrollment agreement.

E. Faculty

The faculty at Theatre of Arts has been hired for their expertise in acting. TOA faculty is required to have at least five years of professional work or have a terminal degree to be employed as instructors. Our faculty members are trained in the TOA Method and understand the importance of the training that is necessary for a student to be successful in their program of study.

TOA Faculty

CHAD BORDEN Movement

Chad Borden is a graduate of Northwestern University's School of Speech & Theatre, and was an inaugural member of NU's Musical Theatre Certificate Program. Some of Chad's L.A. theatre credits include Molina in *Kiss of the Spider Woman – The Musical* (Ovation and LADCC Award nominations for Lead Actor) and Alvin in *The Story of My Life* (Ovation nomination for Lead Actor), both for Havok Theatre Company. Chad has performed at South Coast Rep, Pasadena Playhouse, Laguna Playhouse, Rubicon Theatre, La Mirada Theatre, South Bay CLO, Reprise!, Hollywood Bowl, Sacramento Music Circus, Musical Theatre West, Cabrillo Music Theatre, San Diego Music Theatre, Santa Barbara CLO, AMT of San Jose, and Elephant Theatre — where his favorite roles include Bobby in *A Chorus Line*, Tin Man in *The Wizard of Oz*, Motel in *Fiddler on the Roof*, Will Parker in *Oklahoma!*, and Larry in *Burn This*.

HARRISON BUTLER Movement

Honor Thespian – Troupe 1096. Irene Ryan Nomination. The Kennedy Center American College Theatre Festival, Pasco, WA. Irene Ryan Scholarship Competition
Academic Achievement Scholarship UNCO. Louis Jules Hexter Scholarship
Full Tuition Scholarship for the MFA Program at the University of Texas at Austin
The Kennedy Center American College Theatre Festival Director's Meritorious Award for *The Adding Machine* at UNCO. MFA University of Texas Austin, BA University of Northern Colorado.

ALEX FELDMAN On-Camera Acting, Industry Preparation, Script Analysis

Alex Feldman was born in Kiev, Ukraine and grew up in New York. He is a graduate of The New York Conservatory For The Dramatic Arts. Alex also studied with the great Anthony Abeson in NY for several years before moving to Los Angeles. As an actor, Feldman has been a presence in Film, Theater and Television for over a decade. He has made Guest-Star appearances on such hit shows as LAW & ORDER, COLD CASE, WITHOUT A TRACE, LAW & ORDER: SVU, LAW & ORDER: CRIMINAL INTENT, CSI: MIAMI, and IN PLAIN SIGHT. Film credits include CHERNOBYL DIARIES (prod. Oren Peli), REPO CHICK (Dir. Alex Cox), and THE BLING RING (Dir. Michael Lebeck). In 2006 Feldman began his writing/directing career with SENT a film based on the music of Tom Waits. Since then he has directed numerous short films as well as the hit web-series Floored And Lifted. Feldman is currently writing and directing a new Science Fiction series ETERNITY HILL in which he also stars. Alex Feldman is the CEO and founder of For Actors By Actors, a successful acting network based in Los Angeles, CA.

DAVID CONNOLLY Improvisation, Stand-Up Comedy

David trained as an actor at Mountview Theatre School in London after graduating in performing arts at De Montfort University, Leicester and the National Youth Theatre of Great Britain. As an actor David appeared on London's West End in A Passionate Woman and Under the Doctor. In the UK David co-starred in the TV show MENACE alongside Steven Moyer (TRUE BLOOD) and starred in the feature film, MOTHERS & DAUGHTERS which he also produced, co-wrote and co-directed with his wife, Hannah Davis. As a partnership they were nominated for The Golden Hitchcock Award for Direction, and have received a Silver Lei for Excellence in Film Making from The Honolulu International Film Festival and a Cinemonde Award from New York for Excellence in Direction. Their feature films have opened at the Cannes Film Festival before playing at film festivals worldwide. Their movie, THE UNDERSTUDY, which won numerous awards appeared at festivals around the world before being released theatrically, then playing on Showtime and Starz. It is currently available on iTunes, Amazon and DVD. David is a member of BAFTA (British Film and Television Academy) and is attached to direct the feature film LEMMINGS. in 2016. David has also written narration for numerous concerts with actors and orchestras which have played The Royal Albert Hall- London, Carnegie Hall – New York and Sydney Opera House. As a writer, David writes for film and television and has re-written screenplays for studios.

As a comedian, David has performed over much of the U.S. including Stand Up NY in New York City, Zanies in Chicago, The Joke Joint in Minneapolis, The Comedy Spot in Scottsdale, the Las Vegas comedy club in Las Vegas, and The Comedy Underground in Seattle. In Los Angeles he can often be seen at The Comedy Store on Sunset Strip, Flappers, and the Ice House in Pasadena. David was selected as one of the top ten headline comedians in L.A and has performed in Rant LA's record streaming of stand up. For five years running, David has been selected in the top 100 comics of North America in the World Series of Comedy and was also selected to compete in the 34th Seattle International Comedy Competition. He recorded Stand Up & Deliver for Nuvo TV in Cabo St Lucia and was the MC at the World Marbles Competition. David was host of the spoof news show Hindsight News, which can still be found on YouTube and is currently the co-host of the weekly podcast Narcissistic News. Kaiser Permanente members may recognize David as the FLU EXPERT. Websites: www.mansionpicturesny.com & www.davidconollystandup.com

JAIME IRVINE Acting

Jamie has worked extensively in Australia, New Zealand and Los Angeles as an Actor, Acting coach, Director and Voice Artist. On screen, Jamie is best known as narrator Ben Charlton in UNDERBELLY NZ: LAND OF THE LONG GREEN CLOUD. He has appeared in TV shows WESTSIDE, ANZAC GIRLS, OUT OF THE BLUE, HOME AND AWAY, and SHORTLAND ST. as well as short film's BLUE

BIRD, THE SHED, NIGHTSTORM, ALL BLACKS DON'T CRY, VINYL, WINNERS AND LOSERS, and Feature film CRUSHED which will premiere in 2015. Jamie's theatre credits include Dog's Barking (Sydney Fringe, 2012), Sydney Ghost Stories (Old Fitzroy, 2009), Colder (Griffin, 2008), Soldier and the Thief.(Old Fitzroy,2008), Class Enemy (NIDA, 2007), Kikia the Poa (Producer,Actor, Old Fitzroy, 2006), 7 Blowjob (Belvoir, 2006) and various NIDA productions, and toured New Zealand as part of the cast of Blood Brothers in 2001. He has voiced hundreds of TV and radio commercials for New Zealand and Australia. Jamie co-founded the Really Really Serious Theatre Company and in 2009, and Picture This Productions, a collaboration of five local artists responsible for Sydney Ghost Stories. In 2009 he was awarded a Mike Walsh Fellowship to train in New York with Susan Batson and at the Stella Adler Studio. Jamie has a Bachelor of Dramatic Art (Acting) from NIDA and a Bachelor of Arts (Theatre and Film) from Victoria University of Wellington.

CLAIRE JACOBS Acting, Directing

Over the past 25 years Claire Jacobs has taught, directed, and choreographed at various educational institutions on both sides of the Atlantic including the Guildford School of Acting Conservatoire (University of Surrey), The Academy (London), Drama UK, British American Studio of Performing Arts (BASPA), and currently as an acting instructor for Theatre of Arts. Claire is a voting member of the British Academy of Film and Television Arts (BAFTA) and teaches privately, coaching many students who have gone on to become international stars in both television and film. After a break to raise her young family, Claire recently returned to television, guest starring in FLASHFORWARD & FORGOTTEN, and in recurring roles in OUTSOURCED, MAD MEN, EAGLEHEART and RAISING HOPE. Other TV credits include, ER, HOUSE OF ELLIOTT, GOODNIGHT SWEETHEART, MURDER ONE, and NATURAL LIES. Theatre credits included leading roles in I'm Not Rappaport with the late Paul Scofield and Howard Rollins, Cider With Rosie and Coming Apart. Other theatre credits include Snake In The Grass, Sunset Song, Boeing Boeing, Murder For The Asking, Jesus Christ Superstar, Caberet, and the Wizard Of Oz.

ADAM KROEGER Theatre History

MFA Acting: Shakespeare Theatre Company's Academy for Classical Acting at The George Washington University
MFA Candidate: University of Florida School of Theatre and Dance
Certificate: Atlantic Acting School
BFA Acting: Central Washington University

HENRY LAYTON Combat, Movement

Henry began his stunt career almost 20 years ago when he attended the International Stunt School with the United Stuntman's Association. While training there, he learned how to become a utility stuntman and mastered the art of high falls, body burns (set on fire over 350 times), precision driving, wire work, stair falls, bar room brawls, and repelling. As a weapons specialist, he fights everyday in the art of broadsword, kitana, kali double sticks, rapier & dagger, sword & shield, staff, bull whip, knife, black powder weapons, tomahawk & knife, etc. He has spread this knowledge while working/fighting with such actors as Orlando Bloom, Andy Samberg, Vin Diesel and Hulk Hogan to name a few. As one of the foremost performers in the motion capture industry, Henry works as the stunt coordinator and lead "mo-cap" stunt performer for Sony Motion Picture Film Studios, Walt Disney Studios (Jungle Book), and Universal Studios (Chronicles of Riddick). He is also the Producing Director for Motion Capture Performance at Motion Analysis Studios in Hollywood, CA. Some of his work can be seen in Steven Spielberg's critically acclaimed television series FALLING SKIES on TNT, and Golden Globe winning TV show BROOKLYN NINE-NINE. Mr. Layton works in the United States and Europe making

video games, you can enjoy his performances in such video games as: THE ORDER: 1886, THE CHRONICLES OF RIDDICK, SAINTS ROW, SAINTS ROW 2, SAINTS ROW THE THIRD, SAINTS ROW 4, THE PUNISHER, ENCLAVE, and KNIGHTS OF THE TEMPLE. In his free time, he works in the Digital Media Division for the National Football League, watching football games and serving as commissioner for NFL Fantasy Football.

SCOTT LOWELL

On Camera Acting

Scott Lowell is best known for his role as “Ted Schmidt” in Showtime’s popular and critically acclaimed Queer As Folk for which he was twice nominated for a Prism Award. The groundbreaking and provocative series originally ran in the U.S from 2000 –2005 and is currently airing in countries all over the world. Scott was born in Denver, Colorado and raised in the suburbs of New Haven, Connecticut. He majored in theater at Connecticut College and also studied acting at the National Theatre Institute (he was fortunate to study at both schools with the legendary Morris Carnovsky). He shortly moved to Chicago where over the course of a decade, he immersed himself in the local theater scene, including performances at the famed Steppenwolf and Goodman. He also landed his first TV role in Chicago on Early Edition.

Scott moved to Los Angeles in 1998 and quickly found himself busy in a number of successful commercial campaigns, guest roles on sit-coms and a lead in a sci-fi television film. In 2000 he landed QAF and spent the next five years shuttling back and forth between LA and Toronto, Canada where the series was filmed. He also kept busy traveling around making speeches for a number of civil rights organizations (including the Human Rights Campaign) and political campaigns as well as appearing as a presenter and Host of a number of GLAAD Awards shows. Since QAF has wrapped Scott has appeared on stage at the Williamstown Theatre Festival, Berkshire Theatre Festival, Eugene O’Neill Theatre Center, A Noise Within, Pasadena Playhouse, The Furious Theatre Company, Artists Repertory Theatre (Portland,OR), in a number of independent films and on the television series Bones where he has appeared as “Dr. Douglas Filmore” in multiple episodes as well as many other series (CSI, Castle, CSI:NY,NCIS, Heroes, Criminal Minds, Leverage) and as various voices in the animated series American Dad. He has also been hard at work writing screenplays on his own and with his writing partner, Eddie Jemison as well as developing ideas for television and the web including the series “Adoptable” and the podcast “CharActors!”. Scott also works as a mentor for the Young Story Tellers Foundation and raising awareness for the Evan B. Donaldson Adoption Institute.

BRAXTON MOLINARO

Acting, Directing

Braxton Molinaro is a Los Angeles based actor. Recently starred in the LA Premieres of SONS OF THE PROPHET (The Blank Theatre) and THE DEVIL YOU KNOW (Arena Stage). Pre-Production for MEN OF GRANITE. A graduate of The North Carolina School of The Arts under Dean Gerald Freedman and a native of Kenosha, Wisconsin - now residing in Los Angeles.

NICOLETTE CHAFFEY-MURRAY

Voice

Prior to training at the Royal Academy of Dramatic Art, Nicolette Chaffey studied Speech and Voice at the Guild Hall of Speech and Drama. She has worked in film, theatre and television across England, starring in HICKORY HOUSE, a long-running children’s television series, the National Theatre’s As You Like It tour of North America, and the Australian soap CERTAIN WOMEN. She and her partner Jeff Murray created THEATER/THEATRE in Los Angeles, which continues to present award winning plays throughout the year. As a vocal coach, Nicolette teaches privately and has worked on such films as Disney’s THE PARENT TRAP.

ROB NAGLE

Acting, Directing

Rob Nagle studied theatre and philosophy at Northwestern University, graduating in 1992. Though he spent time in Chicago and New York, he has made Los Angeles his home since 1997. Rob is a proud member of the Antaeus Company, as well as Pacific Stages. His regional theatre credits include productions at Denver Center Theatre Company, Mark Taper Forum, South Coast Repertory, Old Globe, Goodman Theatre, Center Stage, San Jose Repertory, Connecticut Repertory Theatre, and the Shakespeare Theatre in Washington, DC. In Los Angeles, he has worked with the Troubadour Theater Company, Green Beetle Productions, Odyssey Theatre Ensemble, Road Theatre Company, Open Fist Theatre Company, Black Dahlia Theatre, Lost Angels Theatre Company, L.A. Theatre Works, Circle X Theatre Company, Falcon Theatre, Theatre East, and Shakespeare Festival/LA. Rob's film credits include NEW YEAR'S EVE, FISHING NAKED, LIFE AS WE KNOW IT, THE SOLOIST, FUN WITH DICK AND JANE, CELLULAR, and AMERICAN WEDDING. His television credits include recurring roles on LINCOLN HEIGHTS, ELI STONE, and DAWSON'S CREEK, as well as appearances on MAD MEN, THE MIDDLEMAN, COLD CASE, STUDIO 60 ON THE SUNSET STRIP, WITHOUT A TRACE, EVERWOOD, THE GUARDIAN, and BUFFY THE VAMPIRE SLAYER.

ANNETTE ROMANO Acting, Script Analysis

Annette hails from Seattle, Washington, a town famous for quality theatre, where she grew up listening to and singing along with her dad's collection of soundtracks from musicals and eventually performing in a few herself. Educated at the University of North Carolina School of the Arts and the University of Washington, Annette performed a wide variety of roles including 40+ theatrical productions, largely in Seattle. She's currently an audiobook narrator, and has been a featured actor and spokesperson in over 100 local, regional, national, and international commercials in the form of TV, radio, print, and industrials. She taught on-camera acting for 7 years in Seattle and LA, before she discovered her true passion in directing. As a director and teacher, she's worked with middle school, high school, and college performers, including creation of the Juvenile Voices Theatre Project at King County Juvenile Detention in Seattle, WA. Favorite directing experiences include This is Our Youth, Into the Woods, Animal Farm (the musical!), In the Blood, The Talking Dog, Bitter Sauce, Magic Time, and Cut.

DAN SHANER Industry Preparation

Dan Shaner has been a Casting Director for over 25 years in film, television and new media. Film. His credits include LATTER DAYS starring Joseph Gordon-Levitt and Jacqueline Bisset, which won several awards including the Outfest Audience Award, BUDDY BOY, starring Aidan Gillen, directed by Roman Polanski protégée Mark Hanlon, LOVE AND SEX starring Famke Janssen and Jon Favreau and EVERYTHING PUT TOGETHER starring Radha Mitchell and Megan Mullally, directed by Marc Forster which were both in competition at the Sundance Film Festival in the same year. Additional films have featured Academy Award winner Octavia Spencer, Academy Award Nominee Amy Adams, Academy Award Nominee Julie Delpy, TWILIGHT star Peter Facinelli, Justin Theroux, Amanda Peet and Jane Lynch. Television credits include pilots starring Rob Lowe, Amy Adams, Minnie Driver, Michael Chiklis, Maggie Q and Austin Butler, among others. Series television credits include, COLD CASE, (including future Academy Award winning guest stars Jennifer Lawrence and Melissa Leo, as well as up- and-coming stars Darren Criss, Shalene Woodley, Michael B. Jordan, Chadwick Boseman, Tyler Blackburn and Cassidy Freeman). ROSWELL, MOONLIGHT, CHASE, RINGER, MAKE IT OR BREAK IT, and Hollywood Heights on Nick At Night. Mr. Shaner has also cast over 75 movies for television, garnering an Artios Award nomination and a Cable Ace Award nomination, and featuring such stars as William H. Macy, Marg Helgenberger, Brittany Murphy, Cicely Tyson, Neil Patrick Harris, and Virginia Madsen, among many others.

Mr. Shaner has been teaching Audition technique and The Business of Acting for years, most recently at USC, The American Academy of Dramatic Arts (AADA), Theatre of Arts (TOA), and The Art of Acting Studio (AOA). He grew up in Los Angeles in a show business family.

JOSHUA SHIBATA

Movement, Fitness

BC: University of Southern California.

SARAH SPILANE

Directing, Film Studies, Writing

Sarah Spillane is a multi-award winning writer and director. Sarah grew up in Sydney, Australia and relocated to Los Angeles in 2009. In 2007 Sarah won the Fortissimo Films Award for Emerging Talent and in 2013 her debut feature film *AROUND THE BLOCK* (starring Christina Ricci, Ruby Rose, Jack Thompson) premiered at the Toronto International Film Festival. Sarah won several awards for *AROUND THE BLOCK* including an Australian Director's Guild Award, and the Outstanding Achievement in Direction Award at the Newport Beach Film Festival in 2014. Sarah's films have screened at International Festivals including Berlin, New York, Clermont, London, Hong Kong, Sydney and Melbourne. *THIS LIFE*, starring Danny Glover, won Best Short Film at the Los Angeles Women's Film Festival in 2009. In 2008, Sarah wrote and directed the documentary *THE APOLOGY*, which screened at the United Nations in 2009 and premiered on ABC television the same year. Sarah has directed hours of television for Australia's National Indigenous Television Network and multiple television commercials in Australia and the USA. Sarah currently has three feature films in development; *TRUE SPIRIT* for Paramount Pictures AU and Sunstar Entertainment, *ABE* starring Finn Wittrock with producers Alan Glazer and Deborah Del Prete, and *THE WHIP* based on the multi-award winning best-selling novel by Karen Kondazian. Sarah has also written and created the one-hour television drama series *REBEL*, produced by Jay Firestone and Prodigy Pictures, and will direct the pilot for the series in 2016. *REBEL* has been adapted into a graphic novel to be released at the 2016 Comic Con

KEVIN STIDHAM

Acting, Directing

Kevin Stidham hails from Bolton, England and has been acting and teaching professionally in the United States for over 10 years. He has appeared in many award-winning stage and screen productions across the country, from NYC to Los Angeles. Theatre credits include productions with Fringe NYC, Virginia Shakespeare Festival, Hampton Roads Shakespeare Festival, *A Noise Within*, *The Blank Theatre*, *The Porters of Hellsgate* and *Theatre Banshee* (Company Member). TV and Film credits include *BONES*, *ONE TREE HILL*, *SEA MONSTERS: A PREHISTORIC ADVENTURE* and *THE BINDING*.

As a private acting coach and teacher, many of his students have found success in film and television (Disney/ABC/NBC) and on stage (Broadway/Regional). He received his MFA in Acting from Regent University, and his BS Ed. in Theatre and Speech from Southwest Baptist University. He is a proud member of SAG-AFTRA and Actors Equity Association.

RICHARD TATUM

Acting, Voice Over

Richard Tatum began directing while at the National Theatre Institute at the Eugene O'Neill Center. Once in Los Angeles, he found his way to venerable Theatre West, where he directed experimental projects such as *Rock Song* and *The Unusual Prospects*. He was a founding member and Associate Artistic Director of the Ark Theatre Company, where he directed critically acclaimed productions of *The Country Wife*, *The London Cuckolds*, *On the Verge*, *Good*, *Hazard County*, and world premieres of *The Big Ever After*, *Sounds of Silence*, *Gaining Ground* and the one-act *Barrage*. Also around Los Angeles

he's directed *May 39th*, *The Insidious Impact of Anton*, and *The Girl Who Would Be King* with the multiple-award nominated *Absolute Theatre*, where he is the Artistic Director, *The Merry Wives of Windsor* at the Lyric Theater, *Group: A Musical* with the Los Angeles Theatre Ensemble, and staged readings at the prestigious *Slamdance on Stage* and *Blank Theatre Company*, where he is also a frequent director for the *Young Playwrights Festival*. In other media, he directed the shorts *SOCK PUPPET*, *HEALTH & DISORDER* (Official Selection, Los Angeles Cinema of Hollywood Film Festival and Shorties Festival), *RENT CONTROL*, *THE OTHER SIDE OF THE DESK* (Official Selection, Trinity International Film Festival and Village of Brewster International Film Festival), episodes of the web series *BECKY & KATE: WORKS IN PROGRESS*, *SUPPORT GROUP*, *THE N.U.T. SYSTEM*, *THE STALKER CHRONICLES*, plus the comedy CD *BUSHWA!*, as well as several radio commercials and plays for radio. Richard is also a multi-award nominated actor, whose 30-year career spans stage, film, TV, and commercials. As a voiceover artist he's been heard on a wide variety of projects, from the cartoons *GRUNGY MCGEE* (Disney), *STATIC SHOCK* (Warners), and *AS TOLD BY GINGER* (Nick) to a galaxy of interactive games including *DISNEY INFINITY 3.0*, *CALL OF DUTY: BLACK OPS*, *GRAND THEFT AUTO V*, *OCEAN STAR V*, *SAINTS ROW 2*, *DESTROY ALL HUMANS 2*, *SPYRO: YEAR OF THE DRAGON*, and is the Skylander named Countdown. He is a frequent guest instructor at USC, UCLA, Syracuse University and the vocal coach for the Shoutcasting team at Riot Games. He is a proud graduate of Oberlin College, Directors Lab West '11, The Second City's directing program, and is a member of the SDC, SAG-AFTRA, and Actors Equity.

NAZARETH VALDEZ Makeup

Education: Hair Design and color techniques (GoldWell Mexico)
Color Specialist · color techniques · Fashion Hairstyles · Monterrey, Nuevo Leon,
ESCUELA PREPARATORIA OFICIAL DE IRAPUATO "E.P.I": Color techniques
ESTRELLA TV: Make-up Artist · February 9, 2017 to present
Latin Grammy Awards of 2012: Make-up Artist · 2012 to present · Las Vegas, Nevada
ALMA Awards: Make-up Artist
El School Of Professional Makeup Inc. TealInstructor· Los Angeles, California
Red Carpet Rumba: Make-up Artist

PAUL WAGAR Acting, Voice

Paul Wagar has leant his talents as a voice coach, speech instructor, and dialect coach to such institutions as UCLA, British American Drama Academy, Incubator Television, Legendary Pictures, Warner Speciality Productions, and NBC Television. He has taught acting and directed productions for the University of the Arts in Philadelphia, the Philadelphia Area Repertory Theatre, the University of Pennsylvania, Delaware Technical College, and Walnut Street Theatre, as well as counseling underprivileged inner-city youth. Paul has worked closely with Cicely Berry and Joe Olivieri, and has written several adaptations of works by Shakespeare and Henrik Ibsen. He has also acted in film and on stage ensembles with Justin Ritter, Ian McKellen, Patrick Stewart, Maggie Smith, and Jeremy Irons. He studied acting at Webber Douglas Academy of Dramatic Art and Vivian Matalon in London.

JASON WEISS Executive Director, Acting, Directing

Jason Weiss is a highly regarded actor, director and educator with over 20 years of professional experience. He holds a Master of Fine Arts degree in performance and pedagogy from the University of Florida and a Bachelor of Fine Arts degree in performance from the University of Miami. He came to Theatre of Arts in November of 2011 as a faculty member, and between then and September 2015, taught Acting, Theatre History, Industry Preparation, and directed the Summer Film Intensive. He was appointed Executive Director of Theatre of Arts in October of 2015.

Mr. Weiss was born in Princeton, NJ and grew up in East Greenwich, RI where he attended The Moses Brown School. The majority of his professional career was spent in New York City as an actor and director, where his work was seen on some of the city's most respected and influential stages, including: THE FORD CENTER, THE CORT THEATRE, 2ND STAGE, THE GREENWICH STREET PLAYHOUSE, THE CHERRY LANE THEATRE, THE MINETTA LANE THEATRE, LA MAMA ETC., THE ABINGDON THEATRE, 29TH STREET REP., and THE LOOKING GLASS THEATRE. He has worked regionally at the HIPPODROME, THE VIRGINIA SHAKESPEARE FESTIVAL, FLAT ROCK PLAYHOUSE, and PRINCETON REP. Film and television work includes work on ABC, NBC, DISCOVERY, OXYGEN, MTV, MULTIPLE FILM FESTIVALS and over a DOZEN COMMERCIALS. Mr. Weiss co-wrote (with TOA alumnus Siegfried Tieber) and directed the original play Magiko, which made its world premiere at the 2015 Edinburgh Fringe Festival. The play received rave reviews, played to sold out audiences and won the coveted SICKEST OF THE FRINGE award.

Throughout his theatrical career, Mr. Weiss has had the privilege to work with such theatrical luminaries as HAROLD PINTER, JOHN PATRICK SHANLEY, FRANK GALATI, AUGUSTO BOAL, JERRY HERMAN, CHARLES STROUSE, TERRY SCHREIBER, WILLIAM ESPER, and MICHAEL HOWARD to name but a few. These writers, directors, and teachers, along with the thousands of others with whom Mr. Weiss has had the pleasure to work over the years, have helped him forge a unique and trail blazing view on actor training. This vision for the future of acting lays the foundation for the Theatre of Arts program and is the driving force that makes it the most progressive and forward thinking acting school in Los Angeles.

Mr. Weiss continues to be one of the most in-demand acting teachers and coaches in Los Angeles. His clients and students can regularly be seen on all major television networks, the big screen, and on stages around the world. He is the Founder and CEO of THE JASON WEISS STUDIO, and the Top Dog at DOG HOUSE FILMS, LLC., a thriving independent Film, Television and Theatrical production company. He is a member of two of the most highly acclaimed and successful theatre companies in Hollywood, THE BLANK THEATRE COMPANY and the CELEBRATION THEATRE COMPANY, and is a proud member of SAG/AFTRA & AEA.

II. GENERAL INFORMATION

A. LOCATION

Theatre of Arts Registration Office, Studios and Library
1536 Highland Ave.
Hollywood, California, 90028

Arena Stage & Screen
1625 N. Las Palmas
Hollywood, California, 90028

B. FACILITIES & EQUIPMENT

The facility includes versatile studio class rooms, reference library and administrative offices. Classroom studios are arranged to create an atmosphere which promotes an optimum learning environment for students. Classrooms employ various audio-visual aids to enhance learning.

Theatre of Arts limits the size of its classes to maintain the highest quality of its educational programs. Class size may vary with a maximum capacity of 15 students per class.

Our 99-seat theatre serves as a multipurpose performance venue, featuring two dressing rooms and parking available for a standard daily rate.

Parking fees are the sole responsibility of the student.

Theatre of Arts does not own its own parking facilities and is not responsible for the students' mode of transportation (i.e. parking violations, property theft, damage, etc.). Students are encouraged to lock their vehicles at all times.

C. LIBRARY

The TOA library is on site at 1536 Highland Avenue. Students are able access the library during regular school hours M-F. With the exception of reference material, students are welcome to check out all available books and scripts throughout the academic sessions as needed for a period of up to 2 weeks.

D. ACCESSIBILITY FOR PERSONS WITH DISABILITIES

At Theatre of Arts we are resolute about promoting inclusivity and have made all reasonable adjustments to provide accessibility of facilities for persons with disabilities. Applicants with disabilities are invited to visit the campus to determine if the facilities meet their access needs and requirements. The facilities are currently in compliance with ADA standards.

E. HEALTH & SAFETY CONSIDERATIONS

It is the policy of Theatre of Arts to maintain a safe environment for its students and staff members and as such, has annual fire and safety inspections. Exit signs are posted prominently, and a first-aid kit is located in the main office in a conspicuous place. Should greater medical attention be required, the area's hospital emergency rooms are within quick reach by ambulance. If, at any given time a faculty, staff member or student has or is suspected of having a communicable diseases, that person will be asked to remain away from the campus until a release from a medical physician is obtained and delivered to the school. Communicable diseases, for purposes of this policy, are serious diseases that are capable of being transmitted to other individuals through the air or by direct physical contact between individuals (including, but not limited to, tuberculosis (TB), chicken pox, shingles, infectious mononucleosis, and Hepatitis-B).

F. ACADEMIC CALENDAR

CLASS HOURS

Theatre of Arts schedules classes between 9 am and 6 pm.

Courses are held throughout the calendar year. Programs are offered on a trimester basis, with terms beginning in January, May, and September. In most cases, students may enroll and begin their training at the beginning of any term. All course schedules are subject to change.

Fall Term 2017:	September 11, 2017 – December 8, 2017
Spring Term 2018:	January 8, 2018 – March 30, 2018
Summer Term 2018:	May 7, 2018 – July 27, 2018

The following holidays are observed:

- *New Year's Eve
- *New Year's Day
- *MLK Jr. Day
- *Presidents Day
- *Memorial Day
- *U.S. Independence Day
- *Labor Day
- *Columbus Day
- *Day prior to Thanksgiving
- *Thanksgiving Day
- *Day after Thanksgiving
- *Christmas Eve
- *Christmas Day

G. OFFICE HOURS

Office Hours are 9:00 a.m. - 5:00 p.m.
Mon - Fri

H. WEBSITE

www.toa.edu

III. OVERVIEW OF PROGRAMS

A. THE TWO YEAR ASSOCIATE OF OCCUPATIONAL STUDIES DEGREE PROGRAM

Course	First Year of Study	Credits	Contact Hr	Practicum Hr
AC101	Acting I	2	6	8
VX101	Voice I	2	4	4
MF101	Movement For Actors	2	4	2
SB101	Script Analysis	2	4	4
IP101	Improvisation	2	4	3
TH101	Theatre History	2	4	3
AC110	Acting II: Contemporary Scene Study	4	9	8
VX110	Voice II	2	4	4
OC110	On Camera fundamentals	2	4	2
MF110	Movement II- Classical/Contemporary	2	4	2
CF110	Combat I: Unarmed	2	4	0
AC120	Acting III: Classical Scene Study	4	9	8
VX120	Voice III	2	4	4
CF120	Combat II: Armed	2	4	1
CT120	On Camera: Scene Study	2	4	4
TN120	MakeUp	2	4	2
TOTAL: 36 weeks		36	1632 Hours	
Second Year of Study				
AC201	Acting IV/Advanced Scene Study	2	6	6
VX201	Voice IV	2	4	4
CC201	On Camera: Comedy	2	4	3
VO201	Voiceover	2	4	6
OP201	One Person Show	2	4	4
MT210	Movement III: Core Fitness	2	4	4
RP210	One Act Play	4	6	8
IP210	Industry Preparation	2	4	2
RP220	Rehearsal Production/ New Media	2	4	4
CS210	On Cam: Advanced Scene Study	2	6	3
CC210	On Camera: Commercial	2	4	3
AT220	Audition Technique	2	4	4
CD410	On Camera: Demo Reel	4	6	8
OP220	Stand Up Comedy	2	4	4
IC220	Influential Cinema	2	4	2
IS220	Industry Showcase	2	4	8
TOTAL: 36 weeks		36	1632 Hours	
GRAND TOTAL: 72 weeks		72		

IV. U.S. Department of Labor's Standard Occupational Classification Codes

The United States Department of Labor's Standard Occupational Classification (SOC) codes for all positions the institution provides education are as follows:

THE TWO YEAR ASSOCIATE OF OCCUPATIONAL STUDIES DEGREE PROGRAM

Occupation Code	Occupation Title
27-2011	Actors
27-2012	Producers and Directors
27-2099	Entertainers and Performers, Sports and Related Workers, All Other
27-3011	Radio and Television Announcers
27-3012	Public Address System and Other Announcers
27-3043	Writers and Authors
25-1121	Art, Drama, and Music Teachers, Postsecondary
25-3097	Teachers and Instructors, All Other, Except Substitute Teacher
25-1194	Vocational Education Teachers, Secondary School
25-9041	Teacher Assistants
25-9099	Education, Training, and Library Workers, All Other
13-1011	Agents and Business Managers of Artists, Performers, and Athletes

V. ADMISSION POLICIES & GENERAL INFORMATION

A. GENERAL ADMISSION REQUIREMENTS

The applicant must possess a High School diploma or its equivalent. Applicants are assessed on a case-by-case basis. The Admissions Representative will verify that all admissions requirements have been met. An applicant must complete the following steps to apply:

1. Complete online application for admission along with the \$75 application fee
2. Official copy of high school transcript or equivalent diploma with the graduation date
3. A brief statement of your professional goals and why you want to be an actor
4. Acting resume
5. Submit a headshot or photo

6. Audition

- a. Applicants must prepare two monologues from a contemporary published play memorized as their audition piece.
 - (1) Contrasting monologues, i.e. comedic and dramatic
 - (2) One of the monologues written post 1979
 - (3) Character should be close to applicant's gender and age
 - (4) One monologue should be done in applicant's natural accent
 - (5) Up to two minutes in length for each monologue

7. A valid Social Security Card.

8. A valid government issued photo identification card or driver's license.

If you are at least 18, an immigrant to the United States and have completed high school or its equivalent in your country of origin, to enroll at Theatre of Arts you need:

1. To provide a copy of your secondary school education credential as well as an English translated copy which clearly identifies completion of secondary education that is equivalent to a U.S. high school diploma. If the out-of-country education certificate is translated by a bona fide, third-party document evaluation service, the translation must be on that company's letterhead.
2. A valid Social Security Card.
3. A valid government issued photo identification card or driver's license.

B. ADMISSION POLICIES

Applicants must complete all admissions procedures to be considered for acceptance. Accepted candidates will be notified either in person or by mail after completion of the admissions procedure.

Applicants are entitled to receive a Notice of Student Rights, a copy of the Notice of Cancellation, a School Performance Fact Sheet, Refund Table, STRF Information, and a notice of all tuition and fees for the course to be taken when they sign an Enrollment Agreement.

Theatre of Arts also reserves the right to cancel a scheduled course if registration is insufficient to comprise a class. Students may transfer into another elective. All monies paid will be refunded within 30 days if applicable.

C. ARTICULATION AGREEMENT & TRANSFER OF CREDITS

Theatre of Arts has an articulation agreement in place with Antioch University, Los Angeles Campus. Under the guidelines of this agreement Theatre of Arts students holding an A. O. S. may complete at Antioch University, LA 90 upper division units in order to qualify for a B. A. degree. In order for any of the courses taken at Theatre of Arts to be accepted as transferable, a grade of "C-" or better must be achieved.

The decision to grant transfer of credit is contingent upon the following factors;

1. Equivalency is established during the assessment of an official transcript from a collegiate institution accredited by an agency or association recognized by the U.S. Secretary of Education
2. Performance at applicant's audition when applying for admission into Theatre of Arts
3. Satisfactory completion of remaining required coursework

Theater of Arts Does Not Accept Transfer Credits from Other Institutions

Theater of Arts Does Not Accept Credit For Prior Experiential Learning

NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credits you earn at Theater of Arts is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the degree you earn in the Two Year Associates of Occupational Studies is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending Theater of Arts to determine if your credits or degree will transfer.

D. NON-DISCRIMINATION POLICY

Theatre of Arts does not discriminate in admissions, counseling, training, placement, employment, or in any activity on the basis of race, color, gender, sexual orientation, age, nationality, heritage, religion, philosophy, or political views, nor upon any disability or medical condition. All applicants are interviewed and evaluated on the basis of their ability to be trained in the discipline of Dramatic Arts.

VI. STUDENT SERVICES

A. GENERAL/ADVISING SERVICES

Students may seek assistance for housing, academic, or personal matters. If a student requires special counseling, Theatre of Arts will provide appropriate referrals. A tutorial program is available to the students who seek additional assistance.

Theatre of Arts encourages students to discuss any problems with the President.

B. PLACEMENT ASSISTANCE

Theatre of Arts provides placement assistance to all graduates, although there is no guarantee or promise of employment. Theatre of Arts provides assistance with job applications, resume writing, job-search strategies and interviewing techniques.

Students enrolling in vocational programs who are not documented for employment in the United States will not be eligible nor will they receive placement assistance.

C. HOUSING

Theatre of Arts does not have dormitories nor provides housing for students and there are many reasonably priced options due to large number of schools in the area. The Administrative office can provide students with guidelines and information about local housing upon request. TOA maintains approximately 50 apartment listings within a two mile radius of the school. Monthly rents range from \$400 to \$2100 – depending on size, location, amenities, and if you are sharing the cost of expenses.

D. FAMILY RIGHTS AND PRIVACY ACT

The Family Educational Rights and Privacy Act (FERPA) affords eligible students certain rights with respect to their education records. (An “eligible student” under FERPA is a student who is 18 years of age or older or who attends a postsecondary institution at any age.) These rights include:

1. The right to inspect and review the student's education records within 45 days after the day Theatre of Arts receives a request for access. A student should submit to the registrar, or the Executive Director, a written request that identifies the record(s) the student wishes to inspect. The school official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the school official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.
2. The right to request the amendment of the student's education records that the student believes is inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA. A student who wishes to ask Theatre of Arts to amend a record should write the Registrar, clearly identify the part of the record the student wants changed, and specify why it should be changed. If Theatre of Arts decides not to amend the record as requested, the student will be notified in writing of the decision as well as the student's right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
3. The right to request, in writing, Theatre of Arts will not disclose personally identifiable information (PII) from the student's education records, except to the extent that FERPA authorizes disclosure without consent. Theatre of Arts discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by Theatre of Arts in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom Theatre of Arts has contracted as its agent to provide a service instead of using Theatre of Arts employees or officials (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the school.
4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by Theatre of Arts to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC 20202-5901

Schools may disclose, without consent, "directory" information such as a student's name, address, telephone number, date and place of birth, honors and awards, and dates of attendance. However, schools must tell eligible students about directory information and allow eligible students a reasonable amount of time to request that the school not disclose directory information about them. Schools must notify eligible students annually of their rights under FERPA.

E. NOTICE OF AVAILABLE G.E.D. TRAINING

As of 07/01/2012, if you do not already hold a high school diploma, an equivalent G.E.D. certificate, a graduation certificate from a home schooled program approved by the state or a foreign equivalent credential (12 years of education), **YOU WILL NOT BE ABLE TO BE** admitted into our program of study under the institution's ability to benefit procedures. The ability to benefit (ATB) procedures, were removed from statute as of 07/01/2012. Our institution wants you to know and encourages you to receive additional lifelong benefits from successfully completing the G.E.D training and taking the GED exam.

Special preparation for the G.E.D. is available locally through any of the local schools and/or community groups listed below. The programs listed below, to the best of our knowledge, have proven to be successful in helping students pass the G.E.D. exam.

Entity Name	Abram Friedman Occupational Center
Street Address	1646 S Olive St
City, State and Zip	Los Angeles, CA 90015
Phone number	(213) 765-2573

D.

E. TRANSPORTATION

Regular bus and Metro line services offering multiple connections are available near Theatre of Arts. RTD and MTA riders are eligible for a student discount by presenting their Theatre of Arts student ID and proof of enrollment. For more information, call MTA/Metro Lines at (800) 266-6883.

G. VOTER REGISTRATION

We encourage students to register to vote. You can go to the following website and follow the instructions to register – http://www.sos.ca.gov/elections/elections_vr.htm. This webpage contains everything you need to know about the requirements to be allowed to vote and how to become a registered voter as well as deadlines for submission of the applications.

H.

Federal Disclosure

Our institution wants you to know that, according to its latest information:

Disclosure date: 07/01/2016

Data for cohort year ending: 2015

Student Right-To-Know-Rates	Men	Women	Total	Rate
1a Initial Cohort	2	4	6	---
1c Allowable Exclusions	0	0	0	---
1e Final Cohort	2	4	6	---
2a Completers	2	4	6	100%
3a Transfer-out Students	0.00	0.00	0.00	---
4 Completion or Graduation Rate	100%	100%	100%	100%
5 Transfer-Out Rate	---	---	---	0.00%
6 Retention rate (Based on IPEDS Fall Enrollment Report- Part E)	100%	100%	100%	100%
7 Placement rate (disclose any placement rate calculated)	1	4	5	83%

Full-time Undergraduate Data:

Ethnicity	Pell Recipients		Subsidized loan recipients without Pell		Neither of the aid programs	
	Male	Female	Male	Female	Male	Female

Non Resident Alien	0.00	0.00	0.00	0.00	2	4
Hispanic/Latinos	0.00	0.00	0.00	0.00	0.00	0.00
American Indian or Alaska Native	0.00	0.00	0.00	0.00	0.00	0.00
Asian	0.00	0.00	0.00	0.00	0.00	0.00
Black or African American	0.00	0.00	0.00	0.00	0.00	0.00
Native Hawaiian or Other Pacific Islander	0.00	0.00	0.00	0.00	0.00	0.00
White	0.00	0.00	0.00	0.00	0.00	0.00
Two or More Races	0.00	0.00	0.00	0.00	0.00	0.00
Race and Ethnicity Unknown	0.00	0.00	0.00	0.00	0.00	0.00

VII. FINANCIAL AID PROGRAMS AND VETERAN ASSISTANCE

A. Financial Aid Based on a combination of approvals, authorization and accreditation, Theatre of Arts students are eligible to apply for and receive tuition aid and financial assistance while attending school. Currently both government and non-government sponsored financial aid programs are available to help pay for portions of your tuition and fees with grants or loans. Title IV federal funding is available to those who qualify. These assistance programs include:

- Federal PELL Grant: (FPELL) **Does not require repayment**
- FDirect Stafford Loans - Subsidized: **Must be repaid**
- FDirect Stafford Loans - Unsubsidized: **Must be repaid**
- FDirect Plus Loans: **Must be repaid**

Theatre of Arts does not participate in any state of California financial aid programs.

If a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund, and if the student has received federal student financial aid funds, the student is entitled to a refund of the monies not paid from federal student financial aid program funds.

How to Apply for Financial Aid.

1. Complete the Online Free Application for Federal Student Aid (FAFSA), starting October 1st online at fafsa.ed.gov.
Students financial aid funding is awarded on an annual basis and it is not automatically renewed. The Free Application for Federal Student Aid (FAFSA) must be submitted for each academic year of attendance for U.S. citizens and eligible non-citizens.
2. Entrance/Exit Counseling:
You are required to complete an entrance counseling if you are a first time borrower and prior to receiving your first disbursement. To complete your Direct Loan Entrance Counseling, go to www.studentloans.gov, and sign in using your FSA ID.

Select "Complete Entrance Counseling." Note that you can add an email address to which correspondence about your loans can be sent.

For additional information, read "Direct Loan Entrance Interview" pamphlet and/or go to <https://studentloans.gov>.

If a student withdraws or terminates and the institution is unable to have the student complete exit counseling prior to the student's departure, the institution will send a letter to the student, requesting exit counseling to be completed at www.studentloans.gov

B. Veterans Assistance (VA)

Veterans, active duty service persons, reservists or otherwise eligible members (such as spouses and dependents) may be eligible to qualify for various VA educational assistance programs. Applicants must first check with the Veterans Affairs Administration Office to see if they qualify for benefits. Students who receive VA educational benefits are still required to select one of the school's primary financing options to cover educational costs and related expenses not covered directly by the VA. All payments must be made in accordance with the school's financial policies and procedures.

Students who have questions about these benefits should contact the U.S Department of Veteran Affairs.

Students wishing to enroll at Theatre of Arts and utilize the VA benefits for which they may be eligible must submit unofficial transcripts for ALL prior training even though they may not be transferring any credits into the Theatre of Arts program.

VIII. ACADEMIC POLICIES

A. ACADEMIC CREDIT

A credit is a unit of measurement indicating the academic weight given to particular clock hours. A clock hour is a period of time consisting of a 50-60 minute class, lecture, faculty-supervised practicum, technical application, or comprehensive study.

An academic year is a period that begins on the first day of classes and ends on the last day of tutorial or examination, with a minimum of 36 weeks of instructional time.

In theatre studio and production courses, one trimester credit equals two hours of class instruction and two hours of work outside class. In lab and lecture courses, one trimester credit equals two hours of class instruction and three hours of work outside class.

Theatre of Arts ensures accurate and reliable application of its credit hour policies and procedures by issuing approved course syllabi by faculty to each student within the enrolled course. Syllabi include attendance and grading policies and requirements; checked weekly by the registrar. Upon completion of each term, attendance rosters, student evaluations completed by the faculty and course evaluation completed by the students are compiled and assessed by the registrar office to ensure satisfactory academic of credit hour policies and procedures are met.

B. GRADING SYSTEM

Theatre of Arts grades students according to the following system. Passing grades are A, B, C, and D. All grades appear on the school's official transcript and are used in calculating the grade point average.

A	90-100	Excellent	4.0	F	0-59	Failing	0.0
B	80-89	Good	3.0	I		Incomplete	0.0
C	70-79	Average	2.0	W		Withdrawal	0.0
D	60-69	Below Average	1.0				

Grading Guidelines

Letter Grade: A

Grades at this level reflect an exceptional standard of work which consistently demonstrates the following:

- outstanding use of vocal and physical skills with definition, contrast and variety in mood, tone, rhythm, pitch and pace
- outstanding versatility and flexibility
- exceptional confidence and creativity
- outstanding sensitivity, coherence, range and clarity in performance
- outstanding research and preparation skills

Letter Grade: B

Grades at this level reflect a distinctive standard of work which consistently demonstrates the following:

- distinctive use of vocal and physical skills with definition, contrast and variety in mood, tone, rhythm, pitch and pace
- distinctive versatility and flexibility
- effective communication – clarity and coherence
- distinctive sensitivity and creativity in performance
- effective research and preparation skills

Letter Grade: C

Grades at this level reflect a standard of work which consistently demonstrates the following:

- evidence of vocal and physical skills
- evidence of flexibility and confidence in use of body and voice
- effective communication – clarity and coherence

- evidence of sensitivity and creativity in performance
- evidence of research and preparation skills

Letter Grade: D

Grades at this level reflect an exceptional standard of work which consistently demonstrates the following:

- low evidence of vocal and physical skills
- low evidence of flexibility and confidence in use of body and voice
- low evidence of effective communication – clarity and coherence
- low evidence of sensitivity and creativity in performance-low evidence of research and preparation skills

Letter Grade: F

This grade reflects failure to achieve minimum standards set by Theatre of Arts.

THEATRE OF ARTS GRADING SYSTEM

GPA	NUMERICAL VALUE	LETTER GRADE
1.0	60	D-
1.1	61	D-
1.2	62	D-
1.3	63	D
1.4	64	D
1.5	65	D
1.6	66	D
1.7	67	D+
1.8	68	D+
1.9	69	D+
2.0	70	C-
2.1	71	C-
2.2	72	C-
2.3	73	C
2.4	74	C
2.5	75	C
2.6	76	C
2.7	77	C+
2.8	78	C+
2.9	79	C+
3.0	80	B-
3.1	81	B-
3.2	82	B-
3.3	83	B
3.4	84	B
3.5	85	B
3.6	86	B
3.7	87	B+
3.8	88	B+
3.9	89	B+
4.0	90-100	
	90	A-
	91	A-
	92	A-
	93	A
	94	A
	95	A
	96	A
	97	A+
	98	A+
	99	A+
	100	A+

C. SATISFACTORY ACADEMIC PROGRESS

All students are expected to maintain a satisfactory level of academic progress based on credit hour while enrolled at Theatre of Arts. The standards of satisfactory academic progress have been established following guidelines mandated by the U.S. Department of Education. The federal government requires TOA to develop and enforce an internal system to monitor the academic progress of financial aid recipients. A student must maintain Satisfactory Academic Progress (SAP) in order to be awarded and remain eligible for financial aid.

In order to maintain satisfactory academic progress as established by Theatre of Arts, a student must:

1. Maintain a minimum average grade of C (2.0 GPA on a 4.0 scale)
2. Complete his or her program of study within a maximum time frame of no longer than 150% of the published length of the educational program. Periods during which the student has formally requested and received a leave of absence or has officially withdrawn will not be considered in calculating the maximum time frame. The evaluation points are at the end of every term.

Successfully attend and maintain cumulative attendance of at least 75% of the scheduled credit hours at the end of each evaluation period in a term in order to complete the educational objective within the maximum time frame. A student will be terminated for failing to attend classes for 14 consecutive calendar days. You will only receive credit for hours if you are present.

1. For purpose of determining satisfactory academic progress, each program is divided into individual courses. Students receive a letter grade based on the institution's grading system.
2. Satisfactory academic progress standards are consistently applied to all students within categories of students, e.g., full-time, part-time, and varying programs established by the institution.
3. Withdrawals after the end of the 1st week of term will appear on the student's transcript as a "W". Withdrawals after the mid-point of the semester will be assigned a grade based on course requirements fulfilled to that point.
4. In special and unusual circumstances, a student may request a grade of Incomplete designated by the letter I. Students must petition the relevant instructor for the grade of Incomplete before the final week of the semester and the instructor must approve the petition before the semester ends. An incomplete will be issued only if the student is making satisfactory progress in the course and due to unforeseen, justifiable, and documented reasons including but not limited to a personal emergency, an illness or a documented family emergency, has not been able to complete all necessary course work before grades are established. All other work must be completed and up to date with only the final project or examination remaining incomplete. All incomplete course work must be made up before the end of the second week of the following semester unless an extension is granted in writing due to verifiable circumstances such as injury or illness. When course work is completed to the instructor's satisfaction, a grade will be issued to replace the "I" on the student transcript. Failure to complete the coursework within the maximum allotted time will result in a grade of "F" replacing the incomplete. An incomplete on a prerequisite course must be resolved before the student can enroll in a class requiring that course as a prerequisite. This grade will be used in the grade-point calculation.
5. Courses may be repeated pending prior approval from the school administration. Students receiving a final grade of "F" for a class must repeat that class to fulfill graduation requirements. If a student repeats a class, the newly earned grade replaces the original grade and is used in the grade point calculation. The original grade is maintained in the student's transcript but is not used in the grade point calculation.

6. Academic Warning: Students who fail to maintain a minimum cumulative grade average of 2.0 and who fail to successfully attend and maintain cumulative attendance of at least 75% of the scheduled credit hours at the end of each evaluation period in a term will be placed on a “warning” status.

This is merely a mechanism to alert the student to the possibility of failure at the end of the trimester if he/she does not invest more effort and commitment into fulfilling the requirements of the course. Students attending School during the “warning” period are still deemed to be in Satisfactory Academic Progress and will continue to receive Title IV assistance for that one term period. Financial aid warning status is assigned without an appeal or other action by the student.

If at the end of the warning period, the student meets both the attendance and academic requirements, they will re-establish Satisfactory Academic Progress and eligibility for Title IV assistance will continue.

If at the end of the warning period, the student has not met both the attendance and academic requirements, the student will be placed on “probation” for the next evaluation period.

7. Academic Probation: If the student does not meet the minimum cumulative grade point average by the end of this period, they will be placed on academic probation for the following term.

Students who are on probation may continue to receive Title IV funds during that evaluation period **only** if the student submits a written appeal to the SAP determination within 10 days of receiving notice of unsatisfactory progress and Theater of Arts approves the appeal by:

a. Determining that the student should be able to meet the Institute’s Satisfactory Academic Progress standards by the end the next evaluation period

OR

b. Developing an academic plan for the student that, if followed, will ensure that the student is able to meet Satisfactory Academic Progress standards by a specific point in time.

The student will be advised in writing within 10 days of submission of the appeal of the actions required to attain Satisfactory Academic Progress.

If a student meets the minimum attendance and academic requirements by the end of the probationary period, satisfactory progress has been re-established and Title IV funds will be disbursed for the next payment period.

If a student has not met the minimum attendance and academic requirements by the end of the probationary period or if Theater of Arts has determined that the student did not meet the requirements specified in the academic plan for the student, the student will not be in Satisfactory Academic Progress, will not be eligible to receive Title IV funds and will be subject to enrollment termination.

D. ATTENDANCE POLICY

Students must be present and on time for all class sessions. We recommend that you arrive in class no later than 5 minutes before the beginning of each session. Reliability, punctuality and strong self-discipline are crucial factors in your success as an actor. You will be refused attendance if you arrive 5 minutes after the beginning of the session regardless of the reason. You must give 24 hour notice via email to the Administrative office or Registrar for all pre-booked appointments eg doctor, dentist etc. It is your responsibility to make sure the message is received in due time.

Your work in most sessions is cooperative and interdependent with other students. If you're late or absent you jeopardize their chances of growth. It may mean that your absence will deny another student to work on a scene in which you have both been cast. The chain reaction could result in a state of arrested development which will affect the entire group including you.

Tardy Policy

A student who attends class more than 5 minutes late, or leaves class early, is considered tardy. Each instructor will record tardiness on the attendance sheet.

Attendance Probation:

A student who is tardy 3 time or more and/or drops below 75% cumulative attendance by the end of an evaluation period will be placed on attendance probation. Same process will be followed as stated above on the Academic Probation. The probation can be cleared during the next four week period by avoiding tardiness and improving the cumulative attendance to 75% or above. Failure to meet these requirements will result in termination from the program of study. You will only receive credit for hours if you are present.

Concessionary Policy

If absences on verifiable medical grounds or due to family emergency or other unforeseen debilitating personal circumstances affect your presentation of work for grading, our concessionary grading procedures will be put into effect. The responsibility for supplying Theatre of Arts with verifiable evidence of any of the above circumstances lies solely with the student and qualifying the authenticity of such evidence is entirely at the discretion of the institution. It is important to note that the Concessionary Policy may only apply to those students with a maximum of 25% absence from any given course. Any student, regardless of circumstance, exceeding the 25% absence threshold is subject to Attendance Probation procedures.

Concessionary grading procedures:

- You may, where possible and relevant to the course of study, be given the opportunity to present your work at a different date and time than originally scheduled
- or
- where such a presentation is not possible, be given a grade based on work done in preparation for said presentation and your overall performance throughout the duration of the course

E. LEAVE OF ABSENCE POLICY

Occasionally, students may experience extended personal or medical problems which make it difficult for them to attend their classes. The School may allow a student experiencing such circumstances to take a Leave of Absence (LOA) from their program. Students who find they have to take a Leave of Absence (LOA) must submit a written request to the Registrar. All LOAs must be preapproved by the Executive Director. The request should contain the student's starting and ending date, with the expected date of return and must be personally delivered to the Registrar's office.

Mid-term Leave of Absence: Students who expect to be absent from school for more than five consecutive days of classes during a term must file a mid-term Leave of Absence. The minimum length of a midterm LOA is 14 calendar days. Students must return in time to complete all coursework and take final exams. Students who must leave mid-term and cannot return within two weeks must withdraw and repeat the courses as and when those courses are next available.

A student is eligible for one leave of absence during their term of enrollment at Theatre of Arts. In the event of extenuating circumstances, the Executive Director has the discretion to grant an extended LOA. Any approved LOA will be granted in accordance with the Federal guidelines for Leaves of Absence which state that an LOA will not exceed 180 days in a twelve month period. An LOA will not be granted to an active student who exceeded or surpassed the 100% point of the scheduled time of their program. The student enrollment contract will be extended for the same number of days taken in the LOA. Students returning from an authorized LOA will retain all credit for work projects completed and will return to the same SAP status they held prior to their LOA. Students returning from an LOA must coordinate their return with the campus Registrar.

Students who fail to return from an LOA on their scheduled return date will be terminated and will be considered dismissed as of the last day of attendance prior to the start of their LOA.

F. RE-INSTATEMENT/RE-ENROLLMENT POLICY

If for any reason you decide to withdrawal from the program and choose to return at a later date, the decision to grant re-instatement is at full discretion of Theatre Arts and will be made by the meeting of the Academic Review Committee.

Charges for re-enrollment will be based on the tuition charges in effect at the time of re-enrollment. Unpaid balances from any previous enrollment must be resolved prior to re-enrollment.

G. GRADUATION REQUIREMENTS

Students who complete a prescribed program of study and have maintained an overall GPA of 2.0 or better will be able to graduate and receive a diploma attesting to the successful completion of studies.

To be eligible to graduate and receive a diploma, a student must have completed each of their courses with a passing grade and have met all academic and financial obligations. Students who terminate before graduation may request certificates of completion for specified courses.

IX. TUITION POLICY

A. TUITION

Tuition for the Two Year AOS - Conservatory Program is \$19,800 per year

Book charges, \$225

Application Fee, \$75

Estimated scheduled of total charges for the entire educational program is \$39,900

B. MERIT SCHOLARSHIPS

The Theatre of Arts Merit Scholarship is conferred to individual students that have been accepted into the conservatory program.

The Merit Scholarship is not a cash award; the scholarship amount is deducted from the yearly tuition fee. Evaluation criteria for the first Merit Scholarship are based on the strength and level of ability shown in the prepared application documents and audition.

At the end of the students first academic year, a second Merit Scholarship will be considered based on the previous years' Transcript of Grades, and Instructor Evaluations; students will be notified in both cases in both written and electronic formats of their individual Merit Scholarship amounts which range from \$1200-5000 per each academic year.

C. PAYMENT METHODS & COLLECTION OF DELINQUENT ACCOUNTS

Students are responsible for all tuition costs and related expenses. TOA accepts payment for tuition, books, and fee payments through cash, credit card, or personal check. Theatre of Arts reserves the right to submit a delinquent account to a collection agency.

D. STUDENT TUITION RECOVERY FUND

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you: 1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and 2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party. You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies: 1. You are not a California resident, or are not enrolled in a residency program, or 2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party." 4. "The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency programs attending certain schools regulated by the Bureau for Private Postsecondary and Vocational Education. You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following: The school closed before the course of instruction was completed. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs. There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act. However, no claim can be paid to any student without a social security number or a taxpayer identification number

X. REFUND POLICY

A. CANCELLATION

A student shall have the right to cancel an agreement for a program of instruction until **5PM of the seventh business day** after the first day of class. Cancellation shall occur when Theatre of Arts receives written notice of cancellation.

Theatre of Arts, for all students, without penalty or obligation, shall refund 100 percent of the amount paid for institutional charges, less a reasonable deposit or application fee not to exceed one hundred dollars (\$100), if notice of cancellation is made in accordance with the above deadlines. Notification of withdrawal or cancellation and any request for a refund is required to be made in writing to the Executive Director at Theatre of Arts.

Any refund in tuition will be mailed by Theatre of Arts to the student within 30 days of cancellation.

B. Student Withdrawal and Refund Policy: The student has the right to withdraw from a Program of study at any time and pay only for tuition reflective of the amount of time the student was enrolled, in addition to the application fee, and other institutional charges. The student may withdraw by submitting the student's written notice to Theatre of Arts or by Student's conduct, including, but not limited to, the student's lack of attendance. If the student withdraws prior to completion of the Program of study in which she/he is enrolled the School determines whether the student is eligible for a refund of monies paid based on a pro-rata calculation formula up until the student has been enrolled for sixty percent (60%) of the scheduled days of the payment period. Should the number of scheduled days during the student's enrollment in the payment period exceed sixty percent (60%) of the total days in the payment period, the institution shall have earned and will retain 100 percent of the institutional charges assessed to the student, as explained on the Enrollment Agreement. If the student withdraws from her/his Program of study after the deadline for the student's right to cancel the Agreement has passed *and* the student is entitled to a refund per the pro rata calculation mentioned above, the School will issue such refund to the student, less the application fee not to exceed \$100.00, within forty-five (45) days following the student's withdrawal.

C. Return of Title IV Provisions

All institutions participating in the Student Financial Aid (SFA) Programs are required to use a federally recognized payment period to determine the amount of SFA Program Funds a student has earned when he or she ceases attendance based on the payment period the student was in attendance. A payment period at this institution is trimester.

D. Return of Title IV Procedures

This applies to:

- Students who were awarded Title IV loans and/or grants in the trimester in which they have withdrawn. This includes funds that were or could have been disbursed under federal regulations, as students may be entitled to a Post-Withdrawal Disbursement for funds they were eligible for, but were not disbursed prior to the withdrawal.

- Students who withdraw before the 60% point of the trimester. The percentage is calculated by dividing (a) the number of days from the first day of school to and including the withdrawal date by (b) the total number of days in the trimester from the first day to and including the last day of trimester*.
Number of days completed = Percentage completed
Number of days in period (rounding the third decimal place up if the fourth decimal place is 5 or more)

**Scheduled breaks of at least five consecutive days are excluded from the total number of calendar days in a payment period (numerator) and the number of calendar days completed in that period (denominator). Days in which a student was on an approved leave of absence are also not included in the calendar days from the payment period or period of enrollment.*

E. Return of Unearned SFA Program Funds

Within 45 days of the date of determination of the withdrawal date, the school must return the lesser of the amount of SFA program funds that the student does not earn or the amount of institutional cost that the student incurred for the payment period, multiplied by the percentage of funds that was not earned. If the institution must return federal funds received by students who withdrew prior to completing the 60% of a given payment period, the student may owe the school for the portion of funds returned that the institution is otherwise entitled to, based on the school's approved and applicable refund policy. Return of Title IV Worksheets are available upon request from the Financial Aid Office.

F. Termination of Enrollment: The student's enrollment will be terminated by the School when:

- The student notifies the School of her/his withdrawal.
- The student fails an academic probation or violates the School's rules and policies.
- The student is absent for fourteen (14) consecutive calendar days. The fourteenth (14th) day then constitutes the date of withdrawal.
- The student fails to return from an approved leave of absence on the scheduled date of return. The scheduled date of return constitutes the formal date of withdrawal except in the event the student notifies the institution that the student will not be returning, in which case that date shall be the formal date of withdrawal.

NOTE: The time elapsed between the last day of physical attendance and the termination date and any approved leaves of absence will not be included in the refund computation.

G. Application of Refund: The student agrees that if any portion of the cost of her/his attendance was covered by the proceeds of a federal loan, then a refund will be sent to the lender. Any remaining amount of a refund will first be made to the financial aid programs from which benefits were received, according to the order of priority provided in federal regulations. Any amount remaining shall be paid to the student.

Order of return of Title IV funds is as follows.

- FDirect Stafford Loans - Unsubsidized
- FDirect Stafford Loans – Subsidized
- FDirect Plus Loans
- Federal PELL Grant: (FPELL)

H. Student Loans: If the student is eligible for a loan guaranteed by the federal or state government and the student defaults on the loan, both of the following may occur: (1) The federal or state government or a loan guarantee agency may take action against the student, including applying any income tax refund to which the person is entitled to reduce the balance owed on the loan. (2) The student may not be eligible for any other federal student financial aid at another institution or other government assistance until the loan is repaid.

I. Student Financial Obligations Upon Withdrawal

Students withdrawing from Theatre of Arts prior to completion of their contracted program must pay all balances in full prior to the release of their academic transcript for the terms completed at the campus.

J. Delinquent Payment of Tuition

Theatre of Arts reserves the right to refuse a diploma or a transcript to any student or former student who is delinquent in the payment of any promissory note given in a payment of any tuition, costs, or fees. Financial holds are placed on the transcripts of students with delinquent accounts, and no transcripts or diplomas will be issued for such students until the holds have been removed. Students who have not met their financial

obligations at the beginning or completion of a semester of enrollment may be withdrawn automatically from all courses in that semester/term.

K. ADMISSIONS DISCLOSURE FORM

We are required by federal law to advise you that, except in the case of a loan made or originated by the institution, your dissatisfaction with or non-receipt of the educational services being offered by this institution does not excuse you (the borrower) from repayment of any Federal Student Loan made to you (the borrower) for enrollment at this institution.

L. Bankruptcy Disclosure

Theatre of Arts does not have a pending petition in bankruptcy, nor is operating a debtor in possession, has filed a petition within the preceding five years, or has a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the U.S. Bankruptcy Code (11 U.S.C. Sec. 1101 et seq).

XI. STUDENT POLICIES

A. STUDENT CONDUCT CODE POLICIES

Theatre of Arts (T.O.A) is dedicated to providing a safe and orderly environment in which they may pursue their educational goals. This requires that students, teachers and staff foster an atmosphere of respect toward each other and their surroundings.

In order to ensure that these processes and policies apply fairly to all, the term “student” in the student conduct policy shall apply to current, former, and prospective students. In addition, the discipline and conduct portions of the student conduct policy may be applied to any and all visitors and guests at the T.O.A campus and at events sponsored by T.O.A.

Students are expected to abide by ordinary rules of responsible and courteous behavior. Theatre of Arts holds all students, teachers and staff responsible for carrying out and monitoring compliance with this commitment. If you become aware of any violation of an ethical or legal obligation, or any unfair or improper treatment of a fellow student, teacher, or staff member, you should report the matter immediately to the School Director so that it may be investigated and the appropriate action taken. By making it the responsibility of all members of the T.O.A. community—including students—to take an active role in policing compliance with these ethical standards, we can continue to not only maintain our creative environment, but also our reputation in the community.

NOTE: *Student actions or behavior within the classroom or other learning environment that is considered by the teacher or other staff/faculty member to be distracting or disrespectful either to the teacher or other students will result in the student being asked to remove him/herself from the classroom/learning environment immediately. Further disciplinary sanctions may be applied.*

The following conduct is prohibited and will not be tolerated by T.O.A. This list is illustrative only; other types of conduct that threaten security, personal safety, staff or student welfare, or the school’s operations also may be prohibited:

Violations of Policy

Violation of any part of these policies may result in disciplinary action up to and including expulsion.

1. Intimidation, Threats, Disorderly, Lewd or Violent Acts include but are not limited to:

- » Intimidating, threatening or hostile behavior
- » Stalking, whether carried out physically, by telephone, mail, e-mail, or any other means
- » Physical abuse of people or property
- » Lewd and/or lascivious behavior
- » Disorderly acts
- » Vandalism
- » Arson
- » Sabotage
- » Carrying weapons of any kind
- » Any other act Theatre of Arts deems inappropriate

2. Alcohol and Illegal Substances

Theatre of Arts is in compliance with the Federal Drug-Free Schools and Communities Act Amendment of 1989, prohibits the use, possession, sale or distribution of alcohol, narcotics, dangerous or illegal drugs, or other controlled substances as defined by California statutes on school property. Students may obtain information pertaining to the health risks and effects associated with alcohol and narcotics or other dangerous or illegal drugs from the Student Services Office. The Student Services Office will also assist in referring students to recovery and/or treatment programs.

Specific school policies prohibit:

- » Use, possession, sale, distribution and/or production of alcoholic beverages, acting as an accessory, liaison or facilitator for any of the above except at a time, location and circumstance expressly permitted by T.O.A. and government regulations.
- » Public intoxication anywhere on T.O.A.'s premises or at functions sponsored by or participated in by T.O.A.
- » Illegal substances: Use, possession, sale, distribution, and/or production of narcotics or other controlled substances, including related paraphernalia, or acting as an accessory, liaison, or facilitator for any of the above.

Disciplinary action for a violation of this policy can range from oral and written warnings up to and including suspension, expulsion and/or termination of employment, depending on the circumstances.

Note: *Responsibility is not diminished for acts in violation of Theatre of Arts rules and regulations or other laws that are committed under the influence of alcohol or any illegal drugs or controlled substances.*

3. Unauthorized Video Recording/Sharing

Video recording of any class, lesson, or other event on T.O.A. premises without the explicit permission of instructor(s) or any other individual whose visual or audio representation is captured by the recording. Sharing of any audio/video recordings of any class, lesson, or other event on T.O.A. premises (including Internet posting, file sharing, network uploading) without the express prior consent of T.O.A. management is prohibited.

4. Breach of Peace

Conduct that is disorderly, disruptive, lewd, or indecent as defined by laws, T.O.A. management, or its designees; aiding or abetting such behavior by another person anywhere on T.O.A.'s premises or at functions sponsored by or participated in by T.O.A.

5. Computer Violations

Theft or other abuse of personal or Theatre of Arts computers including but not limited to:

- » Modifying system or network facilities, or attempting to crash systems or networks.
- » Using personal software on college computers.

- » Using network resources which inhibit or interfere with the use of the network by other students.
- » Using, duplicating, or transmitting copyrighted material without first obtaining the owner's permission, in any way that may reasonably be expected to constitute an infringement, or that exceeds the scope of a license, or violates other contracts.
- » Tampering with software protections or restrictions placed on computer applications or files.
- » Using college information technology resources for personal for-profit purposes.
- » Sending messages that are malicious or that a reasonable person would find to be harassing.
- » Sending personal messages from the college network that are threatening in nature.
- » Subverting restrictions associated with computer accounts.
- » Using information technology resources to obtain unauthorized access to records, data, and other forms of information owned, used, possessed by, or pertaining to the college or individuals.
- » Accessing another person's computer account without permission.
- » Intentionally introducing computer viruses, worms, Trojan Horses or other rogue programs into information technology resources that belong to, are licensed to, or are leased by the college or others.
- » Physically damaging information technology resources.
- » Using, or encouraging others to use, information technology resources in any manner that would violate this or other college policies or any applicable state or federal law.

6. Telephone Violations

Tapping telephone or cable lines, altering another's phone message, harassing by telephone, unauthorized use of Theatre of Arts telephones, or theft of telephone service.

7. Harassment

Disturbing, tormenting, bothering, annoying of others including, but not limited to slurs, jokes, statements, e-mails, gestures, pictures or cartoons based on such factors as race, color, religion, national origin, ancestry, age, physical disability, medical condition, marital status, sexual orientation, family care leave status, or veteran status, as well as harassment based on gender, pregnancy, childbirth, or related medical conditions. Sexual Harassment includes all these prohibited actions as well as other unwelcome conduct such as stalking, requests for sexual favors, conversation containing sexual comments, and unwelcome sexual advances.

8. Health and Safety Violations

Conducting oneself in a manner that endangers or threatens the health and safety of oneself or others within the T.O.A. community.

9. Unauthorized Entry/Use of Keys/Identification Badges

Unauthorized or improper possession or duplication of keys to T.O.A premises; unauthorized or improper entry to or use of T.O.A facilities.

10. Possession of Weapons, Explosives and Dangerous Items

Possession of any type of firearm, BB or pellet gun, facsimile of a gun, knives, explosives, ammunition, dangerous chemicals, martial arts weapons, fireworks, or any other weapons/items banned by law or considered dangerous on T.O.A premises or at events sponsored by or participated in by T.O.A. (Theatre of Arts restrictions on such weapons or items supersede any and all permits obtained from any issuing authority which allows private citizens to possess, carry or conceal guns or other weapons).

11. Property Damage, Vandalism, and Theft

- » Destruction, damage, misuse and/or defacing of personal or public property.
- » Attempted or actual removal of property without prior permission.

Note: *Theatre of Arts is not responsible for reimbursing or requiring others to reimburse a student for destruction, damage, misuse, or theft of personal property. It is strongly recommended that students obtain private insurance for their personal possessions.*

12. Failure to Comply

Failure to comply with lawful directions of T.O.A officials, including but not limited to security guards, teachers, or administrative personnel acting in performance of their duties.

13. Failure to Provide Identification

Failure to identify oneself with appropriate identification when requested to do so or providing false identification.

14. Violation of Law

Any violation of federal, state, or local laws on T.O.A. property or at events sponsored by or participated in by T.O.A.

15. Loitering or Squatting

Use of any T.O.A. facilities as a domicile to sleep and/or store personal property or for anything other than educational purposes.

16. Other Violations

Violation of any other published T.O.A. policies, rules, or regulations, including those implemented during the academic year.

B. ACCESS TO STUDENT RECORDS

Students at Theatre of Arts have the right to their records regarding enrollment in any of the programs. To access one's files, a request must be made in writing to the Executive Director of the school. It is required by law to keep student records for a minimum of five years and transcripts maintained permanently.

C. SUSPENSION AND EXPULSION POLICY

Theatre of Arts reserves the right to suspend or expel any student whose conduct is deemed inappropriate. Such conduct includes: excessive absences or tardiness; failure to maintain satisfactory academic progress; inappropriate behavior toward another student or staff member; failure to abide by school rules and regulations; any other conduct deemed inappropriate.

Students who have been suspended or expelled may request reinstatement by writing to the Executive Director.

D. GREIVANCE PROCEDURES/APPEALS

Academic Appeals

Students who wish to appeal a determination that they are not making satisfactory academic progress when placed on probation, must submit a written appeal to the School on the SAP Appeal Form with supporting documentation as to the reasons why the determination should be reversed. The student must submit the appeal within 10 days of receiving notice. The request should describe any circumstances that the student believes deserve special consideration. This information should include what has changed about the student's situation (such as a death in the family, an injury or illness of the student or other allowable special circumstances) that will allow them to achieve Satisfactory Academic Progress by the next evaluation point.

Appeal documents will be reviewed by the campus Academic committee whose membership includes the Executive Director , a School administrative staff member, and a School instructional faculty member and will evaluate the appeal and inform the student of their decision in writing within 10 days of receiving the letter. The determination of the committee is final.

The appeal and decision documents will be retained in the student file. If the student prevails upon appeal, the Satisfactory Academic Progress determination will be reversed and federal financial aid will be reinstated as applicable.

Complaints

A student may communicate a complaint either orally or in writing to the Executive Director. The student's participation in the complaint procedure and the disposition of a student's complaint shall not limit or waive any of the student's rights. Procedures Include:

1. Thoroughly investigating the complaint, including interviewing all people and reviewing all documents that may relate to the complaint.
2. Rejecting the complaint if it is determined to be unfounded or resolve the complaint in a reasonable manner.
3. A summary of the complaint will be kept on file as required by Section 73870 and resolved within 30 of receipt.

E. BUREAU CONTACT INFORMATION for GENERAL INQUIRIES/COMPLAINTS

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by contacting the BPPE by phone, or by completing a complaint form which can be obtained on the bureau's internet Website listed below.

Further, any questions a student may have regarding this catalogue that have not been satisfactorily answered by the institution may be directed to the following agencies:

Bureau for Private Postsecondary Education
2535 Capitol Oaks Drive
Suite 400
Sacramento, California 95834
Telephone (888) 370-7589 Toll Free
Fax (916) 263-1897
www.bppe.ca.gov

National Association of Schools of Theatre
NAST
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190-5248
Telephone: 703-437-0700
www.arts-accredit.org

XII. QUALITY ASSURANCE

Theatre of Arts monitors and assures the quality of its provisions through the following means:

Student Performances

- Students public performances provide an opportunity for faculty and staff to monitor public and industry professionals response to the standard of work presented

- Mid- term and end of term internal performances and exam presentations are continuously monitored by faculty and staff. The quality of the work presented is discussed at faculty and staff meetings

External Quality Assurance

- As an institution licensed by Bureau for Private Postsecondary Education, Theatre of Arts is subject to appraisal and inspection at short or no notice.
- As an accredited member of the National Association of Schools of Theatre, Theatre of Arts is fully responsible for fulfilling the National standards set by NAST and is subject to periodic review of the quality of provisions and procedures.

Internal QA

- Student Satisfaction Questionnaires are completed anonymously at the end of each trimester by all students for each course and submitted to the Academic Review Committee for consideration. Any areas of concern or suggestions for improvement are discussed with the relevant faculty member.
- All academic, procedural and student progress issues are discussed at length at Faculty meetings on a biannual basis
- Theatre of Arts operates an open door policy which ensures all faculty and students are able to discuss urgent issues with staff during office hours.
- Theatre of Arts has systems for monitoring and recording graduate employment records
- Staff meetings are scheduled at regular intervals and offer the opportunity to discuss the strengths and weaknesses of provision and set strategies for improvement.

XIII. COURSE DESCRIPTIONS

TWO YEAR ASSOCIATE OF OCCUPATIONAL STUDIES DEGREE PROGRAM

YEAR ONE

AC101. Acting I (2 credits)

Beginning with the assumption that there are as many different methods of acting as there are actors, our classes will start with a basic exploration of the best-known acting methods, all the while incorporating exercises to demonstrate each method. We will delve into Stanislavski, Michael Chekhov, Stella Adler, Sanford Meisner, Uta Hagen, Viola Spolin, Suzuki & Viewpoints, in hopes that an overview will inspire you to begin to find your own way into the discipline. You will also engage in exercises that will guide you to trust and discover the resources of the self. Finally, we will explore scene work, incorporating the skills of perception and imagination to find characterization.

The objective is to foster an atmosphere in which you can become versatile, adaptable, well-rounded actors, and develop skills that may serve you well in your own artistic and professional paths.

Course Learning Outcomes: On the completion of this component you should be able to demonstrate progress in:

- basic stagecraft and understanding the tenets of observation and imagination
- the ability to work effectively as a member of a creative group
- the ability to offer and to accept constructive criticism and analysis
- the development of an individual working approach to the creation of character
- the ability to recognize the resources of the self
- development of techniques required for safe and effective employment of all resources in performance

VX101. Voice I (2 credits)

This course addresses the fundamentals needed to enable you to make character choices in a way that is not only articulate, supported, and varied, but most importantly safe. Through a sequence of practical classes you will be assisted to discover your full vocal potential. You will be guided to understand the concept of neutral, and instructed be able to breathe using the diaphragm supported by the intercostal muscles (back and side ribs). Additionally, through extensive vocal exercises you will be trained to make sound that is physically and emotionally supported, open, and forward.

The course will focus on the neutral state and how it supports breathing (including both intercostals and diaphragmatic support).

Prerequisites: N/A

Course Learning Outcomes: On the completion of these components you should be able to demonstrate progress in:

- understanding and practicing the basic foundations of vocal technique for the actor
- the ability to engage in safe and effective vocal warm ups independently
- the practical application of vocal exercises to vocal choices in performance
- imaginative response to the possibilities of language
- the ability to work creatively as a member of a group.

MF101. Movement For Actors (2 credits)

This course introduces you to body awareness, physical intention, and the development of character movement using a number of methodologies and class exercises. Through a sequence of practical classes you will be presented with the opportunity to explore your resources for controlled, free and expressive movement. Basic movement skills such as strength, stamina, flexibility, coordination, agility, economy of effort and movement flow will be covered. The classes will also require you to employ your physical resources in effective communication and will guide you to broaden expressive range and connection of imagination in character work for stage, film and television.

Course Learning Outcomes: On the completion of this component you should be able to demonstrate progress in:

- sustaining concentration and consistency of effort in physical work;
- basic movement skills
- opening of expressive range and understanding the relationship of this to stage character
- ability to play and connect physicality to image with spontaneity and truth
- awareness of spatial relationships and the physical space

SB101. Script Analysis (2 credits)

In these classes you will continuously work on a variety of material and will be guided to develop your skills in deconstructing and mining text as an actor. Foundations of text analysis and its relevance to the actor's process will be deeply explored. You will be instructed in practical techniques that will help you identify and fulfill stylistic demands of a diverse range of plays, screenplays and sides. You will also engage in a process of incorporating your understanding of the stages of character journey into your choices in performance.

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- ability to deconstruct and analyze text in order to identify character journey and stylistic demands
- clear and practical understanding of the relationship between text, subtext and context
- ability to detect clues in the text that may inform performance choices
- ability to combine objective discoveries made through research and analysis with subjective personal creativity and practical application in performance
- ability to derive playable objectives through systematic exploration of text

IP101. Improvisation (2 credits)

A sequence of practical classes which provide you with the opportunity to utilize improvisation as an art form as well as a tool that may enhance your acting skills. You are expected to delve into your own resources as the basis for exploring access to detailed imagination, creativity and freedom of expression. You will be guided through short and long form improvisation exercises that will help you develop trust, stronger presence on stage, an understanding of the elements of effective storytelling, spontaneity, responsiveness, generosity and courage as a performer.

Course Learning Outcomes: On the completion of this component you should be able to demonstrate progress in:

- personal commitment to the process of discovery
- the ability to function effectively as a member of a creative group
- a clear understanding of dramatic and comic value and story structure
- the development of basic improvisation skills: concentration; working freely within given circumstances; sustaining a coherent line of action with spontaneity
- the ability to create and sustain truthful and engaging behavior in an improvised

TH101. Theatre History (2 Credits)

This is a course on the history of world drama from its inception through the classic periods of dramatic literature to the present day. Students will read a selection of plays from each period and discuss the historical and political context, achieve a perspective of dramatic and comedic styles and examine the job of an actor in interpreting the text while developing a sense of period style. Comparing and contrasting these plays will give the student a wide range of intellectual psychological and emotional understanding of how the playwright and actor can truly contribute to one another in the realization of the creative process of designing work for the stage.

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- ability to examine and analyze selective periods of theatre history
- ability to discuss elements pertaining to the historical, social, and political context of the plays and playwrights studied
- ability to demonstrate knowledge of theatrical landmarks and prominent practitioners of various periods
- ability to discuss the theatrical movements and significant contributors to current theatre practice

AC110. Acting II: Contemporary Scene Study (4 credits)

A sequence of practical classes in which you will further utilize previously acquired skills in Acting I by exploring a number of stylistically diverse pieces of dramatic text. Various approaches to acting will be explored which may include but not be exclusive to the acting theories of Stanislavsky, Sanford Meisner and Stella Adler. Class work aims to expose you to various practitioners and contextualize the practical demands and requirements of specific plays. Many contrasting styles of theatre are explored and applied through scene study. Beginning with an in depth exploration of a selection of scenes from modern classics, the objective is to create a consistent understanding of the skills and craft of an actor from script and character analysis to comparative study of style and genre. All scenes will be performed in class as assigned, no public performances will occur in this course.

Prerequisites: Acting I

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- Exploring your personal expressiveness with regard to the stylistic demands in performance of a variety of dramatic material
- your research skills and your application of these skills to acting
- your critical and analytical skills in relation to a range of play texts and performances
- ability to understand and employ techniques of naturalistic acting
- communication of personal discoveries/insights into content of text through characterization and execution of dramatic action
- ability to take a systematic, orderly and logical approach to a dramatic role

VX110. Voice II (2 credits)

This course builds on the principles of Voice I, and adds vowel and consonant diction work in order to enhance your previously acquired skills. It will include building a 20 minute warm-up. You will be guided to recognize any problem areas, particularly in relation to consonant and vowel placement. A range of exercises and texts will be employed to consolidate the work done in Voice I with an emphasis on improving your clarity and articulation in practical text work. You will work on developing effective techniques in releasing vowel sounds and consonants in a clear supported, sustainable and safe manner.

Prerequisite: Voice 1

Course Learning Outcomes: On the completion of this component you should be able to demonstrate progress in:

- development of sufficient freedom of the voice to adjust to specific demands of text
- the ability to meet the physical and emotional demands of the text in a vocally safe manner
- awareness of problem areas in your vocal production and means of eradicating or reducing these problems
- ability to make vowel and consonant sounds in a clear, supported, sustainable and safe manner
- ability to engage in effective vocal warm ups lasting 20 minutes

OC110. On Camera Fundamentals (2 credit)

In this course you will be introduced to the basic technical requirements of acting on camera. The main objective is for you to develop the crucial skills that will be expected of you on a professional film/TV set. Through video recording and playback of acting exercises, you will be guided through the concepts of "hitting marks," "establishing eye lines," and "working a frame." Other concepts explored in class are "master shots," "coverage," and "continuity." The workshop will be conducted in a "hands-on" experiential fashion. Through a series of specifically designed exercises you will develop a greater level of comfort in front of the camera. You will also be assigned to crew positions for your peers during taping which will give you an enhanced appreciation of the highly collaborative nature of film and television production.

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- adapting expressiveness and scale of performance to the presence of camera
- ability to absorb quickly directors' notes with flexibility and confidence
- analysis of recorded work
- understanding and applying the technical acting demands of working on set
- ability to sustain the fundamental acting qualities of believability and spontaneity
- understanding the roles and creative contribution of production crew and other personnel involved in the production process

MF110. Movement-Contemporary/Classical Dance (2 credit)

This is a sequence of practical classes which will provide you with the opportunity to acquire technical and expressive dance skills and to respond to choreographic demands with speed and professionalism. During the first half of this course you will explore a sample selection of dances from various periods of world history. Different physical characteristics of each period dictated by style and costume are introduced through the medium of dance. In the second half of the course the principles of contemporary movement based on centering, alignment, gravity, breathing, social dances and individual movement that are commonly expressed in the mediums of theatre, film, and television, and opposition and emotion as it relates to the human body and its connection to the mind are explored through contemporary dance. Prerequisite * MF101.Movement for Actors

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- technical ability in dance
- awareness of musicality in movement

- expressive use of dance
- the ability to communicate character and tell the story through a dance style
- knowledge of appropriate warm up process for performance of a dance style
- developing confidence in filling the empty space with movement or stillness which has need and intention
- sustaining concentration and consistency of effort in physical work
- ability to play and connect physicality to image with spontaneity and truth
- awareness of spatial relationships and the physical space
- understanding of physical use of historical periods and/or culture group and application of study to rehearsal and performance

CF110. Combat Unarmed (2 credit)

This is a general INTRODUCTORY course in Stage Combat. You will learn the basics in the mechanics of conflict and acting it truthfully, Stage Combat Safety, and necessary skills pertaining to Unarmed Combat and Found Weapons. Emphasis will be on the actor's approach to fight scenes and the use of body, movement and style. We will carefully examine the necessary elements for an actor to make a fight scene safe, truthful and interesting. Just as movement and dance is an essential physical skill for the modern actor, skill in stage fighting has to be on the marketable actor's resume. You will engage in exercises that will emphasize the importance of fighting distance, sight lines and fight vocabulary. Classes are designed to provide you with an opportunity to garner your ability to choreograph and participate in a believable and safe fight scene for the Stage. Through proper warm up techniques and disciplined repetition, you will be guided to achieve the confidence and physical ability to take on a professional role that requires stage violence.

Course Learning Outcomes: Upon successful completion of this course you will be expected to demonstrate progress in:

- your knowledge of basic safety procedures and working skills and knowledge of acting conflict in Unarmed Combat, and Found Weapons
- ability to develop more advanced performance skills through the use of body and movement
- ability to contribute confidently and skillfully to the collaborative process involved in creating stage combat choreography with both a partner and a choreographer
- evolved and deep understanding of your process, the way you learn, how you create and communicate, and the unique gifts you bring to groups, situations and roles
- disciplinary skills in advanced physical warm-up, concentration, improvisation, collaboration, and individual strengths
- imagination and creative thinking in theatre exercises based in conflict having a working vocabulary and an advanced knowledge of the terminology in relation to stage combat and the craft and process of acting
- ability to form both subjective opinion and objective observations and develop effective application of this knowledge
- ability to continue the journey of personal discovery, imagination, self-expression and creative growth

AC120. Acting III: Classical Scene Study (4 credits)

Building on the techniques and concepts learned in previous acting classes, you will be exposed to a series of emotionally and intellectually challenging material. The course is designed to take you through a more rigorous process of exploring your choices in relation to dramatic value, characterization, tone and style. Working on more complex and layered text you will be encouraged to make bold choices and explore heightened dramatic moments with courage, honesty and spontaneity. You are guided to further polish your

approach to text and to develop consistency in practical application and integration of your acting, movement and vocal skills.

Prerequisite(s): Acting I-II

Course Learning Outcomes: On the completion of this component you should be able to demonstrate progress in:

- the acquisition of appropriate performance skills in relation to selected texts
- the ability to recognize and overcome acting blocks
- sensitivity to spontaneous developments in character, in other actors' performances and in the life of the scene in performance
- the ability to identify and fulfill the demands of a variety of dramatic text
- the ability to make bold, informed choices and execute these choices with spontaneity and truth

VX120. Voice III (2 credits)

In Voice III we will continue the work done in Voice I and II, and will strive to assume the consistent and accurate implementation of that work. You will be guided through exercises that will expand your vocal expertise with texts that challenge the range, tempo, and action of thought. You will work on classical verse text with the intention of enhancing your ability to work with a variety of verse forms, metrical structures and literary devices. Further development of clear, expressive and dynamic communication will be a significant aspect of the course work.

Prerequisite * Voice I-II

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- expressive communication of character, action and atmosphere through the voice
- understanding of intonation and stress
- understanding a variety of verse forms, metrical structures, tempo and literary devices
- application of vocal skills to performance with confidence and sensitivity
- the ability to identify and meet the vocal demands of the text and character
- awareness of a variety of styles and forms and the application of these to vocal choices in performance

CF120. Combat II (2 credit)

Further to your previous training in the Combat course, you will learn how to SAFELY execute fight scenes for theatre and film. Physical techniques used to achieve this result include unarmed combat, falls, rolls, parrying, attacks (cuts and thrusts), targeting, partnering drills, fighting on the 360, mass battles. The weapon of choice will be the epee bladed saber, found weapons, and the broadsword. **Prerequisite(s): CF110.Combat**

Course Learning Outcomes: Upon successful completion of this course you will be expected to demonstrate progress in:

- physical conditioning (strength, balance, endurance, flexibility) and overall health through daily warm-ups and stage combat activities;
- promote positive partnering skills by emphasizing teamwork, adaptability, and the principles of safety in all partnering exercises;
- develop powers of concentration and physical control through daily warm-ups, use of slow-motion exercises and variable speed fight technique;
- competence in armed stage combat by learning a wide variety of combat techniques and by incorporating them into improvised and scripted scenes of violence
- safely simulating unarmed and armed violence for the stage

CT210. On Camera – Scene Study (2 credit)

In this course, you will learn to incorporate the work of the actor as 'storyteller' with the skills you developed in the On-Camera Fundamentals course. You will be guided to develop a thorough process of preparing for scene work in front of the camera. You will engage in the two part prep: Preparation at home focused on imagination work and belief building, and immediate scene preparation when on set (focused on the moment and the scene partner). You will explore effective and efficient methods of uncovering the script. A series of scene assignments and exercises will take you through a process of learning how to allow the script to reveal itself to you. These scenes will be filmed and reviewed. You will receive continuous feedback and notes on your development throughout the course.

Pre requisite: On-Camera Fundamentals

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- Employing previously acquired skills to specific demands of character and scene work
- ability to absorb quickly directors' notes and make adjustments to good effect
- advanced critical analysis of recorded work
- understanding and applying the technical acting demands of visual narrative on film
- ability to sustain performance arch and detail throughout a recorded scene
- ability to engage the audience through creative, spontaneous and technically appropriate choices throughout a recorded scene

TN120. Makeup (2 credit)

You will learn the basics of theatrical make up, both beauty and character, and study how the makeup is applied for film and television production. Through a series of practical demonstrations and exercises you will discover how special effects through makeup techniques are achieved, including the aging process, the fashions of specific historical periods and creation of wounds and scars. The course will also involve a field trip to a professional make up school.

Course Learning Outcome: On the completion of this component you should be able to demonstrate progress in:

- basic application of make up for stage, film and television
- understanding of how special effects are achieved
- ability to create basic bruises, scars and wounds
- as well as basic make up techniques on themselves they can use for future work
- application of character based make up

YEAR TWO

AC201. Acting IV-Advanced Scene Study (2 credits)

Combining the practical application of learned techniques with the advanced analysis of more stylistically complex and demanding text, you will work on expanding your range of intellectual, emotional and physical expression. You will work on scenes that will require an in depth understanding of context, period, setting and dramatic style. Practical application of choices derived from research and interpretation will be analyzed and explored in order to forge a robust approach to a variety of heightened and non-naturalistic text. You are expected to acknowledge and develop a sustainable, practical and effective actor's process in dealing with a range of diverse material.

Prerequisite(s): Acting I-II-III

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- ability to select from and apply a range of skills and approaches in a coherent manner
- command of selected technical elements associated with the acting styles of a variety of periods
- understanding of the physical, emotional, technical and stylistic requirements of heightened text
- further development of acquirable performance skills: command of the present moment; energy; dramatic and theatrical relationships with other characters/performers
- ability to understand complex material and make it your own
- ability to maintain a high level of performance presence
- ability to use voice and body effectively in communicating complex material

VX201. Voice IV (2 credits)

Work on Dialects, including reviewing Classic American, introducing Standard British (RP), and additional dialects using Classic American or Standard British as a base from which to implement changes. Further development of clear, expressive and dynamic communication will continue to be a significant aspect of the course work. You will be guided and will work towards developing the ability to convincingly perform a monologue in Standard British (RP), and one other dialect of your choice.

Prerequisite * Voice I-II-III

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- expressive communication of character, action and atmosphere through the voice
- understanding of intonation and stress
- meeting the requirements of a number of dialects in performance with confidence
- the ability to identify and meet the vocal demands of the text and character
- awareness of a variety of styles and forms and the application of these to vocal choices in performance

CC201. On Camera – Comedy (2 credits)

Utilizing the basic technical requirements you developed in On Camera Fundamentals course, this series of performance based classes will explore various aspects of comedy acting on camera. The main objective is to make you comfortable in auditioning for and performing comedic characters and situations for film and television. Areas explored in the course include character development, script analysis, improvisation, storytelling, type casting and unscripted versus scripted projects. In addition to observing live sitcom tapings off campus to enhance the classroom experience, there will be recording and feedback on class assignments.

Prerequisite * On Camera Fundamentals

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- adapting expressiveness to the demands of comedic performance on camera
- ability to absorb quickly directors' notes with flexibility and confidence
- analysis of recorded work
- understanding and applying the technical acting demands of working on various types of comedy
- ability to sustain the fundamental acting qualities of believability and spontaneity

VO201. Voiceover (2 credits)

The aim of this course is to provide you with the experience of preparing and performing a role for the microphone. You will be introduced to the art, craft and job of voice over work. The process is conducted under industrial working conditions and observes current industrial practices. The Project introduces you to the technical demands of the medium in relation to your performance and emphasizes the need for detailed

personal preparation as the foundation for working confidently under industrial and frequently highly pressurized conditions. We will focus on various styles and genre such as commercials, animation and interactive media. In addition to guidance about the tools of the trade, you will also be guided through other areas of the business and working practices including networking and upkeep of your craft.

Course Learning Outcomes: On the completion of this component you should be able to demonstrate progress in:

- ability to apply and extend previous learning to the requirements of performance for microphone
- ability to sustain a role through a recorded performance
- appropriately expressive communication of character, action and atmosphere through the voice
- ability to respond to and employ effectively microphone technique and further resources of the recording studio
- Understanding various aspects of the job of a voice over artist

OP201. One Person Show (2 credits)

The course is designed to give you an opportunity to create a personal performance piece which may draw from real or imaginary events and circumstances. In writing and creating a short one person show, you will learn how to utilize your life experiences and your imagination constructively in your work as an actor. You will be encouraged and guided to release inhibition and develop the creative process as a whole. First drafts of the show are due by week 6. Revisions and edits will occur during week 7 and the final draft must be completed by week 8. Staging including the set design and securing of related props will occur during weeks 9-10 and may include rewrites to draft if noted. There will be a presentation of your work for faculty and students at the end of the trimester. You will also be expected to support and help develop fellow students' presentations.

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- ability to identify and deconstruct dramatic/comic value and narrative line within a personal story
- ability to make engaging and creative choices in regard to the presentation of a one person show
- ability to combine personal discoveries made with story-telling skills to create an effective performance piece
- ability to invest personal resources with safe subjectivity as well as professional objectivity in performance
- a critical understanding of your own developmental process

MT210. Movement III: Core Fitness (2 credits) An intensive 12 week course that not only strengthens, tones and helps melt fatty tissues but also teaches students how to maintain these improvements once they finish the course. Each class involves teaching proper stretching and preparing the body for an intense workout, several workouts that focus on different parts of the human body and a proper cool down process to prevent erroneous muscle breakdown. Every class will also include lessons on proper nutrition, easy to do/understand food prep and a guideline of what foods to eat for the type of body each student would like to maintain. It is highly advised that each student bring a bottle of water and towel (as well as a change of clothes) for every class.

Course Learning Outcomes: On the completion of this component you should be able to demonstrate progress in:

- A better understanding on proper nutrition (what to eat and what NOT to eat)

- How to do exercises properly and safely
- What exercises work which muscle groups
- A better understanding of how the body moves. What muscle groups work with and opposite of each other
- Improved cardio, endurance and muscle strength
- How to maintain a healthy and strong body once this course is completed

RP210. One Act Play (4 credits)

This course is designed to encourage you to fully engage with the skills you have acquired over the duration of your training so far, and to employ and utilize those skills in the service of rehearsing and performing a series of one act plays. The classes take the form and structure of a rehearsal period. We will begin by a table read and follow a systematic process through discovery rehearsals, blocking, polishing as well as technical and dress rehearsals. We will explore narrative sequence, plot, character, action, rhythm, text and language. Throughout rehearsals you will be encouraged to exercise innovative thinking and to recognize the importance of the actor's personal contribution within a creative project. The course culminates in the performance of a selection of one act plays, to which the public are invited to attend.

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- the ability to integrate pre-acquired skills in acting, voice and movement classes into performance
- a confident approach to rehearsal and performance
- the occupation of the stage space, and establishing and sustaining presence
- the ability to apply and extend previous learning to the requirements of the rehearsal and production process for the public performance of a One Act Play
- the ability to sustain a role through the public performance of a short One Act Play
- the ability to respond to and employ effectively further resources of the stage: setting, costume, lighting and sound
- the ability to learn from a detailed analysis of the audience's general and specific responses to performance

IP210. Industry Preparation (2 credit)

This is a comprehensive review of how an actor deals with the business side of the profession. From how to prepare a resume, how to get the best headshots, how to use social networks to build industry contacts, how to find out about upcoming casting and how to obtain the various union memberships; all these subjects are explored. Financial planning, tax preparation, and agent/manager relationships are also part of this course. Website design, internet submissions, acting workshop, networking, related performing arts classes and alternative sources of income are all reviewed to prepare the student for a proactive and fulfilling career. You will be working on creating a resume of your work throughout the class as a preparation for their future professional resume and will be handed in at the end of the class. As well as your core faculty member some sessions will be conducted by visiting industry professionals.

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- identifying and applying effective strategy in promoting yourself as an actor to the industry
- understanding the importance of financial planning and management as an actor
- understanding of the marketing resources available to the actor
- understanding roles of agents, managers, casting directors and publicists within the industry

- familiarity with internet and social media tools available to the actor and developing optimum use of these media in promoting and exposing your work to the industry

CS210. On Camera – Advanced Scene Study (2 credits)

Building on the previous on camera classes, the student will now read and rehearse contemporary scenes in preparation for the production of an individual demonstration reel or DVD. Each student will learn how to prepare a short list of film scenes or monologues suitable for this purpose and examine various examples in use by successful actors in the industry.

Prerequisite *CT120.On Camera – Scene Study

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- Employing previously acquired skills to specific demands of character and scene work
- ability to absorb quickly directors' notes and make adjustments to good effect
- advanced critical analysis of recorded work
- understanding and applying the technical acting demands of visual narrative on film
- ability to sustain performance arch and detail throughout a recorded scene
- ability to engage the audience through creative, spontaneous and technically appropriate choices throughout a recorded scene

CC210. ON CAMERA COMMERCIAL (2 credits)

In this course you will explore all aspects of commercial acting from audition to performance in front of the camera. Using commercial copy you will learn how to slate, cold read, present a prepared audition, improvise and follow direction and perform in commercials. You will go through a number of mock auditions which will be taped and analyzed for feedback by your instructor. This process will enable you to doctor areas of your work that require performance and technical improvement.

Course Learning Outcomes: On the completion of this component you should be able to demonstrate progress in:

- sense of authority, presence and creativity in commercial performances for the camera
- the ability to communicate clearly and dynamically with an audience
- utilizing previously acquired improvisational skills in commercial auditions
- precision in using your own physical, vocal and creative resources in commercial work
- a confident approach to auditioning for commercials

AT220. Audition Technique (2 credit)

This is an entirely practical performance course that will address ways of improving audition skills for theatre, television, and film. Through the choice and preparation of monologues, instructions on how to develop a cold reading technique and exercises in pre-read auditions, producer call-backs and screen tests, the instructor will illustrate the steps involved ensuring the best result. Original scripts from film and television projects currently being cast will be used in class as learning tools in the simulated audition exercises. You will be expected to prepare numerous monologues and sides as part of your class work. This course will provide you with the opportunity to explore previous discoveries made in all aspects of your training, and to employ pre-acquired skills effectively at castings and auditions. You will receive critical evaluation of your presentation directly during each session.

Prerequisite ***Rehearsal/Performance**

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- Identifying and applying strong, playable objectives and actions in the presentation of a monologue or scene in auditions
- ability to demonstrate truthful emotional availability through voice and speech and physical behavior in auditions
- ability to analyze instructions, criticism, and feedback in a positive and professional manner and to make immediate adjustments to integrate these observations
- communicating, not only with fellow actors, but also to an audience
- ability to take responsibility for your own choices and critically assess and reflect on your own work

CD410. On Camera – Demo Reel (4 credits)

This course provides an opportunity for you to produce a show reel that may be utilized to showcase your talent and range of abilities as an actor to the industry. The first five weeks of the semester will be focused on finalizing and rehearsing the best 1-2 minute scene for each student to film. The remainder of the semester will be "In Production," where you will be working on location, with high quality camera, lights, and sound equipment. These shoots are to be treated as professional productions. Using all of the tools you have acquired throughout the program. By the end of the semester, each student will have a 1-2 minute edited reel.

Prerequisite * All On Camera Courses

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- the acquisition of a critical understanding of your own developmental process
- the ability to make effective choices in relation to the professional needs of the actor
- the ability to select appropriate materials to illustrate research
- the ability to demonstrate evidence of creative involvement with coursework
- the ability to organize material in a coherent way with an appropriate sense of audience
- ability to absorb quickly directors' notes with flexibility and adaptability
- ability to deliver engaging and vibrant performances for the camera
- ability to contribute creatively and appropriately as production crew

OP220. Stand Up Comedy (2 Credits)

Actors are often asked if they have ever done stand up, this class provides our students with the chance to answer yes. Over the course of 12 weeks, each student will write their own 5-10 minute stand up comedy set. They will have experience performing in front of their classmates and instructor throughout the trimester and get notes on ways to improve. Students will be encouraged to step outside of their comfort zones and find a home in the spotlight. The class will culminate in a public performance along side professional comedians.

Course Learning Outcomes: On the completion of this component you should be able to demonstrate progress in:

- personal commitment to the process of discovery
- the ability to function effectively as a member of a creative writing group
- a clear understanding of dramatic and comic value and story structure
- the development of advanced improvisation skills
- the ability to create and sustain truthful and engaging behavior in a stand up environment

IC220. Influential Cinema (2 credit)

Further to the previous study of film art, you will engage in a series of classes designed to utilize your knowledge of film to gain a critical perspective on the major contributions of prominent actors, directors,

writers, cinematographers and producers to the art and craft of film making. You will view and analyze landmark films and performances and deconstruct their impact and influence on contemporary cinema. This course will encourage you to consider yourself as a practitioner who can be in the position of offering significant value to the industry.

Course Learning Outcomes: On the completion of this component you should be able to demonstrate progress in:

- awareness of social and historical background to the development and influences of cinema
- development of critical faculties and understanding the application of the skills to improve practice
- communication of personal discoveries/insights into content of film with authority and confidence
- the ability to take a systematic, orderly and logical approach to deconstructing significant artistic, technical, social and commercial factors involved film making
- understanding the overall importance of film as an art form, a means of entertainment, and a reflection of society's norms

IS220. Industry Showcase (2 credits)

Various scenes and monologues are rehearsed and arranged into a performance format. The goal of this course is to guide and assist you in demonstrating your learned skills and craft within an industry showcase format. The course culminates in a final performance at Theatre of Arts to which industry contacts including agents, managers, casting directors and producers are invited. **Prerequisite** RP210*One Act Play

Course Learning Outcomes: On completion of this course you will be expected to demonstrate progress in:

- the ability to integrate pre-acquired skills in acting, voice and movement classes into performance
- a confident approach to auditioning within a showcase format
- the occupation of the stage space, and establishing and sustaining presence
- the ability to learn from a detailed analysis of the director's notes and make effective adjustments
- the ability to select appropriate material to showcase your skills and talent

XIV. IMPORTANT CONTACT INFORMATION

TOA's Governing Body

THEATRE & ARTS

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