THEATRE of ARTS
HOLLYWOOD

COURSE CATALOG

AND STUDENT HANDBOOK

2021

LEADING ACTORS
FROM CRAFT TO CAREER

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THEATRE of ARTS

HOLLYWOOD

THEATRE of ARTS

ONLINE ACTING PROGRAM

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Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to:

Bureau for Private Postsecondary Education
2535 Capitol Oaks Drive, Suite 400
Sacramento, CA 95833
tel: (888) 370-7589 | fax: (916) 263-1897
www.bppe.ca.gov

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

Theatre of Arts is a private institution,

INTRODUCTION

OUR MISSION

The mission of Theatre of Arts is to prepare acting students for successful entertainment careers in theatre, film, television and media by guiding them through a process of professional and personal development—designed to render them into highly skilled performers who contribute original, creative and effective voices to the entertainment industry.

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

Theatre of Arts proactively enrolls diverse talent representing communities that have been historically marginalized, providing individuals with the tools and training needed to affect change in our industry, and in turn, the global conversation.

HISTORY

In continuous operation since 1927, Theatre of Arts is the oldest and most storied drama conservatory in Los Angeles, offering a rigorous two-year degree program to prepare actors for careers in theatre, film & TV.

Ben Bard Drama

1927: Upon finding himself coaching former silent film actors eager to adapt to the new world of "talkies", former vaudeville star Ben Bard opens Ben Bard Drama at a playhouse on Wilshire Boulevard. It soon establishes itself as one of the most successful acting schools in Hollywood. Distinguished graduates include Alan Ladd, Jack Carson, Shirley Temple, Gower Champion, Cliff Robertson & Gig Young.

Max Reinhardt Theatre Workshop

1938: Bard is made Head of Talent at Twentieth Century Fox , and hands the school's operation over to noted film and stage director Max Reinhardt, who renames it Max Reinhardt Theatre Workshop. Some of Reinhardt's well-known students include Alan Ladd, Jack Carson, Shirley Temple, Angie Dickinson, and Cliff Robertson.

The Michael Chekov Years

1941: Reinhardt departs and Jack Geller creates the Geller Theatre Workshop. Geller assigns a brilliant Russian expatriate by the name of Michael Chekov to direct the studio. Chekhov was a student of the legendary Konstantin Stanislavski, who frequently referred to Chekov as a, "radical challenger to [his] own system of modern acting" and "his most brilliant student." With Chekhov at the helm, the school becomes the "go-to" acting school in Hollywood. Students include icons such as Ingrid Bergman, Yul Brynner, Gary Cooper, James Dean, Clint Eastwood, Natalie Wood & more.

Theatre of Arts is Born

1959: Artist and entrepreneur Madame Valmar Oleska acquires the studio, renaming it Theatre of Arts. Oleska would run the school for 41 years, with notable alumni including Frank Bonner, Anthony James, Greg Mullavey, Charlene Tilton, and Vic Tayback.

The 21st Century

2000: Theatre of Arts is incorporated within Campus Hollywood, a consortium of performing arts academies which include Musician's Institute, Los Angeles College of Music, as well as notable guitar manufacturers ESP, Takamine, and Schecter.

ACCREDITATION

Theatre of Arts has been approved to operate in the state of California by the Bureau for Private Postsecondary Education pursuant to California Education Code Section 94915. Theatre of Arts is also authorized under federal law to enroll non-immigrant alien students who meet eligibility requirements. Learn more at www.bppe.ca.gov.

Theatre of Arts is an accredited institutional member of the National Association of Schools of Theatre (NAST). Learn more at nast.arts-accredit.org. Theatre of Arts is a Title IV funded institution, financial aid is available for those who qualify.

APPROVAL DISCLOSURE STATEMENT

Theatre of Arts (TOA) is located at 6767 Sunset Blvd, 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.

DIVERSITY & INCLUSION

Finding Strength In Our Differences

Theatre of Arts has long been determined to play a role in combatting institutionalized discrimination and systemic racism; we are passionately committed to welcoming people from all backgrounds and circumstances, representing all racial, ethnic, sexual orientation, gender identity, disability and socioeconomic groups.

We proactively enroll talent representing communities that have been historically marginalized, and our acting conservatory proudly boasts a student body that is majority persons of color.

Theatre of Arts strives to maintain socioeconomic diversity via scholarships and tuition financial aid, and provides support to all students by way of skilled advisors, counselors and diversity educators—ensuring TOA continues to thrive as an inclusive community.

Our curriculum is continuously evolving to reflect the richness and diversity of the student body we attract, as well as the larger cultural landscape in which we create and perform. We believe the capacity for exceptional artistry resides in every identity, and we seek all passionate people with a deep commitment and hunger to master the craft of acting.

FACULTY

The faculty at Theatre of Arts have been carefully recruited for for their expertise in acting and related entertainment industry skills. 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.

David Conolly, Director of Education

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 award-winning movie, THE UNDERSTUDY, appeared at festivals worldwide before being released theatrically, then broadcast 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.

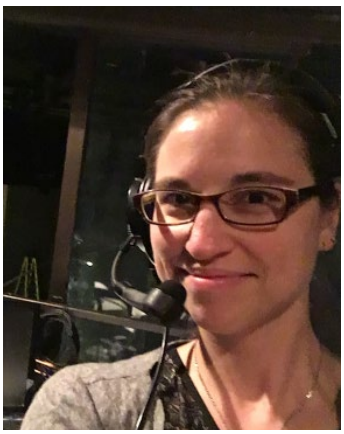
As a writer, David has penned narration for numerous concerts with actors and orchestras for The Royal Albert Hall of London, Carnegie Hall NYC and the Sydney Opera House. David also writes for film and television and has re-written screenplays for studios.

As a comedian, David has performed all over the U.S., including Stand Up NY (NYC), Zanies Chicago, the Las Vegas Comedy Club, and Seattle's Comedy Underground. 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 for five years running has been selected in the top 100 comics of North America in the World Series of Comedy. David was host of the spoof news show Hindsight News, 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.

ASHLEY BOEHNE EHLERS

Stage Management



When not working as the Production Manager for the CSULB Theatre Arts' Department, Ashley is a freelance Stage Manager in both Orange and L.A. counties. She holds an MFA in Stage Management for Theatre from UCI and a BA in Theatre & History from Murray State University in KY. Selected southern California credits include: *Spring Awakening* – LA Intimate Cast Premiere (Over the Moon Productions); *The Morini Strad* (Colony Theatre); Singin' in the Rain, The Wizard of Oz, Joseph and the Amazing Technicolor Dreamcoat (Broadway in the Park); Phantom of the Opera, Sweeney Todd, Orpheus in the Underworld, The Secret Garden (Full Circle Opera Project); 13 the Musical, Sweet Charity, Peter Pan, The Music Man, You're a Good Man, Charlie Brown, A Chorus Line, and The Wizard of Oz (Norris Center for the Performing Arts); Bail Me Out

(Hudson Theatre), The Question (Montalban Theatre), Proof(Long Beach Playhouse). Proud member of AEA and the Stage Manager's Association.

NICOLETTE CHAFFEY-MURRAY

Voice I, II, & IV, ESL

Prior to training at the Royal Academy of Dramatic Art, Nicolette Chaffey studied Speech and Voice at the Guildhall School of Speech and Drama in London UK. 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.

ALEX FELDMAN

On-Camera Fundamentals, Sketch Comedy, On Camera Commercial, Industry Showcase

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 Lebmeck). 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. For full credits visit AlexFeldman.info.

CLAIRE JACOBS

Acting II, Industry Prep

Over the past 25 years Claire Jacobs has taught, directed, and choreographed at 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, Cabaret, and the Wizard Of Oz.

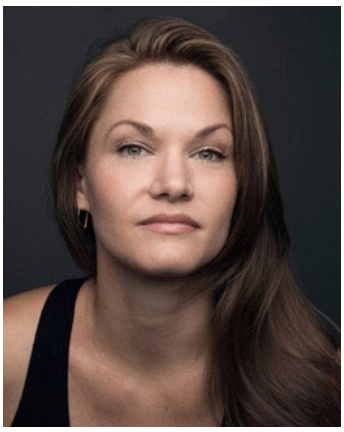
ASHLEY FRANCISCO

Stage Management Makeup

Ashley Francisco is a Los Angeles-based Professional Makeup Artist and Instructor with nearly a decade of experience working on scores of sets for feature films, music videos, fashion shoots and commercials. A graduate of the prestigious E.I. School of Professional Makeup, she has trained in all fields of makeup artistry, including High Fashion Beauty, Special FX Makeup and Body Painting. Ashley is fully trained in advanced makeup safety and sanitation procedures, including Level-A Certification on COVID-19 "Safe Sets" for the Film & Video Production Industry. For more information and to see Ashley's work, visit her portfolio website @ www.ashleyfrancisco.com.

RACHEL KIMSEY

Voiceover



Rachel Kimsey works as a Voice Actress in categories as diverse as Animation, Interactive, Promo and Commercial. She's been the voice of McDonalds and Burger King, Wonder Woman and Bleeze the Red Lantern, CNBC and the Sundance Channel. She's yelled "grenade" and "frag out,"' been the voice of someone else's face, the face of someone else's voice, played a character named Rachel with her very own likeness, and played anime characters with impossible proportions. Rachel has coached acting, voice acting and performance capture for eight years in Los Angeles and has had the privilege of working on stage, screen, radio and television across two continents.

ADAM KROEGER

Theatre History, One-Act Plays, Acting III

Originally from the state of Idaho. Adam attended the College of Southern Idaho and received his AA in Theatre Arts and then received his BFA in Acting from Central Washington University. He went on to study at the Atlantic Acting School in New York and Los Angeles and became a certified teacher of the Meisner Technique after studying at the True Acting Institute. Adam received his MFA from The Shakespeare Theatre Company's Academy for Classical Acting at the George Washington University, the only classical acting program in the United States. Prior to moving to Los Angeles, Adam worked at regional theatres across the country. He is a member of SAG-AFTRA and has appeared in several independent films and TV shows including: SEAL TEAM (CBS), STRANGE ANGEL (CBS), and THIS IS US (ABC).

HENRY LAYTON

Combat I & II, Introduction to Motion Capture

Henry's stunt career began 20 years ago when he attended International Stunt School with the United Stuntman's Association. There he mastered the arts 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 daily 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 worked/fought with many actors including Orlando Bloom, Andy Samberg, Vin Diesel and Hulk Hogan.

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

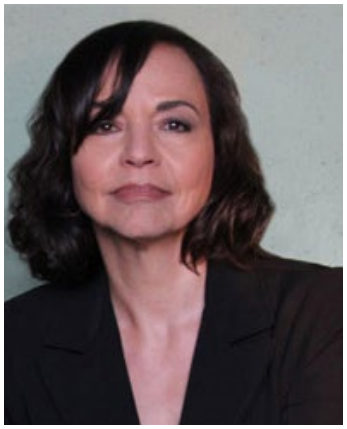
Universal Studios (Chronicles of Riddick). He is also the Producing Director for Motion Capture Performance at Motion Analysis Studios in Hollywood. Some of his work can be seen in Steven Spielberg's critically acclaimed television series FALLING SKIES on TNT, and Golden Globe winning TV show BROOKLYN NINE-NINE.

Mr. Layton performs extensively in blockbuster video games including THE ORDER: 1886, THE CHRONICLES OF RIDDICK, SAINTS ROW 1-4, THE PUNISHER, ENCLAVE, and KNIGHTS OF THE TEMPLE.

He also works in the National Football League's Digital Media Division, serving as commissioner for NFL Fantasy Football.

LES MILLER

On-Camera Scene Study, Influential Cinema



Les Miller is an award-winning film director and screenwriter. She began her career at the age of 16 when she moved from her home in Pennsylvania to study acting in NYC with the legendary Stella Adler. Having completed Miss Adler's rigorous 2-year conservatory training program, she furthered her studies at the HB Studio with Uta Hagen. Using her considerable knowledge of the craft of acting, she began working in the field of commercial casting. Having cast national spots for major companies ie. Snickers, AT&T and Renuzit, and casting small independent films, she began privately coaching actors and directing industry showcases. Prior to Theatre of Arts, she taught at the New York Film Academy at Universal Studios. Additionally, she is on staff in the prestigious Film, Television and Digital Media Department at U.C.L.A. and is a much sought after private audition coach, whose clients can regularly be seen in film and television.

As an academic, Les holds an M.F.A. Degree in Film Directing and Production from U.C.L.A. She also holds a Certificate in Screenwriting from U.C.L.A.'s Professional Program in Screenwriting. Les graduated Suma Cum Laude with a Bachelor's Degree in Psychology and the Thomas Hunter Honors Program from Hunter College, City University of New York.

BRAXTON MOLINARO

Voice-Over, Script Analysis, Devised Theatre

Braxton Molinaro is a native of Kenosha, Wisconsin and a graduate of The University of North Carolina School of The Arts under Dean Gerald Freedman. He also attended The Steppenwolf School under the direction of Jeff Perry, co-founder of Steppenwolf Theatre Company. Notable credits include: the LA PREMIERE of Stephen Karam's Pulitzer-nominated play SONS OF THE PROPHET (The Blank Theatre), the LA PREMIERE of THE UNDERSTUDY by Theresa Rebeck (Working Stage), the LA PREMIERE of THE DEVIL YOU KNOW (Arena Stage), IN TROUSERS (The Lounge), ASSASSINS (Cygnet Theatre) and OKLAHOMA! for PBS. Developmental: ALLEGIANCE (B'way), POSTER BOY, MODI (Dir. Al Pacino). Molinaro is also a symphonic composer, director and the creator of GUNS: THE ALBUM, which gained international attention—cracking open the polarizing conversation of guns in America. THE BIRDS SING TOO LOUD, a short he starred in opposite Jane Lynch (Glee) and Kate Mulgrew (Star Trek) won best comedy at New York Shorts Fest and now lives on FunnyOrDie.com. His debut solo album WAIT FOR YOU bowed on all streaming services in early 2021.

ROB NAGLE

Acting IV

Rob Nagle is a proud member of the Antaeus Theatre Company, as well as the Troubadour Theater Company. Recent theater credits include Human Interest Story (Fountain Theatre), Apple Season (Moving Arts), Sucker Punch (Coeurage Theatre Company), Julius Weezer (Troubadour Theater Company), as well as his Ovation Award-nominated and Los Angeles Drama Critics Circle Award-winning performances in The Judas Kiss (Boston Court Pasade-

na) and The Little Foxes (Antaeus Theatre Company). He has also worked at Pasadena Playhouse, Road Theatre Company, New World Stages, Skylight Theatre Company, South Coast Repertory, Denver Center for the Performing Arts, Rogue Machine Theatre, Portland Center Stage and the Mark Taper Forum, among others.

Rob's film credits include: BLONDE, THE NEVER LIST, THE 11TH GREEN, SAFETY, TO HELL AND GONE, BAD SAMARITAN, FIRST LOVE, MOTHER'S DAY, FISHING NAKED, BOOST, NEW YEAR'S EVE. Television includes: DYNASTY, NCIS: NEW ORLEANS, LITTLE FIRES EVERYWHERE, NCIS: LOS ANGELES, SUPERIOR DONUTS, MODERN FAMILY, THE LIBRARIANS, GREY'S ANATOMY, CRIMINAL MINDS, CASTLE, MAD MEN, BUFFY THE VAMPIRE SLAYER, DAWSON'S CREEK. Education: Northwestern University. Spouse: Heather Allyn. Pug: Houston. robnagle.com @nagdoggie

JORGE-LUIS PALLO

On-Camera Advanced Scene Study

Jorge-Luis Pallo, of proud Ecuadorian and Puerto Rican descent, was born in New York and raised in Queens. Soon after graduating with a BFA from NYU's prestigious TISCH School of the Arts, Jorge moved to Los Angeles to pursue a professional acting career. Since then, he has accumulated over sixty credits in feature films and network television.

The highlight of his career to date was working with Steven Spielberg on two features, Minority Report and War of the Worlds. He also starred as Brian in the much-anticipated sequel, Insidious: Chapter 2. In the Fall of 2017, he spent 5 weeks in South Korea shooting the feature film, PMC. Jorge's television work includes: CRIMINAL MINDS, SCORPION, AMERICAN HORROR STORY, FEAR THE WALKING DEAD, 24, SONS OF ANARCHY, THE SHIELD, and his notable series-regular role as school counselor, Marc Molina, in THE SECRET LIFE OF THE AMERICAN TEENAGER.

Recently, he was seen recurring as Special Agent Bomb Tech Salazar on NCIS: LOS ANGELES, as the antagonist, Gio, in THE LIST, starring Michael Pena, and recurring as Alejandro Marquez in Amazon's original series, GOLIATH, with Billy Bob Thornton.

Jorge also puts his talents to good use as an acting teacher and at charitable organizations such as Big Brothers Big Sisters, P.S. ARTS and The Hollywood Heart Foundation. His compassionate and imaginative teaching methods have helped guide some of the young Hollywood talent currently working today.

ROSHNI SHUKLA

Voice III, Movement I & II

Roshni Shukla received her Masters of Fine Arts degree in Theater (Acting) from the University of California at Los Angeles (UCLA) and is a Co-Founder of THE SOUTHLAND COMPANY, a non-profit ensemble. The company is rooted in interdisciplinary work partnering with film and musical artists on their theatrical productions. Half of their work is in service to the community with their "Literacy through Theater" program, which is geared toward working with at risk youth in promoting an appreciation for theater.

Roshni studied with the British American Drama Academy's "Midsummer in Oxford Program" in England, a program focused on the study and practice of the Shakespearean canon. She has had the honor to travel to Japan to study with internationally renowned theater director Tadashi Suzuki and his company, the Suzuki Company of Toga (SCOT). In addition, she has extensive training in Suzuki and Viewpoints having studied under Ellen Lauren and J.EdAriaza, founding members of the SITI Company. She received her undergraduate degree from The University of San Francisco where she received a Bachelor of Science degree in International Business.

Recently, Roshni made her Canadian debut at Ryerson Theater in Toronto in the play ARRANGED MARRIAGE written by Chitra Banerjee Divakaruni and directed by the Dean of the Ryerson School of Performance, Peggy Shannon.

KEVIN STIDHAM

Acting I, Audition Technique, On-Camera Commercial

Kevin Stidham hails from the United Kingdom and has been acting and teaching professionally in the United States for over 15 years. Working in Los Angeles, New York and regionally, he has appeared in many award-winning stage and screen productions. Theatre credits include productions with the Virginia Shakespeare Festival, Hampton Roads Shakespeare Festival, FringeNYC, A Noise Within, The Blank Theatre, The Porters of Hellsgate and Theatre Banshee. Television Credits include THE KOMINSKY METHOD (Netflix), RAVEN'S HOME (Disney), LA TO VEGAS (Fox), *LOOSELY EXACTLY NICOLE (MTV), BONES (Fox), and ONE TREE HILL (CW). Feature film credits include THE BINDING, SHINE and National Geographic's IMAX feature SEA MONSTERS: A PREHISTORIC ADVENTURE. As a voiceover artist, his credits include his ongoing work with the H.P. Lovecraft Historical Society's, DARK ADVENTURE RADIO THEATRE.

As a private acting coach and teacher, many of his students have found success and work regularly in film and television and on stage (Broadway/Regional). He earned his MFA in Acting from Regent University, and his BS. Ed. in Theatre and Speech from Southwest Baptist University. He is also a member of The Collaborative, a Los Angeles based non-profit multimedia repertory company dedicated to promoting artistic growth through education, production and industry engagement. He is a proud member of both SAG-AFTRA and Actors Equity.

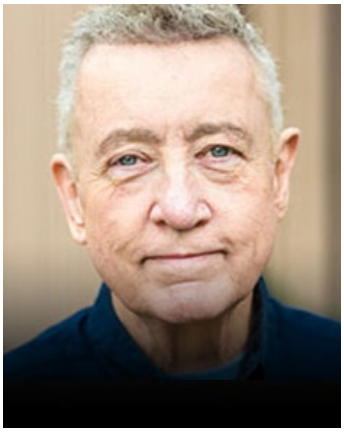
MATTHAEUS SZUMANSKI

Demo Reel

Matthaeus Szumanski was born in Denmark. A graduate of the University of Virginia, and UCLA Film School, he has contributed to countless narrative films, documentaries, experimental films, industrial videos, TV shows, video games, and commercials, as writer, director, producer, cameraman, and/or editor. Among the highlights of his career are assistant editing the documentary feature film BLACKFISH, which was pivotal in ending Seaworld's captive-whale program, and which was short-listed for an Academy Award. He also edited the audio commentaries for the first two LORD OF THE RINGS DVDs, and the independent feature film, THE UNBIDDEN. Matthaeus' own films have played festivals around the world. His film, JORNADA DEL MUYERTOis in the permanent collection of the American Museum of the Moving Image. He recently completed a short superhero film, titled "White Brick Road," which is currently on the festival circuit. Another short film, "Bob Hope USO at LAX," for which Matthaeus was cinematographer, was a finalist in the 2019 AIA Film Challenge. He has taught filmmaking and film history at at various Southern California film schools. He speaks five languages, plays bass in a funk band, and his hobby is growing trees from seeds and secretly planting them around Southern California.

PAUL WAGAR

Acting, Voice



Paul Wagar trained in England at the Webber Douglas Academy of Dramatic Art, and worked as an actor with, among others, The Royal Shakespeare Company, The New Shakespeare Company, and the BBC.

He was also a member of the acting company during Robin Phillips' last year as Artistic Director at the Stratford Festival in Ontario, Canada. As an Artistic Director, he headed the Philadelphia Area Repertory Theatre and Ark Theatre Company in Los Angeles, where he directed numerous productions. He also directed Taming Of The Shrew for The Shakespeare Theatre in Washington, DC, and Could 9 for Pulse Theatre in New York City. He taught at The University of the Arts in Philadelphia for twelve years (the last few as head of voice and speech), and currently is an adjunct Professor in the school of Theater, Film and Television at UCLA.

GENERAL INFORMATION

LOCATIONS

Theatre of Arts
Administration Office and Studios
6767 Sunset Blvd. Suite #210
Hollywood, California 90028

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

Live House & IDA Dance Studios
1534 N Highland Ave.
Hollywood, CA 90028

Musicians Institute - On-Camera Studios
6752 Hollywood Blvd.
Hollywood, California 90028

FACILITIES & EQUIPMENT

The facility includes a theatre, versatile studio class rooms, 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 class size 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. TOA does not 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.

LIBRARY

The TOA library is on site at 6767 Sunset Blvd. Students are able access the library during regular school hours M-F. During posted checkout hours, with the exception of reference material, students may check out all available books and scripts throughout the academic sessions as needed for a period of up to two (2) weeks.

ACCESSIBILITY

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.

If a student has a disability and wishes to be considered for reasonable accommodation, the student must provide notification and request in writing to the Executive Director before the start of the semester. The facilities are currently in compliance with ADA standards.

HEALTH & SAFETY

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).

ACADEMIC CALENDAR

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

Spring Term	January 7 – March 27, 2020
Summer Term	May 5 – July 24, 2020
Fall Term	September 1 – November 20, 2020

The Following Holidays are Observed:

- New Year's Eve
- New Year's Day
- MLK Jr. Day
- President's Day
- Memorial Day
- U.S. Independence Day
- Labor Day
- Indigenous Peoples Day
- Weds-Fri of Thanksgiving Week
- Christmas Eve
- Christmas Day

OVERVIEW OF PROGRAM

THE TWO-YEAR ASSOCIATE OF OCCUPATIONAL STUDIES DEGREE

Course	First Year of Study	Credits	Contact Hr.	Practicum Hr.
AC101	Acting I	2	6	6
VX101	Voice I	2	4	4
MF101	Movement for Actors	2	4	4
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	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	6	4
TN120	Makeup	2	4	2
	TOTAL: 36 Weeks	**36**	**1632 Hrs.**	
	Second Year of Study			
AC201	Acting IV: Advanced Scene Study	2	6	6
VX201	Voice IV	2	4	4
CC201	On Camera: Sketch Comedy	2	4	3
VO201	Vocal Production/Voice Over	2	4	6
OP201	Devised Theatre	2	4	4
MT210	Movement III: Intro to Motion Capture	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 Camera: 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 Hrs.**	
	GRAND TOTAL: 72 Weeks	**72**	**3264 Hrs.**	

U.S. DEPT. 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

ADMISSION POLICIES

GENERAL REQUIREMENTS

All applicants must be at least 18 years of age and have completed high school.

Applicants assessed on a case-by-case basis. The Admissions Representative will verify that all admissions requirements have been met. An applicant must provide all the following via toa.edu/apply:

Application:

1. Completed online application
2. $75 application fee
3. Headshot photo
4. PDFs/Photos of:
   - High school transcript & diploma or GED
   - Other college degrees/transcripts
5. Contact information for 1-2 persons willing to write letters of recommendation (optional)
6. Resume of previous acting experience (if any)
7. 250-word professional goals statement explaining why you wish to study at TOA

Audition:

- Applicants must prepare two contemporary monologues for their audition (1-2 min each)
- Contrasting monologues: one comedic, one dramatic, one written post-1979
- Character should be close to applicant's gender and age
- One monologue should be done in applicant's natural accent

Identification

- Valid Social Security card
- Valid government-issued photo ID/ or driver's license

International Applicants

Please note that if your out-of-country secondary school education credentials are not in English, you must also provide a translation from a bona fide, third-party document evaluation service. Said translation must be on that company's letterhead.

ADMISSION POLICIES

Applicants must complete all admissions procedures and audition to be considered for acceptance. Accepted candidates will be notified either in person or by phone, and by mail after completion of the admissions procedure. Once the candidate has been notified of acceptance, they may reserve their space within 21 days. Once accepted, for a desired term start for a period of up to one (1) year from the acceptance date. In order to secure a space for the term start before capacity is reached, submit a $500.00 deposit refundable up to 60 days before the start of the desired term. Once capacity for the term has been reached, accepted students will be placed on a waitlist until a space opens up. Deposits can be carried over to future term starts for the acceptance period of one (1) year.

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.

INTERNATIONAL ADMISSION POLICIES

Theatre of Arts is an institution licensed by the Student Exchange Visitor Program (SEVP) and uses The Student and Exchange Visitor Information System (SEVIS) to be able to issue an F-1 VISA to qualifying non-immigrant students and their dependents. Before the SEVIS record can be initiated, applicants must pass the general admission requirements for the entry into the two- year conservatory. Upon admission, the applicant must then fill out a form I-20 with the designated SEVIS officer (DSO) of Theatre of Arts and is responsible for following all of the rules and regulations, dates and deadlines that fall within the requirements of the SEVIS system. Applicants that successfully complete the program are eligible to apply for Optional Practical Training (OPT) for up to one year following the program. Refer to the SEVIS website for more information: https://www.ice.gov/sevis

ALUMNI POLICIES

Theatre of Arts understands that entertainment is a social business and is committed to maintaining good relationships with our alumni, to grow a connected community of working professionals that will provide support to our students and recent Graduates. Alumni

who are fully paid up and graduated from the two-year conservatory may be invited by the administration to participate in a two-year conservatory class they have already taken, provided they receive approval from the Vice President or Executive Director of Theatre of Arts. Alumni are not considered students of TOA when participating in courses and as such are ineligible to receive any full-time enrolled student benefits, including but not limited to, course credit, finals, performances, special events, or course materials unless previously approved by the administration. Two-year conservatory classes offered that alumni have not taken are open to enrollment and must be paid for on a class-by-class basis. Registration in these classes requires approval from the faculty member and administration. Alumni are welcome to purchase any part time courses, attend TOA industry spotlight series, public events, and main stage shows provided that the Alumnus is in good academic and financial standing with the institution. Alumni participants must follow the TOA code of conduct and behavioral policies and may be removed from courses or banned from campus at any time per the administration's discretion if the policies are violated.

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.

NON-DISCRIMINATION POLICY

Theatre of Arts does not discriminate in admissions, counseling, training, placement, employment, or in any activity on the basis of race (including traits historically associated with race, such as hair texture and protective hairstyles, including braids, locks and twists), ethnicity, religion, color, sex (including childbirth, breast feeding and related medical conditions), gender identity and expression, sexual orientation, national origin, ancestry, citizenship status, uniform service member and veteran status, marital status, pregnancy, age, protected medical condition, genetic information, disability or any other category protected by applicable state or federal law. All applicants are interviewed and evaluated on the basis of their ability to be trained in the discipline of Dramatic Arts.

STUDENT SERVICES

GENERAL/ADVISING SERVICES

Theatre of Arts provides each student with a dedicated faculty adviser to assist the student with the progress through the program. The student will meet with the faculty adviser once at mid-term and again at the end of the term. 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 their faculty advisor or the Executive Director. Please be aware that anything said in faculty adviser meetings is subject to further examination by the Executive Director and HR office.

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 resume writing, job-search strategies, interviewing techniques, and professional performance showcase opportunities. 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.

HOUSING

While Theatre of Arts does not have dormitories nor provide housing for students, there are many reasonably priced options due to the large number of schools in the area. The Administrative office can provide students with guidelines and information about local housing upon request. Monthly rents can range from $400 to $2100 – depending on size, location, amenities, and if you are sharing the cost of expenses.

FAMILY RIGHTS & 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.

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 homeschool 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.

Abram Friedman Occupational Center
1646 S Olive St.
Los Angeles, CA 90015
(213) 765-2573

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.

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.

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	Male	Female	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	0	0	---
4 Completion or Graduation Rate	100%	100%	100%	100%
5 Transfer-Out Rate	---	---	---	0%
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 Recipents (NoPell)		Neither Aid Program	
	Male	Female	Male	Female	Male	Female
Non Resident Alien	0	0	0	0	2	4
Hispanic/Latinos	0	0	0	0	0	0
American Indian or Alaska Native	0	0	0	0	0	0
Asian	0	0	0	0	0	0
Black/African-American	0	0	0	0	0	0
Native Hawaiian or Other Pacific Islander	0	0	0	0	0	0
White	0	0	0	0	0	0
Two or More Races	0	0	0	0	0	0
Race/Ethnicity Unknown	0	0	0	0	0	0

FINANCIAL AID PROGRAMS

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):** Repayment not required
- **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:

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.

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 students departure, the institution will send a letter to the student, requesting exit counseling to be completed at www.studentloans.gov.

VETERANS ASSISTANCE

Theatre of Arts is an accredited, military-friendly school, registered with the US Veterans Administration for vocational rehabilitation. We enthusiastically welcome applications from US Armed Forces veterans and military-to-civilian transition personnel. Thank you for your service! We are proud to have enrolled many ex-military students, who bring a wealth of incredible experience that helps them thrive in the dramatic arts—and acting in particular!

Veterans, military-to-civilian transition personnel, reservists or otherwise eligible members (such as spouses and dependents) may be eligible to qualify for various VA educational assistance programs, including the Post 9/11 GI Bill®.

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.

ACADEMIC POLICIES

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, which is entered into our system daily, and grading policies and requirements; checked weekly by the registrar. At mid-term and 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.

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.

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 a 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.

SATISFACTORY ACADEMIC PROGRESS

All students are expected to maintain a satisfactory level of academic progress based on credit hourwhile 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

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	A-
	91	A-
	92	A-
	93	A
	94	A
	95	A
	96	A
	97	A+
	98	A+
	99	A+
	100	A+

maintain Satisfactory Academic Press (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.
3. 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.

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.

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.

Withdrawals

Withdrawals after the end of the first week of term will appear on the student's transcript as a "W". Withdrawals after the semester midpoint semester will be issued a grade based on course requirements fulfilled to that point.

Incompletes

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 coursework 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 coursework 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.

Repeats

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. Students repeating a class must pay for each class taken. 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 remains in the student's transcript but is not used in the grade point calculation.

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.

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 onlyif 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:

1. Determining that the student should be able to meet the Institute's Satisfactory Academic Progress standards by the end the next evaluation period
2. 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.

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 e.g. 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 three (3) times 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

LEAVE OF ABSENCE POLICY

Occasionally, students may experience extended personal or medical issues which makes 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 LOA's must be preapproved by the Director of Education. 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 acting Director has the discretion to grant an extended LOA. Any approved LOA will be granted in accordance with the Federal guidelines for a Leave of Absence state that a LOA will not exceed 180 days in a twelve-month period. A 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 a 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.

REINSTATEMENT / RE-ENROLLMENT POLICY

If for any reason you decide to withdraw from the program and choose to return at a later date, the decision to grant reinstatement is at full discretion of the Theatre of 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.

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.

TUITION POLICY

TUITION

Domestic Tuition

Tuition for the Two Year AOS - Conservatory Program is $19,800.00 per year

- Book charges, $321.00
- Application Fee, $75.00
- Estimated scheduled of total charges for the entire educational program is $39,996.00

International Tuition

International tuition for the Two Year AOS - Conservatory Program is $19,800.00

- Book charges, $321.00
- Application Fee, $75.00
- Estimated scheduled of total charges for the entire educational program for international student is $39,996.00.

Housing estimates for one year of study are $10,000.00

TALENT & MERIT SCHOLARSHIPS

The Theatre of Arts Talent and 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 $500-5000 per each academic year.

PAYMENT METHODS AND 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.

STUDENT TUITION RECOVERY FUND

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:

1. You are a California resident or are enrolled in a residency program
2. Prepaid tuition
3. Paid the STRF assessment
4. 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.

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.

REFUND POLICY

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% 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 in writing to the Executive Director at Theatre of Arts.

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

STUDENT WITHDRAWAL & REFUNDS

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.

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.

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:
  1. the number of days from the first day of school to and including the withdrawal date by
  2. 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.*

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.

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.

APPLICATON 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.

1. FDirect Stafford Loans - Unsubsidized
2. FDirect Stafford Loans – Subsidized
3. FDirect Plus Loans
4. Federal PELL Grant: (FPELL)

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.

STUDENT FINANCIAL OBLIGATION UPON WITHDRAWAL

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.

ADMISSIONS DISCLOSURE FORM

We are required by federal law to advise you that, ex-

cept 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.

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).

STUDENT POLICIES

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 all current, students.

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. 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/facultymember 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.*

PROHIBITED CONDUCT

Students should report all allegations of Prohibited Conduct to the Director of Education. Reports of such Prohibited Conduct will ordinarily be investigated and decided according to the Student Discipline Procedures set forth below. If the report involves allegations of a sexual nature, the Director of Education or his or her designee shall refer the matter to the Title IX Coordinator for processing under the Sexual Misconduct Response Policy. You may also choose to report sexual misconduct to the Title IX Coordinator or another Official With Authority pursuant to the Sexual Misconduct Response Policy.

In mixed cases involving allegations of Prohibited Conduct as well as sexual misconduct arising from the same facts and circumstances, the Title IX Coordinator, within his or her discretion, may consolidate such allegations and may work with the Director of Education or his or her designee to investigate and adjudicate them together under the Grievance Process set forth in the Sexual Misconduct Response Policy.

The following conduct is prohibited, will not be tolerated by T.O.A, and may result in disciplinary action up to and including expulsion. 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.

INTIMIDATION, THREATS, DISORDERLY, LEWD OR VIOLENT ACTS

May include, for example:

- Intimidating, threatening or hostile behavior
- Stalking
- Theft
- Lewd and/or lascivious behavior
- Disorderly Acts
- Vandalism
- Arson
- Assault
- Hate Crimes

Such actions are violations whether carried out physically, verbally, in writing, or through electronic or other means.

ALCOHOL AND ILLEGAL SUBSTANCES

Theatre of Arts, 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 TOA and government regulations
- 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
- Public intoxication anywhere on TOA's premises or at functions sponsored by or participated in by TOA

Disciplinary action for a violation of this policy can range from oral and written warnings up to and including suspension, expulsion 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.

UNAUTHORIZED AUDIO/VIDEO RECORDING/SHARING

Making any audio or video recording of any class, lesson, performance or other event on TOA premises without the explicit permission of instructor(s) or any other individual whose visual or audiorepresentationis captured by the recording

Sharing of any audio/video recordings (including Internet posting, file sharing, network uploading) withoutth-eexpress prior consent of Theatre of Arts Management

BREACH OF PEACE

Conduct that is disorderly, disruptive, lewd, or indecent as defined by laws, TOA management or its designees; aiding or abetting such behavior by another person anywhere on TOA's premises or at functions sponsored by or participated in by TOA.

COMPUTER VIOLATIONS

- Modifying system or network facilities, or attempting to damage or "crash" systems or networks;
- Using personal software on Theatre of Arts computers;
- Using network resources which inhibit or interfere with the use of the network by others;
- Using, duplicating or transmitting copyrighted material 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 on computer applications or files;
- Using Theatre of Arts 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 school 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 Theatre of Arts or individuals;
- Accessing another person's computer account without permission—including supplying false or misleading data, or improperly obtaining another's password in order to gain access to computers or network systems, data or information Obtaining access to an account name or password through the negligence or inattentiveness of another; 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 state or federal law
- Other actions deemed inappropriate by TOA

TELEPHONE VIOLATIONS

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

HARRASSMENT

Disturbing, tormenting, bothering, annoying of others including, but not limited to slurs, jokes, statements, emails, gestures, pictures, or cartoons based on such factors as race (including traits historically associated with race, such as hair texture and protective hairstyles, including braids, locks, and twists), color, ethnicity, creed, religion, national origin, ancestry, citizenship status,age, genetic information, disability, medical condition, marital or familial status, family care leave status, or uniform service member veteran status as well as harassment based on pregnancy,childbirth, breast feeding, or related medical conditions, or any other protected category or classification.

HEALTH AND SAFETY VIOLATIONS

Conducting oneself in a manner that endangers or threatens the health and safety of oneself or others within the TOA community

UNAUTHORIZED ENTRY/USE OF KEYS/ IDENTIFICATION BADGES

Unauthorized or improper possession or duplication of keys to Theatre of Arts premises, unauthorized or improper entry to or use of Theatre of Arts facilities

POSSESSION OF WEAPONS, EXPLOSIVES AND DANGEROUS ITEMS

Possession of any type of firearm, 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 Theatre of Arts premises or at events sponsored by or participated in by Theatre of Arts **(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)**

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*

FAILURE TO COMPLY

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

FAILURE TO PROVIDE IDENTIFICATION

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

VIOLATION OF LAW

Any violation of federal, state, or local laws on Theatre of Arts property or at events sponsored by or participated in by Theatre of Arts

LOITERING OR SQUATTING

Use of any Theatre of Arts facilities as a domicile to sleep and/or store personal property or for anything other than educational purposes

FALSE STATEMENTS OR INFORMATION

Knowingly making a false statement or submitting false information in connection with a TOA disciplinary process or Grievance Process under the Sexual Misconduct Response Policy

SEXUAL MISCONDUCT

Any conduct prohibited under the Sexual Misconduct Response Policy

OTHER VIOLATIONS

Violation of any other published Theatre of Arts policies, rules, or regulations, including those implemented during the academic year

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.

SUSPENSION & EXPULSION POLICY

Theatre of Arts reserves the right to suspend or expel any student or alumni 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.

GRIEVANCE PROCEDURES/APPEALS

ACADEMIC APPEALS

Students that 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. The committee 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.

STUDENT DISCIPLINE PROCEDURES

The procedures outlined in this section, based on common rules of fairness, represent the steps employed to reach a resolution in cases of alleged Prohibited Conduct under this Student Code of Conduct. However, for certain cases involving conduct of a sexual nature, the Safety and Security Manager, in consultation with the Title IX Coordinator and within their discretion, may utilize the Grievance Process set forth in the Sexual Misconduct Response Policy. In such cases, the Safety and Security Manager will work with the Title IX Coordinator to apply the Grievance Process (including Sections IV.E-F, and V. through IX.) in order to investigate and adjudicate the allegations. In addition to following the Grievance Process in the Sexual Misconduct Response Policy, the Safety and Security Manager or the Title IX Coordinator may also utilize, as necessary and appropriate, additional provisions from the Sexual Misconduct Response Policy, such as Section III.F. regarding emergency removals. Questions concerning these procedures may be addressed to the Office of Student Affairs.

REFERRAL OF COMPLAINTS

Complaints involving alleged misconduct by students under this Student Code of Conduct will be referred to the Office of Office of Student Affairs, unless they involve conduct of a sexual nature, in which case, they will be referred to the Title IX Coordinator.

The Office of Student Affairs will refer the report to a Theatre of Arts Designee (School Designee) or may provide information about other campus or community resources which may be of assistance in resolving the matter outside the TOA Student Conduct Code.

LETTER OF ADMONITION

A Theatre of Arts Designee may provide notice to a student that his or her alleged behavior may have violated Theatre of Arts policy or regulations and that, if repeated, such behavior may be subject to the disciplinary process.

INVESTIGATION & NOTICE TO STUDENT

Upon receiving a complaint of the alleged violation(s), the Theatre of Arts Designee (School Designee), may consider information acquired from a complainant and may augment that information through further investigation. If the School Designee determines that the allegations are substantiated, the School Designee will give notice to the student of the following:

- the nature of the conduct in question, including a brief statement of the factual basis of the charges; the time, date, and place

it is alleged to have occurred; and Theatre of Arts rules and/or regulations allegedly violated;
- the nature of the student conduct procedures (to be accomplished by providing the student access to the Theatre of Arts Student Conduct Code);
- •that the student has seven days from the date notice was given to contact the School Designee for the purpose of scheduling an initial meeting. Meetings are to be scheduled within ten days of the student contacting the School Designee. This schedule may be amended as a result of school breaks, closures and holidays;
- that if the student does not contact the School Designee within the seven-day period or fails to keep any scheduled appointment, the student will be placed on Hold and the student will be notified that this action has been taken. The placement of a Hold may result in suspension of access to school functions or facilities, prevention of the student from registering and from obtaining transcripts, verifications, certificates or degrees from Theatre of Arts. The Hold will be removed only when the student either attends a scheduled meeting with the School Designee, or requests in writing that the case be referred to the Student Conduct Committee for a hearing; and
- that no degree may be conferred on a student until any pending disciplinary charges against a student are fully resolved

In addition, the School Designee may direct the student to act or refrain from acting in a manner specified by the School Designee. These directions may include directing the student not to intentionally contact, telephone, or otherwise disturb the peace of others specifically named for a specified period of time. Violation of these directions constitutes separate misconduct (Failure to Comply).

MEETING(S) WITH THE SCHOOL DESIGNEE ASSIGNED TO THE CASE

At the initial meeting with the student, the School Designee assigned to the case will:
- ensure that the student has been provided information on how to access the Theatre of Arts Student Conduct Code;
- discuss confidentiality; inform the student that the content of this and all subsequent communication with the School Designee regarding information not relevant to the case will, insofar as allowed by law, be treated confidentially, unless such confidentiality is waived by the student; and that information relevant to the case may be divulged to those who have a legitimate educational interest, including but not limited to the Student Conduct Committee;
- provide the student with an opportunity to inspect all documents relevant to the case which are in the possession of the school at the time of the meeting, at the student's request;
- describe to the student as completely as possible the nature of the conduct in question, and the Theatre of Arts rules and/or regulation(s) allegedly violated, hear the student's defense to such charges, and counsel the student as appropriate; and
- provide the student with copies of the documents relevant to the case, at the student's request. Should the case be referred to the Student Conduct Committee, the School Designee will provide the student with copies of all documents relevant to the case which are in the possession of the Student Conduct Committee at the time the case is referred. Relevant documents received thereafter will be shared with the student

Although meeting with the School Designee provides the student with an opportunity to resolve the case without a hearing before the Student Conduct Committee, the student may opt to forgo a meeting with the School Designee by requesting, in writing, that the case be forwarded to the Student Conduct Committee for a hearing as defined below.

DISPOSITON BY THE SCHOOL DESIGNEE

After conducting any further necessary investigation, the School Designee assigned to the case may take one of several actions listed below. Regardless of the action taken, the School Designee will confirm his or her disposition of the case in a notice to the student within seven days of the action.

IMPOSING SANCTIONS

If the student does admit responsibility, and if the School Designee concludes that there is sufficient information to sustain a finding of responsibility, the School Designee may impose or defer one or more of the sanctions listed herein.

REFERRAL TO THE STUDENT CONDUCT COMMITTEE
If the student does not admit responsibility, and if the School Designee concludes that an Agreement of Resolution (see below) is not appropriate, and that the charges have been substantiated, the School Designee will refer the case to the Student Conduct Committee for a hearing. At any time until the Student Conduct Committee recorder makes report of the hearing decision, the student may make an admission of responsibility to the School Designee assigned to the case. The School Designee may then impose or defer one or more of the sanctions listed herein. This disposition is binding and terminates all Student Conduct Committee proceedings.

UNSUBSTANTIATED CHARGES
If the School Designee concludes that the charges have not been substantiated, the case will be dismissed, and will not be referred to the Student Conduct Committee for a hearing.

AGREEMENT OF RESOLUTION
When the School Designee and the student agree that the above dispositions are not appropriate, an Agreement of Resolution may be used to conclude the matter. This Resolution, while not considered to be a finding of responsibility, is binding if the student fails to abide by the terms of the Agreement of Resolution, that failure may be regarded as actionable misconduct and may subject the student to disciplinary action by the school.

An Agreement of Resolution may include—but is not limited to—such terms as:

- agreement by the student to refrain from specific behaviors, and/or to refrain from contacting others involved in the case
- agreement by the student to participate in specified educational programs, counseling and/or reconciliation processes such as mediation

The Agreement of Resolution will be retained in the case file in the Office of Registrar Records for seven years from the date of the Agreement. During that time, should the school have a reasonable basis to believe that the student has engaged in misconduct related in nature to the conduct which occasioned the Agreement, both cases may be the subject of Theatre of Arts disciplinary action.

SANCTIONS
When a student admits responsibility or is found in violation of Theatre of Arts policy, the School Designee may impose one or more of the sanctions listed in this Section; any sanction may be effective retroactively.
Any sanction imposed will be appropriate to the violation, taking into consideration the context and seriousness of the violation, and may include required enrollment in and completion of educational programs, classes, activities or workshops, which in the judgment of the School Designee will be beneficial to the student.

Where it is more likely than not that a violation of Theatre of Arts policy has been committed against any person or group because of the person's or group's race, color, religion, ancestry, national origin, disability, gender, or sexual orientation, or because of the perception by the student charged with the violation that the person or group has one or more of those characteristics, the recommendation or imposition of sanctions will be enhanced, and usually will result in Suspension or Dismissal.

EXCLUSION FROM THEATRE OF ARTS CAMPUS, FACILITIES OR OFFICIAL FUNCTIONS
xclusion of a student as part of a disciplinary action from specified areas of the campus or Theatre of Arts-owned, operated, or leased facilities, or other facilities located on Theatre of Arts or affiliated property, including but not limited to residence halls and dining facilities, either permanently or for a specified term or terms. Upon Exclusion and until reinstated, a student may not enter restricted locations without securing prior approval from the School Designee. Violation of the conditions of Exclusion or of Theatre of Arts policy during the period of Exclusion may be cause for further disciplinary action. Conditions for readmission to excluded locations may include, but are not limited to, disciplinary probation for a specified length of time; and restricted visitation to specified campus locations.

LOSS OF PRIVELEGES/EXCLUSION FROM ACTIVITIES
Exclusion from participation in designated privileges and extracurricular activities for a specified term or terms. Upon Exclusion and until reinstated, a student may not utilize such privileges or attend or participate in such activities without securing prior approval from the School Designee. Violation of the conditions of Exclusion or of Theatre of Arts policy during the period of Exclusion may be cause for further disciplinary action. Conditions for reinstatement to exercise privileges and/or access to excluded functions may include, but are not limited to, disciplinary probation for a specified length of time; and restricted attendance or participation in specified privileges or activities.

RESTITUTION
A requirement for restitution in the form of reimbursement may be imposed for expenses incurred by Theatre of Arts or other parties resulting from a violation of the Theatre of Arts policies. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages. Restitution may be imposed on any student who alone, or through group or concerted activities, participates in causing the damages or costs. Failure to fulfill restitution obligations may be cause for further disciplinary action. Theatre of Arts shall not be responsible for collecting restitution assessed to or incurred by any parties other than Theatreof Arts.

EDUCATIONAL SANCTIONS
Sanctions including but not limited to: required participation in or attendance at appropriate educational programs or counseling; community service; apologies, essays or other appropriate discretionary assignments or community service that fulfill the goals of education and reconciliation. The cost for attendance or participation is at the expense of the student. Note: community service cannot be part of an event, sport, etc. the student is already involved in.

NO CONTACT ORDER
An order of 'no contact' is a restriction of contact between Parties, included direct and indirect contact, through a third-Party, and/or through technology or social media. It may be imposed for a specified period of time, or permanently.

WARNING/CENSURE
Written notice or reprimand to the student that a violation of Theatre of Arts policy has occurred and that additional, continued or repeated violations of Theatre of Arts policy will likely result in more serious disciplinary action. Warning may also involve conditions, such as those listed above, that are intended to be educational in nature.

DISCIPLINARY PROBATION
A status imposed for a specific period of time in which a student must demonstrate conduct that conforms to Theatre of Arts standards of conduct and policies. Disciplinary Probation is a status which may involve restrictions, conditions or terms imposed for a definite period of time not to exceed the length of the probationary period. Restrictions, conditions, or terms of probation may include but are not limited to: periodic contact with a designated member of the campus community; restrictions on accessibility to TOA facilities, functions, activities and/or housing areas; and change of housing assignment. Failure to comply with the terms and conditions of the probation or additional behavior in violation of Theatre of Arts policies that occurs during or outside of the probationary period will likely result in more serious disciplinary action.

HOLD ON THEATRE OF ARTS RECORDS
A Hold may be placed on the student's Theatre of Arts records for either a stated period or until the student satisfies any conditions imposed as part of another sanction. The placement of a Hold on the student's Theatre of Arts records may, for example, prevent the student from registering for classes and/or from obtaining transcripts, verifications, or a degree from Theatre of Arts.

SUSPENSION
Suspension is the **temporary** termination of student status involving denial of all student privileges for a specified academic term or terms, to take effect at such time as the School Designee decides. Upon suspension and until reinstated, a student may not enter TOA premises or TOA-related premises without securing prior approval from the School Designee.Violation of the conditions of Suspension or of Theatre of Arts policy during the period of Suspension may be cause for further disciplinary action.

After the period of Suspension, the student will be reinstated if:

- the student has complied with all conditions imposed as part of the Suspension;
- the student is academically eligible;
- the student meets all requirements for reinstatement including, but not limited to,removal of Holds on records, and payment of restitution where payment is a requirement of reinstatement; and
- the student meets the deadlines for filing all necessary applications,including those for readmission, registration, and enrollment

Conditions for readmission may include, but are not limited to, disciplinary probation for a specified length of time; non-residence on campus; and restricted visitation to specified campus facilities.

DISMISSAL
Dismissal is the **permanent** termination of student status involving denial of all student privileges. Students separated from TOA by Dismissal may not enter TOA

premises or TOA-related premises without securing prior approval from the School Designee. Readmission to the Theatre of Arts campus, facilities or properties after Dismissal may be granted only under exceptional circumstances and requires the specific prior approval of the School Designee.

REVOCATION OF AWARDING OF DEGREE
Should it be found that a degree, certificate or award was obtained by fraud, such degree, certificate or award is subject to revocation. Such revocation is subject to review on appeal by Theatre of Arts.

NOTATION OF SUSPENSION OR DISMISSAL ON ACADEMIC TRANSCRIPT
When a student is suspended or dismissed, a temporary or permanent notation on the student's record (academic transcript) that the student was found responsible for a violation of Theatre of Arts policy may be imposed.

APPEAL OF SUSPENSION OR DISMISSAL
Except in the case of a sanction imposed as a result of the Grievance Process under the Sexual Misconduct Response Policy, which has a separate process for appeals, if the School Designee imposes a sanction of Suspension or Dismissal as a result of a violation of the Student Code of Conduct determined in accordance with the procedures under this Code, the student may submit a written appeal of the imposeSuspension or Dismissal to the Director of Student Affairs within seven days of the date of notice from the School Designee of decision imposing such sanction. The imposition of a sanction of Suspension or Dismissal may be deferred during such appeal, at the discretion of the Director of Student Affairs.

If, as a result of an appeal, the Director of Student Affairs determines that the student was improperly disciplined, the Office of Registrar Records will, if requested by the student, have the record of the hearing sealed and have any reference to the disciplinary process and resulting Suspension or Dismissal removed from the student's record (academic transcript). In such case, the record of the disciplinary process may be disclosed only as required by law.

THE STUDENT CONDUCT COMMITTEE
When a case is referred to the Student Conduct Committee for a hearing, the following will be provided to the student to ensure a fair hearing:

- written notice, including a brief statement of the factual basis of the charges, the Theatre of Arts policies or regulations allegedly violated, and the time and place of the hearing
- the opportunity for a prompt and fair hearing where the school will have the responsibility of proving that it is more likely than not that a violation occurred;
- the opportunity to present documents, defense and witnesses;
- a written report including a summary of the findings of fact and, at the request of the student, access to a copy of a record of the hearing; and
- an appeal process

REFERRAL TO STUDENT CONDUCT COMMITTEE
A hearing will be provided for all cases referred to the Student Conduct Committee under the Theatre of Arts Student Conduct Code.

COMPOSITION
The Student Conduct Committee will consist of 3 individuals possibly including, but not limited to, member of faculty, member of Theatre of Arts management, member of Theatre of Arts staff, and member of Theatre of Arts Directorship. One member of the Committee will act as Hearing Recorder.

SCHEDULE OF HEARING
It is the intention of the TOA Student Conduct Code that hearing will be set as soon as reasonably possible after referral to the Student Conduct Committee.

HEARING PROCEDURES & STANDARDS
If a student absents himself or herself from the disciplinary process, or has withdrawn from Theatre of Arts while subject to pending disciplinary action, the case may proceed to disposition without the student's participation.

CONTINUING RESOLUTION BETWEEN THE STUDENT AND THEATRE OF ARTS
Until the Student Conduct Committee has published its decision to TOA Senior Management and the student, the student may make an admission of responsibility to the School Designee assigned to the case. The School Designee may then impose or defer one or more of the sanctions listed herein. Any sanction may be effective retroactively. This disposition of the matter will bind all parties and terminate all proceedings.

REPORTS OF STUDENT CONDUCT COMMITTEE DECISION TO TOA SR. MANAGEMENT & STUDENT

Within fifteen days after the conclusion of a hearing,

the Student Conduct Committee Recorder will submit a notice of the Committee decision to Theatre of Arts Senior Management and the student including:

- a summary of the allegations and the outcome of the Committee examination of the information concerning the alleged misconduct, including the positions of the parties and a summary of the evidence presented;
- whether a majority of the Committee determined it was more likely than not that the student has violated one or more of the Theatre of Arts policies that the student has been charged with violating; and
- a decision of sanction based on those conferred in similar cases and in any previous cases of misconduct by the accused student on file with the Office of Registrar Records. Such sanction shall be carried out by all relevant parties on the time line decided by the Committee.

APPEAL BY STUDENT

A student seeking to appeal a decision by the Committee shall submit a written appeal within 7 days of receiving the Committee's decision. An appeal is not a hearing, but rather a review on limited grounds. Grounds for appeal are:

- Procedural irregularity that affected the outcome of the matter;
- New evidence that was not reasonably available at the time the determination regarding responsibility was made, that could affect the outcome of the matter;
- A conflict of interest or bias by a member of the Committee that affected the outcome of the matter;
- The sanctions assessed are substantially disproportionate to the findings.
- When a student has appealed in writing a decision or sanction by TOA, the final decision regarding the outcome will be made by Senior Management. Within 20 days of the submission of appeal, Senior Management will notify the student as to the decision on the appeal. The decision of Senior Management will be final and complete.

The written decision will be delivered to:

1. The student & his/her representative, if any;
2. The Theatre of Arts Office of Registrar Records; and
3. Other Theatre of Arts departments/employees as necessary to carry out sanctions

INTERIM SUSPENSION

Before final determination of an alleged violation, Interim Suspension may be imposed by the School Designee

1. Interim Suspension may include exclusion from all or part of the Theatre of Arts campus or Theatre of Arts owned, operated, or leased facilities, or other facilities located on Theatre of Arts or affiliated property, facilities, classes or from other specified activities, including but not limited to residence halls and dining facilities. Until reinstated, a student may not enter restricted locations without securing prior approvalfrom the School Designee. Violation of the conditions of Interim Suspension or of Theatre of Arts policy during the period of Interim Suspension may be cause for further disciplinary action. Conditions for readmission to excluded locations may include, but are not limited to, disciplinary probation for a specified length of time; and restricted visitation to specified campus locations.
2. Upon imposition of the Interim Suspension, the School Designee will notify the student under the Interim Suspension of the charges against him or her, the length and conditions of the Interim Suspension, and the opportunity for a hearing
3. Appeals concerning the contention that the Interim Suspension is unnecessary or that its conditions should be modified shall be made in writing to the School Designee and decisions thereon shall be based on information contained therein and upon whether there is reasonable cause to believe that the student's participation in Theatre of Arts activities or presence at specified areas of the campus will lead to physical abuse, threats of violence, or conduct that threatens the health or safety of any person on Theatre of Arts property or at official Theatre of Arts functions, or other disruptive activity incompatible with the orderly operation of the campus.
4. Disciplinary proceedings involving students on Interim Suspension follow normal TOA Student Conduct Code procedures

BUREAU CONTACT INFORMATION for GENERAL INQUIRIES/COMPLAINTS

A student or any member of the public may file a com-

plaint about this institution with the Bureau for Private Postsecondary Education by contacting the BPPE by phone, or by completing a complaint form 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
Tel: (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
Tel: (703) 437-0700
www.arts-accredit.org

GUEST POLICY

TOA is private property, and permission to enter is subject to rules and regulations established by management. TOA reserves the right to deny entry or remove visitors from TOA property at any time. TOA's facilities are equipped and maintained for the benefit of currently enrolled students No one other than currently enrolled students, currently employed staff, or approved vendors is permitted to enter TOA facilities for any purpose except as noted below.

GENERAL FACILITY POLICY

TOA's general facility entrance policy is as follows:

1. While on TOA's campus, all students must display valid TOA ID at all times
2. Security will deny entry or remove anyone who does not display valid ID or is not listed on an approved Security Permission Form.
3. All guests must sign in & out at Security desk
4. Guests will be required to leave bags, parcels, and instruments at the Security Desk while in the building except under the specific conditions noted below.
5. Students are responsible for the behavior of their guests while on campus.

LOST/MISPLACED ID POLICY

- Lost IDs must be replaced immediately. Replacement IDs can be purchased from the Registrar's Office for $10.00.
- Students who misplace their IDs must go to the McCadden entrance Security Desk to receive a temporary ID before they will be permitted to enter the building

STUDENT FAMILY AND FRIENDS AND OTHER VISITORS

Students may invite family or friends to visit TOA facilities, or other visitors may request to visit TOAfacilities, during business hours (8:30AM-5:00PM) by submitting a completed Security Request Form to the Security Manager. Requests will be approved on a limited, case-by-case basis. Student family and friends and other visitors may not bring instruments into the building and may not participate in classes, open counseling, recording sessions, LPWs or other TOA activities.

ALUMNI

Alumni status is granted to those who officially graduate from TOA with a certificate or diploma. Following graduation, Alumni will be eligible to apply for one year of limited access to TOA Library, practice, and rehearsal facilities. To obtain an Alumni ID badge, complete an "Alumni Access Request Form," available in the Registrar's Office, after graduation, and submit it for approval. All approved Alumni must possess a valid Alumni ID badge to enter the building. Alumni may not bring guests into the building.

WITHDRAWING, SUSPENDED OR TERMINATED STUDENTS

Students who withdraw, are suspended, are terminated or are otherwise restricted from any TOA program or activity are not permitted on campus for any reason except pre-arranged administrative appointments.

"HOLDS"

For various reasons, a hold is sometimes placed on an individual student's right to be on campus. Access is denied until an administrator officially clears the reason for the hold.

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 professional responses 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.
- As an institution licensed by the Student Exchange Visitor Program (SEVP), Theatre of Arts is subject to appraisal and inspection at short or no notice.

Internal QA

- Student Satisfaction Questionnaires are completed anonymously in the middle, and 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 at least once a semester.
- 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.
- TOA 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.

COURSE DESCRIPTIONS

ACTING I

AC101 • Year 1 • 2 Credits

The class involves a combination of theory and practice, equipping the actor with the fundamental tools to create a character. Through exercises, discussion and scene work, the actor will study and actively experience the most well-known acting theories and techniques that aid the "contemporary actor". Techniques and theories from Stanislavski, Chekhov, Strasberg, Adler, Meisner and Hagen, in addition to basic scene analysis, facilitate a thorough exploration into the actor's process. The course culminates in scene work from contemporary plays, and allows the actor to apply learned techniques throughout the creative process from the initial table read to a final performance. The main objective is to get a firm grip of the fundamentals in order to become a grounded, versatile, adaptable, and well-rounded actor.

Course Learning Outcomes:

- Knowledge base and fundamental understanding of modern/contemporary acting techniques
- Ability to break down a scene into workable beats and playable actions
- Ability to work effectively in a creative group
- Ability to offer and accept constructive criticism and analysis
- Development of a working "process" in the creation of a character

VOICE I

VX101 • Year 1 • 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 intercostal and diaphragmatic support).

Course Learning Outcomes:

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

FUNDAMENTALS OF MOVEMENT

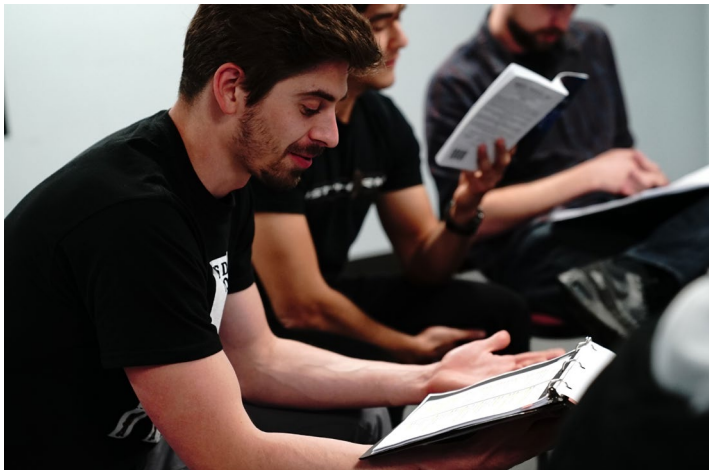
MF101 • Year 1 • 2 Credits

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:

- 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



SCRIPT ANALYSIS

SB101 • Year 1 • 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:

- 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 & 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

IMPROVISATION

IP101 • Year 1 • 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:

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

THEATRE HISTORY

TH101 • Year 1 • 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:

- 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

STAGE MANAGEMENT

SM101 • Year 1 • 2 Credits

The primary objective of this course is to provide a thorough understanding and familiarity with the theories, techniques, and skills required of a Stage Manager in a theatrical production. It includes a comprehensive investigation of various responsibilities/tasks performed by stage managers and the tools used in different production situations. There will be discussions relating to standard practices and common variations. The class will explore the collaborative process in building effective team management skills. Students will learn and explore the stage manager's art of diplomacy and communication. Students will experience and observe the way a stage manager calls a show and conducts technical rehearsals. Theatrical unions and how they impact the working professional stage manager, cast and crew will be examined. An efficacious conclusion of this course will supply you the abilities needed to accept a stage management position at a collegiate level. This class will give you the knowledge of the expectations and prerequisites for stage management in a professional setting.

Course Learning Outcomes:

- Fundamental understanding of modern/ contemporary acting techniques.
- Ability to break down a scene into workable beats and playable actions.
- Ability to work effectively within creative groups
- An ability to offer and accept constructive criticism and analysis.
- Development of a working "process" in the creation of a character.

ACTING II: CONTEMPORARY SCENE STUDY

AC110 • Year 1 • 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:

- Exploring your personal expressiveness with regard to the stylistic demands in performance of a variety of dramatic material
- Research skills and apply them to acting
- 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

VOICE II

VX110 • Year 1 • 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.

Prerequisites: Voice I

Course Learning Outcomes:

- Development of sufficient freedom of the voice to adjust to specific demands of text
- Ability to meet 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

ON CAMERA FUNDAMENTALS

OC110 • Year 1 • 2 Credits

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 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:

- 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

MOVEMENT II

MF110 • Year 1 • 2 Credits

This course continues and deepens the exploration of body awareness, physicality, and development of character through the methodologies and exercises acquired in Movement Fundamentals. This review will refine and expand upon these fundamentals to prepare for mask work, mimicry, and discovery through gesture.

The student will be challenged to build a character by bringing the observed world into their physicality, explore meaning through form and shape, and experience transformation into character through mask work. The student will have the opportunity to explore a variety of emotional expressions to broaden performance range. The class will engage in imaginative work with text, music, and improvisation to create freedom within rehearsal and the ability to focus for performance.

The goal is to broaden and deepen the actor's interpretation of the emotional and physical life of the characters within a dramatic story. Emphasis will be placed on how mask work, gesture, and observation can influence the actor in the ability to transform into a character.

Prerequisites: Movement I

Course Learning Outcomes:

- Ability to understand of how these exercises, skills, and techniques can be used in concert with tools acquired in other classes.
- Ability to experience the mask as an agent for psychophysical release.
- Ability to acknowledge and release "the cast of characters" within.
- Ability to develop an appropriate psychophysical existence for each character
- Understanding that characters, like masks, demand total commitment to come alive.
- Discover the external world is rich with potential resources for the imaginative actor
- Effective, economical and appropriate use the total body-mind to communicate.
- Ability to discover one's own idiosyncrasies and habitual movement patterns so that they can be employed or eliminated in developing a characterization.
- Ability to recognize the limiting effect of habitual psychological choices and patterns of behavior so they will NOT be projected onto every performance.
- Ability to communicate a truthful physical manifestation of the character's inner state of being through external actions.
- Ability to develop free, imaginative, specific and effective means of expression and communication.

COMBAT UNARMED

CF110 • Year 1 • 4 Credits

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.

This is an INTRODUCTORY course in Stage Combat. Students 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. You will engage in exercises that will emphasis 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:

- Knowledge of basic safety procedures, working skills & knowledge of acting conflict in Unarmed Combat, & Found Weapons
- Ability to develop advanced performance skills using body and movement
- Ability to contribute confidently and skillfully to the collaborative process involved in creating stage combat choreography with partners and choreographers
- 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
- Demonstrate creative growth via personal discovery, imagination, and self-expression

ACTING III: CLASSICAL SCENE STUDY

AC120 • Year 1 • 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.

Prerequisites: Acting I-II

Course Learning Outcomes:

- Acquisition of appropriate performance skills in relation to selected texts
- 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
- Ability to identify and fulfill the demands of a variety of dramatic text
- Ability to make bold, informed choices and execute these choices with spontaneity and truth

VOICE III

VX120 • Year 1 • 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.

Prerequisites: Voice I-II

Course Learning Outcomes:

- Expressive communication of character, action and atmosphere through the voice
- Understanding of intonation and stress
- Understanding a variety of verse forms, metrical structures, tempo & literary devices
- Application of vocal skills to performance with confidence and sensitivity
- 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

COMBAT II

CF120 • Year 1 • 2 Credits

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.

Prerequisites: Combat I

Course Learning Outcomes:

- 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 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

ON CAMERA SCENE STUDY

CT210 • Year 1 • 2 Credits

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.

Prerequisites: On-Camera Fundamentals

Course Learning Outcomes:

- 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

MAKEUP

TN120 • Year 1 • 2 Credits

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 Outcomes:

- 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
- Application of character-based make up

ACTING IV: ADVANCED SCENE STUDY

AC201 • Year 2 • 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.

Prerequisites: Acting I, II, III

Course Learning Outcomes:

- Ability to select from and apply a range of skills and approaches in a coherent manner
- Command of technical elements associated with acting styles of various 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

VOICE IV

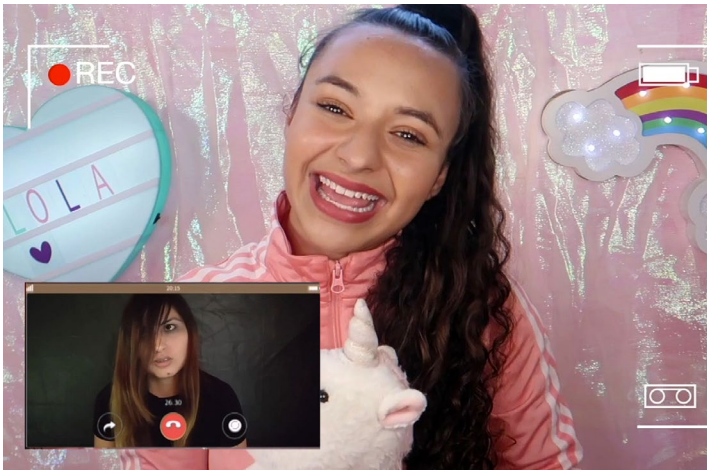
VX201 • Year 2 • 2 Credits

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.

Prerequisites: Voice I, II, III

Course Learning Outcomes:

- 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



ON-CAMERA SKETCH COMEDY

CC201 • Year 2 • 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.

Prerequisites: On-Camera Fundamentals

Course Learning Outcomes:

- 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

VOICE OVER

VO201 • Year 2 • 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 acting work. The process is conducted under industrial working conditions and observes current industrial practices. The class 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. The class may focus on various styles, techniques and genres such as singing, commercials, animation, and interactive media ("video games"). 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.

Prerequisites: Voice I, II

Course Learning Outcomes:

- Preparing a role for the microphone
- Preparing for and executing an audition for various voiceover formats
- Ability to apply and extend previous learning to performance for microphone
- Ability to sustain a role through a recorded performance
- Expressive communication of character, action and atmosphere through the voice
- Ability to employ microphone technique
- Understanding various aspects and responsibilities of the job of a voice over artist
- Understanding student's vocal potential via proper application of singing techniques

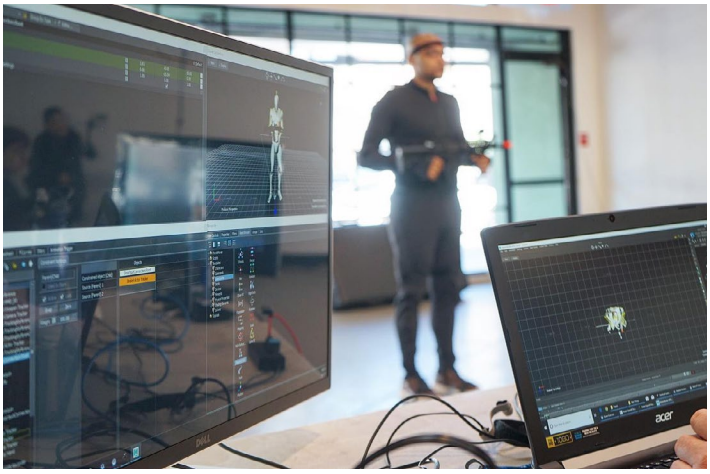
DEVISED THEATRE

OP201 • Year 2 • 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:

- 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



MOVEMENT III: INTRO TO MOTION CAPTURE

MT210 • Year 2 • 2 Credits

Introduction to Motion Capture class is a rehearsal course designed to give the student an overview of the actor's job on a motion capture set. The class continues to develop the concepts learned in Movement and Combat classes. The class begins with creature work and character creation. Students will then be introduced to the concepts of video game performance capture, terminology in Kinematics work and In-game technical skills that prepare the actor for work in all the areas of performance capture. The class will culminate in scene work focusing on elements of physical listening and character believably. Throughout the course, the student is exposed to the business of motion capture, effectively learning the secrets to getting cast in this exciting new field of performance.

Prerequisites: Movement I, II

Course Learning Outcomes:

- Knowledge of the terminology and techniques for successful performance capture
- The skills necessary to perform in any volume at any motion capture studio
- Knowledge of the professional and unique relationships required between actors and animators.
- An understanding on how to form believable creatures in an imaginative way
- Awareness of the rigorous challenges of controlling body movements precisely for a motion capture environment.
- Demonstrate readiness to work in the motion capture industry.

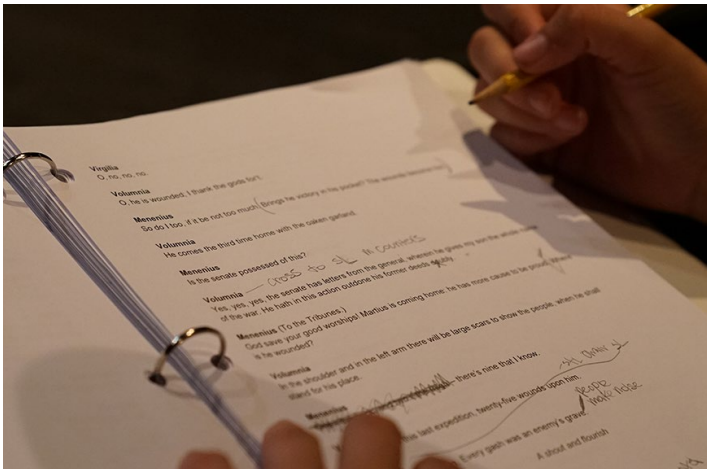
ONE ACT PLAY

RP210 • Year 2 • 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:

- Ability to integrate pre-acquired skills in acting, voice and movement classes
- Rehearsal and performance confidence
- Ability to occupy stage space, and establishing and sustaining presence
- 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
- Ability to sustain a role through the public performance of a short One Act Play
- Ability to respond to and employ effectively further resources of the stage: setting, costume, lighting and sound
- Ability to learn from a detailed analysis of the audience's general and specific responses to performance



NEW MEDIA WRITING

RP220 • Year 2 • 4 Credits

Students will spend the term learning from and collaborating with a professional writer in order to create an original script. The objective is to write a short film or Web Series designed to highlight and showcase each student's specific strengths. The anatomy and structure of screenwriting will be examined to help students find and understand the most crucial aspects of storytelling. The final script will include a role for each student in the class. This script may be utilized in their 6thand final term for CD410, On-Camera Demo Reel.. Students will also learn about Loglines, Pitching, Table reads as well as being assessed on their ability to collaborate with their peers.

Course Learning Outcomes:

- Ability to write an original narrative script that complies with industry standards.
- Ability to create their own material to produce original content to help further their professional careers.
- Familiarity with the terminology used writing across different entertainment media
- Ability to pitch a project to a studio or agent in order to get that project made.

INDUSTRY PREPARATION

IP210 • Year 2 • 2 Credits

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 a future professional resume and will be handed in at the end of the class. In addition to your core faculty member, some sessions will be conducted by visiting industry professionals.

Course Learning Outcomes:

- 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

ON-CAMERA ADVANCED SCENE STUDY

CS210 • Year 2 • 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.

Prerequisites: On-Camera Scene Study

Course Learning Outcomes:

- 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

ON-CAMERA COMMERCIAL

CC210 • Year 2 • 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.

Prerequisites: On-Camera Fundamentals

Course Learning Outcomes:

- Sense of authority, presence and creativity in commercial performances for the camera
- 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

AUDITION TECHNIQUE

AT220 • Year 2 • 2 Credits

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.

Prerequisites: Rehearsal/Performance

Course Learning Outcomes:

- 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 choices and critically assess and reflect on your work

ON-CAMERA DEMO REEL

CD410 • Year 2 • 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.

Prerequisites: All On Camera Courses

Course Learning Outcomes:

- Acquisition of a critical understanding of your own developmental process
- Ability to make effective choices in relation to the professional needs of the actor
- Ability to select appropriate materials to illustrate research
- Ability to demonstrate evidence of creative involvement with coursework
- 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

STAND UP COMEDY

OP220 • Year 2 • 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 alongside professional comedians.

Course Learning Outcomes:

- Personal commitment to the process of discovery
- Ability to function effectively as a member of a creative writing group
- A clear understanding of dramatic and comic value and story structure
- Development of advanced improvisational comedy skills
- Ability to create and sustain truthful and engaging behavior in a stand up environment

INFLUENTIAL CINEMA

IC220 • Year 2 • 2 Credits

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 filmmaking. 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:

- 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
- Ability to take a systematic, orderly and logical approach to deconstructing significant artistic, technical, social and commercial factors involved in filmmaking
- Understanding the overall importance of film as an art form, a means of entertainment, and a reflection of society's norms

INDUSTRY SHOWCASE

IS220 • Year 2 • 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 and 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.

Prerequisites: One Act Play

Course Learning Outcomes:

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

(ESL) ENGLISH AS A SECOND LANGUAGE

English as a Second Language (ESL), also called English as a Foreign Language (EFL), is an English language study program for nonnative speakers. Most ESL programs have small classes so that students receive individual attention from their teachers. Students study English and also participate in the cultural and social activities of the school and community where they study.

The goal of an ESL program is to improve the students' level of English. ESL classes teach different language skills, depending on students' English abilities, interests, and needs. All programs teach the following: conversational English, grammar, reading, listening comprehension, writing, and vocabulary.

IMPORTANT CONTACT INFORMATION

THEATRE of ARTS
HOLLYWOOD

THEATRE of ARTS
ONLINE ACTING PROGRAM

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Admissions: Keith Gerstner & Juan De La Rosa

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Theatre of Arts
HOLLYWOOD

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