

THEATRE & ARTS

College for the Contemporary Actor

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CATALOGUE

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I. INTRODUCTION

A. ACCREDITATION AND APPROVAL

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. The school has been recently accredited through the National Association for Schools of Theatre. Currently financial aid from Federal Government is not available.

B. APPROVAL DISCLOSURE STATEMENT

Theatre of Arts (TOA) is located at 6755 Hollywood Blvd., Suite 200, Hollywood, California, 90028, and has been granted institutional approval to operate from the State of California Bureau for Private Postsecondary Education (BPPE) pursuant to California Educational Code Section 94915. 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.

II. HISTORY & MISSION

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

After Reinhardt's departure a few years later, Michael Chekhov became the school's principal acting teacher. The school was then known as the *Geller Theatre Workshop*. Such stars as Natalie Wood, Robert Mitchum, Jane Russell, David Janssen, Robert Ryan, Alan Ladd, Ross Hunter and Robert Lansing studied there. In 1959, Madame Valmar Oleska acquired the workshop and renamed it *Theatre of Arts*. Alumni from this time include renowned actors Charlene Tilton, Vic Tayback, Frank Bonner and Greg Mullavey.

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

Our mission is to provide a stimulating, challenging and practical training, enabling our students to enjoy a fulfilling career in today's competitive entertainment industry.

III. GENERAL INFORMATION

A. LOCATION

Theatre of Arts Registration Office and Studios
6755 Hollywood Blvd., 2nd Floor
Hollywood, California, 90028

Theatre of Arts Administrative Office and Library
1647 N. Las Palmas
Hollywood, California, 90028

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

B. FACILITIES & EQUIPMENT

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

Theatre of Arts limits the size of its classes to maintain the highest quality of its educational programs. Class size may vary. A typical class size for each program is 5 students with a maximum capacity of 14 students per class.

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

Parking fees are the sole responsibility of the student.

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

C. LIBRARY

The TOA reference library is onsite on the 5th floor of our administrative office building. Students are able access the library during regular school hours M-F. Students are welcome to check out all available books and scripts throughout the academic sessions as needed for a period of up to 2 weeks.

D. HANDICAPPED FACILITIES

Theatre of Arts facilities are accessible to physically disabled students. Applicants with disabilities are invited to visit the campus to determine if the facilities meet their requirements. The facilities are in compliance with ADA standards.

E. HEALTH & SAFETY CONSIDERATIONS

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

F. ACADEMIC CALENDAR

CLASS HOURS

Theatre of Arts schedules classes between 9 am and 10 pm.

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

The following holidays are observed:

New Year's Day; Martin Luther King Day; President's Day; Memorial Day; U.S. Independence Day; Labor Day; Columbus Day; Veteran's Day; Thanksgiving Day; Christmas Day

G. OFFICE HOURS

Office Hours are 8:30 a.m. - 5:30 p.m.,
Mon - Fri

H. WEBSITE

www.toa.edu

IV. OVERVIEW OF PROGRAM

Conservatory Program

Course	First Year of Study	Credits	Clock Hr
AC101	Acting I	3	6
VX101	Voice I	2	4
MF101	Movement fundamentals	1	2
SB101	Script Breakdown	2	4
IP101	Improvisation	1	2
TH101	Theatre history	1	2
AC110	Acting II	3	6
VX110	Voice II	2	4
OC101	On Camera fundamentals	1	2
MK110	Mask	1	2
SM110	Scene study/contemporary	2	4
MF110	Movement-Classical/Contemporary	1	2
CF110	Combat	1	2
AC120	Acting III	3	6
VX120	Voice III	2	4
RP120	Rehearsal/performance prep	2	4
CT210	On Camera/scene study	2	4
SC120	Scene study/classical	2	4
	TOTAL: 36 weeks	32	768
Second Year of Study			
AC201	Acting IV/advanced scene study	2	4
VX201	Voice IV	2	4
CC201	On Camera/comedy	1	2
CM201	On Camera/commercial	1	2
OP201	One person show	2	4
IC201	Influential cinema	1	2
CF120	Fencing	1	2
RP210	One Act Play	3	6
VO210	Voice over/ADR	1	2
MT210	Musical Audition Technique	2	4
AT210	Audition technique/monologues	1	2
CS400	On camera/advanced scene study	1	2
TN210	Makeup	1	2
RP220	Full Length Play	4	8
CD410	On camera /demo reel	2	4
IS220	Industry Showcase	1	2
IP220	Industry Preparation	2	4
	TOTAL: 36 weeks	28	672
GRAND TOTAL: 72 weeks		60	1440

V. ADMISSION POLICIES

A. GENERAL ADMISSION REQUIREMENTS

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

1. Fill out the application form
2. Provide proof of high-school diploma, or GED, and 2 Letters of Recommendation
3. Submit a 500 word personal essay (typed and double spaced) about your goals as an actor
4. Pay the appropriate application fee
5. Schedule or submit a 2 minute memorized monologue for review

B. INTERNATIONAL STUDENTS

In addition to the above requirements, a foreign student applicant must have one of the following documents to meet his/her financial responsibility in the United States:

1. A bank balance statement (either issued in the foreign country or in the United States).
2. An affidavit of support signed by the applicant's financial supporter.

English proficiency levels are assessed from the audition, student interview, and submitted essay. Please note that all Theatre of Arts classes are taught in English and ESL is not provided. Students that do not demonstrate adequate English speaking and comprehension will not be eligible to apply to our program. Theatre of Arts does not provide any additional visa services or assistance beyond the issuance and shipping of the I-20 Form A.B. once an international student has applied, auditioned and met all above stated requirements.

C. ADMISSION POLICIES – GENERAL INFORMATION & TRANSFER OF CREDITS

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.

Theatre of Arts currently does not have any articulation agreements in place with any universities.

The transferability of credits you earn at Theatre of Arts is at the complete discretion of the institution to which you may seek to transfer. Acceptance of the certificate you earn in our conservatory program is also at the complete discretion of the institution to which you may seek transfer. If the certificate that you earn at this institution is not accepted at the institution to which you seek transfer, you may be required to repeat some or all of your coursework at the institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting to which you may seek to transfer after attending Theatre of Arts to determine if your credits earned in our certificate program will transfer. Conversely these tenets also apply to the submission of any previously earned credits at any other institution for which you may seek to transfer to Theatre of Arts.

D. ACCEPTANCE FOR ADMISSION

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

E. NON-DISCRIMINATION POLICY

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

F. OPTIONAL PRACTICAL TRAINING (OPT)

Optional Practical Training (OPT) is temporary employment authorization that gives F-1 students an opportunity to apply knowledge gained in the classroom to a practical work experience off campus a full twelve months to use after you complete your studies. Authorization for optional practical training is granted by the U.S. Citizenship and Immigration Service (USCIS) – formerly known as the Immigration and Naturalization Service or INS - and can take at least 90 days and frequently up to 120 days to obtain.

OPT Eligibility

- a. Must be in full time student status for at least two full academic years preceding the submission of your OPT application
- b. Be maintaining valid F-1 status at the time of the application
- c. Intend to work in a position directly related to your major field of study

VI. STUDENT SERVICES

A. GENERAL/ADVISING SERVICES

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

B. PLACEMENT ASSISTANCE

Theatre of Arts provides placement assistance to all graduates, although there is no guarantee or promise of employment. Theatre of Arts provides assistance with job applications, resume writing, job-search strategies and interviewing techniques. Students enrolling in vocational programs who are not documented for employment in the United States will not be eligible nor will they receive placement assistance.

C. HOUSING

Theatre of Arts does not have dormitories nor provides housing for students and there are many reasonably priced options due to large number of schools in the area. Referrals will be provided upon request.

D. 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.

VII. ACADEMIC POLICIES

A. ACADEMIC CREDIT

Theatre of Arts measures academic progression in credits.

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.

B. GRADING SYSTEM

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

Grade	Percentile	Description	Grade Point
A	90-100	Excellent	4.0
B	80-89	Good	3.0
C	70-79	Average	2.0
D	60-69	Below Average	1.0

F	0-59	Failing	0.0
I		Incomplete	0.0
W		Withdrawal	0.0

C. SATISFACTORY ACADEMIC PROGRESS

All students are expected to maintain a satisfactory level of academic progress while enrolled at Theatre of Arts. The standards of satisfactory academic progress have been established following guidelines mandated by the U.S. Department of Education. 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 two terms.
3. Successfully attend and maintain cumulative attendance of at least 75% of the scheduled 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 a three week period.
4. 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.
5. 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.
6. Withdrawals after the end of the 1st week of term will appear on the student's transcript as a "W". Withdrawals after the mid-point of the semester will be assigned a grade based on course requirements fulfilled to that point. Courses that don't meet the minimum enrollment requirements are subject to cancellation at any time before the 3rd week of term.
7. In special and unusual circumstances, a student may request a grade of Incomplete designated by the letter I. Students must petition the relevant instructor for the grade of Incomplete before the final week of the semester and the instructor must approve the petition before the semester ends. An incomplete will be issued only if the student is making satisfactory progress in the course and due to unforeseen, justifiable, and documented reasons including but not limited to a personal emergency, an illness or a documented family emergency, has not been able to complete all necessary course work before grades are established. All other work must be completed and up to date with only the final project or examination remaining incomplete. All incomplete course work must be made up before the end of the second week of the following semester unless an extension is granted in writing due to verifiable circumstances such as injury or illness. When course work is completed to the instructor's satisfaction, a grade will be issued to replace the "I" on the student transcript. Failure to complete the coursework within the maximum allotted time will result in a grade of "F" replacing the incomplete. An incomplete on a prerequisite course must be resolved before the student can enroll in a class requiring that course as a prerequisite. This grade will be used in the grade-point calculation.
8. Courses may be repeated pending prior approval from the school administration. Students receiving a final grade of "F" for a class must repeat that class to fulfill graduation requirements. If a student repeats a class, the newly earned grade replaces the original grade and is used in the grade point calculation. The original grade is maintained in the student's transcript but is not used in the grade point calculation.
9. Academic Probation: Students who fail to maintain a minimum cumulative grade average of 2.0 during an evaluation period will be placed on academic probation for the next term. If the student does not meet the minimum cumulative grade point average by the end of this period, they will be given a second notice of academic probation for one additional term. Probationary students who fail to meet the satisfactory academic progress standards by the conclusion of the second probationary period may be terminated at the discretion of the institution. In the event students are allowed to remain enrolled, the student will remain in probationary status until the student has reestablished satisfactory academic progress in accordance with the standards stated above. Once students meet satisfactory academic progress he/she will be removed from probation.

D. ATTENDANCE POLICY

Students must be present and on time for all class sessions. It is the responsibility of the student to telephone in advance to advise the school when he/she will be absent or late.

1. Attendance Probation: If a student drops below 75% cumulative attendance at the end of an evaluation period he/she will be placed on attendance probation. The probation can be cleared during the next four week period by improving the cumulative attendance to 75% or above. Failure to meet these requirements will result in termination from the program of study.
2. Students who wish to appeal a determination that they are not making satisfactory academic progress must submit a written appeal to the Academic Review Committee within 10 days of receiving notice. The letter should describe any circumstances that the student believes deserve special consideration. 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.

E. MAKE-UP POLICY

Make-up opportunities are subject to the course syllabi.

F. 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. Excessive tardiness will result in disciplinary action.

G. ADVANCED PLACEMENT POLICY

To request advanced placement in one or more courses, students must complete and submit a Request for Advanced Placement form. All requests will be evaluated on a case by case basis by the Academic Review Committee.

H. LEAVE OF ABSENCE POLICY

Students who find they have to take a Leave of Absence (LOA) must submit a written request to the Registrar. The request should contain the student's expected date of return and must be personally delivered to the Registrar's office.

1. 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 maximum length of a midterm LOA is two weeks. 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 their current term from the beginning when they return. Tuition will be charged for the portion of the term completed before leaving and for the entire repeated term upon their return.
2. End-of-term Leave of absence: The maximum length of an end-of-term LOA is 180 calendar days. End-of-term LOA is only granted to students who complete the entire term including final exams before beginning the LOA. Students may take only one LOA during the length of the program.

I. RE-INSTATEMENT POLICY

The decision of re-instatement is made by the meeting of the Academic Review Committee.

J. GRADUATION REQUIREMENTS

Students who complete a prescribed program of study and have maintained an overall GPA of 2.0 (75%) 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.

VIII. TUITION POLICY

A. TUITION

Tuition for the Conservatory Program is \$19,800 per year
Estimated scheduled of total charges for the entire educational program is \$39,600

B. MERIT SCHOLARSHIPS

The Theatre of Arts Merit Scholarship is conferred to individual students that have been accepted into the conservatory program. The Merit Scholarship is not a cash award; the scholarship amount is deducted from the yearly tuition fee. Evaluation criteria for the first Merit Scholarship is based on the strength and level of ability shown in the prepared application documents and audition. At the end of the students first academic year, a second Merit Scholarship will be considered based on the previous years' Transcript of Grades, and Instructor Evaluations; students will be notified in both cases in both written and electronic formats of their individual Merit Scholarship amounts which range from \$1200-5000 per each academic year.

C. PAYMENT METHODS & COLLECTION OF DELINQUENT ACCOUNTS

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

D. STUDENT TUITION RECOVERY FUND

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by California residents who were students attending schools approved by, or registered to offer Short-term Career Training with the Bureau for Private Postsecondary Education (BPPE).

You may be eligible for STRF if you are a California resident, prepaid tuition, paid the STRF fee, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. 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.
3. 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.
4. The school's breach or anticipatory breach of the agreement for the course of instruction.
5. There was a decline in the quality of the course of instruction within 30 days before the school closed or, if the decline began earlier than 30 days prior to closure, the period of decline determined by the Bureau.
6. The school committed fraud during the recruitment or enrollment or program participation of the student.

You may also be eligible for STRF if you were a student that was unable to collect a court judgment rendered against the school for violation of the Private Postsecondary and Vocational Education Reform Act of 1989.”

You must pay the state-imposed fee for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student, who is a California resident and prepays 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 fee, if either of the following applies:

1. You are not a California resident.
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.”

For further information or instructions, contact:

Bureau for Private and Postsecondary Education, 2535 Capitol Oaks Drive, Sacramento, CA 95833; (888) 370-7589

IX. REFUND POLICY

A. CANCELLATION

Theatre of Arts, for all students, without penalty or obligation, shall refund 100 percent of the amount paid for institutional charges, less a reasonable deposit or application fee not to exceed one hundred dollars (\$100), if notice of cancellation is made prior to or on the first day of instruction or the seventh day of instruction, whichever is later. Notification of withdrawal or cancellation and any request for a refund is required to be made in writing.

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.

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

B. CALCULATION OF REFUND

The institutional refund policy for students who have completed 60% or less of the course of instruction shall be a pro rata refund. The refund shall be calculated as follows:

1. Subtract the registration fee (not to exceed \$100) from the total tuition of the program.
2. Multiply step 1 by the % of business days enrolled in the program.
3. Subtract step 2 from the semester tuition.
4. Divide step 3 by the number of business days in the program.

A student shall be deemed to have withdrawn from the program when any of the following occurs:

1. A student notifies the institution of his/her withdrawal, or the actual date of withdrawal.
2. The institution terminates a student's enrollment.
3. A student fails to attend classes for a three-week period.
4. A student fails to return from a leave of absence.

Any applicable refund will be distributed in the following order as prescribed by law:

1. Federal, state, private, or institutional aid (Not Currently Available)
2. The student

C. 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).

X. STUDENT POLICIES

A. STUDENT CONDUCT POLICES

Theatre of Arts' primary responsibility to students is to provide 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.

Students are expected to abide by ordinary rules of responsible, courteous behavior. Proper dress is also expected in order to promote a professional atmosphere. Any behavior deemed improper or disruptive will be subject to disciplinary action including suspension or expulsion. A review committee will discretely investigate the infraction and determine the appropriate penalty.

A student found to have committed any of the following violations of school policy may be subject legal prosecution and expulsion.

1. Intimidation, Threats, or Violent Acts

Students, teachers and staff are prohibited from engaging in violent acts or threats of violence of any sort while on campus, or during campus sponsored events. These acts include but are not limited to:

- a. Intimidating, threatening or hostile behavior
- b. Stalking, whether carried out physically, by phone, mail, electronic mail, or any other means
- c. Physical abuse of people or property
- d. Vandalism
- e. Arson
- f. Sabotage
- g. Carrying weapons of any kind on campus or at sponsored events. This restriction supersedes any and all permits obtained from any issuing authority which allows private citizens to possess, carry or conceal guns or other weapons.
- h. Any other act a reasonable person would deem inappropriate

Any Student who received a threat of violence by a student, teacher and/or member of staff, and any student who hears, observes, reads or otherwise becomes aware of a threat by any student, teacher and/or staff member on campus, whether such a threat is direct or implied, should report the matter to the Director of Education.

2. Alcohol and Illegal Substances

In compliance with the Federal Drug-Free Schools and Communities Act Amendment of 1989, Theater of Arts 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 Campus Student Services Office. The Student Services Office will also assist in referring students to recovery and/or treatment programs.

Specific school policies prohibit:

- a. Use, possession, sale, distribution and/or production of alcoholic beverages, acting as an accessory, liaison, or facilitator for any of the above exact at a time, location and circumstance expressly permitted by Theatre of Arts and government regulations.
- b. Public intoxication anywhere on Theatre of Arts' premises or at functions sponsored by or participated in by Theatre of Arts.
- c. Illegal substances: Use, possession, sale, distribution, and/or production of narcotics or other controlled substances, including related paraphernalia, or acting as an accessory, liaison, or facilitator or any of the above.

Disciplinary action for a violation of this policy can range from oral and written warning 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.*

3. Breach of Peace

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

4. Health and Safety

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

5. Smoking Policy

Smoking is not permitted in any enclosed Theatre of Arts facilities.

6. Keys and Unauthorized Entry

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.

7. Telephone Violations

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

8. Computer Violations

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

- a. Unauthorized entry into a file to use, read, or change the contents or for any other purpose. unauthorized transfer of a file
- b. Unauthorized use of another individual's identification or password.
- c. Use of computers to interfere with the work of another student, faculty member, or school official.
- d. Use of computers, computer lines, or computing facilities to send obscene or illegal messages.
- e. Use of computing facilities to interfere with normal operation of the computing system. (e.g. knowingly transmitting viruses).
- f. Unauthorized use of copyrighted material.

9. Weapons and Explosives

Possession of any type of firearm, BB or pellet gun, facsimile of a gun, switchblade knives, bows and arrows, explosives, ammunition, dangerous chemicals, martial arts weapons, fireworks or any other weapons banned by law or considered dangerous on Theatre of Arts premises or at events sponsored by or participated in by Theatre of Arts.

10. Property Damage, Vandalism, and Theft

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

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.*

11. Harassment

Theatre of Arts is committed to providing an educational environment that is free of any form of verbal, visual, and/or physical harassment that creates an intimidating, hostile, or offensive environment.

- a. Theatre of Arts will not tolerate harassment of students by teachers, staff or other students.
- b. Theatre of arts will not tolerate harassment of teachers or staff by students.
- c. Theatre of Arts will exercise its best efforts to protect employees and students from harassment by non-employees while on school property.

12. 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 accordance of their duties.

13. Failure to Provide Identification

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

14. Violation of Law

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

15. Other Violations

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

B. ACCESS TO STUDENT RECORDS

Students at Theatre of Arts have the right to their records regarding enrollment in the certificate program. To access one's files, a request must be made in writing to the Managing Director of the school. It is required by law to keep student records for a minimum of five years after a student graduates or withdraws from a program. After 5 years physical records may be transferred to an offsite storage facility.

C. RELEASE OF INFORMATION

Under the Family Educational Rights and Privacy Act of 1974, Theatre of Arts ensures the privacy and confidentiality of all student records. No information regarding students at Theatre of Arts shall be released without the prior written consent of the student, unless it is required by those agencies or individuals authorized under the law.

D. SUSPENSION AND EXPULSION POLICY

Theatre of Arts reserves the right to suspend or expel any student whose conduct is deemed inappropriate. Such conduct includes: excessive absences or tardiness; failure to maintain satisfactory academic progress; inappropriate behavior toward another student or staff member; failure to abide by school rules and regulations; any other conduct deemed inappropriate. Students who have been suspended or expelled may request reinstatement by writing to the Managing Director.

E. GREIVANCE PROCEDURES

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

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

F. BUREAU CONTACT INFORMATION for GENERAL INQUIRIES/COMPLAINTS

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

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

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

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

XI. COURSE DESCRIPTIONS

A. CONSERVATORY PROGRAM: YEAR 1

AC101. **Acting I (3 credits)**

Beginning with the assumption that there are as many different methods of acting as there are actors, our classes will start with a basic exploration of the best-known acting methods, all the while incorporating exercises to demonstrate each method. We will delve into Stanislavski, Strasberg, Adler, Meisner, Uta Hagen and Michael Chekhov, in hopes that an overview will inspire each student to begin to find their own ways into their own discipline. We will then move into exercises directly incorporating observation & imagination, where the student's perception of objects studied leads to a recreation of them for the class.

VX101. **Voice I (2 credits)**

Voice I addresses the fundamentals needed to enable this vital component of the actor's instrument. Several aspects of vocal technique will be explored in this class including diction, articulation, voice color, tone and projection. In support of these areas of focus; physical and vocal relaxation exercises will be practiced in addition to essential diaphragmatic breathing techniques. Inspired by the Cicely Berry technique, this course will form the basis of all future voice classes in the curriculum.

MF101. **Movement Fundamentals (1 credits)**

This course introduces the student to body awareness, physical intention, and the development of character movement, using Alexander Technique, Feldenkrais, Pilates and yoga to further explore the connection between character and physical expression. Students discuss the time periods of social acceptance of movement, dance, gestures and manners. Games are introduced to facilitate freedom of movement and assignments include "silent monologues" and "musical monologues". At the end of the course, students will have mastered and be able to present a series of warm ups, movement combinations and a cool down.

SB101. Script Breakdown (2 credits)

We will begin by exploring a monologue together, and then each bring in favorite texts of our own to analyze. Outside of class, we will read a new script every week, beginning with stage plays and then moving into screenplays & television scripts. In each class, we will break down several scenes from these scripts, as we dissect their texts for keys to theme and characterization. By the end of the class, we will work on sides – when one must find important clues in partial scripts. And finally, cold text analysis; Getting to the heart of a scene with limited time.

IP101. Improvisation (1 credit)

In this class, students will learn the fundamentals of performing short form improvisational exercises and scenes. In short form improvisation, the objective is to create imaginatively in the moment, using the tools of agreement, playfulness, and storytelling. The course is designed to allow the actor the freedom to explore character, environment, and situations freely without a script. Scene analysis and dramatic structure are two elements introduced through a series of playful improvisational exercises. The idea of "Yes-And" is explored throughout the course, encouraging the beginning actor to always accept and agree with an acting partner's offer or contribution to the scene. Later in the course, more advanced exercises such as the "Switch" exercises and the long form "Harold" are introduced, allowing actors to work towards a longer form improvisational technique.

TH101. Theatre History (1 Credit)

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.

AC110. Acting II (3 credits)

Acting II explores various acting theories and starts applying them to performance. The acting disciplines discussed in Acting I are utilized to achieve the goal of exposing students to various forms of acting practice. Many contrasting styles of theatre are explored while using different techniques which are then applied in scene study through the work of Anton Chekhov, Neil LaBute, Neil Simon and other language driven playwrights.

Prerequisite *AC101. Acting I

VX110. Voice II (2 credits)

This course focuses on improving clarity and articulation in practical text work. Emphasis will be placed on learning to recognize problem areas in consonant and vowel placement, in addition to maintaining the shape of the mouth in creating the spoken word. Breathing techniques, warm-ups and vocal exercises are then applied to a wide variety of dramatic texts, including individual, pair, and group work. Prerequisite *VX101. Voice I

OC101. On Camera Fundamentals (1 credit)

In this course, students will master the basic technical requirements of acting on camera. The emphasis is on the on camera acting 'process' and to prepare the students for the requirements necessary to work on a professional film and television set. Through video record and playback of acting exercises, students will master 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 where students will also be assigned to crew positions for their peers during taping.

MK110. Mask (1 credit)

In this class, students will explore character and physicality through the wearing of different masks. Student will improvise on characters and situations to release inhibition and stimulate imagination. Text and methods are drawn from a wide variety of sources including Greek Theatre, Commedia/Clowning traditions, James Lecog, and Michael Chekhov. The goal of this class is to broaden and deepen the actor's interpretation of the emotional and physical life of the characters within a dramatic story. An emphasis will be placed on warming up, creating a black slate, and the creative expression of the actor. Prerequisite * Improvisation

SM110. Scene Study – Contemporary (2 credits)

In this course, the actor will further explore contemporary texts, with particular emphasis on behavioral and character choices. The actor will rehearse scenes focusing on the rhythm, relationships and the playwright's intentions with regard to the structure of the piece as a whole. The intention of this class is to encourage the student to make strong and intelligent choices based on character and environmental research and gain greater insight into the dramatic potential within scripts specifically written for television and film.

MF110. Movement-Contemporary/Classical Dance (1 credit)

This course is designed to increase the actors' strength, flexibility, and versatility. The principles of contemporary and classical movement are based on centering, alignment, gravity, breathing, contraction, release, fall and recovery, suspension, balance and off-balance, tension and relaxation, opposition and emotion as it relates to the human body and its connection to the mind.

Prerequisite * MF101.Movement Fundamentals

CF110. Combat (1 credit)

Students learn how to stage fight scenes for theatre and film. Physical techniques used to achieve this result include basic martial arts demonstration, and gymnastic exercises. Self-defense is also explored. The exercises are designed to increase coordination and gain a more insightful intellectual approach to a physical situation.

AC120. Acting III (3 credits)

This course is designed to further develop the student's understanding of the essentials of acting in relationship to the practical challenges of the profession today. The objective is to create a consistent understanding of the skills and craft of an actor, how to develop audition techniques, and through advanced scene study, extend the actor's practical abilities in script and character analysis and background research.

Prerequisite * AC110.Acting II

VX120. Voice III (2 credits)

This course continues the exploration of the student's application of breath, tone, and articulation exercises. Through a series of specifically chosen scenes for each student, the rhythm and vocal color and tone of the text is developed to inform individual character development. Vocal rhythm, pitch and pronunciation are key elements in this class.

Prerequisite * VX110.Voice II

RP120. Rehearsal/Performance Prep (2 credits)

The techniques and resources of an actor's skills and craft that have been explored so far in the curriculum are put into practice. Monologues, dialogues and group scenes, both contemporary and classical, are rehearsed and produced, culminating in a performance at the end of the trimester for faculty and students.

Prerequisite * SM110.Scene Study

CT210. On Camera – Scene Study (2 credit)

Following the on camera fundamentals of practical technique, the student starts to apply these principles to incorporate character and dramatic situation. Contemporary film and television scripts are read and particular scenes chosen for production in front of the camera in a studio environment. The goal is to provide the student with enough knowledge, understanding and technique to create truthful characters in imaginary circumstances in the highly technical environment of a film or television location or studio.

Prerequisite * OC101.On Camera– Fundamentals

SC120. Scene Study – Classical (2 credits)

In this class, students examine different scenes from classical dramatic literature each week. The class begins with an introductory lecture on a particular period of history, which is then followed by scene study assignments from different texts of that period. Students will explore the ancient Greeks, the Jacobean period, Shakespeare, Restoration comedy, the fathers of modern naturalism, Strindberg, Ibsen and Chekhov, and English and French classics of the last century.

B. CONSERVATORY PROGRAM: YEAR 2

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

Combining the practical application of learned technique with the advanced analysis of more complex and layered texts, the student will learn to expand their emotional and intellectual understanding in order to fulfill the entire potential inherent within the written character. Both classic and contemporary scripts will be studied and scenes selected for particular challenges of interpretation and performance. From American contemporary drama classics to comedy to plays that are running on Broadway right now, the students will explore a wide range of varying styles. Through this work, the student will be encouraged to gain confidence and strength in order to make bold choices in their exploration of character. Students will also learn audition technique for both stage and screen.

Prerequisite * AC120.Acting III

VS201. Voice IV (2 credits)

The encapsulation of all the vocal and breathing techniques studied up to this point will be applied to practical performance. Monologues and scenes which have particular vocal demands will be assigned, rehearsed and presented at the end of the trimester.

Prerequisite * VX120.Voice III

CC201. On Camera – Comedy (1 credit)

This course is a performance-based class where students will explore various aspects of comedy acting on camera. The objective of the course is to make each student comfortable in auditioning for and performing comedic characters and situations on camera. Techniques used in the course include character development, script analysis, improvisation, story-telling, type casting, unscripted versus scripted projects; in addition to observing live sitcom tapings off campus to enhance the classroom experience. Prerequisite * OC101.On Camera Fundamentals

CM201. On Camera – Commercial (1 credit)

This course explores all aspects of commercial acting from audition to performance in front of the camera. Current commercial copy is used as students learn how to slate, cold read, present a prepared audition, follow direction and perform commercials in our television studio. Students audition for commercials that are either currently on television or being cast, watch the result on our professional monitors, and are given feedback and critique from the instructor. Prerequisite * OC101.On Camera Fundamentals

OP201. One Person Show (2 credits)

The course is designed to give the student an opportunity to create an autobiographical performance piece, either real or imaginary. In writing and creating a short one person show, the student will learn how to be objective about their past experiences and use them constructively in their work as an actor. Designed to release inhibition and develop the creative process as a whole, each student will present their work for faculty and students at the end of the trimester.

IC201. Influential Cinema (1 credit)

Each week a different film will be assigned for the class to view for discussion in the following class. Amidst class discussion, individual segments or scenes from the assigned film will be viewed again and analyzed, either for relevance of performance or to illustrate the importance of the films' overall contribution to the history of film. The sources for the selection of films include but are not limited to; AFI's "Best" lists, the Academy Awards "Best Picture" list, etc.

CF120. Fencing (1 credit)

Students learn how to stage fight scenes for theatre and film. Physical techniques used to achieve this result include simulated weapons use. Self-defense and fencing with use of foil, epee and saber is also explored. The exercises are designed to increase coordination with a sword.

RP210. One Act Play (3 credits)

One act plays or single acts of two or three act plays are chosen for the specific students in the class at that particular time. The goal is to integrate all aspects of the skills and craft of an actor in a presentation for faculty and students at the end of the trimester. The rehearsal process is deliberately structured to give the student a lengthy period to discover all aspects of preparation for a public performance. The production will be presented in our theatre with basic lighting set and costume components. Prerequisite * RP120.Rehearsal/Performance Prep

VO210. Voice Over/ADR (1 credit)

This course will introduce the student to the microphone and vocal techniques used in film and television, radio and recording studios in the industry today. Voiceovers for commercials, video games, looping for films, cartoon character creation and documentary narration are all aspects of this highly specialized and technically demanding component of the modern actor's work. Prerequisite * VX201.Voice IV

MT210. Musical Audition Technique (2 credits)

This course uses the synthesis of three elements of theatre: music/singing, dialogue/acting, and choreography/dance to create a series of vignettes of musical cabaret. The course is designed to reinforce rehearsal preparedness and character development as students will be expected to memorize both music and dance pieces within the character.

AT210. Audition Technique/Monologues (1 credit)

This is a practical performance course where students will learn auditioning skills for theatre, television and film. Through the choice and preparation of monologues, instruction 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 in ensuring the best result. Original scripts from film and televisions projects currently being cast will be used in class as learning tools in the simulated audition exercises. Monologues will be prepared for theatre auditions. Prerequisite * RP120.Rehearsal/Performance Prep

CS400. On Camera – Advanced Scene Study (1 credit)

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

Prerequisite *CT210.On Camera – Scene Study

TN210. Makeup (1 credit)

The student will learn the basics of theatrical make up, both straight and character, and study how makeup is applied for film and television production. Throughout the course, students will discover how special effects through makeup techniques are achieved, including the ageing process, the fashions of specific historic periods and the creation of wounds and scars.

CD410. On Camera – Demo Reel (2 credits)

The material for the demonstration reel will have been chosen and part rehearsed in the class room. This class will move the student into a professional television studio environment with lights, cameras, sound and monitors. Through further rehearsal and filming both scenes and monologues, the student will learn the basic techniques used in editing a show reel and will finish the course with a hard copy of the work for professional use at a later date.

Prerequisite *CT.210.On Camera –Scene Study

IP220. Industry Preparation (1 credit)

This is a comprehensive review of how an actor deals with the business side of the profession. From how to prepare a resume, how to get the best headshots, how to use the social networks to build industry contacts, how to find out about upcoming casting and how 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 workshops, networking, related performing arts classes and alternative sources of income are all reviewed to prepare the student for a proactive and fulfilling career. Seminars are given by guest speakers from various branches of the industry. Casting directors, film and television directors, theatre producers, union representatives from Screen Actors Guild, AFTRA and Equity are all invited to discuss the practical challenges facing the actor and his career. Students will discuss how to best present themselves in a meeting or audition situation. Particular emphasis is placed on professional self discipline, attitude and positive energy.

RP220. Full Length Play (4 credits)

This rehearsal period leads to a public performance of a full length play to which industry professionals are invited to attend. The purpose of this production is for the student actor to gain experience in public performance and attract industry attention.

Prerequisite * RP120.Rehearsal/Performance Prep

IS220. Industry Showcase (2 credits)

Various scenes and monologues are rehearsed to demonstrate the students learnt skills and craft, culminating in a performance for industry professionals including agents, managers, casting directors and producers.

Prerequisite * RP210.One Act Play

XII. ADMINISTRATIVE STAFF AND FACULTY

A. Administrative Staff

1. James Warwick, President:

James Warwick trained at London University/Central School of Speech and Drama as an actor and spent much of his early career in regional theatre learning his craft. Subsequently, he played many leading roles in London's West End theatre including *The Rocky Horror Show*, *Pride and Prejudice*, *On The Spot*, *The Real Thing* and *Secret Lives of Cartoons*. On national tour, *Dr. Faustus*, *The Rivals*, *A Winter's Tale*, *Arms and The Man* and *Lady Chatterley's Lover*. Mr. Warwick starred in many filmed series for BBC Television and PBS Masterpiece Theatre including *Partners in Crime*, *Lillie*, *Edward VII*, *The Bell*, *Rock Follies*, and *Dr. Who*, and *The Nightmare Man*.

In 1995, Mr. Warwick toured America as Arthur in *Camelot*, followed by Sir Robert Chiltern in *An Ideal Husband* on Broadway. James' American TV credits include, *Alias*, *Murder She Wrote*, *Babylon 5*, *Hart to Hart*, *Civil Wars*, in addition to many character commercials and radio plays etc. He then started directing on a freelance basis; now over 30 productions in US regional theatres. He was associate artistic director at both the Chester Theatre Company and the Berkshire Theatre Festival in MA, and artistic director of the Colonial Theatre in Pittsfield.

In 2003, Mr. Warwick began his association with *The American Academy of Dramatic Arts*, directing dozens of productions for the Academy Company, and between 2007/2008 served as Interim President of the Los Angeles Campus. In October 2009, Mr. Warwick was appointed President of *Theatre of Arts* in Hollywood, where he has found a new passion.... to pass on the great traditions in the skill and craft of theatre, television and film to a new generation of contemporary actors.

2. Liz Martinez, Managing Director:

Having a love of the arts and being born into an artistic family, Liz Martinez has always desired to play a role in the development of artists in the entertainment field. Upon earning a bachelor degree in 2002 from Woodbury University in Humanities and Management, Liz set out to the east coast to begin her career in the entertainment industry.

Prior to joining Theatre of Arts, Liz was the director of The Black Lily: A Women in Music Series – a non-profit weekly event in Philadelphia that served to give female artists the opportunity to hone their artistic development. Started at The Wetlands in New York's Village in April of 1999 before moving to the permanent venue at The Five Spot in Philadelphia, the acclaimed series has featured performances by several of today's most celebrated artists. Alicia Keys, Jill Scott, Erykah Badu, and Macy Gray are among the many artists that have graced the Lily stage.

As Managing Director for Theatre of Arts since November 2006, Liz has overseen the acquisition of our permanent theatre space, The Arena Stage, and our recent membership of The National Association of Schools of Theatre, the highly regarded national accreditation agency.

3. Colin Trahan, Admission Director:

Colin Trahan, a native of New Orleans, comes to Southern California by way of New York City and Las Vegas. Colin has performed regionally at the Granbury Opera House, the North Country Center of the Arts' Papermill Theatre, The Smokey Mountain Shakespeare Festival, The Flat Rock Playhouse, and The Fireside Theater. Some favorite experiences at these theaters include *West Side Story*, *A Midsummer Night's Dream*, *Singin' in the Rain*, *Anything Goes*, *Cyrano De Bergerac*, and *She Loves Me*. He spent years touring the United States and Canada with *George M!* (Sam), *Oklahoma!* (Ali Hakim), *The Will Rogers Follies* (Wiley Post), and *The Producers* (Mr. Marks). After leaving the road to return to New York City, Colin was cast in the worldwide hit *Jersey Boys*, which he performed first in San Francisco and then for years at the Palazzo in Las Vegas. He now travels the world performing hits from the show with other *Jersey Boys* alumni. Colin can currently be seen on improv comedy stages all around Los Angeles and occasionally on *General Hospital* on ABC.

4. Judi Davidson, Registrar:

Judi Davidson studied and worked with many performing art forms, including classical piano, flute, voice, music composition, marching band, and drama. Prior to moving to Los Angeles, Judi earned dual Bachelors' in Music and Psychology from Fort Lewis College in Durango, CO. In addition to assisting in school operations she applies her technical skills to all student productions at the Arena Stage. Other accomplishments include performing with the Denver City Opera Company, and working on small-scale live productions. Judi joined the staff in October 2006 as a financial advisor, and became Registrar of Theatre of Arts in February 2007.

B. Administrative Staff, supported by Campus Hollywood (parent company)

1. Dan Diaz, International Student Affairs:

Dan Diaz graduated from Mount San Antonio College in Walnut, CA with degrees in International Studies and Music. He worked as a paralegal for various law offices specializing in Immigration, Civil Law, Worker's Comp, and Real Estate, before joining Campus Hollywood. Dan also graduated from Musicians Institute and has been a professional touring musician, playing with Grammy Award Winning artists Bobby McFarin, The Emotions, Deniece Williams, and others.

C. Faculty Members

1. Joel Bishoff:

Joel Bishoff directed the original production of *I Love You, You're Perfect, Now Change* which ran for 12 years and 5,003 performances, making it the second longest running musical in off-Broadway history. He also directed *I Love You . . .* in several cities across North America, London's West End and the Mandarin language production in Shanghai and Beijing. Joel also directed the original production of *Over the River and Through the Woods* at off-Broadway's John Houseman Theatre. Other directing credits include *The Kiss at City Hall* at Pasadena Playhouse, a Japanese language production of *Annie* in Tokyo and throughout Japan (now in its 10th year), *The Tale of the Allergist's Wife* at Laguna Playhouse, *Sylvia* (starring Cathy Rigby) and *Too Old for the Chorus* at La Mirada Center for the Performing Arts, and Ken Hill's *Phantom of the Opera* which played at The Opera Comique in Paris as part of a European tour. Mr. Bishoff also did the musical staging for the national tour of *The Sound of Music* starring Marie Osmond (which also toured Singapore and Korea) as well as the New York City Opera production starring Debby Boone. He has directed at the Long Wharf Theatre, Berkshire Theatre Festival, the New Yorker Theatre (Toronto), Gem Theatre (Detroit), Coronet Theatre (Los Angeles), Helen Hayes Performing Arts Center (Nyack), Stuart St. Playhouse (Boston), the Broward Center for Performing Arts (Miami), the Royal George Theatre (Chicago), Theatre at Old Towne (San Diego) among others. He has also taught at American Academy of Dramatic Art, the Graduate Acting Program at UCLA and teaches an ongoing scene study class with Hank Azaria. An MFA in Directing graduate of Columbia University, he is a member of the Society of Stage Directors and Choreographers.

2. Nicolette Chaffey-Murray:

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

3. Brian Danner:

Owner of Sword Fights, Inc., Brian Danner graduated from the University of Texas at Austin with a BFA in acting and stage movement. He is the Fight Director for The Furious Theatre in Pasadena, CA and for Theatre Banshee in Burbank, CA, and writer and creator of The Fight Before Xmas. Brian has trained Madonna, Natalie Portman, Kevin Garnett, Marc Singer and co-choreographed for Paul Rudd, Tim Conway, Jeremy Piven, Sandra Bullock, Sir Ben Kingsley, Chris Pine, Anne Hathaway, Alexis Bledel, Sandra Oh, Marty Klebba, Lee Arenberg and more.

4. Will Doughty:

Will Doughty comes from the suburbs of Chicago with a Bachelor of Science in Theatre Education from Illinois State University. He has 12 years of Improvisation experience and produced a celebrated weekly show now running for two years at the Crashbar Improv. Mr. Doughty has performed at iO West, The Upright Citizens Brigade, and multiple other venues around the Los Angeles area. He has booked more than a dozen National Commercials and been a recurring performer on the "Tonight Show with Jay Leno", appearing on several episodes doing video and live sketch with Jay Leno and Howie Mandel. Other performances include the Annual Del Close Improv Marathon in New York, and a Web Series called "Quit" written by Michael Perl. "This art form is amazing and I never get tired of it."

5. Sona G. Gasparian:

An accomplished make-up artist since 2005, Sona Gasparian has worked with some of the best make-up artists in the industry. She has refined her talent through master classes with celebrity make-up artists, such as Frances Hathaway, John Stapleton, etc... A graduate from the Make-Up Designory Los Angeles, Sona stays on top of all the latest fashion shows to bring fresh ideas to her clients. From cutting edge to classic beauty, she handles all avenues to make sure her clients get the best quality of makeup design. A pioneer in her field, Sona continues to lead the make-up industry revolutionizing new looks and colors.

1. Marjo-Riikka Makela:

Marjo-Riikka Makela is a director, master teacher, acting coach, and a professional actress. She has specialized in a variety of different acting techniques, is a long-standing member of the Michael Chekhov Association, and has worked extensively with the M. Chekhov Technique both as an actress and director. Ms. Makela received her training at the Russian Academy of Dramatic Arts (GITIS) and holds an MFA in Acting from CSULB. She was a company member of the groundbreaking theatre group The Actors' Gang, and has extensive stage credits from Europe. Here in USA some of Marjo-Riikka's favorite roles include Medea in direction of David Bridel, Yelena in Uncle Vanya at the Classic Stage Company in NYC, and her work with Sarah Kane and Andrei Malaev-Babel at the Stanislavsky Theatre Studio in Washington DC. Her directing credits include Shakespeare, Chekhov, Schiller, and devised work. Recently, Ms. Makela has taught at the Stanislavsky Institute, California State University LB, Acting Corps Studios, ActorFest, Chapman University, Loyola Marymount University, The Insurgo Theater Movement, The Actor's Movement Studio (NYC), the INTAR Theater (NYC), The Actors' Gang, University of Southern

California, and CalArts MFA programs. Marjo-Riikka does weekly private coaching for many successful TV and film actors and actresses. She has clients around the world, and she has been featured in Back Stage, the Los Angeles Times, American Theater Magazine and several major European publications.

6. Ann Maney:

Ann Maney received a B.A. in English from Tufts University. She has been a casting director, talent agent and talent scout for most of her career. Ann started in casting in New York, then joined Rawlins and Wright Management in LA (David Caruso, Viggo Mortensen, Jim Pickens).. She later joined the development team at Carsey-Werner (GRACE UNDER FIRE, ROSEANNE and 3RD ROCK). From TV to feature films the following year, she created a talent development program for new comedians for Marcia Ross at Disney Features Casting, scouting the Edinburgh, Montreal and Aspen festivals, and 25 cities in the U.S. Next, as an Agent at Gersh she acted as a liaison between the comedy and talent departments, signing comedians Josh Wolf and Paul F. Tompkins, and representing for television Adam Ferrara, Greg Fitzsimmons, George Lopez, Brian Regan and Robert Schimmel. Marcia Shulman recruited Ann as VP Casting, 20th Century Fox Television, where she oversaw casting of hundreds of comedy pilots and series. Films include “How You Look to Me”, written by Bruce Romans, and “Blackbird”, written and directed by Adam Rapp. Ann’s overall approach to acting includes preparing for studio and network tests, how to develop your own material and story for pitching, and how to keep healthy attitude and take charge of your career in a tough business environment.

7. Sandi Massie:

Sandra Massie earned a B.A. in Theatre and Speech at University of Virginia; an M.A. in Theatre Arts at Cal State at Los Angeles, an M.A. in Clinical Psychology and Drama Therapy at Antioch University, an M.F.A. in Acting and Directing at Cal State at Long Beach; and a postgraduate degree in Classical Acting at London Academy of Music and Drama. Sandra has worked as an actor, director and master teacher at *Will Geer's Theatricum Botanicum Theatre*, *South Coast Repertory Theatre*, *Promenade Playhouse*, *Pasadena City College*, *The American Academy of Dramatic Arts*, *The American Academy of Music and Drama*, *The Actor's Centre*, and *New York University's B.F.A Studio Program*.

8. Benjamin Mathes:

From Atlanta, Ga, Benjamin Mathes began his actor training at the Conservatory of Theatre Arts at Webster University and later completed his Masters of Fine Arts in Acting at the University of California, Irvine. His professional career has led him to leading roles in Off-Broadway classical theatre, Regional Theatre, Soap Operas, Network Television, Film, and even as a Food Network Host. He has worked with Andy Garcia, Alan Arkin, John Witherspoon, and Chris Rock among others. His one-man show Fallujah Good, based on his brother's combat journal during the Battle of Fallujah, has played in Orange County, NYC, and will continue its run in Knoxville, TN in the Fall of 2008. He is a member of AEA, SAG, AFTRA. Benjamin is a certified Associate Teacher of Fitzmaurice Voicework®, and has taught acting and voice at the University of California, Irvine, and the University of San Diego. As a vocal/text coach he has assisted and worked for the Denver Center Theatre Company, the Fugitive Theatre Ensemble, and numerous University productions. In 2007, the Y.W.C.A awarded him the Educator of Empowerment Award for his work with Atlanta youth.

9. Rob Nagle:

Rob Nagle studied theatre and philosophy at Northwestern University, graduating in 1992. Though he spent time in Chicago and New York, he has made Los Angeles his home since 1997. Rob is a proud member of the Antaeus Company, as well as Pacific Stages. His regional theatre credits include productions at Denver Center Theatre Company, Mark Taper Forum, South Coast Repertory, Old Globe, Goodman Theatre, Centerstage, San Jose Repertory, Connecticut Repertory Theatre, and the Shakespeare Theatre in Washington, DC. In Los Angeles, he has worked with the Troubadour Theater Company, Green Beetle Productions, Odyssey Theatre Ensemble, Road Theatre Company, Open Fist Theatre Company, Black Dahlia Theatre, Lost Angels Theatre Company, L.A. Theatre Works, Circle X Theatre Company, Falcon Theatre, Theatre East, and Shakespeare Festival/LA. Rob’s film credits include *New Year's Eve*, *Fishing Naked*, *Life As We Know It*, *The Soloist*, *Fun with Dick and Jane*, *Cellular*, and *American Wedding*. His television credits include recurring roles on *Lincoln Heights*, *Eli Stone*, and *Dawson’s Creek*, as well as appearances on *Mad Men*, *The Middleman*, *Cold Case*, *Studio 60 on the Sunset Strip*, *Without a Trace*, *Everwood*, *The Guardian*, and *Buffy the Vampire Slayer*.

10. Matt Smedal:

Matt Smedal holds a Master of Music from West Virginia University. He is currently the associate Musical Director of the Los Angeles acclaimed Reprise Theater Company and has done such shows as MAN OF LA MANCHA, FLORA THE RED

MENACE, DAMN YANKEES, LIL ABNER, and ONCE ON THIS ISLAND. Matt was the Musical Director for several Regional Theaters including the North Shore Music Theater in Boston Mass. Where the Boston Globe declared him as “electrifying and leading one of the finest sounding orchestras to play the North Shore Music Theater in recent memory.” Matt has also worked in the same capacity on such shows as JESUS CHRIST SUPERSTAR, 1776, GYPSY, OKLAHOMA, THE KING AND I, and CHICAGO at such places as The Barn Theater, Pittsburgh Musical Theater, West Virginia Public Theater and the Norris Center for the Performing Arts. He is on the faculty of American Musical and Dramatic Academy and the UCLA Musical Theater Workshops as well.

11. Richard Tatum:

Richard Tatum is a veteran actor and director with over 15 years experience in the voiceover industry. He has lent his voice to numerous animated series, commercials and video games, as well as looping, ADR and even comedy CDs. He began teaching voiceover privately 10 years ago and teaches regular master classes at UCLA and USC. Richard’s approach to teaching voiceover has its foundation in both his experience and training as a voice talent, as well as his work as an award-nominated actor and director with several important theatre companies, including LA’s much-lauded Absolute Theatre Company (of which he is artistic director) Ark Theatre Company and Los Angeles Theatre Ensemble. His VO credits include Nickelodeon’s As Told By Ginger, Warner Bros.’ Static Shock, Ice Box’s Trailer Court and Disney’s Kung Fu Panda and Grungy McGee; the video games Kung Fu Panda, Mercenaries 2, Saboteur, The Sopranos: Road to Respect, Saints Row 2, Destroy All Humans! 2: Make War Not Love, Spyro the Dragon 3: Year of the Dragon, Dark Reign 2, and Arcanum: of Steamworks and Magika Obscura; as well as too-numerous-to-list commercials, including the award-winning Blockbuster Video “Pet Store” spots. Off-mike he has acted all over the country, toured nationally with several shows and played the Piccolo Spoleto and Hollywood Fringe Festivals, working through the years with the likes of Lee Meriwether, Frank Gorshin, Bridget Hanley and Frank Ferrante. He holds a BA in Theatre Arts from Oberlin College, and also trained at the Eugene O’Neill National Theatre Institute, The Wilma Theatre, Theatre West and the Oberlin Theatre Institute, where he worked with Patrick Stewart and Lisa Harrow of the Royal Shakespeare Company. He’s a proud member of the SDC and Directors Lab West ’10.

12. Paul Wagar:

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

13. Ryan Welsh:

Ryan Welsh received his MFA in Acting from University of California, Irvine. He also studied Theatre Performance at Western Michigan University and attended the British American Dramatic Academy in Oxford. Ryan was the lead actor in the films *Video Space* (Caleb Scott), *The Dread* (Lead) and the 2010 Television series *Bite Me* (Mike Rowe). He has appeared in various productions on the stages of; *The Little Theatre, York Arena, The Robert Cohen Theatre, Shaw Theatre, The Nixon Theatre, The Hayworth Theatre*, and the *Theatre at the Boston Court*. Ryan has worked as a director for the Children’s Theatre in Plymouth, an assistant teacher at the University of California, Irvine Drama Department, and an instructor of drama at Orange County High School of the Arts.