

**DEPARTMENT OF THEATRE AND DANCE ARTS
DIVISION OF FINE ARTS
HOWARD UNIVERSITY**



**STUDENT HANDBOOK
27th Edition**

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EFFECTIVE DATE: FALL, 2014

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INTRODUCTION

This handbook is designed for students of the Department of Theatre Arts. Its purpose is to clarify questions that relate specifically to the policies, regulations, and operating procedures of the Department of Theatre Arts. The handbook is available on the Department of Theatre Arts website for Download. For more detailed information concerning a given subject matter area, students should consult the appropriate Area Coordinator.

Theatre Arts students are advised to consult the following University publications for information important to all Howard University students:

(1) HOWARD UNIVERSITY SCHEDULE OF COURSES *(published each fall and spring semester and/or on the Bison web page):*

This booklet contains the schedule of courses for a particular semester, and valuable information on a variety of subjects, such as: BOOKSTORE AND CAMPUS STORE; CENTER FOR ACADEMIC REINFORCEMENT; CHANGE IN PROGRAM; COOPERATIVE EDUCATION PROGRAM; COURSE REPEATS; EQUAL OPPORTUNITY GRIEVANCE; EQUAL OPPORTUNITY POLICY; FINAL EXAMINATION SCHEDULES; GRADE POINT AND GRADE AVERAGE; INTERNATIONAL STUDENTS; INTRA-UNIVERSITY TRANSFERS; PASS-FAIL REGULATIONS; PHOTO-IDENTIFICATION CARDS; PRIVACY RIGHTS OF STUDENTS; PROBATION; READMISSION TO THE UNIVERSITY; UNIVERSITY CALENDAR; REGISTRATION; SCHEDULE OF FINANCIAL ADJUSTMENTS; SUSPENSION; TOTAL WITHDRAWAL; TRANSCRIPTS; UNIVERSITY SYSTEM OF JUDICIARIES AND CODE OF CONDUCT; UNIVERSITY-WIDE MINORS; VETERAN'S AFFAIRS; WITHDRAWAL FROM COURSES.

The booklet is distributed to each student at registration and should be retained for reference. Current reference copies are available in the undergraduate library and on the University web site.

(2) THE HOWARD UNIVERSITY BULLETIN:

This book contains academic information about the Division of Fine Arts, other colleges in the University and a complete list and description of all courses of instruction offered by Howard University. It may be requested from the Office of Circulation and Information, and is available as a reference in the University Libraries and on the University web site.

(3) HOWARD UNIVERSITY BOOK (Student Handbook):

This book contains general university information regarding code of conduct, housing, campus regulations, etc. It may be obtained from the Office of Student Affairs.

HISTORY OF THE DEPARTMENT OF THEATRE ARTS

The Department of Theatre Arts (formally the Department of Drama) developed and expanded from course offerings in Speech. By 1870, an annual departmental oratorical contest had been developed. Initially, public speaking was an extracurricular activity without credit. On December 5, 1874, however, the University began granting academic credit for this work.

In 1899, public speaking was extended beyond elocution to include review of elementary sounds, position of the body, breathing, and production of tone inflection, modulation and emphasis. This work was implemented under the supervision of Coralie Franklin Cook, a graduate of the National School of Oratory, Philadelphia. Such was the beginning of the intensive study of public speaking as an art at the University, although it was not made compulsory until February 8, 1911.

Ernest Everett Just came to the University in 1909 as an instructor of English and, together with a number of students, organized the first drama group, The College Dramatic Club. For several years, this club gave performances annually at the Howard Theatre, a local legitimate theatre in Washington, D.C. The financial success of the College Dramatic Club was evidenced by its donation of a clock to the Andrew Carnegie Library, formerly the School of Religion.

During the period from 1919 to 1925, drama at the University reached a peak both financially and technically. In 1919, T. Montgomery Gregory was appointed head of the Department of Speech. Under his direction, courses in Dramatic Art were offered for

academic credit for the first time and The College Dramatic Club became known as the Howard Players. The practical work of acting, character portrayal, technical work for the stage, the making of costumes and production management became the course offerings in Dramatic Art. The Department had its own business office, costume rooms and scenic workshop.

The Players specialized in the production of plays of Negro life written by students and others. Probably one of the most notable achievements of the Howard Players during this period was the presentation of Emperor Jones with Charles Gilpin recreating his original role.

Some of the plays presented by the Howard Players during the period of 1919 to 1949 include Genifriede by Helen I. Webb; The Death Dance by Thelma Duncan; A Doll's House by Henrik Ibsen; The Seer by James W. Butcher; The Monkey's Paw and The Proposal by Anton Chekhov; Divine Comedy by Owen Dodson; the premier performance of Amen Corner by James Baldwin; Hamlet by William Shakespeare and another premier, Medea In Africa, by Robinson J. Jefferies.

In 1949, under the leadership of Anne Cook, The Howard Players became the first college drama group to serve as ambassadors of goodwill, as they toured two plays throughout Norway, Sweden, Denmark, and Germany for a three month period.

Succeeding his mentor, Anne Cook, Owen Dodson was later appointed chairman. During his tenure as chairman, the Departments of Drama, Art and Music merged to form the College of Fine Arts and in 1960 the three moved into the newly erected Lulu Vere

Childers Hall with its adjacent Ira Aldridge Theater. Theatre critic Richard Coe of the Washington Post labeled Ira Aldridge Theatre, "one of the finest facilities in Washington" and productions were often hailed as being creative and fine examples of college theatre.

In the summer of 1973, T.G. Cooper, Chairman of the Department of Drama at that time, recognized a growing need for departmental experiences in Children's Theatre. Cooper subsequently received a faculty research grant for a pilot program in Children's Theatre. The grant enabled the Department to engage the services of Professor Kelsey E. Collie, nationally known for his expertise in Children's Theatre, to direct Kojo and the Leopard. The success of this production led to the subsequent development, by both Professor's Cooper and Collie of Children's Theatre classes, workshops and touring productions. These successful endeavors culminated in what was recognized as the Howard University Children's Theatre (H.U.C.T.). The Howard University Children's Theatre received the Winifred Ward Prize as the most outstanding new Children's Theatre in the United States in 1974. The touring program organized a national tour and later received an invitation to perform in the 1977 Dundalk International Maytime Festival, Republic of Ireland. The group received the President's Award, the festival's highest honor.

In 1978, the Department of Drama along with the Department of Music performed the European Premiere of the Broadway musical, Raisin and the world premiere of an original work, Sound of Soul, in St. Gallen, Switzerland. Henriette Edmonds served as chair and organized this tour.

While some 40 actors, singers, dancers and musicians were performing on the European continent, another 20 were competing in the 1979 Dundalk International Maytime Festival. This time the troupe received the Premiere Award as best production and St. Clair Christmas posthumously won the Best Costume Award.

In 1992, under the leadership of Dr. Carole W. Singleton who was serving as chair, a tour of Dreamgirls performed in Hong Kong. This production was directed and choreographed by Professor Alvan "Mike" D. Malone and received critical acclaim.

In 1992, upon the recommendation of the faculty and the Dean of the College of Fine Arts, the Board of Trustees approved the change in name from the Department of Drama to the Department of Theatre Arts.

The Department continues, in the tradition of its early years, to forge ahead as a leader in its comprehensive academic programs, producing quality theatrical presentations, receiving international recognition, developing the most outstanding Black talent on stage, screen and television, and embracing the Washington community with its dynamic outreach.

In 1991, the Dance curriculum minor became a part of the College of Fine Arts. In 1992, the proposed Dance major curriculum was unanimously approved by the faculty of the College of Fine Arts and submitted to the Board of Trustees. In December, 1993, Dance was officially approved as a major in the Department of Theatre Arts.

HOWARD UNIVERSITY
DIVISION OF FINE ARTS
DANCE PROGRAM

Howard University Division of Fine Arts, Department of Theatre Arts, offers a Dance Major with a curriculum for students interested in exposure to the art of dance as a performer and identifies courses for students with professional goals as a therapist, teacher, critic, and historian or seeking a minor in the dance field.

Guided by requirements of the National Association of Schools of Dance, the dance arts major is based on a 120-semester hour model (minimum) with approximately 55%-60% of the credit requirement in dance and supportive courses. The curriculum is structured in a developmental progression from foundation to major, including twelve to fifteen semester hours of choreography and dance theory. The remaining courses reflect 15%-20% educational theory, methods and practicum, and 25%-30% in general academic studies.

With the range of faculty background, guest artists and dance experience, the Dance Major offers a core of courses that provide a program of high creativity and academic potential for the aspiring dance artist/performer. The students are provided with course offerings that include African Dance classes, featuring the teaching and choreography of guest artists from the countries of Cameroon, Guinea, and Senegal on the continent of Africa.

Dance students have been given the opportunity to work with such legendary pioneering artists as Dr. Pearl E. Primus, who celebrated 50 years in Dance with a Lila

Wallace Readers Digest grant awarded to Howard University.

In addition to the presence of Dr. Pearl E. Primus, legendary traditional jazz dance artist Pepsi Bethel, renowned modern dance choreographer/Dunham Technique master, Talley Beatty, and highly acclaimed contemporary choreographer, Kevin Jeff of Jubilation Dance Company have developed choreography for the concert of Howard University Dance Ensemble, the performance unit course of the Dance Major. Since the offering of the Howard University Dance Ensemble as a credit course for development on the professional stage, selected students have performed in concerts before sold out audiences that have included audiences giving high quality artistic comments of comparison to the Alvin Ailey second company, and a Washington Post review of "the well-trained American dancers at the Howard University Fall 1993 Dance Ensemble Concert."

Through grants, funding support of the Division of Fine Arts Dean's Office, and Department of Theatre Arts, and collaborations with major arts presenters, Howard University students, community and the Washington, D.C. metropolitan area have been exposed to concerts and master classes featuring such national/international artists, as Katherine Dunham, Garth Fagan, Rex Nettleford, Jawolle Willa Jo Zollar, Urban Bush Women, Dayton Contemporary Dance Company, Paul Taylor Dance Company, Nanette Bearden Dance Company, Donald McKayle, Donald Byrd, and Milton Myers.

The dance program offers financial assistance to selected students who are challenged with the opportunity to audition, train technically, develop in choreography

with nationally renowned artists, and participate in performances with major dance companies. The technically qualified student is offered intensive studio training and performance skills for further development.

For further information contact the Dance Program at (202) 806-7052.

IRA ALDRIDGE -- 1807-1867

It is appropriate that the theater of Howard University, the "capstone of Negro education," be named after Ira Aldridge, hailed as the "African Roscius" and a "capstone" in the annals of Theatre and Dramatic history. Aldridge was educated at the African Free School, established in New York in 1787. Although Aldridge's father intended that his son concentrate his talents towards religious pursuits, Ira preferred the magic and gratification of the stage.

Aldridge's acting and producing career, formally launched while still in his late teens, took him all over the European continent and Russia, and spanned an awesome period of over forty years. His first major performance abroad was at the Coburg Theatre in London in 1825. Within a few years, Aldridge, the "African Roscius," was obviously destined for success and was never again billed as "American."

In addition to acting on the professional European stage, Aldridge sought to educate all levels of society with his one man program which he called "Grant Classic and Dramatic Entertainment." In such programs, the "African Roscius" lectured on Drama and performed excerpts from plays in his repertoire.

Aldridge's style of interpretation, performance and production was highly realistic. On the stage, as well as in his private life, he constantly sought to communicate racial equality. During his long and diverse career, Chevalier Aldridge, Knight of Saxony, was honored and decorated by the governments of Haiti, Russia, Poland, Prussia and Hungary.

Ira Aldridge died in Lodz, Poland on August 7, 1867.*

*For a detailed account of Aldridge's career the student should consult: Herbert Marshall and Mildred Stock, Ira Aldridge: The Negro Tragedian, (Carbondale, Illinois: Southern University Press, 1968).

MISSION STATEMENT

Howard University's Department of Theatre Arts is dedicated to the continued growth and development of African-American theatre by training competent professionals in the fields of Acting, Dance Arts, Musical Theatre, Theatre Arts Administration, and Theatre Technology.

The Department is committed to fostering an environment that encourages research and experimentation in performance, thereby pioneering innovative forms of drama and dance that best enable African-American artists to speak in their own distinctive cultural voice. The Bachelor of Fine Arts (B.F.A.) programs are professional programs designed for the student interested in seriously pursuing a career in the performing arts. These programs focus on a series of application and research intensive courses leading to the development of a body of techniques that will serve as a foundation for their entry into the field. The program seeks to "ground" the student's "voice" within the tradition of the Diaspora and continue the legacy of our departmental founders.

OBJECTIVES

1. To train and educate artists-scholars by providing students with a broad-based foundation of process and practice.
2. To provide students with diverse experiences and to investigate and perpetuate the aesthetics of African-American theatre and dance.
3. To provide students with a knowledge of and appreciation for related Fine and Performing Arts disciplines and how they are integrated into the practice of theatre and dance.
4. To provide students with the basic techniques necessary for Performance, administration, and technology in film and television.

DEPARTMENTAL POLICIES & PROCEDURES

1. Theatre Arts students shall elect two representatives to attend Departmental faculty meetings and two representatives to serve on the Curriculum Committee (two from the Howard Players and two from the Theatre Arts student body).
2. Students may also be elected or appointed to serve on Departmental ad hoc committees as designated by the faculty.
3. Student representatives may participate in committee deliberations, but may not vote nor be privy to subjects that warrant only faculty deliberation.
4. The appointed production director of each Departmental production has the right, based on his/her professional judgment and insight, to cast or remove from the cast whomever he/she chooses within the guidelines of departmental production policy.
5. "Walking Out" on any production or rehearsal process is against professional ethics; furthermore, it is not acceptable behavior for members of the Howard University Department of Theatre and Dance Arts. Upon walking out on a production or rehearsal, students will be barred from participation in all aspects of productions within and associated with the Department of Theatre and Dance Arts for one season, and will be brought before the Student Academic Advisory Committee for evaluation.
6. There will be no eating, smoking, drinking, or littering in the Ira Aldridge Theater, Environmental Theatre Space, Dance Studio, and the Smart Room. Consumption of food and drinks in the Rain Room is permissible; however personal responsibility must be taken for the removal of all trash.
7. Students using Departmental materials, equipment, or space must follow the procedure outlined in the equipment/space policy, and submit the completed Equipment/Space Form for final approval to the Production/Theatre Manager.
8. Students will not be issued Departmental keys.

9. Students are not excused from neither academic nor performance assignments/responsibilities due to outside employment or commitment.
10. OFF CAMPUS PRODUCTION POLICY FOR OUTSIDE OPPORTUNITIES. Students may have a strong artistic interest in pursuing off-campus performance and/or administrative opportunities during their matriculation through the program. The Off-Campus Production Policy ensures that these opportunities and requests are evaluated on the basis of both safety standards and artistic merit. Due to the complexity and logistics for off-campus participation in a production and/or administrative position, students are required to present all contracts and production requirements before agreeing to participate with the organization (i.e. signing a contract). When approved by the appropriate Faculty Advisor, off-campus productions are supported by the Department of Theatre and Dance Arts. Departmental productions take precedence, and the inability to fulfill the commitment as agreed upon by the Faculty and the Theatre Manager is equal to insubordination and cause for dismissal from the production and "F" in the Production Practicum course enrolled, if applicable. A student must have an average of 3.0 to qualify for a Professional Outside Opportunity.
11. SPECIAL EVENT OPPORTUNITIES. Upon signing of the Departmental contract, students are bound to its terms and agree to fulfill the requirements of the agreement inclusive of rehearsals, studio time, transportation, promotion, pre- and post-production planning.
12. Students who do not initially (upon admission) indicate that they have a physical disability and who subsequently are recommended by faculty or claim to have one, must submit certification to the Office of Special Student Services from an official (Doctor, official records) verifying their disability.
13. The faculty and coordinators, (through periodic evaluation), may recommend [to the Chairman of the Department], the acceptance or retention of a student in a

particular area of concentration on a semester basis. All incoming students enter the Department on a probationary status and will undergo an evaluation at the end of their first year to determine acceptance, retention or dismissal. Dismissal from the Department is final.

14. Students must complete and submit the Area of Concentration Declaration Form and receive a signed copy indicating approval in order to declare an area of concentration.
15. Students who receive the grade of D, F, I/D, I/F in a Theatre Arts pre-requisite course may **not** be allowed to register in a sequential course. Theatre Arts professors awarding the grade of D, F, I/D, I/F will report this to the appropriate advisors, area coordinators, and the instructor of the sequential course.
16. Students taking courses in summer school or through the Consortium Program must receive prior approval from their area coordinator and must supply the coordinator with course descriptions for all courses they wish to pursue.
17. A. All student grades must be final at the time of casting and certification of GPA's. If the student has incompletes, etc., these deficiencies may not be excused based on future corrections or become a part of the total evaluation of the cumulative GPA. **The student must have earned a minimum of 2.5 FROM COURSES COMPLETED AT HOWARD UNIVERSITY at the time of casting!** Future incomplete clearances cannot be a part of the casting process.
B. The verification procedure for determining the correct GPA of each student performer will be carried out through the Office of the Chairman, Department of Theatre and Dance Arts, Division of Fine Arts. The Production/Theatre Manager will evaluate the student's transcript and certify to its validity. A signed copy of the validation will be given to the Office of the Chairman. Following completion of the above procedure, the cast list will be finalized and posted. Those students not meeting the 2.5 minimum requirement will be eliminated immediately.

C. The Department of Theatre and Dance Arts reserves the right to ensure that participation in the production, as an auditioned performer, is in concert with the mandated GPA of 2.5. If any change(s) or circumstances should occur between the time of audition and the rehearsal process that would lower the GPA below the required minimum, then the auditioned performer would automatically be eliminated from the production. All GPA's are certified through the Office of the Associate Dean in the Division of Fine Arts.

18. **JURY EXAMINATION:** All students enrolled in performance classes must undergo an adjudication process at semester end.

***Juried examinations are equivalent to the course final and will weigh heavily on the final evaluation and grounds for dismissal.**

The purpose of the adjudication is to nurture and monitor a student's growth and development. Advisement will be held with all students who are not maintaining a "C" in the course. **Students pursuing study in the department who receive a final grade of "C" in one or both semesters of their required technique courses will receive extra scrutiny and may be used as cause for dismissal from the area.** Any student receiving a grade below "C" **MUST** repeat the course, with the understanding that the course is only offered once a year. At this time, students may also be advised to change their area of concentration and/or major.

Failure to appear or late arrival for adjudication constitutes failure of the examination. Only in cases of extreme emergency (pending advance notification of such) will students be excused from adjudication. An official written documentation of the emergency is required. This document must be presented to and accepted by the Chairman of the Department of Theatre and Dance Arts, as well as the instructor of record.

If documentation of the excuse is accepted, the adjudication will be administered at a date and time specified by the instructor of record. Students will not be

allowed to register for subsequent classes until the adjudication has been successfully completed.

17. There is a minimum "C" requirement in all areas of concentration courses in the Theatre and Dance Arts Department as designated by the Theatre and Dance Arts Department faculty.

STUDENT GRIEVANCE PROCEDURES*

*PLEASE SEE STUDENT REFERENCE MANUAL AND DIRECTORY OF CLASSES.

GUIDELINES FOR EXCHANGE STUDENTS

1. The student must have a 2.75 grade point average and be in good standing in the Department.
2. Student must have a grade of "C" or better in all courses required for his/her area of concentration.
3. The student must submit a letter to the Chairman requesting an exchange program of study along with official descriptions of the courses from the catalogue that will be taken at the exchange school. This information will be forwarded to the appropriate coordinator, and then presented to the Faculty who will make the final determination on the request.
4. The student must also file the appropriate forms in the Office of International Student Services. This includes submitting a transcript and, completing an interview with appropriate authorities.

TOTAL WITHDRAWAL POLICY

*PLEASE SEE STUDENT REFERENCE MANUAL AND
DIRECTORY OF CLASSES

ACADEMIC PROBATION, SUSPENSION, READMISSION POLICIES

*PLEASE SEE STUDENT REFERENCE MANUAL AND
DIRECTORY OF CLASSES

GUIDELINES FOR STUDENT PRODUCTIONS

1. Any Theatre and Dance Arts major is eligible to submit a proposal for a student production/activity through a faculty sponsor.
2. The proposed work may be a student original or any published work that does **not** require royalty payment.
3. All students submitting proposals for production must first secure a faculty sponsor who will read the proposal and make recommendations to the student **BEFORE** the proposal is submitted to the Chairman and Theatre Manager of the Department.
4. Prior to final acceptance and scheduling of performance, **original** works must receive a supervised stage reading of the script, scheduled by the Chairman and Theatre Manager and critiqued by faculty members.
5. Faculty consent to sponsor a student production is on a purely voluntary basis. Departmental faculty are under no circumstances obligated to agree to sponsor a student production.
6. The student must submit the work and a production proposal, including schedule, personnel, budget, statement of justification to the Chairman and Theatre Manager of the Department.
7. The Chairman, having read the proposal and work content, will circulate the same among the members of the Departmental Executive Committee. After deliberation with the Chairman, the committee will make a recommendation to the faculty at large.
8. If the recommendation is favorably received by the faculty, the student must then meet with the Chairman and Theatre Manager to discuss the budget, auditions, rehearsal schedule, revisions, etc.
9. The budget for student productions is minimal and will be designated by the Chairman and Theatre Manager. The student producer/director and faculty

- sponsor will be held strictly accountable for expenditure of such.
10. The student producer/director is responsible for scheduling with the production manager any necessary technical assistance and use of equipment with the appropriate faculty member and with the work schedule specified by that consenting person, including contracts and shop orders.
 11. Adherence to the conditions specified in #10 will be documented in periodic progress reports submitted to the Chairman by the appropriate faculty member(s).
 12. Student productions are generally held in the Environmental Theatre Space (ETS) on Wed., Thur., Fri., and Sat., nights and/or Sunday afternoon, for one week.
 13. Curtain time for all student productions is 7:30 p.m. All performances **MUST** conclude by 9:30 p.m.
 14. Student producers/director/casts must adhere to schedules for rehearsal spaces and times specified by the Chairman and the Theatre Manager of the Department.
 15. Strikes for student productions must be completed by the end (6:00 p.m.) of the first working day following the final performance.
 16. If at any time during the production process, the student fails to adhere to the aforementioned procedures in any way, the Chairman of the Department and/or Theatre Manager may cancel said production.
 17. If, during the final two weeks of rehearsal, the Chairman (or the faculty advisor who represents the Chairman) decides that the artistic quality of the production is questionable or incongruent with the standards of the Department, the production may be postponed and/or canceled.
 18. If postponement should be recommended, the student participants, with the Chairman, Theatre Manager and the appropriate faculty members, are required to meet and review the production.
 19. Finally, if the student company does not adhere to the recommendations offered during the review, the production may be canceled.

MAJOR PROGRAMS

The Department of Theatre and Dance Arts offers several major areas of concentrated study which lead to the Bachelor of Fine Arts degree in Theatre Arts. A Dance Arts, Playwriting, Theatre Arts, Theatre Arts Administration, and Theatre Technology minor are also available to non-Theatre Arts students. Areas of concentration in Theatre Arts include the Performing Arts: Acting, Dance, and Musical Theatre; Theatre Arts Administration; and, Theatre Technology. The curriculum for each area of concentration is administered by a highly specialized Area Coordinator. Students enrolled in a Theatre and Dance Arts program shall be advised by the appropriate Area Coordinator.

All Theatre and Dance Arts students must officially declare an area of concentration and successfully complete an audition and/or interview in that area. Official declaration can only be made by filing a completed Area of Concentration Declaration Form with the appropriate area coordinator and faculty.

All Theatre and Dance Arts students must pass the English and Mathematics Placement examinations. Otherwise, the student must successfully complete the required preparation courses offered at the Center for Academic Reinforcement (CAR).

All students can be enrolled in Theatre Practicum in an applied Theatre area: **acting, lighting, make-up, design, set construction, technical direction, sound, properties, costuming, dance, special effects, stage management, theatre arts administration, publicity, and house management. In addition, there are opportunities, and advanced theatre arts and dance practicum experiences, available with the consent**

of the instructor. The grading for Theatre Practicum is satisfactory or unsatisfactory.

A brief description and curriculum for each course of study is outlined in the following section.

Policies are subject to change during the course of normal development, implementation, evaluation, and revision. Changes may become effective before publication of the next official Departmental Handbook. Without prior notice or publication, the faculty reserves the right to change the stipulations or requirements set forth in this Handbook. Through student-faculty collaboration of the Curriculum Committee, provided that the revision will at no time lengthen the normal period of time required to obtain the desired degree, curriculum revisions may be made. If in the interim curricula changes are made and sanctioned by the Department, students are required to fulfill the total requirements of matriculating the scheme in force at the time of their declaration of an area of concentration. Students may opt to remain within the requirements of their original scheme or they may choose to adhere to the requirements of the subsequent curricula changes, made and sanctioned by the faculty during the course of a student's matriculation. At the time designated by the faculty, such changes will become effective, published, and binding immediately.

For more detailed information concerning a particular area, contact the appropriate area coordinator.

A change of major or withdrawal after the freshman year will almost invariably require ADDITIONAL TIME IN RESIDENCE AT THE UNIVERSITY due to new sequence

requirements. All changes and adjustments to a major must be approved by the Area Coordinator and/or Advisor. The above will likely require additional funds **FOR WHICH THE STUDENT MUST PLAN.**

The purpose of the undergraduate degree program is the attainment of the highest possible skill levels in performance, musicianship, artistic sensibility and intellectual development, not a piece of paper **which simply marks a four year time span. If the student does not follow the curriculum scheme as printed, graduating within a 4 year time period may be jeopardized.**

AREAS OF CONCENTRATION DESCRIPTIONS

ACTING

The objectives of the Acting area of concentration are designed to provide the student the opportunity to master the acting skills necessary for pursuit of a professional career in the performing arts. The program combines classroom instruction with rehearsal and performance techniques, as well as provide attention to integrate all instruction into a viable career focused around the arts. An adjudicated evaluation is required of all first year and transfer students to determine approval in the area of concentration. A jury examination is required each semester of all acting students. **Admission into the area of concentration is by audition only and successful completion of the adjudicated evaluation and jury.**

DANCE ARTS

The Dance major program is designed to educate, train and develop committed students in the art of dance for the concert stage. The program combines theoretical classroom instruction, studio techniques, theory, writing and performance skills. The student is provided instruction, guidance and opportunities of physical technical development with guest artists, internships with major performance companies, and critical thought and writing towards preparation and placement in the professional arena. **Entry requirements for dance students include completion of the audition process work and interviews during the Summer Dance Intensive.** Exit requirements involve passing a juried adjudicated examination each semester the student is enrolled as a dance major. A major emphasis in this program is the successful completion of their four year academic work, process, and development towards preparation and placement in their choice of the professional arena.

MUSICAL THEATRE

The Musical Theatre area of concentration is specifically designed to meet the needs of those special students who wish to combine voice, dance, and acting. Musical Theatre students are required to submit a jury examination at the end of each semester. **Admission to this area of concentration is by audition only.**

THEATRE ARTS ADMINISTRATION

What is Theatre Arts Administration?

Managers and administrative leaders of arts organizations provide a bridge between art, artists, and audiences. They combine the tools of business – management, marketing, financial accounting, operations, negotiation, legal environments – with the tools of community-building-fundraising, social activism, development, education, outreach, volunteerism, partnership-to make thriving and vital spaces for arts and culture.

Theatre Arts Administration at Howard University

The Theatre Arts Administration program is a four-year program intended for students who express an interest in and an inclination toward the production and managerial aspects of theatre. The program is based on the philosophy that a successful career in Theatre Arts Administration requires knowledge of modern business practices, coupled with a comprehensive background in theatre. The focus of this area of concentration is directed toward the study of both theatre arts core courses, as well as courses in business, which relate to the discipline of Management, Legal Environments (Law), Marketing, and Finance.

In addition to the general education requirements, students are required to take courses in the Department of Theatre Arts, School of Business, and the School of Communications. A Bachelor of Fine Arts degree in Theatre Arts Administration will prepare students for a career in:

- | | |
|---------------------------|-------------------------------|
| ^ Theatre Management | ^ Fundraising and Development |
| ^ Stage Management | ^ Artist Management |
| ^ Production Management | ^ Entertainment Law |
| ^ Marketing and Publicity | ^ Company Management |

THEATRE TECHNOLOGY

The Theatre Technology program is designed to educate, train and inspire talented students in the technology of live and recorded arts. It is expected that students who successfully complete this course of study will eventually become accomplished technical directors and technicians in community, educational, regional and/or professional establishments as well as accomplished planners or consultants in other semi-related occupational fields.

DEPARTMENT OF THEATRE AND DANCE ARTS, HOWARD UNIVERSITY
PERFORMING ARTS: ACTING
B.F.A. - 120 CREDIT HOURS - EFFECTIVE FALL, 2013

FRESHMAN YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THAC-021	ACTING TECH I	3	THAC-022	ACTING TECH II	3
THAC-014	VOICE FOR THE STAGE	3	THAC-015	DICTION FOR THE STAGE	3
THAC-025	MOVEMENT	2	THAC-054	FUND OF DANCE II	2
THFD-080	PLAY ANALYSIS	3	THTT-058	TECH PRODUCTION I	3
ENGL-002	FRESHMAN ENGLISH	3	ENGL-003	FRESHMAN ENGLISH	3
THDN-053	FUND OF DANCE I	2	THFD-081	PLAY READING	<u>3</u>
FRSM-001	FRESHMAN SEMINAR**	<u>1</u>			17
		17			

SOPHOMORE YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THAC-023	ACTING CHAR/SC STD I	3	THAC-024	ACTING CHAR/SC STD II	3
THFD-180	TH. HISTORY I (WAC)	3	THFD-181	THEATRE HISTORY II	3
PSYC-050	INTRO TO PSYCHOLOGY	3	THTT-059	TECH PRODUCTION II	3
	or		THTT-053	COSTUME FOR THEATRE	3
SOCI-030	INTRO TO SOCIAL PSYC.			or	
THTT-057	STAGE MAKE-UP	3	THTT-052	BASIC STAGECRAFT***	
				or	
THTT-156	STAGE MANAGEMENT	3	THTT-051	BASIC STAGE LIGHTING	
MATH-006	COLLEGE ALGEBRA	<u>3</u>	THAC-030	BEGINNING DIRECTING	<u>3</u>
		18			15
			[THFD-186	HONORS DIRECTED STUDIES (1)]+	

****REQUIRED FOR NEW ENTRANTS ONLY, HOWEVER, ALL OTHERS MUST SATISFY THIS CREDIT HOUR REQUIREMENT WITH AN ELECTIVE.**

*****COURSE OFFERED IN THE SPRING SEMESTER ONLY.**

+STUDENT MUST CHECK WITH ADVISOR FOR HONOR'S COURSE EQUIVALENTS.

ACTING**JUNIOR YEAR**

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THAC-120	ACT. CH/SCENE STD III	4	THAC-121	ACT. CH/SCENE STD IV	4
ARTH-161	ART APPRECIATION	3	THAC-017	SPEECH FOR THE MICRO	3
ENGL-014	HUMANITIES I	3	ENGL-015	HUMANITIES II+	3
THTT-051	BASIC STAGE LIGHTING			SHAKESPEARE/ACTORS	3
	or				
THTT-052	BASIC STAGECRAFT***			ELECTIVE	<u>3</u>
	or				16
THTT-053	COSTUME FOR THEATRE	<u>3</u>			
		13			
	[THFD-186 HONORS DIRECTED STUDY (1)]+			[THFD-186 HONORS DIRECTED STUDY (1)]+	

SENIOR YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THAC-122	ACTING STYLES I	3		REHEARSAL&PERF/LAB	6
THAC-211	ACTING FOR FILM/TV 1	3	MUTP-100	BLACKS IN THE ARTS	3
PHIL-055	INTRO TO PHILOSOPHY	3		ELECTIVE	<u>3</u>
					12
	ELECTIVE	<u>3</u>			
		12			
	[THFD-186 HONOR'S THESIS (3)]+			[THFD-186 HONOR'S THESIS (3)]+	

NOTE: STUDENTS ARE RESPONSIBLE FOR THE TOTAL NUMBER OF HOURS FOR GRADUATION. IF A COURSE IS NOT OFFERED, THE STUDENT MUST MAKE-UP THE HOURS IN COURSES APPROVED BY THE COORDINATOR. STUDENTS MUST FOLLOW THE CURRICULUM SCHEME AS PRINTED OR THEY MAY JEOPARDIZE THEIR GRADUATION WITHIN A 4 YEAR TIME PERIOD.

Many of the courses listed have laboratory hours. Laboratory hours allow for practical application of the theoretical approach addressed in both classroom exercises and lectures. Lab hours vary depending on the expectations and/or demands of the class/production. All students should anticipate committing additional time outside of classroom instruction for Lab work.

DEPARTMENT OF THEATRE AND DANCE ARTS, HOWARD UNIVERSITY
PERFORMING ARTS: MUSICAL THEATRE
B.F.A. - 120 CREDIT HOURS - EFFECTIVE FALL 2013

FRESHMAN YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THDN-053	DANCE FUNDAMENTALS I	2	THDN-054	DANCE FUNDAMENTALS II	2
THAC-021	ACTING TECH I (MT MJR)	3	THAC-022	ACTING TECH II (MT MJR)	3
MUSE-100	PIANO FOR MUSIC TH. I	1	MUSE-101	PIANO FOR MUSIC TH. II	1
THMT-111	VOICE FOR MUSICAL TH.	1	THMT-112	VOICE FOR MUSICAL TH.	1
ENGL-002	FRESHMAN ENGLISH	3	ENGL-003	FRESHMAN ENGLISH	3
THMT-041	INTRO TO THEORY FOR MT	3	THMT-042	ELE. EAR TR./S.S. I FOR MUSICAL THEATRE	1
THTT-058	TECH PRODUCTION I	3	PSYC-050	INTRO TO PSYCHOLOGY	
FRSM-001	FRESH. SEMINAR	<u>1</u>	or		
		17	SOCI-030	INTRO TO SOCIAL PSYCH	<u>3</u>
					15

SOPHOMORE YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THAC-023	ACT CHAR/SCENE STUDY I	3	THAC-024	ACT CHAR/SCENE STUDY II	3
THDN-055	DANCE FUNDAMENTALS III	2	THDN-056	DANCE FUNDAMENTALS IV	2
THTT-059	STAGE MAKE-UP/LAB	3	THMT-114	VOICE FOR MUSICAL TH.	1
THMT-113	VOICE FOR MUSICAL TH.	1	THMT-044	MT STANDARDS	2
THMT-043	ELE. EAR TR./S.S. II FOR MUSICAL THEATRE	2	THFD-080	PLAY ANALYSIS	3
THTT-059	TECH PRODUCTION II	<u>3</u>	THTT-051	BASIC STAGE LIGHTING	3
		14	or		
			THTT-052	BASIC STAGECRAFT	
			or		
			THTT-053	COSTUME FOR THEATRE	
			THAC-015	DICTION FOR THE STAGE	<u>3</u>
					17

MUSICAL THEATRE

JUNIOR YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THMT-100	MT TECHNIQUES I	3	THMT-102	MT TECHNIQUES II	3
THMT-065	TAP I	2	THMT-066	TAP II	2
THFD-180	THEATRE HISTORY I	3	THFD-181	THEATRE HISTORY II	3
THMT-115	VOICE FOR MUSICAL TH.	1	THMT-116	VOICE FOR MUSICAL TH.	1
THAC-XXX	ACT CHAR/SCENE STUD III	1	MUTP-100	BLACKS IN THE ARTS	3
ARTH-161	ART APPRECIATION	<u>3</u> 15	THAC-XXX	ACT CHAR/SCENE STU IV	<u>3</u> 15

SENIOR YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THMT-103	MT TECHNIQUES III	3	THMT-104	MT TECHNIQUES IV	3
THMT-067	JAZZ I	2	THMT-068	JAZZ II	2
THMT-117	VOICE FOR MUSIC TH.	2	THMT-118	VOICE FOR MUSIC TH.	2
ENGL-014	HUMANITIES I	3	ENGL-015	HUMANITIES II	3
ENGL-009	TECH WRIT I: PRE-PROF	3	RES. MUSIC ELECTIVE		<u>3</u> 13
	ELECTIVE	<u>1</u> 14			

RESTRICTED MUSIC ELECTIVES

NOTE: Although some courses listed are less than three (3) credit hours, the TOTAL number of Restricted Music Electives earned over the four years of study must equal at least three (3) credit hours.

Elementary Harmony I – MUSB 021 (3 credits) *With permission from the instructor ONLY; University Choir – MUTL-011, 012, 021, 022, 031, 032, 041, 042 (1 credit); Jazz Vocal Workshop – MUTV 111, 112, 121, 122, 131, 132, 141, 142 (1 credit); Functional Piano – MUSE 011, 012, 021, 022, 031, 032, 041, 042 (1 credit); *With permission from the instructor ONLY; Orchestra – MUTJ 011, 012, 021, 022, 031, 032, 041,

042 (1 credit); Theatre Practicum – THTT 001, 002, 003, 004, 005, 006, 007, 008 (1 credit) *Musicals ONLY, by audition; Independent Study: MT Piano Accompaniment – THMT 109 (2 credits) *With permission from the instructor ONLY.

**DEPARTMENT OF THEATRE AND DANCE ARTS, HOWARD UNIVERSITY
THEATRE ARTS ADMINISTRATION
B.F.A. - 120 CREDIT HOURS - EFFECTIVE FALL, 2013**

FRESHMAN YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THTA-090	INTRO TO THEATRE MGMT I	3	THTA-091	INTRO TO THEATRE MGMT II	3
THTT-058	TECH PROD. I	3	THTT-059	TECH PROD. II	3
ECON-001	PRINCIPLES OF ECON I	3	ECON-002	PRINCIPLES OF ECON II	3
ENGL-002	FRESHMAN ENGLISH	3	ENGL-003	FRESHMAN ENGLISH	3
THFD-080	PLAY ANALYSIS	3	THTT-052	BASIC STAGECRAFT*** or	
FRSM-001	FRESH. SEMINAR**	<u>1</u> 16	THTT-051	BASIC STAGE LIGHTING or	
			THTT-053	COSTUME FOR THEATRE	<u>3</u> 15

SOPHOMORE YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THAC-020	ACTING: NON-MAJORS	3	THTA-156	STAGE MANAGEMENT^	3
THTA-001	THEATRE ARTS ADMIN LAB I	1	THTA-002	THEATRE ARTS ADMIN LAB II	1
ACCT-201	PRINC. OF ACCOUNT. I	3	THPD-030	BEGIN. DIRECTING I	3
THDN-300	DANCE FOR NON-MAJORS	2	ENGL-009	TECH. WRIT. I: PRE-PROF	3
ECON-180	STATISTICS I	3	HUCO-101	PRINCIPLES OF SPEECH	3
	HUMANITIES COURSE	<u>3</u> 15	THTT-052	BASIC STAGECRAFT*** or	
			THTT-051	BASIC STAGE LIGHTING or	
			THTT-053	COSTUME FOR THEATRE	<u>3</u> 16

****REQUIRED FOR NEW ENTRANTS ONLY, HOWEVER, ALL OTHERS MUST SATISFY THIS CREDIT HOUR REQUIREMENT WITH AN ELECTIVE.**

*****Course offered in the SPRING SEMESTER ONLY.**

^ALL THEATRE ARTS ADMINISTRATION MAJORS ARE REQUIRED TO SERVE AS AN ASSISTANT STAGE MANAGER and/or A STAGE MANAGER AT LEAST

ONCE PRIOR TO GRADUATION.

NOTE: Many of the courses listed have laboratory hours. Laboratory hours allow for practical application of the theoretical approach addressed in both classroom exercise and lectures. Lab hours vary depending on the expectations and/or demands of the class/production. All students should anticipate committing additional time outside of classroom instruction for Lab work.

THEATRE ARTS ADMINISTRATION

JUNIOR YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THFD-180	THEATRE HISTORY I	3	THFD-181	THEATRE HISTORY II	3
THTA-003	THEATRE ARTS ADMIN LAB III	1	THTA-004	THEATRE ARTS ADMIN LAB IV	1
MKTG-311	PRIN. OF MARKETING	3		ELECTIVE+	3
MGMT-301	MANAGEMENT & ORG. BEH.	3	ARTH-161	ART APPRECIATION	3
THTA-094	PRODUCTION MGMT	3	RTVF-231	INTRO TO MEDIA PROD.	3
THTT-154	DESIGN I		SOCI-020	INTRO TO SOC	
	or			or	
THTT-051	BASIC STAGE LIGHTING		PSYC-050	INTRO TO PSYCHOLOGY	<u>3</u>
	or				16
THTT-052	BASIC STAGECRAFT	<u>3</u>			
		16			

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SENIOR YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THTA-191	FUNDRAISING FOR THE ARTS	3	MUTP-100	BLACKS IN THE ARTS	3
THFD-190	SEMINAR IN TH. ADMIN.	3	THTA-209	DRAMA INTERNSHIP	3
MUSI-232	INTRO TO ENTER. LAW	3	THTA-089	CRITICAL WRITING AND AESTHETICS	
				or	
THTA-005	THEATRE ARTS ADMIN	2	PHIL-055	INTRO TO PHILOSOPHY	3
	RESTRICTED ELECTIVE*/	<u>3</u>		ELEC/HONORS COURSE++	<u>3</u>
		14			12

+Honors Students are required to take THFD-186 – Directed Study AND ++THFD-187 Honors Thesis

***RESTRICTED ELECTIVES:** HUCO-410 Conflict Mgmt & Negotiation Strategy; JOUR-206 Intro. To Advertising; THFD-081 Play Reading; THAT-206 Entrepreneurship in the Entertainment Industry; MKTG-360 Computer Applications in Marketing; MKTG-370 Services

Marketing

*****JUNIOR OR SENIOR LEVEL STUDENT ONLY OR WITH CONSENT OF COURSE INSTRUCTOR.**

NOTE: STUDENTS ARE RESPONSIBLE FOR THE TOTAL NUMBER OF HOURS FOR GRADUATION. IF A COURSE IS NOT OFFERED, THE STUDENT MUST MAKE-UP THE HOURS IN COURSES APPROVED BY THE COORDINATOR. STUDENTS MUST FOLLOW THE CURRICULUM SCHEME AS PRINTED OR THEY MAY JEOPARDIZE THEIR GRADUATING WITHIN A 4-YEAR TIME PERIOD.

DEPARTMENT OF THEATRE AND DANCE ARTS, HOWARD UNIVERSITY
THEATRE TECHNOLOGY
B.F.A. - 124 CREDIT HOURS - EFFECTIVE FALL, 2012

FRESHMAN YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THTT-058	TECH. PRODUCTION I	3	THTT-051^	BASIC STAGE LIGHTING	3
THDN-300	DANCE FOR NON-MAJORS	2	THTT-052^	or BASIC STAGECRAFT	
THFD-080	PLAY ANALYSIS	3	THTT-053^	or COSTUME FOR THE STAGE	
ENGL-002	FRESHMAN ENGLISH	3	THTT-059	TECH PRODUCTION II	3
FRSM-001	FRESHMAN SEMINAR**	1	THFD-081	PLAY READING	3
MATH-006	COLLEGE ALGEBRA I	<u>3</u> 15	MUTP-100	BLACKS IN THE ARTS	3
			ENGL-003	FRESHMAN ENGLISH	<u>3</u> 15

SOPHOMORE YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THTT-001	THEATRE PRACTICUM I*	1	THTT-002	THEATRE PRACTICUM II*	1
THTT-051	BASIC STAGE LIGHTING	3	THTT-051	BASIC STAGE LIGHTING	3
THTT-053	or COSTUME FOR THEATRE		THTT-052	or BASIC STAGECRAFT (SPG ONLY)	
THFD-180	TH. HISTORY I (WAC)	3	THTT-053	or COSTUME FOR THEATRE	
THAC-020	INTRO TO ACTING: NM	3	THTT-057	STAGE MAKE-UP/LAB	3
ARTH-161	ART APPRECIATION	3	THFD-181	THEATRE HISTORY II	3
	FOREIGN LANGUAGE I	<u>4</u> 17	THAC-030	BEGINNING DIRECTING	3
				FOREIGN LANGUAGE II	<u>4</u> 17

*One Theatre Practicum class must be taken **EVERY** semester the student is enrolled (except the semesters that the classes in Technical Production and Drama Internship are being taken).

**REQUIRED FOR NEW ENTRANTS ONLY, HOWEVER, ALL OTHERS MUST SATISFY THIS CREDIT HOUR REQUIREMENT WITH AN ELECTIVE.

^All three courses: BASIC STAGE LIGHTING, COSTUME FOR THE STAGE, AND BASIC STAGECRAFT are required, but they can be taken in any order.

NOTE: Students are responsible for the total number of hours. Theatre Technology students are required to present their portfolios for faculty review EACH semester. Many of the courses listed have laboratory hours. Laboratory hours allow for practical application of the theoretical approach addressed in both classroom exercises and lectures. Lab hours vary depending on the expectations and/or demands of the class/production. All students should anticipate committing additional time outside of classroom instruction for Lab work.

THEATRE TECHNOLOGY

		<u>JUNIOR YEAR</u>			
		<u>FALL SEMESTER</u>		<u>SPRING SEMESTER</u>	
THTT-003	TH. PRACTICUM III*	1	THTT-004	TH. PRACTICUM IV*	1
THTT-154	DESIGN I	3	THTT-155	DESIGN II	3
THFD-040	PLAYWRITING I	3	THTA-091	INTRO TO THEATRE MGMT. II	3
THTA-090	INTRO TO THEATRE MGMT I	3	ENGL-015	HUMANITIES II (Humanities)	3
THTT-150	SOUND FOR THE THEATRE or (spring)			ELECTIVES***	<u>6</u>
THTT-151	INTER. STAGE LIGHTING or (spring)				16
THTT-152	INTER. STAGECRAFT or (fall)				
THTT-153	INTER. COSTUMING (fall)				
ENGL-014	HUMANITIES I (Humanities)	<u>3</u> 16			

		<u>SENIOR YEAR</u>			
		<u>FALL SEMESTER</u>		<u>SPRING SEMESTER</u>	
THTT-005	THEATRE PRACTICUM V*	1	THTT-159	SEMINAR TECH. THEATRE	3
THTA-156	STAGE MANAGEMENT	3	THTT-209~	DRAMA INTERNSHIP: TECHNICAL THEATRE	3
PHIL-XXX+	PHILOSOPHY ELECTIVE	3		ELECTIVES***	6
RTVF-231	INTRO. TO MEDIA PROD.	3		RESTRICTIVE ELECTIVE	<u>2</u>
SOCI-020	INTRO. TO SOC. PSYCH. or	3			14
PSYC-050	INTRO TO PSYCHOLOGY (Natural Science)				
	NATURAL SCIENCE ELE.	<u>3</u> 16			

+Or Equivalent

***Those students participating in the Honors program must take THFD-186 (2 credit) Honors Directed Studies in their Junior year and THFD-187 (3 credits) Honors Thesis in their Senior year.

~It is recommended that the course: Drama Internship in Technical Theatre be taken during the summer prior to the Junior or Senior year.

SUGGESTED ELECTIVES: An additional College Algebra course, Drawing I, Intro to Photography, Interior Design, Fashion Design, Computers in the Arts, Fundraising for the Arts, an additional Social Science, additional Foreign Language, and an Interdisciplinary Course.

DEPARTMENT OF THEATRE AND DANCE ARTS, HOWARD UNIVERSITY
DANCE ARTS
PROFESSIONAL COURSES OF STUDY
B.F.A. - 120 CREDIT HOURS - EFFECTIVE FALL, 2013

FRESHMAN YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THDN-089	MAJ/MN DANCE ORIENT I	2	THDN-090	MAJ/MN DANCE ORIENT II	2
FRSM-001	FRESHMAN SEMINAR**	1	ENGL-003	FRESHMAN ENGLISH	3
THAC-014	VOICE FOR THE STAGE	3	ARTH-161	ART APPRECIATION	3
ENGL-002	FRESHMAN ENGLISH	3	THTT-051	BASIC STAGE LIGHTING	3
MATH-006	COLLEGE ALGEBRA	3	THDN-200	DANCE/THEATRE PRAC	2
	FOREIGN LANGUAGE I	<u>3</u>	FOREIGN LANGUAGE II		<u>3</u>
		15			17

SOPHOMORE YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THDN-007	BALLET I	2	THDN-008	BALLET II	2
THDN-031	MODERN I	2	THDN-004	MODERN II	2
	ENGLISH WRITING COURSE*	3	THAT-156	STAGE MANAGEMENT	3
THTT-053	COSTUME FOR THEATRE	3	THDN-015	AFRICAN DANCE I	2
MUSB-002	INTRO TO THEORY	3	NUTR-160	NUTRITION	3
ENGL-015	HUMANITIES II	<u>3</u>	ENGL-015	HUMANITIES II	<u>3</u>
		16			15

*Recommended Course – ENGL-009 Technical Writing Pre-Professional

**REQUIRED FOR NEW ENTRANTS ONLY, HOWEVER, ALL OTHERS MUST SATISFY THIS CREDIT HOUR REQUIREMENT WITH AN ELECTIVE.

DANCE ARTS

JUNIOR YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THDN-009	BALLET III	2	THDN-004	MODERN IV	2
THDN-003	MODERN III	2	THDN-022	DANCE COMPOSITION II	2
THMT-065	TAP I	2	THDN-046	AFRICAN PERF WORKSHOP	2
THDN-016	AFRICAN DANCE II	2	THDN-030	DANCE HISTORY II	3
THDN-039	ARTIST/DANCE EXP. I	2	THDN-040	ARTIST/DANCE EXP. II	2
THMT-067	JAZZ DANCE I	2	SOCI-020	INTRO TO SOC PSYCH	3
THDN-029	DANCE HISTORY I (WAC)	3	PSYC-050	INTRO TO PSYCHOLOGY	<u>3</u>
THDN-021	DANCE COMPOSITION I	<u>2</u>			14
		17			

SENIOR YEAR

<u>FALL SEMESTER</u>			<u>SPRING SEMESTER</u>		
THDN-036	DANCE SENIOR SEMINAR	3	THDN-037	METHODS OF TEACHING DANCE	3
THTA-191	FUNDRAISING FOR THE ARTS	3	THDN-036	DANCE SENIOR SEMINAR	3
THDN-031	ANATOMY/KINSEIOLOGY ELECTIVE	3		ELECTIVES	<u>6</u>
		<u>6</u>			12
		15			

ALL DANCE MAJOR JUNIOR/SENIOR LEVEL COURSES including: THDN-500 DANCE INTERNSHIP I; THDN-501 DANCE INTERNSHIP II; THDN-502 DANCE INTERNSHIP III, INTERDISCIPLINARY CARIBBEAN STUDIES; THDN-072 DANCE MAJOR MOVEMENT TECH; THDN-032 ETHNO OF DANCE; THDN-023 DANCE COMP III; THDN-024 DANCE COMP IV are courses restricted for the student demonstrating consistent focus and development for the preparation requirements of entering the Dance Arts profession upon graduation. These courses provide the student an intense and time-consuming one-on-one cognitive-writing language and affective-physical language-guidance structured to develop students into artists, therefore requiring individual student evaluations to demonstrate excelling affectively and cognitively beyond the basic university requirements of passing a course. The student taking these classes will be evaluated individually as a

student/developing artist in the dance major curriculum courses of study in adherence to and beyond the university student developing commitment, accountability towards results for the discipline – Art of Dance as with all professions. Approval Status for enrollment in all courses of the major includes cognitive and affective development, adjudication and confirmation of advisor and dance faculty.

DANCE MAJORS ENTERING AS HOWARD UNIVERSITY RECOGNIZED HONOR/MERIT SCHOLAR/LEGACY SCHOLARSHIP STUDENTS WILL BE RECOGNIZED AS SUCH AND ASSIGNED THE DANCE MAJOR HONORS COURSES OF WORK/STUDY/RESEARCH ASSIGNMENT SCHEME DURING THEIR JUNIOR AND SENIOR YEAR DANCE MAJOR CURRICULUM COURSES. This is with the understanding that course enrollment for the developing artist will exceed 120 credit hours.

STUDENTS ARE RESPONSIBLE FOR THE TOTAL 120 HOURS FOR GRADUATION IN THE ABOVE MAJOR AREA OF CONCENTRATION. IF A COURSE IS NOT TAUGHT AND/OR OFFERED TO THE STUDENT, THEY MUST MAKE-UP THE HOURS IN ELECTIVES IN SPECIFIC DISCIPLINES WITH STUDENTS SUBMITTING REQUEST CONTENT AND JUSTIFICATION FOR ADVISOR APPROVAL. STUDENTS MUST FOLLOW THE CURRICULUM SCHEME AS PRINTED; INCLUDING PASSING ALL PRE-REQUISITE COURSES REQUIREMENTS OR GRADUATING WITHIN FOUR YEARS TIME IN THE ABOVE LISTED DANCE MAJOR CURRICULUM IS AFFECTED.

IMPORTANT DANCE MAJOR REQUIREMENTS

- a. All Students [Prospective and Returning] in Dance are required to participate annually in the Summer Intensive Workshop of Classes.
- b. Participation in the Summer Intensive Workshop Classes is mandatory and a preliminary evaluation as a dance major.
- c. All New Entrant Students in Dance are enrolled in courses in the curriculum scheme on a probationary status and evaluated throughout the process.
- d. *The Dance Internship I and II require prerequisite internship work assignments in the Dance Office beginning as early as the second semester freshman year. Internship assignments are made by the dance coordinator and faculty based on the individual student development.
- e. All Dance Major courses require a minimum grade of “C” before taking the next sequential course of instruction. One third of the major course work must be a minimum grade of “B”.
- f. In order to maximize the offerings of the program, professional exposure to the field of dance, and professional directions, goals, and opportunities, students in the Dance Curriculum Scheme are to be advised by the Coordinator for the Dance Program.

TRANSFER POLICY FOR DANCE

- A. Students transferring into the Department of Theatre and Dance Arts Dance Major Area of Concentration from another university must adhere to the following procedures:
 - 1. Meet with the Chairperson of the Department and the Coordinator of Dance for information and advisement.
 - 2. Be present at the scheduled auditions and assignments for Freshman entering the Dance Major Area of Concentration.
 - 3. Placement will be based on the following criteria:
 - a. The Dance Intensive Evaluation Process;
 - b. Documentation of dance course work completed at previous university;
 - c. Interview with the dance faculty;
 - d. Enrollment during first semester at the university in assigned dance courses.
- B. Students desiring transfer from another college within the University must meet with the Chairperson of the Department, the Coordinator of the Dance Major of Concentration, have an interview with the dance faculty and audition for admission into the discipline.
- C. Students desiring transfer from an external college with little or no dance preparation, training, information, or exposure are to be accepted by Howard University, attend the 5-Day Dance Intensive Audition, and be prepared to enter the university with enrollment in general studies courses only during their initial academic year at Howard University.
- D. Enrollment for transfer students adhering to the above stipulations and who desire to be considered as a student in the dance major, will be admitted into any of the general dance curriculum courses - Dance for Non-Majors and/or Fundamentals I to III. Enrollment must be with approval of the advisor and the instructor.
- E. Transfer students will be evaluated in the specific course as a body continuing to audition for consideration of entry into the program upon completion of the initial academic year at Howard University.
- F. The above-stated pre-requisite requirements include probationary period of being at Howard University, consistent attendance to the Dance Intensive, thorough preparation of time management, earning above average university grades and adhering to the major and department standards.

ADVISEMENT

- A. The Dance Coordinator functions as advisor to students in the Dance Area of Concentration. Due to the intensity of the program content and the challenge to the student academically, students should be aware of advisor assignments and this information should be documented, and a copy to the Office of the Chairperson.
- B. It is the responsibility of the student to seek advisement for registration and other issues that require administrative advice and signature. The student must be aware of time management in handling all their situations needing assistance and advisement.
- C. Registration material must be previewed, reviewed and signed by the student's advisor only or the Departmental Chairperson in the absence of the advisor. The student must be certain copies of the material are always submitted to the advisor for placement in their folder.

NOTE: Additional information on the Dance Major Area of Concentration course curriculum and requirements will be obtained upon receipt of the Department of Theatre and Dance Arts Student Handbook distributed at the beginning of the academic year of entry into the Department.

DANCE PRODUCTION RESPONSIBILITIES

- 1. The dance students are required to participate in the dance production either as a performer, student technical staff, or student production/management staff.

[Specific guidelines are recorded in the class syllabus for each course.]
- 2. **All dance productions** require audition. The audition can be restricted to dance students only or open to the students in the Division of Fine Arts and the larger Howard University population.
- 3. The student must have a 2.5 grade point average and be in good standing in the appropriate department.
- 4. The student must have a grade of "C" or better in all courses required for his/her area of concentration.
- 5. The student must be prepared to adhere to all production responsibilities outlined in the Student Handbook since each area described applies to parallel needs for the dance productions.

REHEARSAL: DEPARTMENTAL REQUIREMENTS

- A. Dance students should be aware of the requirements for rehearsal in all performance situations.
1. The body must come to rehearsal prepared for work (body, mind and spirit).
 - a. Journals should be brought to all rehearsals.
 - b. Appropriate rehearsal dance attire clothing must be worn for each rehearsal.
 2. The dancer should study the choreographic text thoroughly and be prepared to offer the text as designed by the choreographer.
 3. The dancer should always record all rehearsal text that is given orally and physically.
 4. The dancer should record and study the notes given at each rehearsal by the choreographer and director and incorporate them in subsequent rehearsals and performances.
 5. The dancer should constantly study, make discoveries about the text and character and bring evidence of such into each rehearsal. Along with such study, the dancer is expected to utilize other appropriate research sources.
 6. The dancer must understand that the director is the coordinator of the production, and that final decisions are the prerogative of the production director.
 7. The dancer must understand that he/she is not a puppet, but an integral part of the creative process.
 8. The dancer must understand that his/her part of the creative process is in the discovery and communication of the life of the choreographic text.

ADVISEMENT

1. All Theatre and Dance Arts major students are advised by the appropriate Area Coordinators.
2. Students are required to plan programs, register for courses and discuss their career goals with their Area Coordinators who may provide further counseling, if necessary.
3. To withdraw from a course the student must receive the instructor's signature and the academic advisor's signature. The Chair of the Department of Theatre and Dance Arts will not sign without the above signatures.
4. It is the responsibility of the student to make regular appointments (at least 3) with his advisor each semester for the purposes of pre-registration advisement and updating of all Departmental academic forms.
5. Theatre and Dance Arts students may be required to attend an advisory session before members of the faculty for the purpose of evaluating their performance during their academic careers. The faculty may commend students for outstanding work in theatre and dance arts, reprimand students in case of infractions of Departmental policy, or provide students with general advisement.
6. Students experiencing classroom difficulties are advised to seek resolution with the instructor of the class. If the student cannot resolve his problem on that level he should request a conference with the Chairman of the Department.
7. Transfer students are advised by the Coordinator for Transfer Students for the first semester only. Thereafter, these students will be advised by their Area Coordinator. Eligible transfer credits must be from an accredited institution and in courses for which the student made a "C" or better. Note that only the credits transfer in, not the grades. All courses taken at other institutions are not automatically eligible or accepted. Course Credit can only be transferred in if Howard University offers a course with similar content as that taken at another institution. Also, some courses may be contingent upon placement exams,

auditions or interviews, particularly those courses in acting, dance, and musical theatre. In those incidences, the student will only receive credit up to the level that the placement tools or evaluators indicate. Be advised that transfer students may have to extend their time at Howard University in order to take the required courses in the proper sequence.

ACADEMIC FACILITIES

The Department of Theatre Arts is housed in the Fine Arts complex, conveniently located on the main campus of the University. The Ira Aldridge Theater serves as the home and main performance space for the Department of Theatre Arts and consists of an intimate house with proscenium stage, counterweight system, lighting and sound control areas and dressing rooms. The second performance area, the Environmental Theatre Space, (ETS) is located in rooms 1029/30. Support facilities include: a spacious scene shop, costume shop, dance studio, and rehearsal areas. These areas serve as the primary laboratories for the Department of Theatre and Dance Arts. Requests for the use of these spaces for purposes not officially connected with a regularly scheduled class must be made on the Space Request Form. Copies of this form may be obtained in the main office. (See Appendix III) In order to qualify for the use of a space, the group or individual making the request must also include the name of a faculty member who will be responsible for the space. In case of emergencies, use of the space may have to be rescheduled, or another space identified. Persons making a space request must agree to clean and lock the space after each use, and abide by other specified regulations. The use of equipment requires the completion of the Equipment section of the Space Request Form and securing approval prior to the date the equipment is needed.

EQUIPMENT POLICY - DEPARTMENT OF THEATRE AND DANCE ARTS

There currently exists a policy on the use of Departmental space and equipment which is: anyone desiring to use Departmental space or equipment must make an itemized request stating specific space and equipment needs for specific dates on the Space/Equipment Request form. All non-Theatre and Dance Arts Department related activities must be approved prior to submission to the Chairman and/or Theatre Manager. Space and equipment will be issued on a first come, first serve basis, provided the space or equipment is not being used, or being prepared to be used, in Departmental activities, and provided no potential safety problem exists.

As part of the approval of the request, a responsible faculty member must sign the Space/Equipment Request form to attest that the facility or equipment will be taken care of properly and that all spaces and equipment will be returned in their original condition and secured. In signing the request form, each faculty member is, according to Departmental policy, personally liable for the space and equipment in their care. Student requests for use of space/equipment must also secure the support of a responsible faculty member and follow the submission procedures.

All equipment will be issued to, and signed for, by the responsible faculty member. All keys for alarmed areas will have to be issued to the responsible faculty member by the Office of the Chairman and/or Theatre Manager. To ensure the security of the equipment in alarmed areas, the responsible faculty member must be present when those spaces are opened and closed.

The use of expendable items such as gel, lamps, fabric, lumber, hardware, recording tape, needles, saw blades, etc. that are not budgeted by the Department of Theatre and Dance Arts for the event will have to be supplied by the user.

GENERAL SCHOLARSHIP, STUDENT AID AND STUDENT EMPLOYMENT INFORMATION

Information and applications for scholarships, student employment and other kinds of financial aid are available in the OFFICE OF FINANCIAL AID AND STUDENT EMPLOYMENT, Room 211, Administration Building (Johnson Hall) and also on Howard's website. All students are highly recommended to complete the online FAFSA form (Free Application for Federal Student Aid).

DEPARTMENT OF THEATRE AND DANCE ARTS SCHOLARSHIP INFORMATION:

The scholarship process begins with the student downloading the application from the webpage. Students are to complete said application (all applications must be typed) and submit it to their Area Coordinator. After evaluating the application, the Area Coordinator submits the application to the Scholarship Committee for their evaluation and recommendation for *Special Talent* and *Trustee Tuition* awards. They in turn, will submit the application to the Department Chair for final approval. **All applications must be submitted by the deadline date (early April). Incomplete applications will not be processed.**

Students applying for departmental scholarships are evaluated on the following areas:

1. service to the Department (completion of one full year);
2. creative contributions to the Department;
3. leadership potential;
4. personal/artistic growth;
5. personal/artistic discipline;
6. demonstrated high level of proficiency in tasks undertaken;
7. successful completion of all projects;
8. demonstrated high level of participation in Departmental activities.

Students must have completed at least ONE FULL YEAR of service to the Department before applying for these scholarships. Further information may be obtained from the Departmental Student Handbook.

ALL APPROVED APPLICATIONS ARE THEN PROCESSED BY THE OFFICE OF FINANCIAL AID. For further information, contact the Department of Theatre and Dance Arts at (202) 806-7050.

Students who are not awarded departmental scholarships have the right to appeal through a written statement of concern to the Scholarship Committee within thirty (30) days of the start of the semester. The committee will, in turn, review the appeal and re-evaluate the application. Within fifteen (15) days of receipt, the appealed decision will be forwarded to the Department Chair and student.

Trustee and Special Talent Scholarship Requirements

Students who have demonstrated exceptional ability in the Department of Theatre and Dance Arts may be considered for a Special Talent Scholarship. All applicants for the Special Talent Scholarship will be evaluated each semester according to their adherence to the criteria listed below:

1. Eligibility: Open to all current **Howard University Theatre and Dance Arts Department majors** who have met all specified deadlines.
2. Criteria:
 - a. To be awarded a **Trustee Scholarship**, the **University** requires that an applicant achieve a minimum weighted cumulative grade point average of 3.2 for the two preceding semesters. In addition, the Theatre and Dance Arts Department requires that applicants attain a grade point average of 3.5 or better in their areas of concentration.
 - b. Applicants applying for the **Special Talent Scholarship** must be in good academic standing and have attained at least a 2.75 grade point average in the preceding semester.
 - c. Scholarship applications are available on the Departmental website.
 - d. **PLEASE UNDERSTAND THAT SUBMISSION OF AN APPLICATION (letter and headshot) DOES NOT AUTOMATICALLY RESULT IN RECEIVING A SCHOLARSHIP. THE DEPARTMENT OF THEATRE AND DANCE ARTS ONLY RECOMMENDS APPLICANTS BASED ON THE FACULTY DELIBERATIONS. THE CHAIRMAN HAS THE FINAL DECISION TO AWARD A SCHOLARSHIP.**
 - e. If you have questions regarding whether or not you have been approved, please call the Financial Aid Office.

Scholarship Recipients' Obligations

Acceptance of a scholarship in this Department carries with it a serious responsibility. A scholarship singles out its recipient as one of those students whose skills are necessary to the overall creative functioning of the Department. Because such students are so highly regarded, the Department expects that they will assume leadership roles in maintaining the artistic and scholarly basis on which we operate. This means that all scholarship recipients must:

1. Accept a role if cast.
2. Participate in every show in some capacity.
3. Maintain a satisfactory academic average.

(at least 2.5 G.P.A., and 3.0 in the area of concentration)

NOTE: APPLYING FOR A SCHOLARSHIP DOES NOT MEAN IT WILL BE AUTOMATICALLY AWARDED. AWARDS ARE BASED ON NEED, MERIT [G.P.A.], FACULTY DELIBERATIONS, AND THE AMOUNT OF SCHOLARSHIP MONIES ALLOCATED TO THE DEPARTMENT BY THE UNIVERSITY.

AWARDS

At the end of each academic year, the Department of Theatre and Dance Arts holds its annual Owen Dodson "Weenie" Awards program in which students and alumni are recognized for outstanding achievement. In order to qualify for the faculty awards, students must have demonstrated outstanding development in a particular area, and must meet other stringent requirements.

APPENDIX I

PRODUCTION RESPONSIBILITY DESCRIPTIONS

This section outlines the production organization and responsibilities for the normal operation of Theatre and Dance Arts Department productions. Particular productions may require additional staffing or reassignment of duties. All such designations will be made by the Artistic Director whenever deemed necessary.

Persons who accept production positions are expected to execute their duties. Acceptance of a position is considered a commitment to the Department of Theatre and Dance Arts.

ARTISTIC DIRECTOR (CHAIR) and/or THEATRE MANAGER

The Artistic Director (Chair) and/or Theatre Manager has ultimate authority in all matters relating to productions of the Department of Theatre and Dance Arts. The primary duties of the Artistic Director (Chair) and/or Theatre Manager shall be the following:

1. Selects the production season.
2. Establish the production schedule for each season and monitor its progress.
3. Establish and administer the production budget for each season.
4. Secure the necessary rights and permits for each production in the season.
5. Work with the Theatre/Production Manager to secure the spaces necessary for each production.
6. Assign and secure the required production personnel for each production.
7. Work with the Theatre/Production Manager to provide scripts, scores, and tickets for the season.

8. Make the final decision(s) in all matters or disputes relating to the production(s).

PRODUCTION DIRECTOR

The Production Director is selected by the Artistic Director and/or Theatre Manager and is responsible for the artistic development of a production in accordance with the guidelines established by the Artistic Director and/or Theatre Manager. The primary duties of the Production Director shall be the following:

1. Interpret the particular production.
2. Revise and adapt the script if necessary and permissible.
3. Coordinate audition requirements and dates with Production Manager and/or Theatre Manager.
4. Approve an Assistant Director (A.D.).
5. Select a cast for the production and assign roles.
6. Lead the production designers and staff in the formulation of production concepts and ideas.
7. Establish with the Production Manager, Theatre Manager, designers, and staff, dates and deadlines for production meetings, technical rehearsals, dress rehearsals, dress parades, etc.
8. Establish a rehearsal schedule.
9. Approve design plans, plots, sketches, and lists.
10. Conduct rehearsals.
11. Establish and communicate all requirements to the production staff.
12. Coordinate and approve the execution of all cues during technical rehearsals.

13. Be receptive to additional responsibilities assigned by the Art. Dir. and/or Theatre Manager.

THEATRE/PRODUCTION MANAGER (P.M.)

The Theatre/Production Manager supervises the mainstage, workshop, and sanctioned student productions as well as the following:

1. Managing all publicity and program needs for Departmental productions.
2. Coordinating all production scheduling, including: meetings, auditions, callbacks, rehearsals, construction periods, the load-in of the production to the performance space, technical rehearsals, dress rehearsals, performances, and the strike and load-out.
3. Work with the Artistic Director to secure all production personnel.
4. Work with the Artistic Director to secure the necessary rights and permits for each production in the season.
5. Assure that all scripts, scores, and tickets are available for the season.
6. Arrange for all rehearsal and performance spaces.
7. Call and chair all production meetings.
8. Establish and monitor production deadlines to assure that they are met.
9. Assist in the managing of the production budgets.
10. Serve as liaison between the Artistic Director and the production staff.
11. Assist in the selection of the production season.
12. Assist in the coordinating of production needs as they involve production related classes.
13. Manage all theatre space activities.

14. Assist in resolving production concerns.
15. Assist Artistic Director in audience development.
16. Be receptive to other duties assigned by the Artistic Director.

TECHNICAL DIRECTOR (T.D.)

The Technical Director supervises all of the technical aspects of the production, including, but not limited to, the construction of scenic units and properties, and the performance of scenic and property units during the run of the production and strike. The primary duties of the Technical Director shall be the following:

1. Coordinate dates and deadlines with the Artistic Director, Theatre Manager, Production Director, and designers for load-ins, strikes, technical rehearsals, dress rehearsals, etc.
2. Coordinate plans and construction methods with the Scenery/Property Designer.
3. Coordinate plans and equipment installations with the Lighting/Sound Designer.
4. Insure that appropriate plans and construction drawings are available.
5. Prepare the scene shop for the construction of production units.
6. Identify stock units, materials, and tools available for the production.
7. Insure that materials and equipment for the production have been ordered in time to meet production deadlines.
8. Insure that construction and running crews have been established.
9. Supervise the construction and installation of production settings and equipment.
10. Insure that scenic and property units are operational for the scheduled deadlines.
11. Enforce safety regulations and procedures during the construction and performance

periods.

12. Supervise the strike of all scenery/properties production elements.
13. Supervise the restoration of the stage and scene shop to safe and clean conditions.
14. Insure that all production materials to be returned are properly packaged and dispersed without delay.
15. Be receptive to additional responsibilities determined by the Artistic Director and/or Theatre Manager.

SCENERY/PROPERTIES DESIGNER(S)

The Scenery/Properties Designer(s) is responsible for designing and supervising all scenic and property aspects of the production. The primary duties of the Scenery/Property Designer(s) shall be the following:

1. Design the scenic/properties units for the production.
2. Coordinate dates and deadlines with the Theatre Manager, Production Manager, the Production Director, and the production staff.
3. Present ground plans, sketches, renderings and/or models for approval by the Artistic Director, Theatre Manager, and the Production Director.
4. Prepare drawings explaining the construction, the execution procedures and the decoration of each scenic or prop unit.
5. Make arrangements for set/properties to be completed by Technical Rehearsals.
6. Coordinate and plan the use of the budget for the scenery and properties.
7. Insure that all props, furnishings and changes are functional and safe.

8. Establish cues for scenery changes in coordination with the Production Director.
9. Supervise with the Technical Director, the execution of all parts of the scenic elements.
10. Coordinate material orders with the Technical Director.
11. Coordinate design information with the other production designers.
12. Supervise the painting and texturing of all scenery and properties.
13. Be receptive to additional responsibilities determined by the Artistic Director and Theatre Manager.

LIGHTING DESIGNER(S) (L.D.) AND SOUND DESIGNER(S).

The Lighting/Sound Designer(s) is charged with designing the lighting and sound for the production. The primary duties of the Lighting/Sound Designer(s) shall be the following:

1. Design the lighting and sound for the production.
2. Coordinate dates and deadlines with the Production Director and the technical staff for technical rehearsals, dress parade, etc.
3. Present design concepts, plots, and schedules for approval by the Production Director.
4. Establish the occurrence, levels and timing for lighting and sound cues.
5. Administer the lighting and sound budgets for the production.
6. Insure that the lighting and sound crews are properly instructed in execution of the designs.
7. Coordinate material orders and installation of equipment with the technical director.
8. Coordinate design information with the other production designers.
9. Be receptive to additional responsibilities assigned by the Artistic Director.

COSTUME/MAKE-UP DESIGNER(S)

The Costume/Make-up Designer(s) is responsible for designing the costumes and make-up for the production. The duties of the Costume/Make-up Designer(s) shall be the following:

1. Design the costumes and make-up for the production.
2. Coordinate dates and deadlines with the Theatre Manger and Production Director and Theatre Manager for dress parades, fittings, etc.
3. Present plates and sketches to the Theatre Manager and Production Director for approval.
4. Coordinate costume changes.
5. Schedule and assign dressing spaces for the performers.
6. Insure that the costume/make-up crews are properly instructed in the execution of the designs.
7. Administer the costume and make-up budgets for the production.
8. Coordinate supply orders.
9. Coordinate design information with the other production designers.
10. Insure that the Costume/Make-up crews are prepared to maintain the costumes and make-up.
11. Be receptive to additional responsibilities determined by the Artistic Director and Theatre Manager.

CHOREOGRAPHER

The Choreographer is responsible for staging the musical and dance elements in the production.

The primary duties of the Choreographer shall be the following:

1. Design the dance and movement for the production.
2. Coordinate the audition and casting requirements with the Theatre Manager, Production Director and/or Dance Program Coordinator.
3. Coordinate costume, property, and stage requirements of the choreography with the necessary designers.
4. Select and supervise the Dance Captain.
5. Coordinate a rehearsal schedule with the production staff.
6. Conducts all dance rehearsals.
7. Be receptive to additional responsibilities assigned by the Artistic Director and Theatre Manager.

MUSICAL DIRECTOR

The Musical Director is responsible for all the musical elements of the production. The primary duties of the Musical Director shall be the following:

1. Coordinate the musical style and interpretation with the Production Director.
2. Coordinate musical audition and casting requirements with the Production Director.
3. Coordinate instrumental requirements with the Artistic Director, Theatre Manager, and Conductor.
4. Coordinate a rehearsal schedule with the Theatre Manager, Production Director, and staff.
5. Conduct musical rehearsals.

6. Provide necessary tapes of the score for the Theatre Manager, Production Director, and Choreographer.
7. Coordinate all music and live sound cues with the Theatre Manager, Production Director and the technical staff.
8. Audition, select, and supervise musicians for rehearsals and performances.
9. Check the condition of all scores and music materials and insure their return at the final performance.
10. Assist the Artistic Director, Theatre Manager, and Production Director in making musical decisions.
11. Be receptive to additional responsibilities assigned by the Artistic Director and Theatre Manager.

ACTING/DIALECT COACH

It is the responsibility of the Acting/Dialect Coach to assist the actors and the Production Director in the preparation of assigned roles or characters. The specific tasks and requirements of the Acting Coach will be determined by the Theatre Manager and Production Director.

HOUSE MANAGER

The House Manager is responsible for the proper functioning of all audience areas. The primary duties of the House Manager shall be the following:

1. Insure that ushers and ticket takers are available and trained for each performance.
2. Check the heating and ventilation of the theatre.
3. See that exits are well lighted and easily accessible.

4. See that all seats are usable.
5. Report all needed repairs to the Theatre Manager or Production Manager.
6. Check the adequacy of fire extinguishers and first aid kits.
7. Insure that all emergency systems are operational.
8. Insure that all emergency telephone numbers are circulated and posted.
9. Supervise the users and ticket takers during each performance.
10. Monitor the supply of programs and hand-outs for each performance.
11. Monitor the supply of flashlights, ticket boxes and other materials.
12. Monitor the condition of the house and lobby areas before and after performances.
13. Monitor the control of the lobby doors and lights.
14. Insure that audience members obey all house rules and regulations.
15. Monitor the safety conditions of the audience during the performance and be alert for any emergency situation.
16. Coordinate the opening of the house curtain time with the Stage Manager for each performance.
17. Be receptive to additional responsibilities assigned by the Artistic Director and Theatre Manager.

PUBLICITY DIRECTOR

The Publicity Director is responsible for generating positive public interest in the production. The primary duties of the Publicity Director shall be the following:

1. Create and administer publicity releases.

2. Publicize audition dates for the production and requirements when necessary.
3. Monitor the promotions campaign for each production.
4. Coordinate the mailing list for invitations and information dissemination.
5. Coordinate dates and deadlines for interviews, posters, photo sessions, etc.
6. Administer the publicity budget.
7. Coordinate lobby display set up and strike for each production.
8. Create and deliver a photo album of each production to the Artistic Director and Theatre Manager.
9. Arrange for pre-production publicity photographs.
10. Compile the press kits for each production.
11. Select and supervise the publicity crew chief and crew for each production.
12. Be receptive to additional responsibilities assigned by the Artistic Director and Theatre Manager.

STAGE MANAGER (S.M.)

The Stage Manager is the main link between the production staff, crews and cast. During the performance, the Stage Manager is charged with running the production. The primary duties of the Stage Manager shall be the following:

1. Read the script to get a full understanding of the play.
2. Take particular notice of technical difficulties and possible solutions.
3. Make preliminary plots for actor, costume, lighting, sound and prop requirements.
4. Obtain a detailed ground plan.

5. Make a complete property list for rehearsal and performance.
6. Coordinate audition procedures with the Production Director and Acting/Casting Coordinator.
7. Insure that audition information is posted and disseminated.
8. Post callback information and insure that all persons called back are notified.
9. Post the final cast list and insure that all persons in the cast are notified and receive all necessary schedules and information.
10. Establish a rehearsal schedule with the Theatre Manager and Production Director.
11. Post and monitor the rehearsal schedule and sign-in sheet.
12. Insure that all necessary rehearsal and production spaces are properly scheduled.
13. Establish a schedule for production meetings with the production staff.
14. Build a detailed prompt book of the entire production for use during rehearsal and performance and for the inclusion in the Departmental library.
15. Insure that crew assignments, including Assistant Stage Managers (ASM), are made and that the crew heads are notified about production meetings and construction schedules.
16. Spike the rehearsal space to the exact measurements that will be used on the stage.
17. Prepare the rehearsal space for all company rehearsals.
18. Establish and disseminate company rules among the cast and crew.
19. Monitor and report on the morale and decorum of the cast and crew to the Production and Artistic Directors.
20. Maintain an attendance record for the cast and crew.

21. Record all blocking, cues, and production notes from the Production Director, Technical Director and Designers in the prompt book.
22. Supervise all technical and dress rehearsals and performances and insure the accuracy of the Departmental prompt book.
23. Insure that the stage, props, lights and costumes are pre-set for each performance.
24. Monitor and record in the prompt book the running time of each performance.
25. Monitor and maintain the overall quality of performance as established by the Production Director and staff.
26. Insure that all set pieces, lighting and sound equipment, costumes and props are properly secured after each performance.
27. Collect all production records and plots from the various crew heads for inclusion in the Departmental prompt book.
28. Submit the Departmental prompt book to the Artistic Director and/or Theatre Manager immediately after the production run.
29. Collect all the necessary information for printing in the program.
30. Administer all strike tasks and oversee these responsibilities and tasks to their completion.
31. Administer the collection and return of all borrowed and rented production materials.
32. Restore all rehearsal and performance spaces to their original conditions prior to production use.
33. Be receptive to additional responsibilities determined by the Artistic Director, Theatre

Manager, Technical Director, Production Director, and Designers.

ACTORS, SINGERS, DANCERS

The performers are under the jurisdiction of the Production Director and the Theatre Manager are responsible for performing in the production. The primary duties of the cast shall be the following:

1. Read the season's plays and prepare for auditions.
2. Study the characters and their relationships.
3. Attend all required auditions.
4. If called back, report promptly and be prepared.
5. Notify the Stage Manager if detained or unable to attend a rehearsal prior to the scheduled rehearsal.
6. Pay close attention to and record the Directors' blocking.
7. Abide by all company rules and regulations.
8. Memorize the lines, blocking and "business."
9. Get sufficient rest and observe basic health habits.
10. Be prepared to work and follow directions; be alert and attentive.
11. Integrate the Production Director's comments and criticism into the characterization.
12. Bring a pencil and script to all rehearsals.
13. Take breaks only at scheduled times and for no longer than the time specified.
14. Be backstage or in specified areas where you can be easily reached when not on stage.
15. See that costumes, props and make-up are placed where they belong after use.

16. Follow the Stage Manager's directions.
17. Report all production problems to the Stage Manager.
18. Work for the good of the show in all rehearsals and performances.
19. Arrive at the theatre prior to the call during the performance period.
20. Be professional.
21. Return all costumes, scripts and make-up to the specified personnel after the production period.
22. Use only dressing room space assigned and clean said space after use.
23. Fulfill all strike responsibilities.
24. Unless otherwise directed, basic make-up supply and application are the responsibility of the actor.
25. Be receptive to other responsibilities determined by the Theatre Manager and Production Director.

PROPERTY MASTER/MISTRESS and CREW

The Property Master/Mistress is responsible for the crew which acquires, constructs and arranges all hand and set props used in the production. The primary duties of the Property Master/Mistress shall be the following:

1. Prepare a property list for the production and check it with the Production Director, the Technical Director, and the Stage Manager.
2. Make a list of possible sources for props (borrow, buy, or construct).
3. Organize the property crews in coordination with the Technical Director.

4. Allocate specific duties and responsibilities to each crew member.
5. Acquire a list of props necessary for rehearsals from the Stage Manager and provide reasonable facsimiles early in the rehearsal period.
6. Coordinate dates and deadlines for finished properties with the Production Director, Stage Manager and Technical Director.
7. Establish a prop box or prop table as required.
8. Establish a prop plot to indicate the location of all props on the prop table(s).
9. Mark props with tape, as to their location on the prop table.
10. Allocate responsibility of hand and set prop placement to individual crew members.
11. Supervise the property crew in construction of the properties.
12. Supervise the running crew in pre-setting each scene.
13. Collect props after use and replace in prop box.
14. Change props between scenes if necessary.
15. Report to Stage Manager when props are ready, before each scene.
16. Repair, clean, or make necessary changes in props after each performance or rehearsal.
17. Return all borrowed properties after the production run.
18. Turn in property plots and cue sheets to the Stage Manager after the production.
19. Return and store all Departmental properties to their proper location after the production.
20. Record the names and addresses of all persons or establishments who loaned properties to the production and submit them to the Stage Manager.

21. Be receptive to other responsibilities deemed necessary by the Technical Director or Production Director.

MASTER CARPENTER/SET CREW

The Master Carpenter and Set Crew are responsible for assisting the Technical Director in constructing, installing, maintaining and operating the scenery and stage machinery. The primary duties of the Master Carpenter shall be the following:

1. Coordinate construction projects and plans with the Technical Director.
2. Establish with the Stage Manager a time table and dates when set pieces are needed for rehearsal.
3. Organize and supervise the set construction crews for the construction and operation of scenic units.
4. Instruct new crew members concerning the proper use of hand and power tools.
5. Instruct new crew members in the standard assembly procedures for such items as flats, platforms, wagons, etc.
6. Supervise the daily return of tools to their proper place and clean up of the shop and the stage.
7. Coordinate the set running crew duties with the Stage Manager and Technical Director.
8. Coordinate scene changes with the Stage Manager and the Property Master/Mistress.
9. During the performance, maintain adequate tools for emergency situations backstage.
10. Set up the stage before each performance.
11. Restore the stage to its normal operating condition after each performance.

12. Develop a cue sheet and shift plot for the production.
13. Assist the Technical Director in striking the stage and storing all scenic units after the production run.
14. Submit cue sheet and shift plot to the Stage manager after the production run.
15. Be receptive to other responsibilities deemed necessary by the Technical Director.

MASTER ELECTRICIAN, LIGHTING CREW

The Master Electrician is the Lighting Designer's assistant and is responsible for the lighting crew, and the operation of the lighting for the production. The primary responsibilities of the Master Electrician shall be the following:

1. Coordinate with the Lighting Designer, Production Director and Technical Director information regarding lighting design and requirements.
2. Consult with the Lighting Designer in establishing the lighting plot, cue sheet, schedules and hanging requirements.
3. Organize and supervise the light crew for the production.
4. Attend rehearsals for the purpose of learning the blocking and staging requirements.
5. Install and connect the lighting instruments.
6. Cut and install color media for lighting instruments.
7. Supervise focusing sessions with the Lighting Designer.
8. Supervise the maintenance of all equipment.
9. Supervise the installation and maintenance of all assigned special effects, property and scenic pieces with electrical components.

10. Check all equipment before curtain time.
11. Report to Stage Manager when the lighting check is completed.
12. Operate switchboard and dimmers when assigned.
13. Supervise operation of follow spots, etc.
14. Operate house lights before curtain, at intermission and at final curtain.
15. Supervise the return of all borrowed or rented equipment after the production.
16. Return all designated equipment after the production to the proper storage areas.
17. Turn in cue sheets and light plots to the Stage Manager after the production.
18. Supervise and assist in all strike responsibilities.
19. Be receptive to other responsibilities deemed necessary by the Lighting Designer.

SOUND TECHNICIAN AND CREW

The Sound Technician and Crew assists the Sound Designer and is responsible for the execution of all electronic sound effects and the operation of all sound amplification or reinforcement equipment. The primary duties of the Sound Technician shall be the following:

1. Coordinate a list of all sound requirements and effects with the Production Director, Sound Designer, and Technical Director.
2. Collect or make the necessary equipment to produce each sound.
3. Tape necessary special effects and music.
4. Organize and supervise the sound crew in setting up and securing the sound equipment for each performance.
5. Test all sound equipment and materials before each performance.

6. Establish a sound cue sheet for the production.
7. Supervise the execution of all sound cues.
8. Coordinate dates and deadlines with the Production Director, Stage Manager and Sound Designer.
9. Submit the sound cue sheet, plots, and recorded material to the Stage Manager after the production run.
10. Supervise and assist in all strike responsibilities.
11. Be receptive to other responsibilities deemed necessary by the Sound Designer.

WARDROBE MASTER/MISTRESS AND CREW

The Wardrobe Master/Mistress and Crew are responsible for assisting the Costume Designer in all matters related to wardrobe for the production. The primary duties of the Wardrobe Master/Mistress shall be the following:

1. Coordinate with the Costumer plans for construction and wardrobe requirements.
2. Complete measurement charts in accordance with guidelines established by the Costume Designer.
3. Organize and supervise the costume crew in constructing, maintaining, and fitting the costumes.
4. Check the costumes before and after each use.
5. Maintain adequate repair materials backstage for emergency repairs.
6. Assign crews (dressers) to assist with any quick changes as needed.
7. See that all costumes are properly hung and accessories put away after each use.

8. Develop with the Costume Designer a costume plot and cue sheet for the production.
9. Assist the costumer in the proper storage, cleaning and returning of all wardrobe materials.
10. Submit cue sheet and plot to the Stage Manager after the production.
11. Supervise and assist in all additional strike requirements.
12. Be receptive to other responsibilities deemed necessary by the Costume Designer.

MAKE-UP ARTIST AND CREW

The Make-up Artist and Crew are responsible to the Make-up Designer and for supervising the application of make-up for the production. The primary duties of the Make-up Artist shall be the following:

1. Develop make-up charts for each performer in the production under the supervision of the Make-up Designer and the Production Director.
2. Inventory make-up on hand and prepare a list of needed supplies.
3. Schedule training sessions for the crew and cast to learn the application of the make-up design.
4. Organize and supervise the make-up crew.
5. Clean up the make-up area after each use.
6. Maintain the make-up supply during the run.
7. Return all make-up to the proper place after the production.
8. Check performers before they go on stage.
9. Submit all make-up charts to the Stage Manager after the production.

10. Supervise and assist in all additional strike requirements.
11. Be receptive to other responsibilities deemed necessary by the Make-up Designer.

DANCE CAPTAIN

Responsibilities and duties will be assigned by the Production Director and the Choreographer.

PUBLICITY CREW CHIEF AND CREW

The Publicity Crew Chief and Crew assists the Publicity Director and is responsible for disseminating information about the production and implementing publicity schemes as specified by the Managing Director. The primary responsibilities of the Publicity Crew Chief shall be the following:

1. Coordinate publicity campaign ideas and strategies with the Managing Director and Publicity Coordinator.
2. Determine deadlines and dates for the submission of press items, printed materials, etc.
3. Organize the Publicity Crew and assign duties to each crew member.
4. Distribute handouts, posters and flyers, novelty items, etc.
5. Deliver materials for publication to the media, printers, etc.
6. Organize and set up spaces for interviews, photo sessions, press parties, etc.
7. Assist the Publicity Coordinator in creating and carrying out publicity schemes as required.
8. Strike all posters and displays as required after the production run.
9. Be receptive to other responsibilities deemed necessary by the Publicity Director.

HEAD USHER AND USHERS

1. Assist the House Manager in supervising the ushers.

2. Report all needed repairs to the auditorium and lobbies to the House Manager.
3. Supervise a walk-thru and cleanup effort in the auditorium and lobbies before and after each performance.
4. Insure that all ushers are maintaining their post and carrying out their responsibilities.
5. Provide the ushers with supplies and equipment as needed to complete their responsibilities.
6. Insure that all house rules are being observed during performances.
7. Insure that each member of the usher crew is familiar with the crowd control procedures and equipment.
8. Assist with strike responsibilities.
9. Be receptive to other responsibilities deemed necessary by the House Manager.

APPENDIX II

PROSPECTIVE GRADUATE CHECKLIST

- _____ 1. Completion of all courses in the selected curriculum.
- _____ 2. Successful removal of all incomplete and deficient grades.
- _____ 3. Achievement of a cumulative average of at least 2.0.
- _____ 4. Fulfillment of the performance requirement.
- _____ 5. Submission of application for graduation.
- _____ 6. Fulfillment of the residency requirement (last 30 hours).
- _____ 7. Complete an Exit Interview from the Area of Concentration.
- _____ 8. Payment of all fees/bills.
- _____ 9. Final Clearance with Office of the Dean of the Division of Fine Arts.

AREA OF CONCENTRATION DECLARATION FORM

I, _____ understand that I have ___ have not ___ been admitted
(PRINT NAME)

to the _____ area of concentration on
a _____ status.

I also understand that my status in this area of concentration will be re-assessed by the appropriate faculty members and Departmental Chairman by the end of the _____ semester _____.

If at any time during my tenure in the Department of Theatre Arts I decide to withdraw from the above named area of concentration, I must submit to my advisor a letter to this effect. Otherwise, I will be evaluated for graduation from this Department on the basis of my initial enrollment.

As a student in the Department of Theatre and Dance Arts, I fully understand that everyone must be admitted to an area of concentration, which is by invitation only, and that at no time may I be enrolled in the Department without being officially retained in an area of concentration. I have been informed that retention in an area of concentration in this Department is contingent upon my successful completion, on a semester basis, of the prescribed course of study for that area of concentration.

The appropriate faculty and the Departmental Chairman reserve the right to retain any Theatre and Dance Arts student in an area of concentration and/or recommend transfer to another area of concentration, as deemed advisable.

Entry Level Course Placement:

Student's Signature

Advisor's Signature

Approved by:

Date _____

Professor Kim James Bey, Chairman
Department of Theatre Arts

TO THE DANCE MAJOR ADVISOR:

This letter is to inform you that I am enrolled as a student in the Dance Arts area of concentration of the Department of Theatre and Dance Arts at Howard University. If at any time during my tenure in the department I decide to withdraw from the Dance Major Program, I must submit a letter to this effect, otherwise, I will be evaluated for graduation on the basis of my enrollment.

Student's Signature _____

Date _____

Approved by:

Dance Arts Coordinator/Advisor
Department of Theatre Arts

TO THE DANCE ARTS STUDENTS:

The Advisor and the Departmental Chairman reserve the right to recommend withdrawal of a student at any point prior to his junior year, as deemed advisable.

In the case of students transferring into the Dance Arts area of concentration beyond the regular Freshman level of entry, this recommendation may be made at any point prior to the scheduled practicum experience.

Student's Signature _____

Date: _____

Advisor's Signature _____

Date: _____

Approved by:

Professor Kim James Bey
Chairman
Department of Theatre Arts

Dance Arts Coordinator/Advisor
Department of Theatre Arts

COURSE WAIVER

DATE _____

_____ HAS AUDITIONED
(STUDENT'S NAME AND ID NUMBER)

FOR PLACEMENT IN _____
(COURSE & NO.)

AND IS HEREBY RECOMMENDED TO ENROLL IN THE ABOVE NAMED COURSE AND

IS THEREBY WAIVED FROM _____
(COURSE & NO.)

**IT IS UNDERSTOOD THAT THE COURSE HOURS FOR THE ABOVE COURSES ARE NOT
WAIVED, AND THAT THOSE HOURS CAN BE FILLED WITH ELECTIVE COURSES.**

(INSTRUCTOR'S SIGNATURE)

DATE: _____

One copy for student files
One copy for office files

TRANSFER STUDENTS

I, _____, understand and have been advised that my
(NAME)
transferring into the Department of Theatre and Dance Arts does not excuse my taking the
prescribed sequential courses necessary for the successful completion of my area of
concentration.

(NAME OF AREA)

Further, I realize that transferring into the department might require additional time and
resources in my chosen area of concentration.

Student Signature _____

Date _____

Advisor's Signature _____

Date _____

WITHDRAWAL FROM CLASSES

I _____ am withdrawing from
(Name)

_____ on _____
(course & no.) (date)

I am fully aware that this decision may result in my not completing the total required number of hours and courses necessary for graduation. Further, I am aware that due to scheduling, this course may conflict with other courses I must take in future semesters.

(Student Signature)

(Date)

(Advisor's Signature)

(Date)

College of Arts and Sciences
Division of Fine Arts
Department of Theatre and Dance Arts

**STUDENT ADVISORY
FACULTY RECOMMENDATION FORM**

NAME _____ ID# _____ DATE _____

CLASS _____ INSTRUCTOR'S NAME _____

PROBLEM AREAS:

_____ CLASS ATTENDANCE/PUNCTUALITY

_____ ATTITUDE TOWARDS WORK

_____ TIME MANAGEMENT

_____ RELATIONSHIP TO TEACHERS

_____ RELATIONSHIP TO CLASSMATES

_____ COMPLETION OF ASSIGNMENTS

_____ GRADES

_____ SELF-INITIATIVE

OTHER: _____

Dear

This letter is to inform and advise you of the following:

- ___1. You have failed to submit your assignments properly and on time.
- ___2. You have shown a consistent pattern of lateness. As a result, you will not be:
_____admitted to class if late
_____grade lowered
- ___3. Your work in class reveals a lack of proper preparation.
- ___4. You appear to have problems in the area of time management.
- ___5. Your absences have been excessive and you are in jeopardy of:
_____not passing the course_____ (course number)
_____having your grade lowered
- ___6. You must exhibit more initiative in classroom discussions and activities.
- ___7. Please have respect for your fellow performers. Remember you want the same when you perform.
- ___8. The advisory faculty requests a meeting with you on
_____ at _____ in _____

We are genuinely interested in your growth and development and hope that you will correct these deficiencies as soon as possible in order that you might remain in good standing in this class and the department. If you have questions please see me for further discussion.

Classroom Instructor _____

**DEPARTMENT OF THEATRE AND DANCE ARTS
DIVISION OF FINE ARTS
HOWARD UNIVERSITY**

APPROVAL OF COURSE(S) TO BE TAKEN AT OTHER INSTITUTIONS

NAME _____ ID# _____

HAS BEEN GRANTED PERMISSION TO ENROLL IN THE FOLLOWING COURSE(S) AT:

_____ LOCATION*
COLLEGE OR UNIVERSITY

COURSE(S) TO BE TAKEN: [FINE ARTS EQUIVALENCY] CREDIT HRS.

_____	_____	_____
_____	_____	_____
_____	_____	_____

EQUIVALENCES (DEPARTMENT USE ONLY)

[MUST BE SIGNED BY INSTRUCTOR OR CHAIRPERSON AND ADVISOR

DEPARTMENT NAME COURSE NO. CR. HRS. DEPT. REP.

DEPARTMENT NAME COURSE NO. CR. HRS. DEPT. REP.

***SPECIAL NOTES:**

- *EACH SCHOOL MUST BE ACCREDITED**
- *COMPLETE THIS FORM IN TRIPLICATE**
- *FILE ONE COPY IN THE DEPARTMENT OFFICE**
- *SEND OR TAKE ONE COPY TO THE DEAN'S OFFICE**
- *KEEP ONE COPY FOR YOUR RECORDS**
- *HAVE AN OFFICIAL TRANSCRIPT REFLECTING THE GRADE SENT DIRECTLY TO THE THEATRE ARTS DEPARTMENT**
- *NO GRADE BELOW A "C" CAN BE TRANSFERRED IN AND NO INCOMPLETES**

HOWARD UNIVERSITY COLLEGE OF ARTS & SCIENCES

DEPARTMENT OF _____

INCOMPLETE GRADE PROCESSING FORM

Student Name _____ ID# _____

Course Name _____ Course# _____ - _____ - _____

Sem. ____ Year ____ Mid-term deficiency reported? ____ Yes ____ No

Incomplete grade being submitted I/*

Justification for incomplete grade

Student has completed approximately ____% of total course requirements and is currently earning a grade of _____

Coursework **COMPLETED** as of ____/____/____

Conditions **TO BE MET** by ____/____/____ in order to remove incomplete grade

***Note: The grade which appears here is the grade that will stand if the incomplete grade is not removed by the last day of the semester in which the student is next in residence at Howard University.**

Student Signature _____ Date _____

Instructor Signature _____ Date _____

FOR OFFICE USE ONLY: DO NOT WRITE BELOW THIS LINE

Conditions for removal completed as of ____/____/____ and reviewed by _____
--

APPENDIX III

DEPARTMENT OF THEATRE AND DANCE ARTS SPACE REQUEST FORM

1. NAME/ORGANIZATION _____
(If organization, also furnish the name of person requesting space)

ADDRESS _____ DATE _____

EMAIL _____ PHONE _____

INDIVIDUAL RESPONSIBLE _____

ADDRESS _____

FACULTY MEMBER RESPONSIBLE _____

(PRINT NAME & SIGNATURE)

SPACE(S) REQUESTED AND TIMES:

	DATES	TIME
IRA ALDRIDGE THEATER	_____	_____
ENVIRONMENTAL THEATRE SPACE	_____	_____
DANCE STUDIO	_____	_____

2. IN DETAIL DESCRIBE THE ACTIVITY FOR WHICH THE SPACE OR EQUIPMENT IS TO BE USED:

3. BOX OFFICE:

DO YOU NEED THE USE OF THE BOX OFFICE? _____
YES NO

IF SO, PLEASE GIVE DATE AND TIME _____

WILL YOU NEED BOX OFFICE PERSONNEL FOR THE ABOVE TIME? _____
YES NO

4. PERSONNEL NEEDS - NOTE, ALL PERSONNEL REQUIREMENTS WILL HAVE TO BE CLARIFIED BEFORE FINAL APPROVAL. (NOTE: THE STAGE COMES WITH WORK LIGHTS ONLY. ANY SETTING UP OF FURNITURE, SCENERY, CURTAINS, STAGE LIGHTS, COSTUMES, HOUSE MANAGEMENT WILL REQUIRE CREW MEMBERS IN THOSE AREAS.)

WILL A STAGE MANAGER BE NEEDED?	_____	_____
	YES	NO
WILL A STAGE CREW BE NEEDED?	_____	_____
	YES	NO
WILL A LIGHTING CREW BE NEEDED?	_____	_____
	YES	NO
WILL A HOUSE MANAGER AND USHERS BE NEEDED?	_____	_____
	YES	NO
WILL A COSTUME CREW BE NEEDED?	_____	_____
	YES	NO
WILL A SOUND CREW BE NEEDED?	_____	_____
	YES	NO
WILL JANITORIAL SERVICES BE NEEDED?	_____	_____
	YES	NO
WILL HELP FOR LOAD IN AND LOAD OUT BE NEEDED?	_____	_____
	YES	NO

OTHER PERSONNEL NEEDS: _____

FOR DEPARTMENTAL USE

APPROVED DENIED DATE

Space Request _____
 Departmental Equipment or Personnel not approved:
 Were keys issued? _____ YES _____ NO

 Chairman/Theatre Manager, Theatre Arts Dept.

Date _____

APPENDIX

FOR THEATRE ARTS STUDENTS:

It is the policy of the Department of Theatre and Dance Arts that all papers submitted for Departmental classes adhere to a consistent format. Students should type all papers and follow with care the standard format assigned by the instructor.

(Revised 2010)
Approved by the Board of Trustees, June 29, 2010

Howard University is a community of scholars composed of faculty and students both of whom must hold the pursuit of learning and search for truth in the highest regard. Such regard requires adherence to the goal of unquestionable integrity and honesty in the discharge of teaching and learning responsibilities. Such regard allows no place for academic dishonesty. To better assure the realization of this goal any student enrolled for study at the University may be disciplined for the academic infractions defined below.

Definitions of Academic Infractions

1. **Academic Cheating**—any intentional act(s) of dishonesty in the fulfillment of academic course or program requirements. This offense shall include (but is not limited to) utilization of the assistance of any additional individual(s), organization, document, or other aid not specifically and expressly authorized by the instructor or department involved. (Note: This infraction assumes that with the exception of authorized group assignment or group take-home assignments, all course or program assignments shall be completed by an individual student only without any consultation or collaboration with any other individual, organization, or aid.)
2. **Plagiarism**—to take and pass off intentionally as one's own the ideas, writings, etc. of another without attribution (without acknowledging the author).
3. **Copy Infringement**—Copy infringement occurs when a copyrighted work is reproduced, distributed, performed, publicly displayed, or made into a derivative work without the permission of the copyright owner.

Administration of the Code

This Academic Code of Student Conduct applies in all schools and colleges. In professional schools and colleges that have adopted honor codes, the honor code may supersede this Code. The authority and responsibility for the administration of this Academic Code of Conduct and imposition of any discipline upon any particular student shall vest in the Dean and faculty of the School or College in which the student is enrolled but may be delegated by the faculty to the Dean of the School or College in which the student is enrolled. The Dean shall be assisted in this responsibility by any faculty members and administrative officers in the School or College the Dean shall consider appropriate. Any student accused of an infraction of this Code shall have a right to a limited hearing, as described herein, of the charges against him before a committee of faculty members, at least three in number, none of whom shall be the accuser or witness to the alleged infraction. The committee may be either a standing of the School or College, whose responsibilities are considered appropriate by the Dean to conduct a hearing under this code, or a committee appointed by the Dean for the special purpose of conducting only a particular hearing or all such hearings that may arise during an annual period. The hearing committee shall be

chaired by a member designated by the Dean and the chairperson shall have the right to vote in cases of a tie vote.

Procedure

1. Any faculty member who has knowledge of an infraction of this Code shall assemble all supporting evidence and identify any additional witnesses to the infraction and make this information known to the Dean of the School or College in which the student is enrolled at least ten (10) business days after the date of the infraction.
2. Upon being notified of an alleged infraction of this Code, the Dean shall, as soon as possible, consider the weight of the assembled evidence and, if the Dean considers the evidence sufficient to warrant further action the dean shall notify the alleged offender of the charge(s) against him/her together with a designation of a hearing time and place where the accused may respond to the charge(s). The hearing date shall be no later than ten (10) business days after notification to the accused of the charge(s) against him/her. The Dean shall similarly notify the hearing committee members of the time and place of the hearing together with identification of the accuser and accused.
3. The "limited hearing" authorized by this Code is not an adversarial proceeding. Constitutional principles of "due process" are not applicable to these proceeding. The faculty member concerned shall present the case for the University. Both shall be allowed to present witnesses and evidence in support of their positions concerning the charge(s). However, no legal counsel for either side shall be allowed. The members of the hearing committee may question the accused and the accuser and examine all evidence presented. The standard of proof for the proceeding under this Code shall be the standard of "substantial evidence." The proceedings may be tape recorded but will not be transcribed.
4. After the hearing of the charge(s) against the accused, the hearing committee shall, in closed session, vote by secret ballot to sustain or reject the charge(s). If the charges are sustained, the committee shall transmit the results and recommendation of the hearing committee to the Dean five (5) business days after the hearing.
5. Upon receipt of the results and recommendations of the hearing committee, the Dean may sustain the recommendation of the Committee concerning the penalty or may reduce or increase the severity of the penalty, and shall, within five (5) business days, notify the student of the Dean's determination. The student may appeal directly to the Provost and Chief Academic Officer or Senior Vice President for Health Sciences (Health Science students) for reconsideration of any disciplinary penalty. The student shall have five (5) business days to make such appeal from date of receipt of notification.
6. After hearing any appeal from a student, the Provost and Chief Academic Officer or Senior Vice President for Health Sciences shall make a decision that shall be communicated to the student within ten (10) business days. This decision shall be final.

Penalties

The minimum disciplinary penalty imposed upon a student found to have committed an infraction(s) of this Code shall be no credit for the course assignment or examination in which the infraction(s) occurred; however, a more severe penalty, such as failure in the course involved or suspension from the University, may be imposed depending upon the nature and extent of the infraction(s).

APPENDIX V

HONORS CURRICULUM – 16 Hours

Honors Students may take the following courses with the consent of their Advisors. In consultation with the student’s advisors, the requisite number of credits and courses will be waived so that Honors Students can complete these courses.

FRESHMAN YEAR

FALL

075 Composition for Honors 3

SPRING

076 Composition for Honors 3
(in lieu of **Freshman English 002 and 003**)

SOPHOMORE YEAR

FALL

079 General Literature Honors 3

SPRING

080 General Literature Honors 3
or

other courses from Honors curriculum can be substituted by consent of the advisor (in lieu of **Humanities, General Studies, Elective, etc.**)

JUNIOR YEAR

THFD-186 Directed Studies 1
(offered either semester)

SENIOR YEAR

THFD-187 Senior Thesis 3
(offered either semester, in lieu of Humanities, General Studies, Elective, etc.)

Students who accept the invitation from the Honors Program in their sophomore year will be expected to complete ten (10) credit hours, beginning with the General Literature Honors courses 079 and 080. Sophomores must have completed the Freshman English courses 002 and 003 before they can elect to complete the Honors Curriculum.

APPENDIX VI

DANCE ARTS MINOR

The primary purpose of the Dance Arts Minor is to satisfy general interest of undergraduate students in Dance Arts, and to supplement the academic and professional requirements of several majors throughout the University. A minimum of 18 hours, drawn from both the academic and practical courses offered by the program, is required for completion of the minor. Dance Arts Minors are held to all program regulations concerning interviews, prerequisites, summer intensive, academic standards and grades for classes. Therefore, students will be advised regularly by the dance arts coordinator before registering for courses.

DANCE ARTS MINOR: 18 CREDIT HOURS

THDN-090	DANCE ORIENTATION WITH LAB I (Spring only)	2
THDN-073	DANCE ORIENTATION WITH LAB II	2
THDN-045	FUNDAMENTALS OF DANCE TECHNIQUE I (Fall only)	2
THDN-029	DANCE HISTORY I (Fall only)	2
THDN-001	MODERN I (Fall only)	2
THDN-004	MODERN II (Spring only)	2
THDN-007	BALLET I (Fall only)	2
THDN-008	BALLET II (Spring only)	2
THDN-015	AFRICAN I (Fall only)	2

Revised 4/15/2013

PLAYWRITING MINOR

The primary purpose of the Theatre Arts Playwriting minor is to satisfy the general interest of undergraduate students in theatre arts, and to supplement the academic and professional requirements of several majors throughout the University. A minimum of 18 hours, drawn from both the academic and practical courses offered by the Department is required for the completion of the minor. The Theatre Arts minor is held to all Departmental regulations concerning prerequisites and auditions for classes. Therefore, students should be advised regularly by the minor coordinator before registering for Theatre Arts courses.

ENTRY TO THE PLAYWRITING MINOR IS BY CONSENT OF THE INSTRUCTOR!!!

THEATRE ARTS MINOR: (PLAYWRITING) 18 CREDIT HOURS

THAC-020	INTRODUCTION TO ACTING FOR THE NON-MAJOR	3
	or	
THAC-030	BEGINNING DIRECTING	
	or	
THFD-071	CREATIVE DRAMA	
	or	
THTT-058	TECHNICAL PRODUCTION I	
THFD-080	PLAY ANALYSIS	3
THFD-040	PLAYWRITING I	3
THFD-041	PLAYWRITING II	3
THFD-089	CRITICAL WRITING & AESTHETICS	3
	or	
THFD-042	PLAYWRITING III	

Changes effective: Fall 2012 semester

THEATRE ARTS MINOR

The primary purpose of the Theatre Arts Minor is to satisfy the general interest of undergraduate students in theatre arts, and to supplement the academic and professional requirements of several majors throughout the University. A minimum of 18 hours, drawn from both the academic and practical courses offered by the Department, is required for completion of the minor. Theatre Arts minors are held to all Departmental regulations concerning prerequisites and auditions for classes. Therefore, students should be advised regularly by the minor coordinator before registering for Theatre Arts courses.

THEATRE ARTS MINOR: 18 CREDIT HOURS

THTT-058	TECHNICAL PRODUCTION I*	3
THFD-010	INTRO TO THE THEATRE	3
THTT-090	INTRO TO THEATRE MANAGEMENT I (Fall only)	3
	or	
THAC-020	INTRO TO ACTING FOR NON-MAJORS	
THFD-080	PLAY ANALYSIS	3
	THEATRE ELECTIVE	3
	One of the following:	
THTT-051	BASIC STAGE LIGHTING	3
	or	
THTT-052	BASIC STAGECRAFT (Spring only)	
	or	
THTT-053	COSTUME FOR THE THEATRE	

***NOTE: This course should be taken first to avoid subsequent time conflicts.**

THEATRE ARTS ADMINISTRATION MINOR

The primary purpose of the Theatre Arts Administration minor is to satisfy the general interest of undergraduate students throughout the University, and to supplement the academic and professional requirements of several majors across campus. It is intended to provide the student with a foundation and introduction to the administrative aspects of theatrical productions as they relate to general theatre management, stage management, box office management, house management, fundraising, and publicity. A minimum of 18 credits, drawn from both academic and practical courses offered by the Department, is required for completion of the minor. Theatre Arts Administration minors are held to all Departmental regulations concerning prerequisites. Therefore, students should be advised regularly by the Minor Coordinator before registering for Theatre Arts Administration courses.

<u>COURSE NUMBER</u>		<u>CREDIT HOURS</u>
THSV-010	INTRODUCTION TO THEATRE (Fall or Spring)	3
THTT-001	THEATRE ARTS ADMINISTRATION LAB (Fall or Spring)	1
THTA-090	INTRODUCTION TO THEATRE MANAGEMENT I (Fall only)	3
THAT-091	INTRODUCTION TO THEATRE MANAGEMENT II (Spring only)	3
THTA-093	INTER. THEATRE ARTS ADMINISTRATION LAB (Fall or Spring)	2
THAT-156	IS: STAGE MANAGEMENT (Fall or Spring)	3
THAT-191	FUNDRAISING FOR THE ARTS (Fall only)	3
TOTAL		18

TECHNICAL THEATRE MINOR

The Theatre Arts minor in technical theatre is designed to meet the needs of students interested in the technical aspects of theatrical production and is intended to give the student a solid foundation in the following areas: stage costuming, make-up, stage lighting, stage sound, stagecraft, stage properties, and scenery.

CURRICULUM FOR THE MINOR IN TECHNICAL THEATRE - 18 CREDIT HOURS

CREDIT HOURS

THTT-058	TECHNICAL PRODUCTION*	3
THSV-010	INTRO TO THE THEATRE	3
THTT-051	BASIC STAGE LIGHTING	3
THTT-052	BASIC STAGECRAFT	3
THTT-053	COSTUME FOR THE THEATRE	3
THFD-080	PLAY ANALYSIS	3

***NOTE: This course should be taken first to avoid subsequent time conflicts.**

APPENDIX VII

EMERGENCY EVACUATION PROCEDURES

Purpose: To inform and establish Emergency Evacuation Procedures for the Howard University community to be followed in the event of a fire or other emergency conditions which requires occupants to immediately leave the facility.

Emergency evacuation procedures are in place throughout Howard University and should be in every building and available to all faculty, staff and students. In the absence of existing procedures, and should an evacuation be declared, the following provides some need-to-know information and things you should do.

PROCEDURES

Immediately call Campus Police at (202) 806-7777 or Metropolitan Police on 911.

Remain calm.

Immediately shut down all machinery and equipment. Close all the doors to the room of fire's origin or other hazard when leaving.

Activate the fire alarm at the nearest manual station located in the hallway, if necessary.

Leave the building through the nearest exit.

As you exit, quickly check nearby restrooms, utility rooms, closets, etc. Take your car keys, purse, briefcase, etc., no large objects.

Assist disabled persons and any co-worker who appears to need direction or assistance.

Do not use the elevator, use the stairwell and hold handrails when walking on stairs. Do not push or shove.

When exiting the affected area, do not leave any doors open. Make sure that the door is unlocked but closed, if possible.

Never open doors that are hot when touched. Instead, use an alternative exit.

Never attempt to travel through a smoke-filled room or other area where there is imminent damage or hazards. If you encounter smoke in the stairwells, close the door and use an alternative exit route.

After evacuation, move away from the building. Never assemble near exits or fire lanes.

PERSONS TRAPPED IN FACILITIES

In the event a person becomes trapped by smoke, heat, flames, or other hazards, use the following procedures:

1. Leave the room door closed. Seal door cracks and ventilation grilles with cloth or wet towels or clothing, if possible.
2. Use the telephone to call 911 or Campus Police (202) 806-7777 and let them know your location. Hang an article of clothing out of the window to attract rescuers' attention.
3. If smoke enters the room, open the window to let it out. Close the window if outer smoke enters. Tie a cloth or piece of clothing around your nose and mouth to filter smoke, if necessary.
4. Stay close to the floor where the air is cleaner.

PUBLIC AND ASSEMBLY BUILDINGS

Public and assembly buildings pose a significant challenge to public safety. Public and assembly buildings are those facilities which are used to house large numbers of persons for public or private gatherings.

Activities within public or assembly-type buildings may require building-specific evacuation procedures that necessitate the involvement of building or event staff to evacuees.

It should be noted that assembly buildings differ from the office or classroom setting in that some occupants may be in the building for the first time and may be unfamiliar with the location of exits.

Managers or administrators of buildings housing such activities should consult the Fire Safety Specialist in the Environmental Health and Safety Office to formulate unique procedures for evacuation for their facility and proper training of personnel.

Information

For additional information, please contact: Environmental Health and Safety Office at (202) 806-1006 in the University's Service Center.

[www.pfm.howard.edu/emergency/EVACUATION PROCEDURES.pdf](http://www.pfm.howard.edu/emergency/EVACUATION_PROCEDURES.pdf).