

**North Carolina Agricultural  
and Technical State  
University**

**Theatre Arts Program**



**Student Handbook**

# Wait A Minute!

Who said majoring in Theatre was only for actors?

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Contact our Theatre Division  
And ask about our  
Theatre Technology program

**Theatre at A&T**  
**We will get you where**  
**You want to be!**

**NORTH CAROLINA AGRICULTURE & TECHNICAL STATE UNIVERSITY**  
**THEATRE DIVISION**  
**1601 East Market Street**  
**Greensboro, North Carolina 27411**  
**336-334-7852**

## **Yes! You Have Career Options With A Degree In Theatre!**

Marketing, Audio Engineer, Public Relations, Casting Agent, Theatre Education, Theatre Management, Media Publicity Director, Consultant, News Reader, Set Designer, Film Director, Properties Design, Arts Reporter, House Management, Filmmaker, Fund Raising, Playwright, Foley Artist, Producer, Talent Scout, Sound Designer, Key Grip, Historian, Film Critic, Dramaturgy, Children's Theatre, Grants Writer, Architectural Theatre Consultant

**...and you thought Theatre was only for Actors...**

Lighting Design, Scenographer, Videos, Special Effects Design, Scene Painting, Entertainment Editor, Cartoon Specialty Voices, Commercials, Fashion Design, Costume Design, Stage Management, Entertainment Critic, Broadcasting, Human Relations Director, Theatre Directing, Box Office Manager, Tour Agent, Voice Overs, Screenwriter, Makeup Artist, Sports casting, Television, Convention Facilities Manager, Rock & Roll Road Crew, Cruise Ship Tours, Salesperson, Lawyer, Mural Restorations, Arts Administration, Stage Carpenter, Video Animation, and more....

**Theatre at A&T  
We will get you to where you want to be!...**

Hair Stylist, Lighting Director, Set Decorator, Mutual Restorations, Disney World Administrator...

## Brief Historical Sketch of the Theatre Division By Samuel A. Hay

The Theatre Arts Division was founded in 1969 as part of the Department of Speech and Drama. The genesis of the Division dated to 1898, when Mrs. Susan B. Dudley (1865-1933), wife of the then A&T president James B. Dudley, founded the A & M Players (until 1915, the University was called the Agricultural and Mechanical College). As her first production, Mrs. Dudley wrote, produced, and directed the Commencement play “How Shall I Go Up to My Father?”

Among the other original plays staged by Mrs. Dudley were “Crusades and Crusaders” (1901), “Practical Christianity” (1907), “Land of Opportunity” (1917), and “A Christmas” (1922). She persuaded her husband in 1923 to hire the celebrated actor Richard B. Harrison. He directed a play and taught the course “Expression and Dramatic Art” each summer until 1930, when he left to star on Broadway in Marc Connelly’s *The Green Pastures*.

As a tribute to Harrison, the A & T Players adopted his name in 1932. Among the professors in the English Department who directed The Richard B. Harrison Players during 1930-81 were Dr. Percy J. Barnes, Dr. Roy Howard Brown, Dr. Pearl G. Bradley, Dr. Sylvester J. Clark—famous for his productions of Shakespeare, Dr. Sandra Bowen Motz, and Dr. John M. Kilimanjaro.

Dr. Kilimanjaro added Theatre courses and turned the Players into a disciplined theatre group, which traveled throughout the U.S. He continually lobbied to separate Speech and Drama from the English Department. After his petition was granted in 1969, he completely redesigned the curriculum. He oversaw the design and the construction of The Paul Robeson Theatre in 1970. He retired in 1981.

Dr. H. D. Flowers served as executive director during 1982-90. The Theatre program prospered, enrollments soared, and touring companies flourished. Professional critics continually praised the productions. The Players won many honors and awards, including the American College Theatre Festival’s Best college Production in 1983, which included an invitation to perform at the Kennedy center in Washington. The National Association of Schools of Theatre (NAST) accredited the Theatre program in 1987, making it the first accredited BFA at a Historically Black College and University (HBCU) in North Carolina and only the second in the nation. NAST re-accredited the program in 1996, making it in 2000 the only accredited BFA at an HBCU.

Professor Frankie Day Greenlee acted as executive director during 1990-93. She instituted several residences, allowing professional actors and directors to work with the students. Because of her expertise and hard work, more seniors were accepted into prestigious graduate programs than during any other period.

Dr. Samuel A. Hay worked as executive director during 1993-2000. The faculty redesigned the curriculum, adding to the acting and the pre-directing programs the concentrations. Jeffrey Richardson headed the scenography area and Suz Latham headed the costume design area.

Between 1993 and 1997, the program sponsored four national symposia (“August Wilson” [1993], “Ed Bullins” [1995], “Alice Childress” [1996], and “Paul Robeson” [1997]). In 1995, Miller Lucky, Jr. directed the world premiere of Ed Bullins’s *Boy x Man*, which was praised by Mr. Bullins, along with several alumni of the New Lafayette Players in New York. In 1996, Frankie Day Greenlee won an ACTF Region IV invitation with her production of *Crack, Cream, and Brown Sugar*, by Samuel Hay. In 1999, Miller Lucky Jr. won A&T its second invitation to the Kennedy Center as the ACTF Region IV Best College production.

In the first decade of the twenty-first century, the Theatre Arts Program continued its record of excellence. In 2000, Lucky directed *David Richmond*, also, written by Samuel Hay. In the fall of the same year, Hay resigned as executive director of the Theatre Arts Program to become interim chair of the newly created Department of Visual Arts and Theatre. Miller Lucky Jr. and Frankie Day Greenlee were elected co-executive directors. In 2000, Frankie Day Greenlee won her second ACTF Region IV invitation with her production of *Blues for an Alabama Sky* by Pearl Cleage. (A&T productions have won more invitations (fourteen) to the ACTF regional festivals than any other school in Region IV.)

At the beginning of the 2001-2002 academic year, Dr. Hay announced his retirement plans. Dr. Samuel Hay resigned as interim chair in preparation for his retirement in May 2002. During the Fall semester, the department was again reconfigured and became the Department of Visual and Performing Arts with Frankie Day Greenlee serving as Theatre Arts Program Chair and Miller Lucky, Jr. as Executive Director of Paul Robeson Theatre (2001-2003). During the 2003-2004 academic year, the theatre arts program produced the collegiate premier of Regina Taylor’s nationally acclaimed gospel musical *Crowns*, received a grant from the (NMUSA) National Museum for the United States Army for one student to participate in an internship mentoring program, and three students and two faculty members represented the Theatre Arts Program in the Department’s global initiative entitled, *The American South Meets South Africa*. In addition, Ms. Donna Bradby was hired as the Marketing/Publicity Director and Theatre Internship Director. Since her arrival, the theatre program has been featured annually in the print, radio, and television media and professional theatre internships have increased substantially. From 2005-2008, 20 theatre students participated in professional internships at Disneyworld, Berkley Repertory, Triad Stage, and at the Winston-Salem’s Black Theatre Festival. In 2005, Mr. Gregory Horton joined the faculty as the Costume Designer and Dr. Vactor received a Fulbright Scholar’s Grant to teach and study theatre in South Africa. The theatre program also hosted two playwrights: in 2005, Samuel Kelley attended a production of his play *Pill Hill* directed by Miller Lucky, Jr. and in 2007, Pearl Cleage also attended the program’s production of her play *Flyin’ West* directed by Dr. Vactor.

In 2008, two Theatre Arts Program alumnae, Natasha Yvette Williams and Zonya “Love” Johnson starred in Oprah Winfrey’s *The Color Purple* on Broadway. The aforementioned two alumnae as well as other alumni continue to serve the program as fundraisers, mentors, guest artists, and guest lecturers.

In fall 2010, the Theatre Arts Program had its on-site visit from the National Association of Schools of Theatre for re-accreditation.

In spring 2011, Ian Wooldridge, dean, and Mick Barnfather, physical theatre instructor from the British American Drama Academy (BADA) conducted a one-week intensive outreach project in Shakespeare. A&T was BADA's first outreach theatre program.

From 2005 to 2015, Frankie Day served as Theatre Arts Program Director and the Executive Director of the Paul Robeson Theatre. Since 2015 to the Present Mr. Gregory J. Horton has served as Director of Theater. In 2017 the program gained major notoriety at the Kennedy Center of American College Theatre Festival. Houston TX. Native, Ashton Ross and his partner J'Laney Jenkins won the regional and Irene Ryan Acting Competition. Faculty and Interim Chair Gregory J. Horton, received the National Black Theatre Festival National Award in Costuming and Design. The Richard B. Harrison Players were also invited to perform Alvin McCranney's *In the Red and Brown Water* at the National Black Theatre Festival in Winston Salem, N.C.

In 2019-20, during the COVID 19 period, the Frankie Day Lecture Series was created in Ms. Day's memory and featured Broadway and professional N.C. A&T Alumni dedicated to the educational prowess of the Theatre Arts Program, which kept the program moving forward at a time when the university moved all classes online to keep everyone safe. In 2021-22, the university returned to in-person classes. The Fall production of *Pretty Fire*, directed by Gregory J. Horton, captured notoriety at KCACTF at Regionals and won the top play for the region. *Pretty Fire* competed at the nationals against seven other regions and won 2nd Place in the country. Also, in 2022, the *Pretty Fire* cast was invited to perform at the National Black Theatre Festival and the national convention of Black Theatre Network.

The Theatre Arts Program continues to have strong visibility locally, nationally, and internationally. Numerous graduates go on to work in academic theatre as high school and university educators and in community theatre, professional theatre as well as in television and film as technicians, managers, actors, and directors throughout the United States. Alumni have performed numerous roles on Broadway. One alum, Stanley Ralph, brother of actress Sheryl Lee Ralph, serves as one of the few African American stage managers on Broadway. Recently, alumna NaTasha Yvette Williams won a 2024 Grammy Award in the category of Best Musical Theater Album for her role in the Broadway musical "Some Like It Hot." It was Williams' second Grammy nomination and her first Grammy win. In addition, theatre arts alumnus, Reginald Johnson, is featured as a principal dancer in the 2023 star-studded movie, *The Color Purple*. The N.C. A&T Theatre Arts Program is aware that students are the lifeblood of its unit. How will you, as a student, contribute to our great legacy?

Revised 2024

## FINDING HELP IN THEATRE

<u>PERSON/TITLE</u>	<u>HELP PROVIDED</u>	<u>OFFICE</u>	<u>PHONE</u>
<b>Gregory Horton</b> Associate Professor Program Director of Theatre	<b>Human Relations Concerns</b> <b>Interdepartmental Problems</b> <b>Interpersonal Concerns</b> <b>Relations with Chair &amp; Dean</b> <b>University Officials</b> <b>Statement of Standing</b> <b>Taking Classes at Other Schools</b> <b>Financial Aid</b> <b>Advisement</b> <b>Getting into Full Classes</b> <b>Change of Grade</b> <b>Drop/Add Courses</b> <b>Registration</b> <b>Coffey Scholarship</b> <b>Touring</b> <b>Produce Annual Plays</b> <b>Season of Plays</b>	<b>GCB A 302 E</b>	<b>334-7852</b>
<b>Vanecia Boone</b> Lecturer	<b>Movement I. II.</b> <b>Dance for the Actor</b> <b>Voice I. II</b> <b>Acting Styles I. II. III.</b> <b>Internships</b>	<b>GCB A 302 F</b>	<b>334-7852</b>
<b>Tyler Madden</b> Lecturer	<b>Recruitment</b> <b>Acting I. and II.</b> <b>Graduate Study</b> <b>Research</b> <b>Library</b> <b>Retention</b> <b>Educational Theatre</b>	<b>GCB A 302</b>	<b>334-7852</b>
<b>Miller Lucky, Jr.</b> Associate Professor Head of Acting Executive Director of the Paul Robeson Theatre	<b>Recruitment</b> <b>Graduate Study</b> <b>Advisement</b> <b>Directing</b>  <b>Curriculum</b> <b>Non-Traditional Experimental Theatre</b> <b>Research Studio Theatre Productions</b>	<b>GCB A 302 H</b>	<b>334-7852</b>
<b>Chris Ku</b>	<b>Shop Foreman, Tech Direction</b>  <b>Use of Robeson Shop or Tools</b> <b>Technical Supplies</b> <b>Scheduling Robeson Theatre</b> <b>Scheduling Studio Productions</b> <b>Lighting Design</b> <b>Sound Design</b> <b>Scenic Design</b> <b>Video Recording</b> <b>Photograph Production</b> <b>Advisement</b>	<b>GCB A 302 J</b>	<b>334-7497</b> <b>256-2229</b>

## FINDING HELP IN THEATRE cont'd

<b>Gregory Horton</b> <b>Costume/Designer</b> <b>Associate Professor</b> <b>Director of Theatre</b>	<b>Careers in Costume Design</b> <b>Costumes</b> <b>Makeup</b> <b>Costume Supplies &amp; Storage</b> <b>Costume Lab Hrs.</b> <b>Use of Costume Shop</b> <b>Introduction to Theatre</b> <b>Internships</b> <b>Graduate Study</b> <b>Advisement</b> <b>Advisor to Alpha Psi Omega</b> <b>Costume Rental</b> <b>Recruitment</b>	<b>GCB A 302 G</b>	<b>334-7852</b>
<b>David O. Tidewell</b> <b>Associate Professor</b>	<b>Scenic Design</b> <b>Lighting Design</b> <b>Scene Painting</b> <b>Introduction to Theatre</b> <b>Stage Management</b> <b>Production Management</b> <b>Properties Design</b> <b>Advisement</b>	<b>GCB A 302 N</b>	<b>334-7852</b>
<b>Donna Baldwin-Bradby</b> <b>Lecturer</b>	<b>Marketing/Publicity Director</b> <b>Theatre Internship Director</b> <b>Audience Development</b> <b>Advisor to Richard B Harrison Players</b> <b>Touring Productions</b> <b>Management Lab Hrs.</b> <b>Community Relations</b> <b>Website</b>	<b>GCB A 302 K</b>	<b>334-7852</b>
<b>Shawn Halliday</b> <b>Part-Time Instructor</b> <b>Amy DaLuz</b> <b>Part-Time Instructor</b> <b>Stacey Rose</b> <b>Part-Time Instructor</b>	<b>Acting for the Camera</b> <b>Acting Non-Majors</b> <b>Acting for Non-Majors/ Playwrighting</b>	<b>GCB A 302 P</b>	<b>334-7852</b>
<b>Vanecia Boone</b> <b>Lecturer</b>	<b>Movement I. II.</b> <b>Dance for the Actor</b> <b>Voice I. II</b> <b>Acting Styles I. II. III.</b>	<b>GCB A 302 F</b>	<b>334-7852</b>
<b>VACANT</b>  <b>Theatre</b> <b>Business Manager</b>	<b>Ticket Sales</b>  <b>Playbills</b> <b>Production Budgets</b> <b>Play Royalties</b> <b>House Mgmt. Hrs.</b> <b>Front-of-House</b>	<b>Season Subscribers</b>	<b>GCB A 302 S</b>
<b>Stacey Lyles</b> <b>Administrative Assistant</b>	<b>Schedule Print Outs</b> <b>Use of FAX Machine</b> <b>Use of Copier</b>	<b>NCB A 302</b>	<b>334-7852</b>



**SOME ADMINISTRATORS TO KNOW****CHANCELLOR**

Dr. Harold L. Martin, Sr.

**PROVOST AND VICE-CHANCELLOR FOR ACADEMIC AFFAIRS**

Tonya Smith-Jackson

**VICE CHANCELLOR FOR BUSINESS & FINANCE**

Mr. Robert Pompey

**VICE CHANCELLOR FOR STUDENT AFFAIRS**

Dr. Melody C. Pierce

**DEAN, COLLEGE OF ARTS, HUMANITIES & SOCIAL SCIENCES**

Dr. Frances Ward-Johnson

ASSOCIATE DEAN—Dr. Shelia Whitley

ASSOCIATE DEAN—Dr. Sonya Ricks

**INTERIM CHAIR, DEPARTMENT OF VISUAL AND PERFORMING ARTS**

Dr. John Henry

**DIRECTOR OF FINANCIAL AID**

Travis A. Richard

**DIRECTOR OF THE COUNSELING CENTER**

Dr. Edward Morris

**DIRECTOR OF THE UNIVERSITY WRITING CENTER**

Dr. Shirley Faulkner-Springfield

**DIRECTOR OF THE CENTER FOR ACADEMIC EXCELLENCE**

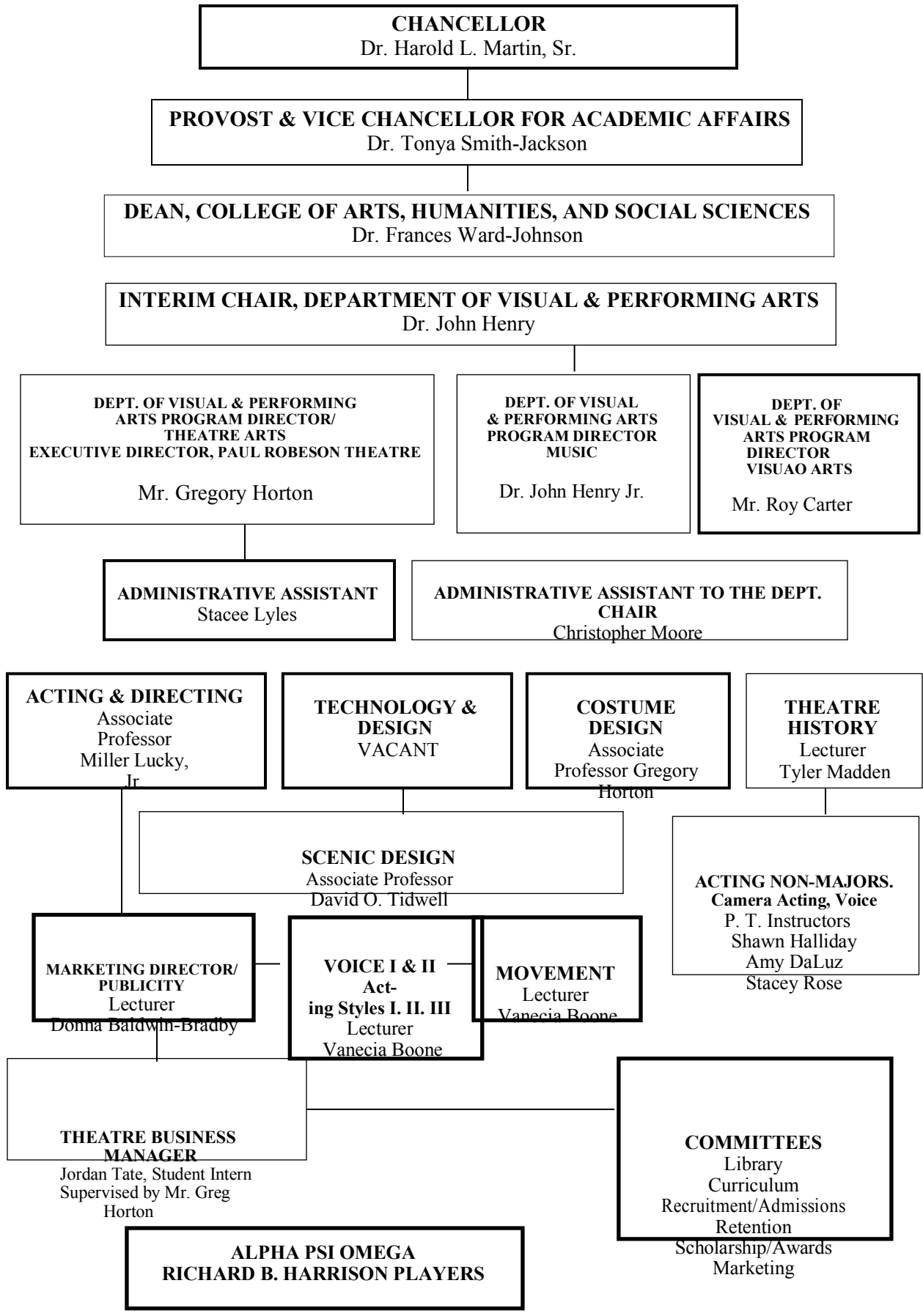
Dr. Dawn Nail

**DEAN OF STUDENTS**

Mr. Marc Williams

**DIRECTOR, HOUSING & RESIDENCE LIFE**

Dr. John Lowney



### **THE THEATRE'S MISSION**

The mission of the Theatre Arts Program is to provide excellent educational opportunities, culturally enriching activities, diverse and life-changing artistic experiences for our students, North Carolina Agricultural and Technical State University campus community, Greater Greensboro, and the N.C. Triad Region.

### **VISION STATEMENT**

The vision of the Theatre Arts Program is to create theatre that reflects the human experience from, though not limited to, an African-American perspective and to become a premier training program in acting and theatre technology that uses theatre arts as a means to impact local, national and international communities.

### **THE GOALS OF THEATRE**

The goals of the Theatre Arts Program are:

1. to teach students how to use theatre as a means of self-expression, awareness, and discipline,
2. to acquaint students to the great works of the theatre through reading and producing them,
3. to prepare students for professional careers in acting, technology and/or admission into graduate school.
4. to convey the skills necessary to promote theatre as a means of enhancing culture in the community; and,
5. to assist students in developing the skills necessary to participate in global theatre opportunities through studies of the histories and cultures of selected peoples, participating in plays, and meetings with dramatists, actors, artists, and intellectuals from other countries and cultures.

### **DEGREES OFFERED**

B. F. A in Professional Theatre with two Options  
Acting or Technology

## GENERAL PROGRAM REQUIREMENTS

1. Admission is based upon the general admission requirements of the University. All majors must maintain an overall GPA (grade point average) of 2.0 and a minimum of 2.5 in your major. If your GPA drops below 2.0 you will not be cast for any productions or given crew assignments until your GPA is 2.0 or better. Recommendations will be made by your academic advisor to attend tutorial sessions.
2. Students must pass an annual juried interview in either acting or technology. Students will be assessed in the following areas: creativity, technique, attitude, and determination.
3. Students are expected to meet all assigned production team (acting, design, management and technical) duties and obligations in a professional manner.
4. Transfer students with previous training will be evaluated by the faculty, who might exempt the student from certain requirements. The exemption will depend on demonstrated ability and experience.

### **Transfer Admission requirements to the BFA in Professional Theatre**

Students pursuing the BFA in Professional Theatre may select from two concentrations: Acting or Technical Theatre.

### **Admission to Acting and Technical Theatre Concentrations**

Only provisional transfer admission is granted to the BFA in Acting and BFA in Technical Theatre during Fall semester. At the end of the Spring semester, students must formally audition or, in the case of Technical Theatre applicants, must interview for admission into the program. Students should consult their faculty advisors for detailed audition and interview requirements. Admission to both of these two areas is very competitive. It is strongly suggested that students seeking transfer admission into the program take at least one of the following courses: THEA 210, *Acting for Non-Majors*, THEA 360 *Introduction to Theatre and Drama*, THEA 231 *Elements of Play Production*, THEA 401 *Theatre Production Lab*, or their equivalent courses before considering transferring into the N.C. A&T Theatre Arts Program.

Please note, that the program is concerned with the maturation and sequential training of its students. Thus, transfer students who are accepted into the program can expect to be enrolled for four to six semesters (two to three years), even when students begin study in their junior year.

5. Change of Major students will be accepted in the Spring semester only
6. Application for criteria includes a minimum of 2.0, auditions and interviews and one recommendation from a member of the theatre faculty.
7. Students who demonstrate weakness in an area of study will be required to take additional course work.
8. Active participation is required in at least one of the student theatre or on campus organizations: The Richard b. Harrison Players, Alpha Psi Omega, Theta Alpha Phi.
9. All majors must have professional affiliation and/or membership in one or more of the following: North Carolina Theatre conference (NCTC), South Eastern Theatre Conference (SETC), Black Theatre Network (BTN), the National Association of Dramatic Arts (NADSA) or the American College Theatre Festival (ACTF), USITT, BTN, NADSA, ATHE (American Theatre in Higher Education), AATE (American Alliance for Theatre Education).
10. All performance majors are required to audition for the theatre's Richard B. Harrison Players, all main stage productions and all faculty directed studio productions.
11. All technology majors must participate in the portfolio interview session for the RBH Players and all main stage productions and all faculty directed studio productions.
12. All Theatre majors not cast or given a design assignment must see the production coordinator or arts management for their front-of-house assignment.
13. All majors must participate in load-ins and strikes of all main stage productions and faculty directed studios.
14. Only Graduating seniors will be allowed to appear or participate in off-campus productions or serve in a design/tech capacity for either educational, professional or community theatre productions that have met the following criteria:
  - Technology Majors (costume, scene, lighting, sound)
    1. A minimum of 310 shop hours performed to the satisfaction of the supervisor.
    2. A minimum of 100 hours in the management (front-of-house, usher, box office, publicity, stage management, assistant manager, assistant to the director, dramaturgy and arts management.)
    3. Satisfy all BFA program requirements, see #'s 1-13.

Exceptions for students are available. All requests must be made in writing. Written permission must be granted to the student from the Program Director of Theatre. Before auditioning, accepting and/or interviewing for a role, the following steps must be completed by the student:

- (1) Submit a letter to the Program Director of Theatre stating the producing organization in which he/she is wanting to work; his/her commitment to the project; the reason he/she wishes to participate in the project and the benefits he/she will receive.
  - (2) Submit a letter of invitation from the producing organization, and a tentative schedule which will include a time commitment.
  - (3) Schedule an interview with the theatre program director to review current GPA, completed course work, class attendance and past and present theatre participation.
  - (4) Upon approval from the program director, a review will be scheduled with the faculty who will then make the final decision.
15. Cast and crew members will be punctual for all rehearsal and meetings.

**T A P**  
**(THEATRE ARTS PROGRAM)**  
**AMBASSADORS ON TOUR**

1. No possession or use of alcoholic beverages is permitted.
2. No possession or consumption of illegal substances.
3. Sleep only in assigned rooms and beds.
4. No leaving the hotel, your room, roaming the halls or visiting fellow company members' rooms once "lights out" has been called, unless given permission by the director or person in charge.
5. Exemplify professional behavior and high standards at all times while touring.
6. Be punctual for all affairs and deadlines.
7. All company members must aid in the construction and striking of the set and the loading and unloading of trunks as assigned by the Technical Director.
8. No member of the company is permitted to leave the company without permission from the Director.
9. No eating, drinking, or smoking while in costume.
10. Maintain excellent personal hygiene.
11. No member of the company will be permitted to cut, shave, color, dye, perm, straighten, add, or subtract hair that already has been set for the production unless given permission by the Director or Costume Designer.
12. All company members must respect the rights of others and must not damage the reputation of the Theatre Arts Program or the University.
13. Refrain from asking questions during the adjudication process. The respondents are sharing their impressions of our work based on what was presented in that particular space and time. Take critiques as a thespian seeking knowledge, and work on perfecting oneself as a performer and/or technician.
14. Be professional in attitude. Personal problems, prejudices and personal differences are meaningless and destroys the nature and spirit of theatre as collaborative art work.

## **REHEARSAL AND PRODUCTION STANDARDS OF EXCELLENCE**

1. BE PROMPT FOR REHEARSALS AND PERFORMANCES. DO NOT LEAVE OR MISS REHEARSAL WITHOUT BEING EXCUSED BY THE DIRECTOR. IF THE DIRECTOR CAN NOT BE FOUND, OBTAIN PERMISSION FROM THE STAGE MANAGER.
2. STAY IN THE VICINITY OF THE STAGE AND DIRECTOR DURING REHEARSALS.
3. WHEN WAITING FOR CUES, LEARN LINES OR WATCH THE REHEARSALS FOR A GREATER UNDERSTANDING OF THE PLAY.
4. DO NOT CUT YOUR HAIR WITHIN THE WEEK OF THE PERFORMANCE UNLESS REQUIRED TO DO SO. DO NOT CUT, STRAIGHTEN, OR TAPER YOUR HAIR UNLESS THE DIRECTOR OR MAKE-UP ARTIST RECOMMENDS YOUR DOING SO.
5. DO NOT GO IN FRONT OF THE HOUSE WITH COSTUME AND MAKE-UP ON, AFTER OR BEFORE PERFORMANCE, UNLESS INSTRUCTED TO DO SO BY THE STAGE MANAGER OR DIRECTOR.
6. DO NOT SMOKE, DRINK, OR EAT IN THE AUDITORIUM, STUDIO STAGE AREA, OR WORKSHOP.
7. DO NOT INVITE MEMBERS OF YOUR FAMILY OR FRIENDS TO REHEARSAL WITHOUT THE PERMISSION FROM THE DIRECTOR AT LEAST A DAY IN ADVANCE.
8. RESPECT THE RIGHTS OF OTHERS AND DO NOT DAMAGE THE PLAYERS REPUTATION. ALWAYS TAKE CRITIQUES AS A THESPIAN SEEKING KNOWLEDGE AND WORK ON PERFECTING ONE'S SELF AS A PERFORMER, DIRECTOR, AND/OR TECHNICIAN.
9. PURCHASE A PAIR OF CHARACTER SHOES AND SOME BLACK ATTIRE.
10. RESPECT YOURSELF AND OTHERS BY MAINTAINING EXCELLENT PERSONAL HYGIENE.



# TO BE CAST OR NOT TO BE CAST; THAT IS THE QUESTION.

## 13 Basic Tips for Improving Your Odds of Being Cast for the A&T Theatre Arts Program and Beyond

Develop habits of good attitude and a history of production standards of excellence because a reputation of poor attitude, low standards and classroom performance can alter a casting director's perception of you, in the worst way.

Get organized and be aware of audition dates, times and places, and get prepared for them in advance; showing up to an audition unprepared and scattered will add to your anxiety and lack of confidence.

Learn and apply the fundamentals of auditioning, including having a professional photo/resume and portfolio; demonstrate your professionalism (speak with the casting director in advance, if possible).

Always work to improve and/or expand the reach of your talent and special skills; you are not perfect and the competition is fierce.

Expand your skills to include experiences in the scene and costume shops; it can help you stay connected and increase your A&T theatre celebrity, as well as build diverse job skills.

Be open to working with different directors, using different auditioning methods.

Don't disrespect the stage manager or production personnel; often they are the personal gatekeepers to the casting director.

Avoid being "psyched-out" by others informing you of "what they've heard" about somebody or you; you will be doomed if you make it a "self-fulfilling prophecy."

Use well written pieces that have conflict, emotion and entertainment; avoid narrative stories.

If your monologue is taken from a play source, read the play and know the given circumstances; don't get caught making choices that are not logical to the play.

Rehearse your audition as if it were a one-person showcase performance; make the most of it.

When you become advanced, begin developing a brand for yourself and sell it.

**Disregarding these basic casting tips can delay your opportunities to be cast,  
and therein lies the rub!**

**THE B. F. A. DEGREE IN PROFESSIONAL THEATRE**  
**Acting Option**

In order to become a candidate for the B. F. A. with an option in the Acting, the student must do the following:

1. Make at least a “B” in Acting I and II. Those not admitted will be advised to pursue the B. A. in Liberal Studies.
2. Candidates must exemplify:
  - a. Attributes of a professional artist, which includes a talent, a willingness to learn and develop discipline, commitment, and cooperation.
  - b. Potential leadership skills
  - c. Genuine love, respect and appreciation of the theatre
  - d. Active involvement during the first year of residency
3. Petition to become a candidate during the second semester of the freshman year or the first semester of the sophomore year. Students with special circumstances might be able to petition during the second semester of their sophomore year.
4. Pass a ten-minute acting audition and interview. The acting audition should include two or more of the following contrasting pieces: comedy, drama, tragedy, and song and dance. The passing average is 80 percent.
5. Request permission in writing to the Theatre Arts Program Director to perform at least one week prior to the occasion. The student making the request must present the selections in the presence of the performance faculty and receive an overall rating of satisfactory.
6. Present a ten-minute one-person show for the semester showcase during the senior year.
7. Perform an audition at two of the following:
  - M.F.A. Program
  - North Carolina Theatre Conference (NCTC)
  - South Eastern Theatre Conference (SETC)
  - Irene Ryan Audition
  - University/Resident Theatre Audition (URTA)
  - Local, Regional, or National Professional Theatre Companies

8. Acting students must maintain a 3.0 average in all theatre classes and a 2.8 overall.
9. If a BFA program student fails to maintain the standard of excellence outlined in the above rules, they will be dropped from the BFA program.
10. All BFA acting students are required to have a minimum of 90 shop hours (costume, scene, lighting, sound) by the end of their junior year.

**THE B. F. A. IN PROFESSIONAL THEATRE**  
**Technology Program Option**  
**\*\*\*\*RULES\*\*\*\***

In order to become a candidate for the B. F. A. with an option in Technology, the student must do the following:

Make at least a “B” in the Stage Craft and Elements of Play Production. Those not admitted will be advised to pursue the general B. F. A. in Professional Theatre.

Candidates must exemplify:

- Attributes of a professional artist, which includes talent, a willingness to learn and develop, discipline, commitment, and cooperation.
- Potential leadership skills
- Genuine love, respect, and appreciation of the theatre
- Active involvement during the first year of residency

Petition to become a candidate during the second semester of the freshman year or the first semester of the sophomore year. Students with special circumstances might be able to petition during the second semester of their sophomore year.

Pass an interview, resume and portfolio review. The technology review will consist of the student presenting his/her resume and any and all projects, along with their portfolio, as it presently stands.

Request permission in writing to the Theatre Arts Program Director to present his/her portfolio at least one prior to the occasion. The student making the request presents his/her portfolio as it presently stands.

Design and/or technically direct a main stage production during the senior year.

Present Portfolio and interview at two of the following:

M.F.A. Program

North Carolina Theatre Conference (NCTC)

South Eastern Theatre Conference (SETC)

United States Institute of Theatre Technology (U.S.I.T.T.)

University/Regional Theatre Audition (URTA)

Local, Regional or National Professional Theatre Companies

Technology students must maintain a 3.0 average in all theatre classes and a 2.8 overall.

If BFA program students fail to maintain the standard of excellence outlined in the above rules, they will be dropped from the BFA program.

**THE B. F. A. DEGREE IN PROFESSIONAL THEATRE**  
**Theatre Technology Option**

**Requirements**

The Theatre Technology Option offers professional training in the crafts and arts of the Technician.

The objective is to combine course work in Theatre technology with ample opportunities to construct fully mounted productions. The curriculum is a carefully structured series of courses aimed at covering the full amount of technical productions. All of the courses are of practical variety; student technicians are given specific problems and are asked to find workable solutions. Faculty and peer-evaluations assist the student in perfecting his/her skills.

The program presupposes that entering students have little or no background in technical theatre and design. Therefore, we introduce them to design and provide technical background in the crafts. Every student technician spends at least one semester as a costume master, master carpenter, shop foreman master electrician, stage manager, sound technician, properties master, and assistant technical director. During those semesters, the student is given full responsibility for the area assigned to him, with, of course, ample assistance from the faculty. Each student serves a senior directing project as the studio theatre's technical director, allowing him/her the experience of personnel management, purchasing, and scheduling.

It should be noted in this regard that the constant diet of twelve-hour workdays extending to midnight and beyond, which are commonplace for tech students in many institutions, is not allowed here. We feel strongly that students spending that much time and energy in shop cannot possibly achieve the full measure of growth in the art. Therefore, all production work is carefully scheduled so that it can be completed no later than 11:00 PM. However, Saturday and Sundays will be used for specifically called times.

We realize that our students came here with the kind of total commitment required for success in the theatre. We assume further that they come with the basic insights, if not necessarily the training or experience needed for effective work. We look, therefore, upon our course work as a kind of laboratory wherein those basic insights might be broadened and developed through experimentation and practice. To intensify that experience, the student technician is normally given from four-to-eight major departmental productions to work on as a technician.

We wish to give the student as much learning time as possible. We assume that students want to leave an undergraduate school ready to deal with the realities of professional theatre work. We consider it our function to provide them with an opportunity to spend at least three year working with what is, in effect, a company with excellent artistic directions that can assist the student in learning and refining skills and broadening experiences. We do not promise to make every student a great technician; we do promise to make every student as good a pre-professional technician as he/she is capable of being.

## REQUIREMENTS FOR THE BFA TECHNOLOGY OPTION

In addition to the curricular requirements, the student must complete such co-curricular obligations as (a) the pre-qualifying interview (b) the progress review, (c) portfolio and resume presentation (d) production assignment, and (e) the senior thesis project.

### THE QUALIFYING AUDITION

This interview will occur in the student's second or third residence at a date and time assigned to the student by the Theatre Arts Program Chair.

1. The Qualifying Interview must include resume and portfolio.
2. The judges will consist of the student's academic advisor, along with two members of the technology and design faculty.
3. It will be the student's responsibility to select the materials to be included in their resume and portfolio. His/her academic advisor, however, must approve the student's selection.
4. Approval of the material by a performance faculty member must be obtained by the end of the semester *prior* to the one in which the student is required to present. The performance faculty must also approve any subsequent changes the student wishes to make in his portfolio. (**NOTE:** These stipulations are for the student's protection. They are designed to guarantee that the student allows sufficient time for preparation and to insure that the materials he or she selects is appropriate.)
5. Preparation of the qualifying material is solely the responsibility of the student.
6. The BFA Technology interview will be held the first semester of each year. Should a student's qualifying interview and portfolio presentation be deemed unsatisfactory, he/she will be required to repeat it the following semester. The Theatre Arts Program Chair will assign a new date. The student's academic advisor must approve any changes in the qualifying material.
7. The comments and opinions of the student's adjudicators will be collected by his/her academic advisor and communicated orally to the student within one week after his/her interview and presentation of portfolio. In the event of an unsatisfactory rating, a written explanation will be given to the student.
8. All BFA Technology majors are required to have minimum of 300 shop hours by their junior year (100 by the end of freshman year; 200 sophomore year; 300 junior year.)

### **PROGRESS REVIEW**

The faculty during jury will evaluate each student at the end of each academic year. Evaluation is based on observation of production activities (**quality and quantity**) and on academic progress toward the degree. Recommendations resulting from the evaluation will be reported to the student by his/her academic advisor.

### **AUDITIONS**

All Acting majors are required to audition for all main stage productions and for the Richard B. Harrison Players, the department's varsity organization. Each BFA Honors student is also required to make a professional audition at two or more of the following: the North Carolina Theatre Conference, South Eastern Theatre Conference, University Resident Theatre Conference, the Irene Ryan Acting Award competition, M. F. A. Acting Programs, Local Regional or National Professional Theatre Companies.

### **PRODUCTION ASSIGNMENT**

Each student must serve as an Assistant Director or Stage Manager for at least *one* major departmental production or Studio production. This requirement must be met at some point during the student's first six semesters or residency. Evidence of its completion must be furnished in writing by the student to the Theatre Arts Program Director.

### **THESIS PROJECT/SENIOR SHOWCASE**

The BFA Acting student's degree program culminates with a fully staged senior showcase (i.e., with appropriate costumes, lighting, props, and staging) performance. At a minimum, the production must be thirty minutes. the production and paper are the student's final demonstration of his/her craft proficiency and, as such, are projects the student should begin planning as early as possible in his residency.

To ensure protection of the student's interests and to provide a reasonable guarantee that a project of the highest quality will result, the Theatre program has adopted the following required procedures for the selection, preparation, and execution of the Senior thesis project, all of which should be accomplished as listed:

1. The student might perform his/her project either during the semester in which he intends to graduate or the regular session semester prior to the one in which he/she intends to graduate. The senior thesis project may include one of the following: a major role in a main stage production, or a one-man/one –woman show. In order to accommodate scheduling of rehearsal and

performance space, the student must notify the Theatre Arts Program Director in writing about the semester in which he/she desires to perform. The Theatre Arts Program Director and the student's project advisor will make assignments of a performance.

2. A project in Acting consists of the performance and the written paper. The exact nature of the performance will vary considerably from student to student and is largely a matter to be decided by the student and director. The written project, however, will normally be organized to include the following:
  - a. A chapter dealing with the history of the materials to be performed, date written, author, important actors/or directors who have played the role or directed the play, their differing styles and interpretations, etc.
  - b. A chapter dealing with the student's analyses of the play or characters to be performed, interpretation of the specific cuttings to be presented, the description of the acting style, and the justification of the choices made for lighting, props, and costumes.
  - c. A chapter dealing with the preparation and rehearsal process—the problems encountered with specific pieces, the solutions attempted, and the rehearsal procedure followed.
  - d. A chapter dealing with the student's evaluation of their performance, which will include a self-evaluation, faculty evaluation, newspaper critiques, and other credible sources.
  
3. A project in Directing consists of the performance and the written paper. The selection of the play will vary considerably from student director to student director and is largely a matter to be decided by the student director and the faculty advisor. The written project will normally be organized to include the following:
  - a. An abstract and first chapter dealing with the preparation-external research of the play, including information about the playwright and prior performances, and the internal research about the significant "Given Circumstances" of the play.
  - b.. The second chapter should deal with the play analysis. This should be a detailed "Hodge" Analysis, including the "Given Circumstances," "Dialogue," "Dramatic Action," "Characters," "Idea," "Moods" and "tempo."
  
7. Present a Senior Showcase:
  - a. BFA degree candidates are expected to collaborate with other 4th year



- c. The next chapter dealing with the preparation and rehearsal process the relationships with the actors and technical staff (if any), specific problems that may have been encountered and the solutions attempted to solve those problems. This chapter should also examine the director's rehearsal schedule.
  - d. The final chapter will describe the students' evaluation of the preparation, process and product. This evaluation should include a self-evaluation, faculty evaluation, peer evaluation, newspaper Critiques (if available) and other credible sources.
  - e. An appendix including the directors' journal and notes, and then the annotated bibliography should conclude the thesis paper.
4. The Theatre Arts Program Director and the faculty member supervising the project must sign and approve the project.
  - a. A final draft must be completed and submitted to the student's committee no later than one week prior to their performance.
  - b. It should be noted that a final draft version is simply that—a final draft version.
  - c. Any changes recommended will have to be made before the project papers may be filed in the Department of the Theatre Office.
5. Students must have completed the following by their fourth (4th) year.
  - a. Perform an audition at two of the following:
    - Graduate School M.F.A. Program
    - North Carolina Theatre Conference (NCTC)
    - Southeastern Theatre Conference (SETC)
    - Irene Ryan Audition (KCACTF)
    - University/Resident Theatre Audition (URTA)
    - Local, Regional, or National Professional Theatre Companies
6. Successful completion of the unit's capstone course THEA 571, *Theatre Internship*.

students in the creation of a Juried Senior Showcase for the main stage in their final semester. The showcase should include, but not limited to a compilation of each student's presentation of two contrasting acting monologues: classical and contemporary, a two-person scene from classical or modern drama. Selected students may elect to sing a song and/or present a dance performance piece. Each degree candidate is expected to provide 15-minutes of performance material to the Senior Showcase. The showcase will be assessed by the entire unit faculty.

8. Participate in a final exit-interview:
  - a. Students are expected to bring a copy of the Theatre Activities Documentation Form and their pre-professional Acting Portfolio.

## COURSE DESCRIPTIONS

**THEA 110                      Acting for Non-Theatre Majors                      Credit 3 (3-0)**

This course will include an examination and analysis of the actor's craft through improvisation, sensitivity exercises, sense of emotional memory, and other exercises. These are used in order to free the student's mind and body for work of creating the playwright's world.

**THEA 111                      Acting I                      Credit 3 (3-0)**

This course will emphasize acting as organic interrelation of self and environment. Student will learn to release individuality through improvisational exercises in relaxation and physical freedom, along with observation research, justification of action, objectives, talking and listening, inner focus through senses, all focusing on the Stanislavski Method, and on Dialogue and Text. Culminating projects under faculty supervision will be given.

**THEA 112                      Acting II                      Credit 3 (3-0)**

This course is a continuation of Acting I with concentration on working on a part: breakdown of text into actions, objectives, beats; sensory work and its application to script. Students will learn developing and sustaining characters and action in increasingly complex texts. Rehearsals and performance of scenes and one-act play with faculty and student actors will be emphasized.

**THEA 114                      Theatre Movement I                      Credit 2 (2-0)**

This course is an introduction to the development of an expressive body. Focuses are on entering energy flow, harmonious alignment. Yoga exercises, Alexander Technique, modern dance and ballet to achieve flexible, free, strong, and a restfully alert body will be emphasized, as well as, developing imaginary recourses and sense of form through structured improvisation in space.

**THEA 115                      Theatre Movement II                      Credit 2 (2-0)**

Movement and breathing to increase range in body and voice will be the focus of this course, along with some dance techniques and styles. Concepts in effort/shape (space, weight, time, and flow) and improvisations and movement using imagination and forms found in music and dance composition will be emphasized.

**THEA 219                      Stage Voice I                      Credit 3 (1-4)**

This course is an introduction to the mechanics of voice for the stage. Special attention will be given to good stage diction, articulation, voice projection, and speaking effectively with non-regional dialect. The student will be introduced to the International Phonetics Association language.

**THEA 218                      Stage Voice II                      Credit 3 (1-4)**

Stage Voice II is a continuation of Stage Voice I (THEA 317). Students will improve their stage diction, articulation, and voice projection, while strengthening their comprehensive knowledge of the vocal mechanism. Further exploration and usage of the International Phonetics Association language and its application in the use of dialects will be examined in the course. Prerequisite: THEA 317 or the consent of the instructor.

- THEA 231**                      **Elements of Play Production**                      **Credit 3 (2-2)**  
 Study and application of the basic principles of all phases of theatre production and design as they relate to practical experiences in acting, directing, scenery design, and construction will be emphasized. Laboratory hours and audience attendance are required.
- THEA 141**                      **Stagecraft**                      **Credit 3 (2-2)**  
 This course will consist of the study of basic principles of physical theatre, evolution of modern stage, building scenery and properties, lighting, makeup, and front-of-house.
- THEA 345**                      **Drafting for the Theatre**                      **Credit 3 (2-2)**  
 Students will receive intensive instruction in the techniques of theatrical drafting, in areas of scenery, lighting, and sound. This course is to be taken simultaneously with THEA 346. Prerequisite: THEA 241 or the consent of the instructor.
- THEA 346**                      **Computer-Aided Design for Theatre**                      **Credit 3 (2-2)**  
 This course will offer students techniques for computer-aided design and drafting. Attention will be given to scenic, lighting, and costume designs. This course is to be taken simultaneously with THEA 345. Prerequisite: THEA 241 or the consent of the instructor.
- THEA 260**                      **Introduction to Drama & Theatre**                      **Credit 3 (3-0)**  
 This is an introduction to the study of drama and theatre, including playwriting, directing, acting, design, and technical theatre. No experience in dramatic production is required. There will be lecture discussion, performances, demonstrations, films, tapes, and guest appearances.
- THEA 201**                      **Theatre Production Lab**                      **Credit 1 (0-2)**  
 Students will work in various capacities for productions, including scenery, sound, special effects, property, lighting, costume, publicity, house, and/or makeup. Must be repeated for a maximum of three (3) credit hours.
- THEA 205**                      **Acting III**                      **Credit 3 (3-0)**  
 Student's will gain experiences in the application of the Stanislavski techniques to define and fulfill the actor's work in terms of form and content as required by the play and it's performance. Examination of the special demands of auditioning and cold readings. Development of portfolios and actor's prompt script books. Course fee required.
- THEA 204**                      **Acting IV**                      **Credit 3 (3-0)**  
 Students will learn creating and sustaining character and action in texts since 1900. Emphasis will be on organic interrelation of acting, speech, and movement in scene study. Actor explores deeply the demands made by form and content of each script.
- THEA 323**                      **Directing I**                      **Credit 3 (3-0)**  
 This course is a practical beginning study of theories, practices, and techniques of play direction. Attention is given to the principles of analysis and research of casting and rehearsing. Exercises, lectures, and demonstrations will be used. Final project will be a scene or a one-act play.

- THEA 232                      Advanced Play Production                      Credit 3 (3-1)**  
Students will study specific theoretical and practical work in the methods of play production, along with detailed script analysis. Work on crew required.
- THEA 341                      Stage Lighting                      Credit 3 (3-1)**  
This is a beginning course in stage lighting that emphasizes the practical aspects of electricity, optics, color, psychology of light, position, control, distribution, and timing. Working on crews is required.
- THEA 257                      Makeup for the Performing Arts                      Credit 2 (0-4)**  
**(Formerly Theatre 216)**  
The student will receive intensive study in the fundamental principles and practices in makeup for stage and media. This course provides drawing and face-painting skills, as well as, practice in the uses of cosmetics, wigs, and hairpieces. The student will work with departmental productions.
- THEA 464                      History of the Theatre I                      Credit 3 (3-0)**  
This course examines the interrelatedness of theatre's technical, dramatic, and theoretical aspects in the development of the art form from its origins in the dance and ritual of preliterate cultures to the neoclassical France.
- THEA 465                      History of Theatre II                      Credit 3 (3-0)**  
This course is a continuation of Theatre History I. Studies will be the development of technical, dramatic, and theoretical aspects of modern theatre from German romanticism to the present. Periodic examinations and papers are required. Additionally, each student will research the intellectual, cultural, and social background of a particular play or performance style and will apply that research in a performance project.
- THEA 466                      Playwriting                      Credit 3 (3-0)**  
This course studies the process of creating a play, including plot development, structure, characterization, and dialogue. Student will write a one-act play, which will receive a stage reading at the end of the course.
- THEA 367                      African America Drama to 1959                      Credit 3 (3-0)**  
This course will study the history and criticism of African American drama and theatre from William Dean Brown in 1821 to Lorraine Hansberry. The schools, periods, classes, subclasses, and types of drama will be analyzed.
- THEA 368                      African America Drama since 1959                      Credit 3 (3-0)**  
This is a continuation of African American Drama to 1959. Course will study the history and criticism of African American drama and theatre from Lorraine Hansberry to the present. The schools, periods, classes, subclasses, and types of drama will be analyzed.
- THEA 469                      Modern American Drama since 1900                      Credit 3 (3-0)**  
This is the study of the major currents in dramatic writing since 1900 in the U. S. as they reflect changes in society, audience, and literary form.

**THEA 315                    Acting Styles                    Credit 3 (3-0)**

The student will have a review of historic theatrical styles, including Greek, Shakespeare, Restoration, comedy of manners, and modern. Class projects will focus on work in two styles, one classical, the other contemporary. Movement, voice, and speech, integrated directly with acting concerns in studio instruction and coaching will be emphasized. Final acting project is required.

**THEA 312                    Acting Projects                    Credit 3 (3-0)**

The student will prepare and perform an individual role of some length and complexity. Individual problems of actors will be emphasized, along with detailed critiques of roles.

**THEA 413                    Acting for the Camera                    Credit 3 (3-0)**

This course will provide practical experience in camera techniques for actors, utilizing commercial, film, and television scripts. Students will work directly with agents and casting directors, allowing them the necessary exposure to marketing of the actor for work in the film industry. Prerequisite: THEA 416 or the consent of the instructor.

**THEA 322                    Directing II                    Credit 3 (3-0)**

The student will study the development of an approach to conceiving a theatre production, including the definition of people, situations, ideas, and action-flow inherent in a script. Also studied will be the identification of form and structure from director's point of view, along with the fundamental considerations in physical staging. Final directing project is a full-length play.

**THEA 342                    Sound Design for the Theatre                    Credit 3 (2-2)**

This course is an in-depth study of uses of mixing boards, amplifiers, microphones, and recording devices for the Performing Arts. Prerequisite: THEA 241 or the consent of the instructor,

**THEA 343                    Scene Design                    Credit 3 (3-0)**

The student will study the fundamentals of set design theory; basic mechanical and conceptual solutions for a variety of theatre spaces; and the development of presentational and research skills.

**THEA 490                    History of Costume and Décor                    Credit 3 (3-0)**

This course will examine the styles of costuming, architecture, furnishing, and ornamentation. Students will be exposed to highlights from ancient Egyptian to the present, with emphases on research and development. Prerequisite: THEA 241 or the consent of the instructor.

**THEA 352                    Costume Design                    Credit 3 (2-2)**

This course will introduce students to the fundamentals of watercolor, chalk, ink, and charcoal mediums; also studied will be costume design and an extensive range of visual, written, and verbal techniques that comprise play analysis and the design-team collaboration. Prerequisite: THEA 550

**THEA 452                      Advanced Costume Design                      Credit 3 (2-2)**

This course is for advanced costume design students. It emphasizes multi-character and highly complex methods and techniques. There will be continual development of script analyses, styles, research techniques, and rendering skills. Prerequisite: THEA 552

**THEA 471                      Creative Dramatics                      Credit 3 (3-0)**

Students will have an introduction to creative drama through improvisational theatre techniques. Emphasis will be on movement, voice, ensemble, and teaching strategies. Students will learn to use these activities in schools and community centers and with elderly and special-needs populations.

**THEA 472                      Children's Theatre                      Credit 3 (3-0)**

Various techniques used in producing children's theatre with adult actors in school and community settings will be studied. Experience in design, lighting, costuming, acting and promotion will be gained. Class work plus participation in Children's Theatre Workshop are required.

**THEA 496                      Theatre Projects                      Credit 3 (3-0)**

This course is for advanced individuals interested in specialized, concentrated research or production project. A project will be selected by the student in collaboration with the instructor. Comprehensive exam is to be taken. Thesis is to be written or project presented.

**THEA 398                      Theatre Internship                      Credit 3 (0-6)**

This course is designed to provide the student with a collaborative field experience in the profession. These experiences might or might not be salaried positions in a professional theatre or arts administration company. The student must be a participating performer, manager, or designer/technician. May be repeated for credit.

**THEA 370                      Independent Study                      Credit 3 (3-0)**

This course provides opportunities for the individual student to study in a specific area of theatrical production. Establishment of an independent study requires approval of the student's advisor and the study-supervisor prior to registration. May be repeated for credit.

**THEA 290                      Stage Management                      Credit 3 (2-2)**  
**(Formerly Theatre 444)**

This course is the study of the function and responsibilities of stage managing, including to development of prompt scripts, the knowledge of union (or company) rules, the handling of auditions and rehearsals, and the calling of the production.

**THEA 390                      Theatre Management                      Credit 3 (3-0)**  
**(Formerly Theatre 451)**

This is the study of theatre organizing and producing. This course will emphasize the analysis of the principles and methods of finances, box office, promotion, and house management.

## **SCHOLARSHIPS AND ASSISTANTSHIPS**

The Theatre Department offers a limited number of scholarships, as well as tuition remissions for out-of-state waivers. This aid is for majors and for participants in the Richard B. Harrison Players.

### **SCHOLARSHIPS**

Scholarships ranging from \$100.00 to \$500.00 per semester are awarded based on availability and need. Funds for these scholarships are secured from patrons and friends of the theatre. The scholarships are used principally for recruitment. All recipients must participate in at least three (3) of the four (4) major productions during the academic year. Failure to participate in an area certified by the Program Director of Theatre might forfeit the scholarship.

All interested students majoring in theatre with an accumulative academic average of 3.0 may apply in May of each academic year for a scholarship. Awards will be made before or during the first week of August before the beginning of the academic year.



### **OUT-OF-STATE TUITION REMISSION AWARDS**

TUITION Remission Awards average approximately \$1000.00 per academic year and are awarded only to waive out-of-state fees. Eligibility requires that the student:

1. be declared an out-of-state student;
2. have a cumulative average of 2.5 or better;
3. be a full-time student
4. have an average of 3.0 or better in his/her theatre courses;
5. participate in each of the four (4) major productions during the academic year, and
6. adhere to all rules and regulations as required in The Richard B. Harrison Players Constitution and the University Student Handbook.

Incoming freshman must have an SAT score of 920 or above. Failure to comply with the above might forfeit the tuition remission of out-of-state waivers.

These awards are not automatic after one semester. The student needs to apply for this award each semester during his/her tenure at the University. To apply, simply write a letter of request FOR THE FALL by may 15th and FOR THE SPRING by November 30th.

Awards are granted only when funds are available.

## **The Theatre Scholarship Committee Scholarship Policies**

I. CRITERIA. All scholarship students are expected to maintain a “high profile” IN THE THEATRE ARTS PROGRAM, setting an example of leadership and accomplishment for other students. Academic excellence, participation in the production program, and service to the Program are important factors in the evaluation of scholarship applications.

A. Academic Excellence.

1. Scholarship students must maintain the minimum academic criteria listed below. Failure to do so may result in immediate withdrawal of scholarship monies.
  - a. Student must be a declared Theatre major at North Carolina Agriculture and Technical State University.
  - b. Student must register for and complete 15 hours each semester.
  - c. Student must maintain at least a 3.0 GPA for courses taken within the Theatre Arts and Program and 2.5 cumulative GPA for all NCA&T courses.
2. Scholarship students are expected to make steady and sustained progress toward the completion of a degree program, consistently seeking advisement from the Program Academic Advisor. Efficient progress towards graduation includes advancement within both the theatre and University Studies curriculums.

B. Production Program Participation.

1. While the committee values creative work done outside the Theatre Arts Program, the scholarship student’s first production responsibilities are to the Program. Students are expected to participate in the production program of Theatre and to set for themselves appropriately high standards of decorum and achievement.
2. Production work is creative work done outside the classroom. Examples of production program participation may include but are not limited to the following:
  - a. Participation in Main Stage, Studio Theatre, Touring or Senior Directed productions.
  - b. Participation in other independent productions outside of classroom assignments.

- c. Not-for-credit performance, design, or tech work.
  - d. Participation as an actor in scenes for student directors.
  - e. Performance or presentation of creative work at the Kennedy Center/American College Theatre Festival (KC/ACTF) and University Resident Theatre Association (URTA) and Southeastern Theatre Conference (SETC).
  - f. Not-for-credit work on high school productions sponsored through the theatre program.
  - g. Adjudication or coaching at high school speech or theatre festivals.
  - h. Presentations of research or creative work at scholarly conventions.
- 3 Participation in any of the aforementioned events may include: acting, dancing, directing, choreographing, designing, stage managing, technical work, crew work, theatre management work, or dramaturgy.
- C. Service to the Theatre Arts Program (TAP).
- 1. Volunteering to serve the Program when there is a need is an important expectation for scholarship students. (Volunteers work without receiving academic credit or monetary reimbursement.) Examples of service may include but are not limited to the following:
    - a. Participation in various recruitment and outreach activities, such as the American College Theatre Festival, the NCA&T VPA Scholarship Gala, Arts Day, University Day, and the Scholarship Committee Open House/Audition Day for high school students.
    - b. Participation in fund-raising events for the Program of Theatre, the NCA&T State University VPA Department, or the Scholarship Committee fund.
    - c. Volunteering when there is unexpected production needs, such as ushering, building in the shop or working backstage when crew members are low.
    - d. Leadership or other participation in student registered organizations that serve the Theatre Arts Program.
    - e. Participation on Theatre Arts Program, Department or other University committees.
- D. Scholarship Meetings.
- 1. Scholarship students are required to attend scheduled Scholarship meetings. A Scholarship Committee student meeting will be scheduled at the beginning of every semester.
  - 2. The dates for all meetings will be posted on the Theatre Arts bulletin board. Scholarship students are expected to check this board regularly

3. In the event that a student is unable to attend, the student must contact the Theatre Arts Program Director prior to the meeting.

## **II. TERMS OF CONTINUATION.**

### **A. Tuition Remission Scholarships.**

1. Tuition Remission scholarships are awarded to the Program on a yearly basis. A student receiving a tuition remission scholarship must maintain a minimum 3.0 grade point average per semester to continue the scholarship the next semester. Scholarships are granted for an extended period – normally 8 semesters for incoming freshmen. Decisions concerning funding for additional semesters will be made on a case-by-case basis. Students must supply justification when requesting funding beyond the terms specified in the initial scholarship letter.
2. Tuition scholars must update their application files every semester. Failure to submit the required materials on time will result in revocation of the scholarship.
3. Failure to meet the criteria in Item I.A. of this document will result in immediate revocation of funding.
4. Students who fail to meet expectations concerning production work and service will receive a probationary letter and will be given one semester to correct deficiencies. Failure to do so will result in revocation of funding.

B. Other scholarships. Friends of the Arts, Foundation, Theatre Scholars, Ida Jenkins and General Theatre scholarships are granted for one semester only. Students must re-apply for these scholarships every semester.

C. In every case, the Program of Theatre cannot commit to scholarships for a longer period than is stated within the scholarship letter. Unforeseen Program of Theatre financial emergencies or reduction of State funds may result in the cancellation or reduction of scholarships. Every effort will be made to provide timely notification in these cases.

## **III. APPLICATION AND APPEAL.**

A. Applications will be made available in mid-semester in the fall and spring. Deadlines will be posted on the Theatre Arts bulletin board. Applications must be received by the application deadline to be considered.

- B. Tuition scholarship students are required to submit updates each semester. Completion of the Scholarship Application Form is required. Failure to submit these materials by the deadline will result in non-continuation of the scholarship.
- C. Students may appeal scholarship decisions by submitting a letter to the Scholarship Committee. The Committee will review the appeal and make a recommendation of action to the student. Should the student wish to pursue the appeal further, the student may submit a letter to the Theatre Arts Program Director. The Director will make the final judgment on all letters of appeal.
- D. The Theatre Arts Program Director will notify those individuals denied scholarship before letters of scholarship notification are sent.
- E. All changes to these policies will be announced prior to application deadlines.



Please provide information in each category below:

<u>Theatre Course Work-current semester</u>	<u>Instructor</u>
<u>Theatre Course Work-last semester</u>	<u>Instructor</u>
<u>Production work-current semester</u>	<u>Role performed/Position held</u>
<u>Production work-last semester</u>	<u>Role performed/Position held</u>

<u>Service to Theatre Arts Program –past year</u>	<u>Position held/work done</u>
<u>University/Community Service-past year</u>	<u>Position held/work done</u>

**Additional Information:**

*Both academic performance and academic integrity are considered when making these awards. By signing below, I understand that a check of my academic record and my previous disciplinary history at North Carolina Agricultural State University may be conducted. I hereby give permission for any and all academic and disciplinary records maintained under my name to be disclosed. I attest, by my signature below, that to the best of my knowledge, all information contained in my application is true and correct. I understand that any false statements will automatically disqualify me from receiving an award.*

Signature of Applicant \_\_\_\_\_

Date \_\_\_\_\_



## THE DONALD EUGENE COFFEY SCHOLARSHIP FUND

### Title of Person

Assistant Professor of Costumer, Department of Speech Communication and Theatre Arts, North Carolina A & T State University.

### Description of Person

The late Donald Eugene Coffey was assistant professor of Speech Communication and Theatre Arts at North Carolina Agricultural and Technical State University and the costumer for the award-winning Richard B. Harrison Players for twelve years. Coffey received numerous awards for his costume artistry and teaching ability. His first love was his students. He was truly loved and adored by his students, who considered him a great teacher and wonderful friend.

Coffey graduated from Lancaster High School in South Carolina in 1973. He earned a Bachelor of Arts degree in Speech and Theatre from South Carolina State University in 1977, the Master of Arts from Northern Arizona University in 1982, and the Master of Fine Arts in Design from UNC-Greensboro in 1991, a degree then held by fewer than ten black males in the country.

Coffey served for many years as departmental freshman advisor, advisor to the dramatic fraternity (Alpha Psi Omega), and the regional coordinator for the National Association of Dramatic and Speech Arts (NADSA). He was a member of the honorary dramatic fraternity, Theta Alpha Phi; the Southeastern Theatre Conference (SETC); the North Carolina Theatre Conference (NCTC); and the American College Theatre Festival (ACTF). Among his many community contributions was as a fundraiser for the Alvin Ailey Dancers of New York.

Among all the shows Coffey costumed, his favorites included *Dream Girls*, *Ain't Misbehavin*, *Fences*, *Little Red Riding Wolf*, and *Zooman and the Sign*, the 1983 National ACTF winning production presented at the Kennedy Center in Washington, D. C.

### Criteria

Student must be majoring in professional theatre at North Carolina A&T, be in need of financial assistance and/or concentrating or interested in costuming. Must have a cumulative GPA of 3.0 and a 3.3 in Theatre. Must work a minimum of 100 hours with the costume designer and/or in the costume shop.

**The Application Process**

- Applicant must write a letter of application, specifying his/her interest in costume and financial need for assistance.
- Letter of recommendation from the A&T costume designer.

**Amount of Scholarship**

The scholarship amount can range from \$500.00 to \$1000.00, depending on student qualifications and need.

**Deadline**

April 15 each year. The recipient of the scholarship will be announced at the theatre's annual Robey Awards Program, held the first Friday in May. The scholarship will then be activated in the upcoming Fall semester.

**Scholars Awarded Annually**

One

**DONALD EUGENE COFFEY COSTUME SCHOLARSHIP APPLICATION**

**APPLICANT INFORMATION**

Name:	SSN:	
Local Address:		
City:	State:	Zip Code:
Local phone:	E-mail:	Cell phone:

**TO BE CAST OR NOT TO BE CAST; THAT IS THE QUESTION**

Permanent address:		
City	State:	Zip Code:
Phone:		

**ACADEMIC INFORMATION**

Major:	
Classification:	
OVERALL GPA:	GPA IN THEATRE:
Date entered the Theatre Arts Program:	Have you ever received a Theatre Scholarship?

**WRITTEN STATEMENT**

**Knowing the qualities Mr. Coffey represented, why do you feel you qualify to receive this scholarship?**


**SIGNATURE**

I authorize the verification of the information provided on this form. I certify that the information is true and accurate.

Signature of applicant:	Date:
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**DEPARTMENTAL ORGANIZATIONS****RICHARD B. HARRISON PLAYERS**

The Richard B. Harrison Players is the varsity theatre organization of the Theatre Arts Program. This distinguished group of actors and technicians consists of the highest caliber of students who have passed the general audition (Acting Concentration) or portfolio review (Technical Concentration) of the program.

**ALPHA PSI OMEGA  
NATIONAL DRAMATIC FRATERNITY**

North Carolina A&T's Phi-Epsilon Chapter of Alpha Psi Omega National Theatre Honor Society is for all students who have met the requirements for membership: (1) a full-time student at a 4-year College or University; (2) an active participant in a College or University Theatre Program; (3) a Sophomore or higher standing; (4) a GPA of 2.8 overall and 3.5 in the theatre major; (5) a total of at least seventy-five (75) points through membership in the Richard B. Harrison Players; participation in at least two areas of Theatre related work (performance, production, directing, dramaturgy and playwriting); and elected to the organization by the current members.

## **THEATRE PUBLICATIONS**

### **BROCHURES**

A recruitment pamphlet describing the degree programs, the faculty, national affiliations, and activities.

### **STUDENT HANDBOOK FOR THE THEATRE MAJORS**

The Handbook is the official academic guide for all majors.

Included in the Handbook are curricula, course descriptions, degree program requirements, honors program requirements, the theatre program's mission, goals and objectives, departmental organizations, program rules and regulations, and scholarships.

### **PRODUCTION BOOK**

This book contains the official guide to all productions sponsored by the Richard B. Harrison Players. Procedure for acting, managing and designing are included, along with the Richard B. Harrison Players constitution.

### **THEATRE ARTS CALENDAR**

The Theatre Arts calendar is created in the summer during the faculty retreat and published every academic year. It outlines a detailed schedule of all events associated with or having a direct effect on the theatre arts program. It includes event name, date, time and location. A valuable resource to keep the students and faculty on task.

**Curriculum 1.**  
**The B. F. A. Degree in Professional Theatre**  
**(Concentration: Acting)**

**Curriculum 2.**

**The B. F. A. Degree in Professional Theatre**

**(Concentration: Theatre Technology)**