

Austin Peay State University



Department of Theatre Arts

STUDENT GUIDEBOOK 2023-2024

TABLE OF CONTENTS

Faculty and Staff Contact Information

- Full-time Faculty
- Adjunct Faculty
- Staff

Department of Theatre and Dance Academic Programs

- Mission Statement
- Diversity Statement
- Bullying Statement
- Department Goals
- Professional Standards
- Writing Guidelines
- Academic Advising
- Degree Requirements
 - BFA – Acting Concentration - 4-year plan
 - BFA – Design Concentration - 4-year plan
 - BFA – Dance Concentration - 4-year plan
 - BFA – Musical Theatre Concentration - 4-year plan
 - BA – Acting Concentration - 4-year plan
 - BA – Design Concentration - 4-year plan
 - BA – Dance Concentration - 4-year plan
- Senior Capstone
- Mid-year reviews
- Audition Criteria
- Scholarship Criteria
- Scheduling Conflicts
- Study Abroad Opportunities

Comp Ticket Policy

Department of Theatre and Dance Facilities

- Class Attire Guidelines
- Facilities
- Lockers
- Headshots and Bios

General Policies

- Drug and Alcohol Policy
- Hazing Policy
- Sexual Harassment

Important Forms

- Capstone Application
- BFA MT Jury Form

TABLE OF CONTENTS (continued)

Dance Studio Reservation Form
Lab Theatre/Other Space Reservation Form
Address Change Form
Withdraw From a Course Form
Family Educational Rights and Privacy Form
How to Withdraw Online

Department of Theatre and Dance Production Position Responsibilities

Stage Manager
Assistant Stage Manager
Assistant Director
Dramaturg
Technical Director
Props
Scenic Artist
Master Electrician
Master Carpenter
Sound
Light Board Operator
Running Crews
Assistant Scenic Designer
Assistant Lighting Designer
Wardrobe Head
Makeup Head
Assistant Costume Designer
Ushers
Show Deputy
House Manager

Health and Safety Guide

FULL-TIME FACULTY

Margaret Rennerfeldt, *Dance*, Professor of Theatre and Dance

Office: Memorial Health 110E

Phone: 931-221-6237

Email: rennerfeldtm@apsu.edu

Leni A. Dyer, *Costume Designer*, Associate Professor of Theatre and Dance

Office: Trahern 204

Phone: 931-221-6390

Email: dyerl@apsu.edu

Rafael Tillery *Dance*, Visiting Assistant Professor of Theatre and Dance

Office: Trahern 207 Phone: 931-221-

Email: tilleryr@apsu.edu

Darren Michael, *Acting/Directing*, Professor of Theatre and Dance

Office: Trahern 306

Phone: 931-221-6297

Email: michaeld@apsu.edu

Noel Rennerfeldt, *Scene Design*, Associate Professor of Theatre and Dance

Office: Trahern 421

Phone: 931-221-7385

Email: rennerfeldtn@apsu.edu

Talon Beeson, *Acting/Directing*, Associate Professor of Theatre and Dance

Office: Trahern 302

Phone: 931-221-6259

Email: beesont@apsu.edu

Dale Pickard, *Chair/Lighting/Sound Design*, Assistant Professor of Theatre and Dance

Office: Trahern 209

Phone: 931-221-7046

Email: pickardd@apsu.edu

Victoria Fowler, *Musical Theatre*, Visiting Assistant Professor of Theatre and Dance

Office: Trahern 307

Phone: 931-221-

Email: fowlerv@apsu.edu

Deonté Warren, *Musical Theatre/Voice*, Assistant Professor of Theatre and Dance

Office: Trahern 418

Phone: 931-221-6653

Email: warrend@apsu.edu

Eboné Amos, *African American Studies/Dance*, Assistant Professor

Office: Art & Design 203

Phone: 931-221-7879

Email: amose@apsu.edu

PART-TIME FACULTY

Rosie Coppedge

Email: coppedger@apsu.edu

Florence Dyer

Email: dyerf@apsu.edu

Kenneth Ty Obadiah Ewing-Roush

Email: ewingroushk@apsu.edu

Elaine Husted

Email: hustede@apsu.edu

Garrett Schneider

Online

Email: schneiderg@apsu.edu

Glenda Sullivan

Online

Email: sullivang@apsu.edu

Laquimah Van Dunk

Email: vandunkl@apsu.edu

Kevin Loveland

Email: lovelandk@apsu.edu

STAFF

Charlie Krantz, *Technical Director*

Office: Trahern 240,

Email: krantzcz@apsu.edu

Phone: 931-221-1031

Donna Conklin, *Academic Assistant to the Chair*

Office: Trahern 208

Email: conklind@apsu.edu

Phone: 931-221-6767

Sara Anderson, *Costume Shop Manager*

Office: Trahern 211

Email: andersons1@apsu.edu

Phone: 931-221-6250

Austin Shaw, *Collabrative Pianist*

Office: Trahern 240

Email: shawad@apsu.edu

Phone: 931-221-6765

Dept. of Theatre and Dance Academic Programs**Mission Statement:**

APSU's Theatre & Dance Department fosters artists, scholars and professionals who positively impact our world. We provide a creative environment in which we educate and prepare students for the professional worlds of Theatre and Dance.

- Students progress through a rigorous training program that incorporates both practice and scholarship.
- We support student's creative, performance, and scholarly aptitudes through exposure to diverse practical and philosophical approaches to dance and theatre studies.
- We advance critical thought processes by stressing the theoretical, pedagogical, and historical aspects of theatre and dance studies.
- We nurture and inspire excellence in student achievement.
- We cultivate equitable and expansive socially conscious, engaged industry professionals who strive to be represent the changes the industry requires.

Department of Theatre and Dance Anti-racism and inclusion statement:

The Department of Theatre and Dance is committed to anti-racist and inclusion practices to effect change on the culture of our department and the theatre and dance world.

We will do this by first acknowledging the land we occupy
We are currently on the native land of

[ᏍᏍᏍᏍᏍ Tsalaguwetiyi \(Cherokee, East\)](#)

https://legacy.lib.utexas.edu/maps/historical/cherokee_country_1900.jpg

[Shawandasse Tula \(Shawanwaki/Shawnee\)](#)

[S'atsoyaha \(Yuchi\)](#)

As a public University we benefit from this land and its resources, economic privilege and power afforded to all persons settled here. We acknowledge that this land is colonized, indigenous territory crafted through indigenous and slave labor. Therefore, we recognize our unearned privilege gained of this land by forced removal and enslavement.

The Department of Theatre and Dance are taking, and will continuously evaluate our actions, to change our culture by:

- Making thoughtful choices for our performance season, guest artist selection, scholarships and curriculum that reflect the students in our program
- Representing/recognizing all students of varied identities and differences of race, ethnicity, disability, gender, gender identity, sexual orientation, national origin, tribe, and socio-economic status.
- Ensuring fair treatment, equity in opportunities and access to information and resources for all.
- Building a culture of inclusion and belonging by actively inviting participation and contribution of all.
 - Reviewing, revising, and disrupting the curriculum in an effort to decolonize pedagogical practices and standards that exclude marginalized people.
 - Valuing supportive spaces that allow for open, difficult, and brave discourse.
 - Purposeful inclusion of this subject matter in all courses, rehearsals, and activities of the department.

We, in the Department of Theatre and Dance, are committed to this ongoing process.

BFA and BA Program requirements

Program Bullets

- **BFA:** Students must maintain a minimum **3.0 GPA in the Major** and **2.5 overall GPA** to remain in good standing in the program. If grades do not improve the student may be placed on probation* or released from the program. In addition, if a student is not attending classes or falls below this in major GPA their inclusion in dept. productions can be terminated.
- **BA:** Students should maintain a **2.5 overall GPA** to be in good standing in the program. If grades do not improve the student may be placed on probation*. In addition, if a student is not attending classes or falls below this in major GPA their inclusion in dept. productions can be terminated.
- Grades less than “C” will not be counted in the major.
- Earning a grade less than “C” in any Major course may cause the student to be ineligible for casting or other department production positions. If grades do not improve the student may be placed on probation* or released from the program (BFA only).
- **BA:** Students pursuing the Acting or Design concentration may not also pursue the Theatre Minor. Students pursuing the Dance concentration may not also pursue the Dance Minor.
- **Academic misconduct** – plagiarism, cheating, fabrication, facilitation or collusion will result in automatic probation.* Please read Academic Misconduct policy 3:005
- **Classroom Misconduct** - Disruptive behavior in the classroom may be defined, but is not limited to, behavior that obstructs or disrupts the learning environment (e.g., repeated outbursts from a student which disrupts the flow of instruction or prevents concentration on the subject taught , failure to cooperate in maintaining classroom decorum, the presence of non-enrolled visitors in the classroom (including but not limited to minors,) the continued use of any electronic or other noise- or light-emitting device which disturbs or interrupts the concentration of others (e.g. disturbing noises from text messaging, cell phones, personal digital assistant, laptop computers, games, etc.) will result in automatic probation*. Please read 2020-2021 Student Handbook & Calendar.

*Probationary status will last for one semester or until grades improve and may cause the student to be ineligible for casting, department sponsored travel, or other department production positions.

DEPARTMENTAL GOALS

- To give students a thorough and broadly grounded education in theatre, dance, and musical theatre. The goal is to make them adaptable and flexible within the profession.
- To make sure that students have the ability: to work well with others in the collaborative process, to defend their artistic choices, and to understand the importance of compromise when necessary for the benefit of the production.
- To provide them the basic skills involved in set and costume construction, lighting, sound, and front of house.
- To give them a solid foundation in the techniques of acting and directing
- To give them a solid foundation in music theory, sight reading skills, and vocal technique
- To give them a solid foundation in dance technique
- To give them a solid foundation in the technical design arts: Costume, Lighting, Sound, or Set
- To ensure that students receive a comprehensive background in the histories of theatre, musical theatre, and dance
- To help students make the connections between their liberal arts knowledge and the performing arts – to understand the significance of a liberal arts education
- To further their abilities in writing and critical thinking skills
- To understand the importance of giving something back to the college and the community
- To provide a thorough background in the literature of the theatre, musical theatre, and dance
- To prepare students for post-graduate education
- To give students the training necessary to pursue a professional career in the field of Theatre and/or Dance

BFA Benchmark Requirements (In Effect Fall 2023)

All Concentrations - ALL Material Should Be:

- Assembled in a binder or portfolio and audition/interview ready.
 - This means: NEAT, ORGANIZED, PRESENTABLE.
 - 16 and 32 bar cuts CLEARLY MARKED for music
- We will be looking through your materials so they should be easy to navigate.

BFA Acting - Year One

- **Year 1 - 2 Monos**
 - 1 Contemp Comedic
 - 1 Contemp Dramatic
- **Year Two - 6 Monos**
 - 2 Contemp Comedic
 - 2 Contemp Dramatic
 - 1 Pre-Modern
 - 1 Kid Friendly
- **Year Three - 10 Monos**
 - 3 Contemp Comedic
 - 3 Contemp Dramatic
 - 1 Kid Friendly Comedic
 - 1 Kid Friendly Dramatic
 - 1 Pre-Modern Comedic
 - 1 Pre-Modern Dramatic

4 Songs (If you sing) of various styles (Including –Golden Age MT, Pop, Rock, Modern MT, Jazz, R&B, Country, etc)

- **Year Four - 15 Monos**
 - 10 Contemp Monos - 5 Comedic, 5 Dramatic ,
 - 2 or 3 Kid Friendly (1 or 2 Comedic, 1 or 2 Dramatic)
 - 2 or 3 Pre-Modern or Style (1 or 2 Comedic, 1 or 2 Dramatic)
- **8 Songs of various styles (Including –Golden Age MT, Pop, Rock, Modern MT, Jazz, R&B, Country, etc)**
- **In Addition (this is all cumulative):**
- **By 2nd year you should have done one professional audition.**
- **By 3rd year you should have done at minimum 4 professional auditions or booked 2.**
- **By 4th year a minimum of 6 professional auditions or booked 3.**
- **You should also have an evolving resume each year.**
- **You should be collecting self-tape recordings and recordings from shows for reel material (to be assembled as you go). These should be assembled by the 4th year (1-1.30 Min. Reel).**

BFA Dance – Goals and Aims

- **Technique**
 - **Applies principles of anatomy and kinesiology to initiate movement. Awareness of somatic practices**
 - **Deepens involvement with dance technique based on principles of anatomy and kinesiology**
 - **Refines movements that require muscle strength**
- **Choreography**
 - **When available, uses technology with choreography**

- Develops and manipulates material to meet criteria for specific dance forms
- Performance
 - Refines ability to perform, increases performance vocabulary to include projection, musicality, somatic awareness, breath support and timing
- Dance knowledge, vocabulary, history, current trends
 - Uses dance vocabulary in the context of dance technique and in dance writing
 - Able to discuss decolonizing dance history, current dance trends and their historical roots

Year One

- Student will create a dance resume formatted in the style of a professional dance resume
 - Resume may still include high school productions
- Student will be enrolled in at least one dance technique course
- Student will audition for fall and spring dance concerts

Year Two

- Current dance resume formatted in the style of a professional dance resume
 - Should have professional head shot and full body, dance pose.
 - No high school productions listed
- Student will be enrolled in at least two dance technique courses
- Student will have performance experience in a dance concert or musical
- Student will apply and/or attend/present at one professional conference

Year Three

- Current Dance resume should be formatted in the style of a professional dance resume
 - Should have professional head shot and full body, dance pose.
- Student will be enrolled in two-three dance technique courses
- Attendance to two professional conferences (cumulative)

Year Four

- Current Dance resume should be formatted in the style of a professional dance resume
 - Should have professional head shot and full body, dance pose.
- Student will have performed in at least three departmental dance productions
- Student will be enrolled in at least one dance technique course
- Attendance to three professional conferences (cumulative)
- Presents fully completed Capstone

By your 4th year, you should assemble a reel where you perform at least three different genres of dance, full out, full body on screen. Choose the genres in which you are most proficient. Total reel time 3-4 minutes. Do not use choreography that is not your own unless explicit permission is given.

- Ballet - petit allegro or grand allegro - 30-40 seconds
- Modern - include floor work, and hand supported movements - 30-40 seconds
- Hip-Hop/Break Dancing - basic movements - top rock, six step. Styles such popping/locking, funk, vogue, tutting, Memphis jook etc. 30-40 seconds
- jazz - show ability in rhythmic skill using isolations. 30-40 seconds
- tap - include at least two time step variations, pull backs, rolling shuffles, 6-12 count rifs, cramp rolls, maxi ford, paradiddle variations (no music)
- Contemporary -
- Additional skills - tumbling, acro, silks, pole, pointe (could be included in ballet jazz or modern.)
- Be sure to demonstrate performance quality, when appropriate, include pirouettes, leaps and demonstrate flexibility.

BFA Design - Year One

- Technical Resume

- **Resume should be formatted in the style of a technical resume, to include contact information, production work, education, skills and training, and information for three references**
- **Student will serve on crew for one APSU departmental production**
- **Student will attend portfolio workshop in order to prepare for portfolio creation over the next four years**

Year Two

- **Technical Resume**
 - **Resume should be formatted in the style of a technical resume**
 - **Resume should incorporate all notes from the previous year's review**
 - **Resume may still include high school productions at this point**
- **Student will have served on crew for three APSU departmental productions, begin to hone a focus on a specific area**
- **Student will present a Binder Portfolio to include all APSU production work and design/tech course work**
 - **Binder must be black, or other dark color**
 - **Binder must utilize page protectors, production labels, production photos, production paperwork, and process and completion photos for production and class projects**
 - **Limited high school material may be included at this point**

Year Three

- **Technical Resume**
 - **Resume should be formatted in the style of a technical resume**
 - **Resume should incorporate all notes from the previous year's review**
 - **Resume should no longer include high school production work**
- **Student will have served on crew for minimum five APSU departmental productions**
 - **At least one of these roles must be a managerial position (Props Master, Paint Charge, Wardrobe Supervisor, Stage Manager, Master Electrician, etc.)**
- **Student will have attended a minimum of either one SETC or USITT conference.**
- **Student will have employment with one professional company OR proof of interview/application for three professional companies in an attempt to secure professional work**
- **Student will present an Art Portfolio to include all APSU production work and relevant design/tech course work for the student's area of focus**
 - **Art Portfolio must be utilized**
 - **Portfolio should incorporate all notes from the previous year's review**
 - **Portfolio to include production labels, production photos, production paperwork, and process and completion photos for production and class projects**
 - **Student will be evaluated on content, organization, and overall presentation of the portfolio.**
 - **No high school material should be included at this point**

Year Four

- **Technical Resume**
 - **Resume should be formatted in the style of a technical resume**
 - **Resume should incorporate all notes from the previous year's review**
- **Student will have Assistant Designed for at least one APSU departmental production (or focus equivalent)**
- **Student will have attended a minimum of two SETC or USITT conferences**

- **Student will have employment with two professional companies OR proof of interview/application for six professional companies in an attempt to secure professional work**
- **Student will present an Art Portfolio to include all APSU production work and relevant design/tech course work for the student's area of focus.**
 - **Art Portfolio must be utilized**
 - **Portfolio should incorporate all notes from the previous year's review**
 - **Portfolio to include production labels, production photos, production paperwork, and process and completion photos for production and class projects**
 - **Student will be evaluated on content, organization, and overall presentation of the portfolio.**
- **Student will present one show binder, preferably for a production that they have designed or managed**
 - **Show Binder to include all relevant paperwork for discipline**
 - **All material in the Show Binder should be in page protectors**
 - **Show Binder should utilize labeled dividers for material**

BFA Music Theatre - Year One

- **4 Songs of varying styles and tempos (Including –Golden Age MT, Pop, Rock, Modern MT, Jazz, R&B, Country, etc)**
- **2 Contemp. Monologues**
 - **1 Comedy**
 - **1 Dramatic**

Year Two

- **8 Songs of varying styles and tempos (Including –Golden Age MT, Pop, Rock, Modern MT, Jazz, R&B, Country, etc)**
- **6 Monos**
 - **2 Comedic**
 - **2 Dramatic**
 - **1 Pre-Modern**
 - **1 Kid Friendly**

Year Three

- **12 Songs of varying styles and tempos (Including –Golden Age MT, Pop, Rock, Modern MT, Jazz, R&B, Country, etc)**
- **9 Monos**
 - **3 Contemp Comedic**
 - **3 Contemp Dramatic**
 - **1 Pre-Modern Comedic**
 - **1 Pre-Modern Dramatic**
 - **1 Kid Friendly**

Year Four

- **19 Songs of varying styles and tempos (Including –Golden Age MT, Pop, Rock, Modern MT, Jazz, R&B, Country, etc)**
- **13 Monos**
 - **4 Contemp Comedic**
 - **4 Contemp Dramatic**
 - **2 Pre-Modern Comedic**

- **2 Pre-Modern Dramatic**
- **1 Kid Friendly**
- **In Addition (this is all cumulative):**
 - **By 2nd year you should have done one professional audition.**
 - **By 3rd year you should have done at minimum 4 professional auditions or booked 2.**
 - **By 4th year a minimum of 6 professional auditions or booked 3.**
 - **You should also have an evolving resume each year.**
 - **You should be collecting self-tape recordings and recordings from shows for reel material (to be assembled as you go). These should be assembled by the 4th year (1-1.30 Min. Reel).**

Community Guidelines

What we value as a community:

**Honesty
Empathy
Communication
Trust
Support
Patience**

Take space, make space.

Perfection is a fallacy.

Recognize our own and other's privilege and how they affect the space.

Speak from a space of personal responsibility.

Intention does not equate impact.

Be a learner, not a knower. Be curious.

Safe(r) Space/Brave(r) Space

Listen to understand, not to respond.

Operate in good faith.

Seek solutions instead of complaining.

“TOAST”

The Theatre's Professional Code of Ethics

[Compiled from Fran Avery Tanner's *Basic Drama Projects* and Tom Markus' *An Actor Behaves*]

The 4 R's of Theatre Etiquette:

1. **Respect the Space.**
 2. **Respect the Time.**
 3. **Respect the People.**
 4. **Respect Yourself.**
1. Always be prompt for rehearsals. The industry standard is fifteen minutes before the scheduled rehearsal time. The time of rehearsal means you are warmed up, properly dressed and prepared to work at that time.
 2. Come to rehearsals prepared to work. “Your mutual enemy is time. Join to defeat it.” Make good use of your time and get off book before the assigned date. Memorize your lines, blocking and choreography.
 3. Study your part when you are not on stage; also study it at home. A day should not go by that you do not work on your part during a rehearsal period as well as a production run.

4. When not studying your part, actively watch others on stage. You will learn from their errors and achievements. Approach each moment as an opportunity to learn more about your craft. Practice good observation skills.
5. Don't leave rehearsals until you are dismissed by the director/assistant director. The director is in charge. Any absences or early exits must be approved ahead of time. The director has shaped the schedule to optimize the performers rehearsal time.
6. Cooperate with all cast and crew members. There are no "stars" in a show; each person is needed to create a production. We are a team. The art of theatre is much bigger than any one person, so our goal must be to produce good theatre. The best theatre is intimately profound for both performers and audience. This will not happen if there is not an atmosphere of giving on stage.
7. Accept criticism cheerfully and leave the notes to the director! Unless you are the director, that is not your job. If you are having difficulty with a certain direction or person, please take these concerns to the director. Do not try to deal with them yourself. Also, do not feed lines to other actors on stage. That is not your job.
8. Allow the director to direct. When you are given directions, listen. If you are asked to write down criticism, do so and then incorporate the suggestions in the next rehearsal. BRING A PENCIL AND YOUR SCRIPT TO EVERY REHEARSAL!
9. Avoid a display of temperament. Be patient and pleasant. Don't criticize others. Practice the golden rule! You will continue to work in this business if you are pleasant to work with. You are setting up a network of opportunities each job you do and every conference or workshop you attend. Be careful: The person you make a comment about might be the best friend of the person you are talking to.
10. Be quiet in the wings and auditorium. I.E. don't clap or cheer from backstage during a performance. Professionalism should extend throughout your time in the theatre, during rehearsals, performances, class, etc.
11. Be ready for entrances without having to be called. Never be late for an entrance. Use your time in rehearsal as if it is precious. More likely than not, it is. You will never have enough time.
12. Remain in character whenever on stage. Never break and laugh. Very unprofessional. This is the main source of getting yelled at in some rehearsals. To repeat, your time in the theatre is very limited.
13. Don't look at the prompter if you forget a line. Remain in character and wait for the prompt. Listen to it carefully. The industry standard is to say "Line," and wait for your prompt.

14. When the director interrupts rehearsal for another actor, stand quietly in character, ready to start again when the interruption is finished. Once again, time is our enemy.
15. During a rehearsal or production, if anything accidentally falls on the stage floor, pick it up. The stage must always be free of distraction. If something doesn't belong there, for safety's sake pick it up. If it's during a show, do it in character.
16. Never appear in makeup or costume except backstage and on stage. This varies depending on the venue, so check with your director for post show etiquette and procedures.
17. Don't touch items such as lights or props or costumes that are under the jurisdiction of another crew. If it is not yours, hands off!
18. When entering the theatre, leave personal problems behind. Always exhibit an air of professionalism when in rehearsal. Respect others and their time in rehearsal. Remember this is just like any other job. Many employers/directors won't care if you woke up on the wrong side of the bed. Your motivation is your paycheck, your credibility, and your reputation in the business.
19. Give your best performance for every audience. Every audience member is deserving of your best. That's why they came. That's what they paid for. Whether it's your first performance or your two hundredth one, to that audience member, it may be his or her first. Part two of the sentence: "while holding the third Sunday of lent..."
20. Don't confuse acting with living. Once again, this is a job. See #19. Though many artists will say that their chosen field and the products of that work are therapeutic, there is a big difference between therapeutic and therapy. As hard as it may seem sometimes, try to leave the character (at least his or her more ill-mannerly traits) on stage. As we don't want you to bring your personal problems on stage with you so do we ask that for your own as well as your loved ones' health you don't take your work home with you.
21. Never peek through the main curtain at the audience. Should we even have to mention this?!
22. When the stage manager gives warning calls or instructions, always say, "Thank you," in reply. This is not a gesture of appreciation but more for an acknowledgement so that we know you have heard the instructions.
23. Keep up your grades. If you can't participate in drama and simultaneously maintain good grades, don't accept a role. Artists are notorious for their bad living habits. Please take care of yourself physically as well as mentally and spiritually. Get plenty of rest, drink lots of water, eat right, find time for study, and strive for excellence in everything you do.

24. Never change appearance before a show without expressed written permission from the director or choreographer. Some roles may require a specific cut, color, or style. NEVER change your hair (cut, color, extensions, braids, etc.) or grow a beard/moustache unless asked to do so.
25. Casting is at the pleasure of the director/choreographer. If you miss rehearsal, don't know your blocking, choreography, lines, etc. by the assigned date it is reasonable and expected to be replaced in the performance.

“The two greatest enemies to good acting are time and a lack of self-respect. There is simply never sufficient time for the actor to do his work correctly. Time is money in the commercial world of theatre and the actor needs to invest in his time constructively, efficiently, and intensely. Proper work habits will assist you to use your time well. When you behave properly, you will work effectively [and more often].” You will discover that you are able to maintain your focus on the real problems of acting during the hours you will be given to rehearse a role. Too many actors are destructively insecure and have so little respect for themselves and their craft that they waste their time and belittle their work by deluding themselves that divine inspiration and opening-night energy will miraculously produce results that have never been seen in rehearsals and that ‘I’ll be right on that night.’ They have little craft and, therefore, few ways to assist themselves, and so they waste their time and energies on leaping irrelevant, self-imposed hurdles...But the actor who has sound working habits knows what he can do in each rehearsal and between rehearsals. He knows how to help himself and the entire production. He knows how to respect his work, and that helps him respect himself. That in turn helps him to use his time wisely, to behave as a professional.”

(from *An Actor Behaves* by Tom Markus)

Written Assignments in Department of Theatre and Dance Guidelines for Success

This document sets the expectations for Theatre and Dance students writing assignments. Your professor may customize these guidelines to meet their specific course.

First and foremost, read the directions for the assignment and FOLLOW THE INSTRUCTIONS. If you are unclear on a particular assignment, please don't hesitate to ask.

Why this document? Why are we grading grammar and spelling in a theatre and/or dance course? This isn't an English class. You're correct. But it is a COLLEGE course. And at this level of your educational lives you should be able to communicate effectively and write an appropriate sentence, paragraph and paper!

Format Style:

- Use the top of the first page, left hand corner for your name, class and date. Center your title about 2 inches from the top on the first page. Triple space after your title and start your first paragraph.
- Use 1 inch margins, Times New Roman or Arial font, 12 point. Double-space your paper. Do not triple space between sections. Use headings, bolded when appropriate to divide your paper.
- If the assignment asks for a five-page paper, then the fifth page must be at least $\frac{3}{4}$ complete in order to count as a full page. If it is a three-page paper, the third page must be at least $\frac{3}{4}$ complete and so on.
- You must have a clear thesis statement. The topic statement goes at the end of the first paragraph and informs your reader how your paper is organized – what topics you will be covering. Ex: “This paper will discuss the changing trends in adult learning, how adults are motivated and training strategies for the adult learner.”
- You must have your paper stapled when you come to class.

Writing Style - Grammar/Spelling:

- Your work must reflect the expectations of writing for the level of the course. For example, senior level courses will require more sophisticated writing, critical thinking, assimilation of ideas, etc. than lower level courses.
- Use the grammar/spell check on your computer but don't rely solely on it. Read your paper out loud several times to check for missing words, awkward phrasing, etc. It is always a good idea to have a friend read your paper as well. It is difficult to catch your own mistakes.
- Use active tense when possible.
- Be sure you understand the assignment. If the assignment is to critique a work, then critique it. Ask your professor for specific guidelines for the critique. If your assignment is to synthesize articles or research, then you need to synthesize. If your assignment does not specifically ask for your opinion, then don't give it. Usually, you are not at a level to critique the author's writing or the content of the articles. If you are unsure about the assignment, ask your professor.
- Ask your professor whether first person or third person is appropriate for the assignment. Most of the time, first person is to be avoided.
- Sentences should never begin with a conjunction (and, but, or).
- The use of the adjective “very” should be limited to direct quotes. In most instances, the term is inaccurately used, such as in: “Sue has a very unique talent.” Something is either unique or it is not. The term has no degree.
- Be careful of changing verb tenses in the middle of a paragraph.
- The title of full-length plays should be either underlined or italicized.
- The basic structure of any paper should open with an introductory paragraph and close with a conclusion. All paragraphs between should have a topic sentence to link the sentences so they are not just a string of unrelated statements.
- When discussing a play, make sure you distinguish between the actors and the characters. When referencing actors, you are talking about the live person performing the role. The character is the fictionalized personality in the world of the play.

- If you are doing a play response, please note that it is a RESPONSE, not a summary of the play's plot. A response is a reaction to what you've seen. You may include a summary but that should be limited to no more than one paragraph early in the paper.

Documenting your Research:

- To avoid plagiarism always document where you get information. Most of your assignments do not ask that you "make things up," but ask that you read what experts have said and demonstrate in writing what you have learned.
- Always use attribution. Let your reader know who said what. When quoting authors/writers for the first time give their first and last name with titles and identification of credibility. For example, Professor Steve Beverly, Host of Head-to-Head said, "..." The second time you quote the same person, use their last name only: Beverly writes, "..."
- To give credit to a source, most faculty prefer parenthetical documentation at the end of a sentence. For example, "Burke writes, "Theatre students must..." (Burke, Unionite, 1999). If you use multiple sources, you will need a bibliography page at the end of your paper. If everyone is using the same sources, for example, in an article review, it is not necessary to have a bibliography page.

Checklist of Common Mistakes. Go over this list after you have written your paper.

- Check your use of the following:
 - their – there
 - affect – effect
 - me – I (Charlie invited my mother and me, not my mother and I.)
- Avoid beginning sentences with "There." There is an unspecific reference and is incorrect. Begin with a specific reference.
- Avoid rhetorical questions. For ex.: "What is an adult learner?"
- Avoid using "it" unless you have made a prior reference to something.
- Spell out the word percent (avoid %).
- Do not start sentences with the numeral (6) but the word "Six."
- Put quotation marks after punctuation ("He went home." not "He went home".)
- Avoid using the word "that" after a verb except in a direct quote. Proof your paper and delete all unnecessary "thats." For example, "I think you should..." not "I think that you should.
- Avoid one sentence paragraphs. Also, avoid one page paragraphs.
- Make sure you don't have a heading or subheading standing alone at the bottom of a page. Move the heading to the top of the next page with the content that goes under the heading.
- Use of interjections is inappropriate in papers except in a direct quote. Do not use exclamation marks.
- Avoid ending sentences with a preposition.
- Avoid flowery language and hyperbole: "This play was the best play ever written."
- Avoid the use of the word "things," (a few key things)

- Unless they show possession, plurals do not include apostrophes.
- Avoid using “good”, “well,” “great,” or “bad” as descriptions. They provide very little meaning when evaluating something.
- Avoid using the phrases “sort of” or “kind of”.
- Avoid beginning sentences with “I believe...” or “I think...” It’s your paper and therefore, that position is assumed.
- Make sure to support your observations and judgments with strong evidence in the form of logical reasoning, cited source material, witnessed accounting or research.

Notations.

Your professor may have his/her own style of grading, but some common notations used by Communication Arts professors include:

- ?? – I don’t understand. What does this mean?
- awk – awkward sentence or phrasing
- rep – too much repetition. For example, starting three sentences in one paragraph with the same phrase.
- TA- throw-away sentence – in other words it doesn’t add anything to the paper.
For example, “This is a theory I won’t soon forget.”
- frag - Incomplete sentence or fragment

Spelling errors are usually circled.

Unnecessary words are crossed out or the delete symbol used: “He said that he was hot.”

Capitalization: coach Ralph Turner

Department of Theatre and Dance Senior Capstone guidelines and criteria

THDA 4995 – Senior Capstone

4 Credit Hours

Prerequisite: Departmental consent, senior status

Description: The capstone course is a method of summative evaluation in which the student is given an opportunity in their final year of study to demonstrate integrated knowledge and growth in the major. With supervision of the department of theatre and dance faculty, each individual senior theatre student will create a substantial work.

Application must be approved.

A Capstone project is required for graduation by every BFA and BA in the department of Theatre and Dance at Austin Peay State University. The purpose of the senior capstone is for a graduating student to demonstrate knowledge of theatre, dance, musical theatre or design through research, dramaturgy or performance. The purpose continues with the utilization of theatrical skills in the mounting of a production/performance. The students' evaluation of their process and product will demonstrate their ability to think in a critical manner. The capstone will demand the student draw from all of their studies in the arts as well as their training in theatre, dance, musical theatre and or design.

Application must be submitted during student's Jr. year. The deadline is April 4, 2022 at 5pm and all materials should be sent via email to hayesma@apsu.edu.

BA – Scholarly project –

- A 20-25 page Research Paper – The student will write a 20-25 page paper on their approved topic that proposes a thesis and defends that thesis with citable works.
- A 15-minute Oral Presentation – The student will prepare and present on their approved topic to a small audience. The student will have 15 minutes to present their thesis and research findings, with a 10-minute Question and Answer session to follow.
 - The student will turn in all presentation notes with a source citation document to the Capstone Committee and through D2L.
- A Poster Presentation – The student will present a formal, research-based presentation on their approved topic. The Poster Presentation will provide a visual representation of your research through text, charts, graphs, and other visual aids. The Poster Presentation should allow viewers to read your research material at their leisure and to interact with you, asking questions about your methods and your findings.
 - The student will turn in the materials represented on the poster, and additional research material and methods used to create the poster with a source citation document.
- A Workshop – The student will present a 30- to 40-minute workshop utilizing the research completed on their approved topic. This workshop should be interactive and present a unique point of view on the subject.
 - The student will turn in a bulleted list of presentation material, any handouts provided during the workshop, and a source citation document.
- A Lecture/Demonstration – The student will present a 15-25 minute lecture on their approved topic with an interactive demonstration to accompany the material. The lecture/demonstration should utilize visual aids, opportunities for questions, and demonstrations.
 - The student will turn in lecture talking points, all visual aids, demonstration guidelines prepared by the student, and a source citation document.

BFA - Production project w/written component – Examples may include but not limited to dance, musical or theatrical production, choreography, direction or design of a full production, are possible production projects.

Written portion required: MLA 10-15 pages

Outline

Process Journal – to include evidence of research, reading, rehearsals, progress, problems and strategies.

Self assessment

Citation page if appropriate
Bibliography

BFA Capstone students will have access, with permission, to selected departmental production items.

Please note; in lieu of a course fee or textbook, students will be responsible for any additional costs incurred by their proposed Capstone.

Department of Theatre and Dance

Senior Capstone Application

Name: _____ Graduation Semester/Year: _____

Academic

Advisor _____

Committee Members:

GPA _____ Degree: BA or BFA Major Concentration _____

Semester/Year of Capstone Registration: FALL _____ SPRING _____

(PLEASE NOTE THAT YOUR CAPSTONE MUST BE COMPLETED THE SEMESTER IN WHICH YOU ARE REGISTERED.)

Type of Capstone Project: Please consider the criteria listed on cover page

(Check one) Research Paper (BA) Poster Session (BA)

Presentation (BA) Workshop (BA)

Lecture/Demonstration (BA)

Production w/written component (BFA)

Collaborative w/written component

Please note that any student proposing a Collaborative Capstone project must submit separate, individual applications, which outlines the collaboration in detail and turn them in at the same time.

Proposal: Please attach your 1 page, type –written, Capstone proposal

Proposals will either be accepted as proposed, accepted with revisions, or denied.

1. Title:

2. Overview:

3. Explain how this Capstone relates to your degree concentration

4. Explain how this is a summative product of your 4 years

5. Describe your proposed process

6. List your three primary resources

7. List your proposed time line

BFA Acting/Directing Capstone

Evaluation

- ✓ Organization of rehearsal process
- ✓ Collaboration with team members, actors, directors.
- ✓ Showing #1
- ✓ Showing #2
- ✓ Showing #3 Must be a full run
- ✓ Incorporation of faculty feedback
- ✓ Final Performance
- ✓ Process journal

Required Repertoire

- ACTING
- 2 monologues, 2 scenes – mandatory
- After That, it's up to you!
- Needs a thematic or dramatic arc

- DIRECTING
- Pre-Requisite - Directing I course
- Pitch three shows. Faculty will pick one. A “student directed project” in Lab theatre
- Smaller cast, simple set shows will be considered much more favorably.

- PLAYWRITING
- Pre-Requisite – Playwriting
- Full-length original or adaptation
- Public reading

Additional Guideline

- All material must be new to the student the academic year during which the capstone is presented
- All material must be approved by faculty
- Rehearsal schedule must be submitted to faculty
- Performance Capstone should be no shorter than 25 minutes and no longer than 35 minutes
- Performance may include essential costume pieces and/or props as needed
- 1 – 3 “helpers”

BFA Dance Capstone

Evaluation

- ✓ Organization of rehearsal process
- ✓ Collaboration with pianist, choreographer, dancers
- ✓ Showing #1
- ✓ Showing #2
- ✓ Showing #3 Must be a full run
- ✓ Incorporation of faculty feedback
- ✓ Final Performance
- ✓ Process journal

Required Repertoire

- Should reflect your training as a performer and choreographer

Performance Focus

- Must include solo and group dances in which you are not the choreographer.
- Must include one dance of any style, choreographed by you.

- Must include at least three dance styles/genres
- MAY include your training in other areas of technical theatre/design/Musical Theatre/acting

Choreography Focus

- Must include solo and group dances in which you are not the performer.
- Must include one dance of any style, performed by you.
- Must include at least three dance styles/genres
- Prerequisite – Composition I and II.

Additional Guidelines

- All material must be new to the student the academic year during which the Capstone is presented
- All material must be approved by faculty
- Rehearsal schedule must be submitted to faculty
- Capstone should be no shorter than 25 minutes and no longer than 35 minutes
- Performance may include essential costume pieces and/or props as needed

BFA Design Capstone

Evaluation

- ✓ Organization of design process
- ✓ Collaboration with Creative team
- ✓ Showing #1
- ✓ Showing #2
- ✓ Showing #3 Must be a full run
- ✓ Incorporation of faculty feedback
- ✓ Final Performance
- ✓ Process journal

- Connected to a main-stage faculty/guest directed production
- APPROPRIATE RESEARCH
- YOUR PROCESS JOURNAL is Required
- CREATIVE PROCESS WILL BE BASED ON THE DIRECTORIAL CONCEPT AND ANY INPUT PROVIDED BY THE OTHER DESIGNERS
- PROCEED THROUGH ESTABLISHED BENCHMARKS AT SPECIFIC DATES
- REQUIRED ATTENDANCE AT ALL PRODUCTION MEETINGS, Technical and Dress Rehearsals
- ALL PAPERWORK EXPECTED OF A WORKING DESIGNER (unless mutually agreed upon by the design mentor)

BFA Musical Theatre Capstone

Evaluation

- Organization of rehearsal process
- Collaboration with pianist
- Showing #1
- Showing #2
- Showing #3 Must be a full run
- Incorporation of faculty feedback
- Engaging faculty advisors throughout entire process
- Final Performance
- Process journal

Required Repertoire

Element		Length in Minutes
At least 2 Monologues	Monologues can come from existing shows or be original.	1:00-2:00 minutes each

MT Scenes	Dialogue can come from existing shows or be original.	8:00-10:00 minutes total
At least 5 songs (Solo, duet, small group)	Various styles, origins, genres	18:00-25:00 minutes total
Dance	Pre-choreographed, any style.	Should be incorporated into songs/scenes.
		Total: not to exceed 40 minutes

Additional Guidelines

- All material must be new to the student the academic year during which the capstone is presented
- All material must be approved by faculty
- Rehearsal schedule must be submitted to faculty
- Minimum of 3 showings
- Capstone shall not be longer than 40 minutes
- Performance may include essential costume pieces and/or props as needed
- Performance may not involve more than (6) six performing individuals including the senior, any musicians, and any other supporting actors/dancers/singers.

Student Fringe Info

Student Directed Project Guidelines:

There will be one evening each semester dedicated to student directed work. The form that this show will take is up to the student(s), with some rules for clarity and guidelines for show submission. The show can be a straight play, a musical, improv, or almost any form the student wishes. To qualify to *direct*, the student must have taken Directing I and made a B or better.

This production will focus on PERFORMANCE and DIRECTION to the exclusion of extensive design elements. A small and basic selection of set, props, and costumes will be made available to the student director, however anything grand or specific will be up to the director and creative staff to acquire. The lighting plot will be a simple lights up/lights down wash, if a specific lighting element is needed for successful performance of the show, the director should use his or her creative impulses to solve the problem. An ideal student directed project will require no complex costumes, no complex sets, and no complex lighting. This project will be taken on under the leadership of the student director with a limited amount of departmental support. All projects will be staged in the Lab Theatre in the fall/spring of 2022/23, however, in the future, the mini pro in the Rehearsal Hall will be the home of these projects. Other performance spaces will be considered on a case by case basis.

The student director should arrange times for faculty mentoring throughout the production process. The student director will also be responsible for recruiting and securing all production help, this includes choreographer and MD/collaborative musician if the production is a musical or cabaret performance. The student director should also consider getting the word out about the production through “advertising.” This is an important point. Since we are an educational institution, we are not required to pay for rights to a production as long as we: don’t charge for tickets and don’t advertise it by name. This means that any flyers or posters made must feature an alternate name for the show.

Please note: Student directed projects do NOT take precedence over classes, capstones, or dept. productions. This is an extra-curricular activity to further your skills as a director and another opportunity for performers to hone their craft and get on-stage experience, as a result there will be no course credit given for these projects.

Shows that will be given the strongest consideration are:

- Simple to produce
- Small cast shows
- Student projects should be NO LONGER than 30 min.
- One acts that are done in conjunction with other one acts to make one evening of theatre featuring multiple directors will be strongly favored.

The preference is for directors to pitch three 30 min. shows for the faculty to choose one from, however directors may pitch only one project if they desire. Please note that the entire evening will be considered when selecting projects.

The faculty will evaluate the shows pitched and make decisions on which show will be produced. If multiple directors are applying and are not interested in collaborating on an evening of one-acts, decisions will be made between directors based on how well the shows fit with department season and ease of production.

Open auditions are required. You may post Audition Notices on the call board and the board in the green room. Directors are encouraged to host group auditions (for several shows) at one time. Please note that cast lists must be approved by the faculty before being posted.

Rehearsal space may be requested through the Department of Theatre and Dance office in accordance with departmental procedures. Rehearsal space must be left clean and free of production items. Seating may not be reconfigured in the Lab Theatre, you must use the space as is.

Rehearsals should be no longer than three hours on any given day. Breaks should be given at reasonable intervals. Directors should adequately prepare their actors for the performance. Actors should show up to rehearsals on time and ready to work. Once cast in a show, actors must commit to the production. Again, cast lists must be approved by faculty before being posted.

Immediately following the last performance, all participants in the production should participate in strike. This includes returning all dept. borrowed items. Any items that are left in the Lab theatre will preclude the director/actors from any future Student Season shows.

Post-Mortem Discussion: In the weeks following the close of the production, the director (or performer) should schedule a time with a faculty member to discuss the process and the product. The aim of such a discussion is to assess the students work as well as gather information to improve this process in the future.

Application process for potential student directors:

- Fill out the attached form
- Give a one-page description of each show/project you want to undertake including:
 - o A short synopsis
 - o Cast of Characters
 - o Technical requirements
 - o Why you want to do this show/concept.

Student Fringe Application:

Application for Student Directed Project

Name: _____

Year: _____

Concentration: _____

Have you had Directing I (Circle One:) Yes No

What grade did you receive in Directing I: _____

If this is a Directing Proposal:

Please attach your one-page breakdown(s) of your project. This breakdown should include: Title & playwright, length of show, a short synopsis of the play, a complete cast of characters, any technical requirements, and why you want to direct this piece/what is your concept for the show. (Remember, your chances of being approved are greater if you submit 3 choices.)

If this is a Performance Proposal:

Please attach a breakdown of what this performance/cabaret is: song(s)? A monologue? A scene? This breakdown should include: Title/playwright/composer/choreographer, length of piece, a short synopsis of the piece, a complete cast of characters (if applicable), any technical requirements, and why you want to perform this piece.

Please email this information to Talon Beeson (beesont@apsu.edu) or Darren Michael (michaeld@apsu.edu.)

Scholarship/Audition Info & Criteria:

Video Audition Requirements:

Acting

Two contrasting monologues totaling no more than three (3) minutes.

Musical Theatre

One 32 bar cut of a golden age song (pre-1965), one 32 bar cut of a modern age song (post 1965), and one modern monologue. Also provide a video showcasing your dance abilities in a Musical Theatre style, include Tap if you can Tap dance. Video submissions should be no more than five (5) minutes total.

Dance

Please provide videos showcasing two of the following 4 styles: Ballet, Musical Theatre, Jazz, or Modern. If you can Tap, please include a video showcasing your Tap abilities. Video submissions should be no more than five (5) minutes total.

Design

Please send a digital portfolio showcasing your work in your area of expertise (Lighting, Sound, Set Design, Stage Management). The Portfolio can be in any digital format that you have access to and that you can send as an email attachment or a website link. (Power Point, iMovie/photo slideshow, simple website with photos and descriptions).

*All submissions should include a brief introduction of the applicant and a brief description of what the faculty panel will be viewing.

On-Campus Audition Requirements

Audition:

Each student will need to bring a headshot/photo, up to date resume, and two (2) letters of recommendation from someone who can speak to their ability to be successful in our program.

Acting

Please come prepared to present 2 contrasting monologues from published theatrical works, not to exceed a total of 3 minutes.

Dance

Please come prepared to learn 2 contrasting dance combinations in Jazz/Musical Theatre & Ballet/Modern. An additional tap combination will be optional. Women please wear a black leotard with pink tights. Men please wear black tights with a snug white, grey or black t-shirt, tank or leotard. Ballet slippers should be worn for the ballet combination, Jazz shoes/sneakers for the Jazz combination, and Tap shoes for the Tap combination.

Musical Theatre

Please prepare 3 contrasting songs of no longer than 32 bars (one pre-1965, one post-1965, and one from an era of your choice). You will sing 2 of the 3 cuts. Bring 1 monologue from a published theatrical work of 1 minute in length. All audition material must not exceed 3 minutes. An accompanist will be provided. All Musical Theatre students must

participate in the Dance audition (Please follow the Dance audition instruction for what to wear). A placement music theory exam will be administered at the audition.

Design

Applicants must bring examples of Design/Technical Theatre work.

*All students should be prepared for a brief interview with department faculty members.

The Department of Theatre & Dance offers talent scholarships and out-of-state tuition waivers for students majoring in Theatre & Dance. Scholarships are awarded based on successful program auditions.

Online Scholarship Application: <https://www.apsu.edu/scholarships/>

Acuff Circle of Excellence Creative Arts Scholarship

This scholarship has been established by the Acuff Circle of Excellence in honor of legendary artist, Roy Acuff. A selection committee headed by the residing Dean of the College of Arts and Letters will grant the scholarship for the following academic year to one student only, who is majoring in an area of concentration within the College of Arts and Letters. The residing Dean will appoint one representative to the scholarship selection committee from each discipline i.e., Music, Creative Writing, Visual Art, Dance and Theatre. To be eligible, applicants must have and maintain a 3.0 GPA, be a full-time (12 or more hours) student, and majoring in one of primary areas of concentration within the College of Arts and Letters. All applicants must submit an Artist's Essay to include their reasons for wanting to be an artist, and their academic and artistic goals. The essay should be a minimum of 250 words in length. The recipient will be granted the scholarship for one. The Youth Ovation Award winners will be given the privilege of preferential consideration. Youth Ovation Award winners must submit a copy of their notification letter with their application. In addition, the recipient is required to submit a thank you note upon notification to University Advancement.

We encourage you to apply each year through our APSU Scholarship Application. Although this scholarship is not automatically renewed, you could be considered if you reapply.

- \$1000 possibly divided by multiple recipients

Ann Edwards Brown Memorial Scholarship

This scholarship was established in 1989 by the family and friends of the late Ann Edwards Brown. Applicants for the scholarship may be entering freshmen who intend to major in theatre or currently enrolled students who are majors in theatre. Selection will be based on the student's financial need in conjunction with a serious commitment to theatre. Application may be made by letter to the Theatre and Dance Department, APSU P.O. Box 4475. We encourage you to apply each year through our APSU Scholarship Application. Although this scholarship is not automatically renewed, you could be considered if you reapply.

- \$2400 possibly divided by multiple recipients

Edington Family Scholarship in Theatre

The Edington Family Scholarship was established to provide assistance to a student, preferably female, studying music or drama in theatre. The recipient should not be a resident of Montgomery County, Tennessee. Applicants must have a 3.0 GPA with normal progress toward graduation, at least a score of 21 on the ACT, and must maintain full-time enrollment status. Recipients must reapply for renewal of the scholarship each year.

- \$800 possibly divided by multiple recipients

Evans and Peg Harvill Scholarship Endowment

The Evans and Peg Harvill Scholarship Endowment is awarded to a recipient with a minimum of 3.0 GPA. In order to renew, the recipient must maintain a 3.0 GPA and make normal progress towards graduation.

- \$2300 possibly divided by multiple recipients

Mary Carole Griffin Memorial Scholarship

This scholarship was established in 1974 in memory of Mary Carole Griffin, theatre student and beloved daughter of Mr. and Mrs. John Griffin. Applicants for this scholarship should be entering full-time freshmen who intend to major in theatre or currently enrolled full-time students who are majors in theatre. We encourage you to apply each year through our APSU Scholarship Application. Although this scholarship is not automatically renewed, you could be considered if you reapply.

- \$2600 possibly divided by multiple recipients

Michael Scott Norris Memorial Scholarship

This scholarship was created in 1984 in memory of Michael Scott Norris, beloved son of Ted and the late Rosemary Norris. Applicants for this scholarship may be entering freshmen who intend to major in theatre or currently enrolled students who are majors in theatre. High potential for achievement in the theatre and high motivation will be the principal criteria for selection. We encourage you to apply each year through our APSU Scholarship Application. Although this scholarship is not automatically renewed, you could be considered if you reapply.

- \$2700 possibly divided by multiple recipients

Performance Scholarship in Dance

Performance Scholarships, which include service requirements, are offered to students in several areas of APSU. This scholarship application is not the process used for performance scholarships, and the method for obtaining each performance scholarship varies. Additional requirements such as interviews, auditions, or portfolios may be necessary.

Please disregard the message displayed below indicating your general application will automatically consider you for this scholarship.

- Varies

Performance Scholarship in Theatre

Performance Scholarships, which include service requirements, are offered to students in several areas of APSU. This scholarship application is not the process used for performance scholarships, and the method for obtaining each performance scholarship varies. Additional requirements such as interviews, auditions, or portfolios may be necessary.

Please disregard the message displayed below indicating your general application will automatically consider you for this scholarship.

- Varies

Reece Elliott Endowed Scholarship in Theatre

The Reece Elliott Endowed Scholarship is awarded to a student in the Communication and Theatre department. The recipient must be admitted as a full-time undergraduate at Austin Peay State University. Freshmen must have a 2.85 GPA and 21 ACT. Renewals must maintain 2.85 GPA and be progressing toward graduation.

For further information contact the Department of Theatre, APSU Box 4475, telephone (931) 221-6767.

SCHEDULING CONFLICTS

Scheduling conflicts are common in a busy department like ours. Faculty and staff work extremely hard to avoid these conflicts as much as possible. From time to time, however, conflicts will still occur – conflicts between production work and a student rehearsal, or between a main stage rehearsal and a student rehearsal or obligation. Occasionally, faculty or staff may be unaware of the conflict. These can typically be worked out but only if the student notifies the appropriate faculty members immediately. This is the student's responsibility. The best way to facilitate this is to mark any and all obligations on the conflict sheet, which is filled out at the beginning of the production and given to the Stage Manager. Do NOT wait until the last minute to tell the appropriate faculty member or supervisor of the conflict; bring this to their attention as soon as you are aware of the problem. Failure to do so may result in a failed class, a lowered grade, or withdrawal of audition privileges for a semester.

In order to reduce the possibility of conflicts, students and faculty involved in independent performance projects should consult the Theatre and Dance Department calendar when scheduling rehearsals and performances. In both scheduling and use of spaces, main stage productions take precedence over student activities and independent performance projects.

STUDY ABROAD

The Department of Theatre and Dance encourages all students to consider study abroad as a part of the undergraduate experience. Studying abroad offers a unique insight into understanding the world we inhabit, which can greatly impact your future career. There is a wide range of study abroad opportunities offered at APSU including 1-5 week programs, full-summer experiences, and full-semester exchange programs. Audition requirements for departmental productions will not apply for students on confirmed study abroad programs.

<https://www.apsu.edu/study-abroad-exchange/study-abroad/study-abroad-programs.php>

Complimentary Ticket Policy and Procedures

Who is eligible?

Department of Theatre and Dance faculty, staff, production cast and production crew.

How many tickets can I request?

- Department of Theatre and Dance faculty and staff are eligible for up to two complimentary tickets during the run of the production.
- Production cast and select crew members are eligible for up to two complimentary tickets during the run of the of the production.

When can I request comp tickets?

Comp tickets must be reserved through the box office manager two weeks prior to the production run.

How do I pick up my complimentary tickets?

Comp tickets will be issued in your name. Comp tickets must be collected at least fifteen minutes prior to curtain. Unclaimed comp tickets will be released.

Important Information:

- Comp tickets are issued on a “first come, first served basis.”
- All seating in the Trahern Theatre is assigned. All seating in the Black Box Theatre is general admission. We are unable to arrange for complimentary tickets to be seated with purchased tickets for the Trahern Theatre.
- If you have questions about complimentary tickets, please contact the box office manager.

-Adapted from the University of Texas, Department of Theatre and Dance

Common Attire Needed for Theatre and Dance Classes

Ballet Attire:

Women - tank, cap, or long sleeved leotard, sports bra, and pink tights, pink, split sole ballet slippers.

Men - form fitting white t-shirt, compression shorts/dance belt, and black tights, ³/₄ bike shorts or jazz pants, black split sole ballet slippers.

Ballet slippers are required, pointe shoes, may be required.

Modern Dance Attire:

Women - tank, cap, or long sleeved leotard, sports bra, and dance pants that go below the knee or tights. No bare midriffs.

Men – form fitting t-shirt, compression shorts/dance belt, and dance pants that go below the knee or tights. Modern dance is performed in bare feet.

Jazz Dance Attire:

Women - tank, cap, or long sleeved leotard, sports bra, and dance pants that go below the knee or tights, black jazz shoes/sneakers.

Men – form fitting t-shirt, compression shorts/dance belt, and dance pants that go below the knee or tights, black jazz shoes/sneakers.

Jazz shoes or jazz sneakers are required.

Hair must be worn in a bun or secured against the scalp. No excessive jewelry is allowed. Body piercings must be secured against your body. No accommodations will be made for body piercings or body piercing pain.

The faculty member teaching the dance technique course must approve all dance class attire.

Acting/Musical Theatre Student Attire:

Women – rehearsal skirt, character shoes (flat and heeled), rehearsal blazer.

Men – character shoes (black and brown), dress pants, belt, button down shirt, sportscoat/blazer, dress hat (fedora or similar).

Scene Shop/Costume Shop Attire:

Closed toe shoes, paint clothes, long sleeved shirt (that can get dirty), long pants (that can get dirty).

Department of Theatre & Dance Facilities**Trahern Building**

Trahern Theatre
Margaret Fort Trahern Lab Theatre
Sewing Lab
Costume Shop
Drafting/Design Lab
Box Office
Make-Up Room
Dressing Rooms
Light Booth
Sound Closet
Lockers for Students
Green Room
Scene Shop
413
402 (Student Performance Space)
401
Conference Room
Recording/On-Camera Studio
Faculty Offices

Memorial Health Dance Studios

Studio A
Studio B
Locker Rooms
Faculty Office



LOCKER THEATRE AGREEMENT & DANCE

Use of the Theatre & Dance lockers is a privilege. Any student wishing to use a locker during the academic year is allowed to check one out through the Theatre & Dance office (Trahern 208). APSU and Theatre & Dance cannot be held responsible for lost, stolen or damaged personal property. Lockers are to be used at the student's own risk. By signing this form, students agree to abide by the terms and conditions set forth by Theatre & Dance.

Locker Usage and Guidelines/Policies

1. All lockers within Theatre & Dance are the property of the APSU Area of Theatre & Dance and are subject to applicable Austin Peay State University policies as outlined in the student handbook. The department reserves the right to alter the policies governing the use of lockers with appropriate notice.
2. Use of a locker by a person other than to whom it is issued is forbidden. Misuse of a locker may lead to termination of locker privileges.
3. Each student may have only one locker (no matter where it is in the building).
4. No perishable items are to be store in lockers.
5. Students are not permitted to affix anything to the interior or exterior of their lockers.
6. All personal items must be stored completely within a locker. All items left outside of a locker, whether secured or not, will be removed and disposed of accordingly.
7. All lockers not cleaned out by the date indicated will be vacated and contents will be disposed of accordingly.
8. The Area of Theatre & Dance is not responsible for lost or missing items, either before or after clearance of a locker.

This Student Locker Agreement is effective for the following dates.

Start Date: August 24, 2020

End Date: May 7, 2021 (December 11, 2020 if graduating)

Lockers must be cleaned out and vacated prior to May 7, 2021 (December 11, 2020 if graduating). If lockers are not vacated by this date, the locks will be cut off and contents will be removed disposed of accordingly.

 I have read and understand the Locker Usage and Guidelines/Policies set forth by the Area of Theatre & Dance at Austin Peay State University. I agree to have my locker emptied by May 7, 2021 (or December 11, 2020 if I am graduating) and if I do not my items will be removed and disposed of accordingly.

 Name (First and Last)
 Signature

 Email address
 Date

HEADSHOTS & BIOS

It is expected in the theatrical world to have a professional headshot available. While all BFA students come into the program with one, it may not be up to the current professional standards. If your headshot is not up to current industry standards, you will be expected to update it by the end of your first year (there will be an opportunity for incoming freshman to receive one through the dept.) A headshot should be a color, 8X10 photo from the shoulders up. However, the ¾ shot has become popular recently and is acceptable.

All students (BFA and BA) are expected to have a professional headshot by the end of their first year. APSU Theatre and Dance faculty encourage students to audition for summer theatre and professional work. To do this, you must have a current and professional headshot/resume. Please remember that all APSU shows and commitments come first. To reiterate: when auditioning for professional work please keep in mind that APSU is your first commitment and you cannot accept work that will conflict with APSU productions.

Every fall, APSU Theatre & Dance welcomes a headshot photog, from Nashville. He offers discounted headshot sittings for our students and alums. These sessions are extremely affordable (the price will be announced each year in the fall) and include one touched up shot. Keep your eye on your APSU email box and the call board for details.

Please note that if you are cast in an APSU production, your headshot will be displayed in the lobby with the rest of the cast members headshots. This is standard practice in any professional theatrical setting.

It is also expected that performers have a current and up to date bio. It is recommended that you keep three versions of your bio: a very short one for programs, a slightly longer one for online usage and a long form bio. It is acceptable to use shortcuts in your short form bios. IE: “Favorite roles include: Theatre - *Oklahoma* (Curly), *Heathers* (Heather 1), *Jakes Women* (Jake), Film – Ron Burgandy (*Anchorman*), Patrick Bateman (*American Psycho*).” In your long form bio, please use complete sentence structure.

For short program bios it is encouraged to personalize. First time on an APSU stage? Tell us. Make it personal and fun, but keep it focused. Don’t tell us that you one-day hope to play Seymour in *Little Shop*.

General Policies

The following policies are university policies. Infractions for policy violations are handled by the Dean of Students office.

Drug and Alcohol Policy

Policy on Substance Abuse

Policy on Substance Abuse

It is the policy of this institution that the unlawful manufacture, distribution, acquisition, possession, or use of alcohol and illegal drugs on the APSU campus, on property owned or controlled by APSU, or as part of any activity of APSU is strictly prohibited.

Austin Peay is dedicated to the pursuit and dissemination of knowledge and, as such, expects all members of the academic community to behave in a manner conducive to that end. The highest standards of personal and professional conduct must be maintained by faculty, staff, and students. Illegal or abusive use of alcohol and other drugs by members of the University community adversely affects the mission of the University and is prohibited. Accordingly, Austin Peay State University adopts the following policy, consistent with federal, state, and local laws. The policy is intended to accomplish the following:

1. Prevent substance abuse through strong educational efforts;
2. Encourage and facilitate the use of counseling services and rehabilitation programs by those members of the University community who require assistance in stopping substance abuse; and,
3. Discipline appropriately those members of the University community who engage in illegal substance-related behaviors.

Hazing Policy

Austin Peay State University Student Hazing Policy, New Member Bill of Rights Confirmation Form, And Liability Disclosure Notice Section I – Hazing Hazing is illegal. Hazing is defined in our “Code of Student Conduct” as: any intentional or reckless act, on or off institutional property by one student, acting alone or with others, which is directed against any other student, that endangers the mental or physical health or safety, of that student, or which induces or coerces a student to endanger such student’s mental or physical health or safety. Hazing does not include customary athletic events or similar contests or competitions, and, is limited to those actions taken and situations created in connection with initiation into or affiliation with any organizations.” Statutory Authority: T.C.A. 49-8-203, APSU “Code of Student Conduct,” in the Student Handbook and Calendar. Section II – Release of Liability I acknowledge that I fully understand that Austin Peay State University does not conduct recruitment/rush activities, or other activities sponsored or conducted by student organizations, and that Austin Peay State University does not provide or approve transportation for voluntary participation in such activities. Such activities and events are not university sponsored and I am not in any way required by the university to participate. I understand that Austin Peay State University is not responsible for actions, losses, damages or injuries that may occur as a consequence of my attendance or participation in these activities or events. The university is also not responsible for actions, losses, damages or injuries that result from violation of University policies. I acknowledge that I am aware of University policies regarding rush activities, hazing, and the responsibilities of student organizations and I agree to abide by and adhere to said policies. I further understand that violations of the “Code of Student Conduct,” including violating the hazing policy, may result in disciplinary charges and civil or criminal proceedings being brought against me. I understand that the university is not responsible for any actions, losses, damages or injuries that occur to me or to others as a consequence of members of student organizations driving and/or transporting recruits, members or other students to non-university sponsored off campus events. I also understand that I may be held accountable, responsible or liable for actions, losses, damages or injuries incurred by others resulting from my driving and/or transporting other persons to non-university sponsored off campus events.

Sexual Harassment Policy

The full Sexual Harassment Policy is available at: <http://www.apsu.edu/files/policy/5003.pdf>

Forms

**Department of Theatre and Dance
Senior Capstone Application**

Name: _____ **Graduation Semester/Year:** _____

Academic Advisor _____

Committee Members: _____

GPA _____

Major Concentration _____

Semester/Year of Capstone Registration: **FALL** _____ **SPRING** _____
(PLEASE NOTE THAT YOUR CAPSTONE MUST BE COMPLETED THE SEMESTER IN WHICH YOU ARE REGISTERED.)

Type of Capstone Project: Please consider the criteria listed on cover page

(Check one)

- Written**
 Production w/written component
 Collaborative w/written component

Please note that any student proposing a Collaborative Capstone project must submit separate, individual applications, which outlines the collaboration in detail and turn them in at the same time.

Proposal: Please attach your **1 page, type –written**, Capstone proposal

Proposals will either be accepted as proposed, accepted with revisions, or denied.

- 1. Title:**
- 2. Overview:**
- 3. Explain how this Capstone relates to your degree concentration**
- 4. Explain how this is a summative product of your 4 years**
- 5. Describe your proposed process**
- 6. List your three primary resources**
- 7. List your proposed time line**

Memorial Health Dance Studio Usage, policy and, protocol.

Please initial in the space provided indicating that you understand these statements and can agree to them.

_____ I understand that NO street shoes will be worn in the dance studio. Only dance specific shoes can be worn.

_____ I understand that if I choose to use the Dance Department's sound equipment, any damage I may cause is my responsibility.

_____ I will respect the offices that share the dance studio wall by keeping the volume of my music at a reasonable level. (No higher than 7)

_____ I understand that NO food or drinks are allowed on the dance studio except for water bottles or drinks with a lid.

_____ I will respect the Campus Police. Regardless of my permission to use the dance studio, I will politely show my ID/re-swipe into the building/vacate the premises if asked to do so by the Campus Police.

_____ I will respect the ROTC/Military Science faculty and staff. Regardless of my permission to use the dance studio, I will politely show my ID/vacate the premises if asked to do so by the ROTC/Military science staff or faculty.

I understand the following statements and agree to the terms. I also understand that if at any time I am found to be in violation of the policies and protocol my studio use privilege may be revoked.

Signature

Print Full Name

A#

Email

Cell #

Dates of Studio Request

Purpose:

Authorized by:

Today's Date:

Scheduling Priority for the Memorial Health Dance Studios

All scheduling for the Memorial Health Dance Studios shall take the following into consideration listed in order of priority.

- 1.) All dance and theatre classes, workshops, or training, offered through the APSU Theatre and Dance Department.
- 2.) All dance classes offered through the APSU Community School for the Arts.
- 3.) Rehearsal and studio prep time as required by APSU dance faculty and guest artists.
- 4.) Rehearsal time for student choreographers as approved by Marcus, Margaret Rennerfeldt, or Dr. Ayo Walker.
- 5.) Clubs and Organizations affiliated with APSU.
- 6.) Individual Students of APSU.

Margaret Fort Trahern Laboratory/Trahern/Classroom/Rehearsal Space Reservation Form

Please initial in the space provided indicating that you understand these statements and can agree to them.

_____ I understand that I am responsible for cleaning up after I have used the space.

_____ I understand that if I choose to use the sound equipment, any damage I may cause is my responsibility.

_____ I will respect the offices that share the wall by keeping the volume of my music at a reasonable level.
(No higher than 7 and lower if asked)

_____ I understand that NO food or drinks are allowed in the black box except for water bottles or drinks with a lid.

_____ I will respect the Campus Police. Regardless of my permission to use the space, I will politely show my ID/re-swipe into the building/vacate the premises if asked to do so by the Campus Police.

I understand the preceding and following statements and agree to the terms. I also understand that if at any time I am found to be in violation of the policies and protocol my use privilege may be revoked.

Signature

Print Full Name

A#

Email

Cell #

Dates of Studio Request

Purpose:

Authorized by:

Today's Date:

Scheduling Priority for All Trahern Spaces

All scheduling for the Memorial Health Dance Studios shall take the following into consideration listed in order of priority.

- 1.) All dance and theatre classes, workshops, or training, offered through the APSU Theatre and Dance Department.
- 2.) All theatre and dance classes offered through the APSU Community School for the Arts.
- 3.) Rehearsal and studio prep time as required by APSU Theatre and Dance faculty and guest artists.
- 4.) Rehearsal time for student choreographers as approved by Theatre and Dance Faculty.
- 5.) Clubs and Organizations affiliated with APSU.
- 6.) Individual Students of APSU.



LENDING AGREEMENT
AUSTIN PEAY STATE UNIVERSITY

1. I agree to use the lent equipment properly, and for its intended use, to ensure my safety and to ensure that the equipment remains in good working condition while in my possession. I understand that I must return equipment in the same condition.
2. I will supervise others who may be working with me to ensure that all persons understand the proper use of equipment and its intent.
3. I understand that all equipment has been inspected prior to my borrowing, and that I am responsible for repair or replacement cost for all equipment lost, stolen, or damaged while in my possession. APSU staff will determine if the equipment has been properly cleaned and will test items to ensure they operate correctly.
4. I understand if any equipment I have borrowed becomes damaged or stops working while I am using it, I must not attempt to repair it myself but call or return to Austin Peay State University **AS SOON AS POSSIBLE**.
5. I understand the equipment must be returned by _____, unless authorized by Austin Peay State University, Theatre & Dance Department. If I do not return item(s) within 10 days of its due date, the item(s) will be considered stolen property and legal action will be taken.
6. Failure to adhere to the terms and conditions as hereby set forth shall immediately render me ineligible to further participate in the Lending Program at Austin Peay State University.
7. I have received instruction on the proper use of equipment I am borrowing.

Signed this day of _____, 20____ in the presence of an authorized representative of Austin Peay State University.

Austin Peay State University Representative

Items Borrowed:

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DROP DURING W/F PERIOD REQUEST
This form is not to be used for Complete Withdrawals (dropping all courses)

This form must be completed by students who have a registration hold of any type on their record in order for the course to be dropped.

Students with the following registration holds must get approval from the appropriate department as follows:

Hold	Office Responsible for Signing
Athlete	Athletic Compliance Coordinator
Student Affairs Hold	Dean of Students
Military Using TA (GoArmyEd)	Must drop through GoArmyEd – this form is not needed

This form must be completed and returned to the Office of the Registrar, EL 316. Notification will be sent to your instructor to electronically assign a grade of W or F.

University Policy for W/F period:

A grade of "W" will only be awarded if the instructor determines the student is passing at the time of withdrawal.

Students please complete this portion and obtain the necessary signatures if required.

Name _____ Student ID _____

CRN	Course Subject	Course Number	Course Section

Required Signatures:

*Athletic Compliance Coordinator _____ Date _____

*Dean of Students _____ Date _____

I am certifying that I wish to be dropped from the course(s) listed above.

Student Signature _____ Date _____

*Only if required

Registrar Office Use Only

Date Received _____ Date Processed _____ Initials _____

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**FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT (FERPA)
STUDENT RELEASE OF CONFIDENTIAL INFORMATION FORM**

This form allows students to authorize the release of confidential academic, financial aid, discipline, and student account information otherwise protected by the Family Educational Rights and Privacy Act (FERPA) to designated persons. These designated persons will have access to the student's grades and progress reports, certain disciplinary records, and other information related to academic progress, financial aid, and student financial accounts.

AUTHORIZATION – THIS MUST BE SIGNED IN ORDER FOR INFORMATION TO BE RELEASED:

I (the student) do hereby authorize Austin Peay State University ("University") and/or its employees to release my confidential academic, financial aid, discipline and any student financial account information, including academic progress reports and grades when available, to the person(s) named in the following information. This release does not apply to other information (counseling and health) protected by the Family Educational Rights and Privacy Act (FERPA). Authorization is valid as long as I am enrolled at Austin Peay State University or until cancelled in writing by me. I understand I have the right to receive a copy of such records upon request. I acknowledge that I may revoke this "Student Release of Confidential Information" *in writing* at any time by presenting such authorization *in person* to the Office of the Registrar. I also acknowledge and agree that any disclosure of records and/or information made prior to my written revocation shall not constitute a violation of my right to privacy under federal and state law. To cancel this release, the student must submit the *written* cancellation request *in person* to the Registrar's Office in Ellington Building, Room 316.

Student's Signature

Date

IMPORTANT: The following information must be completed to assist University staff in identifying the non-student recipient of information when he/she calls to request information by telephone.

Student Information

Student's Name (please print): _____

Student's Banner ID#: A _____ Student's Last 4 Digits of SSN _____

Recipient Information

Name of person(s) (other than self) authorized to receive or request information. List primary recipient first and print clearly.

Personal Identification Number (4-digit number)

Primary Recipient Address

Street

City State Zip

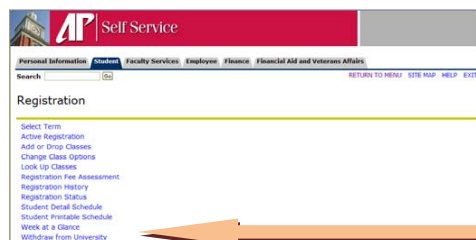
(_____) _____
Home Telephone

(_____) _____
Cell or Work Telephone

A Digital Version of this form is available at: <https://www.apsu.edu/registrar/files/FERPA.pdf>

How Do I Withdraw Online?

1. Login to AP Self Service or OneStop
2. Under Registration, Choose “Withdraw from University”



***Note: The following students may not withdraw from the University using the online process. Please follow the instruction below to complete the withdrawal process.**

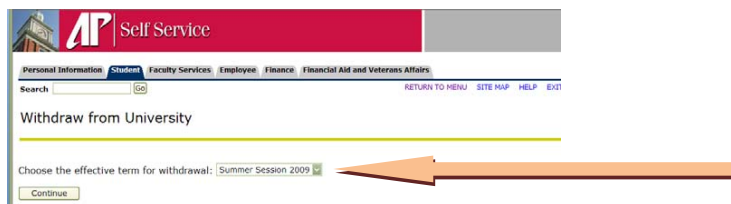
FRESHMAN-Based on your classification as a freshman, you must make an appointment with the Academic Alert Coordinator to withdraw from the University. To make an appointment, please call (931) 221-6555 or visit Marks 127.

ATHLETES-Based on your classification as an athlete, you must make an appointment with the Athletics Compliance Coordinator prior to withdrawing from the University. Please contact the coordinator at (931) 221-6119.

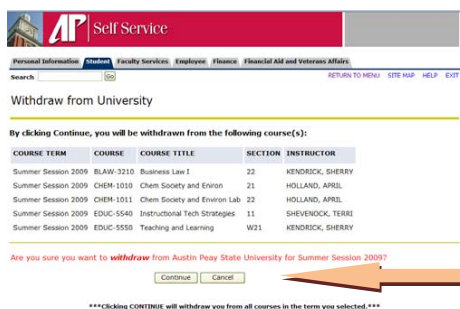
Active Duty – GoArmyEd-Based on your status as an Active Duty Soldier you are required to drop your courses through the GoArmyEd portal. If you have questions regarding this, please contact the Office of the Registrar at (931) 221-7150 or visit the Office of the Registrar in Ellington 316.

****Also be aware that withdrawing from the University may have an effect on your financial aid, lottery scholarship and may result in balance owed to the University. Please consult with your financial aid counselor if you have any questions about the effect withdrawing may have on your financial aid status.**

3. Choose Effective Term for Withdrawal, then Continue.



4. Choose “Continue to confirm withdrawal”.



To Withdraw or Drop During Mandatory F Period Visit: <http://www.apsu.edu/registrar/>

PRODUCTION POSITION RESPONSIBILITIES

These guidelines are intended to help the student address the needs that arise with the various assigned responsibilities. These requirements are intended to set the groundwork for the technical positions and are not necessarily inclusive as new needs may arise from specific production problems. Hopefully this document will allow the student to approach his/her assignment with a full understanding of the expectations of the position.

STAGE MANAGER

- works with and reports to the director
- liaison to all members of the production staff
- information center of the production

During auditions/rehearsals:

- get stage management keys from the Technical Director (TD)
- help coordinate and run auditions (in consultation with the director and TD)
- create and maintain the prompt book
- coordinate the taping of the floorplan in the rehearsal space
- locate and procure rehearsal equipment (furniture, props, costumes, etc) with Props Master in consultation with Director, Designer, and Technical Director
- coordinate costume fittings in consultation with the Costume Designer
- run the production meetings
- provide production meeting notes electronically to the Production staff
- create daily rehearsal reports and distribute to the Production staff
- all internal rehearsal functions as needed (blocking, line notes, etc.)

During tech/performances:

- open and lock up all areas
- with TD and Designer, schedule paper tech and dry tech
- run tech and dress rehearsals
- facilitate moving of the media cart (and test before leaving)
- create and maintain sign-up sheets
- in charge of all tech running crews and actors
- run performances
- provide daily performance reports and distribute to the Production staff
- oversee maintenance of the show through all performances
- attend strike

ASSISTANT STAGE MANAGER – assists the Stage Manager with all of their responsibilities

During rehearsals:

- assist with the taping of the floorplan in the rehearsal space
- prep the space before each rehearsal (sweeping, setting furniture and set pieces, setting out props, etc.)
- assist with the taking of line notes
- assist with following book/prompting
- adjust furniture and/or set pieces during rehearsal as needed
- return things to their proper places after each rehearsal

During tech/performances:

- assist with sweeping/mopping of the stage
- assist with all presetting of set pieces, furniture, etc.
- provide backstage eyes and ears for the Stage Manager
- assist with scene changes as needed
- return things to their proper places after performance
- assist with the media cart

ASSISTANT DIRECTOR –

- obtain production calendar from staff Technical Director
- serve as an additional set of eyes and ears for the Director during rehearsal and as an audience surrogate
- serve as the primary assistant to the Director, able to step in and run a rehearsal, tech rehearsal or performance
- under the supervision of the Director (and as experience level dictates), direct a portion of the script
- take notes for the Director as needed
- work with the Stage Manager to maintain clearly defined roles

DRAMATURG –

- obtain production calendar from staff Technical Director
- serve as the playwright's "representative" for the production
- assist the director in the area of research
- bring to the rehearsal process a thorough knowledge of the world of the play
- assist the actors (under the supervision of the Director) with questions pertaining to text, pronunciation, etc.

ASSISTANT TECHNICAL DIRECTOR –

- obtain production calendar from staff Technical Director
- gets budget figure from staff Technical Director
- coordinates all efforts with staff TD
- when applicable, generates working drawings from designer's elevations
- assists with the ordering of necessary supplies
- manages production budget for scenic area
- supervises the building and load-in of scenery
- coordinates with the prop master and scenic artist
- attends all production meetings
- attends all work calls and tech rehearsals
- organizes and supervises strike

PROPS –

- obtain production calendar from staff Technical Director
- discuss properties needs with the director
- obtain properties list from the Stage Manager

- assist the Stage Manager in pulling rehearsal props
- get budget figures from staff Technical Director
- discuss property design with Scenic Designer
- oversee the finding or building of all properties to Designer's specs
- supervise the load-in of all properties
- create labeled prop tables where needed
- attend sufficient rehearsals to understand prop needs and tracking
- attend all production meetings
- attend all tech rehearsals and performance
- maintain the show during performances
- attend strike

SCENIC ARTIST –

- obtain production calendar from staff Technical Director
- discuss painting needs with the SD (Scene Designer) at the beginning and throughout the painting process
- coordinate shop space usage with the Scene Shop Foreman
- supervise the painting of all scenery and appropriate properties
- be cognizant of rehearsal start times so that paint will be dry
- obtain notes from SD following tech and dress rehearsals
- inventory all paint at the beginning and end of the process
- maintain the show through performance
- attend strike

MASTER ELECTRICIAN –

- obtain production calendar from staff Technical Director
- discuss hang and focus schedule with LD, TD, and Scene Shop Foreman
- obtain needed paperwork from LD (Lighting Designer)
- discuss equipment and accessory needs with LD working to insure that all needed items are in place for hang and focus
- supervise the hang, circuiting, and focus of the light plot
- attend all lighting work calls, focus calls, and strike
- obtain notes from the LD following each tech and dress rehearsal
- supervise channel and focus check prior to each performance
- maintain the show through performance
- supervise the inclusion and return of any rental equipment related to lighting or special effects

MASTER CARPENTER

- obtain production calendar from the staff Technical Director
- work with Shop Foreman and TD to create a construction calendar
- help determine building supply needs
- supervise construction of scenic elements
- attend any work calls related to the load-in of scenic elements
- attend strike

SOUND –

- obtain production calendar from staff Technical Director
- in consultation with the director and under the supervision of the staff TD, provide all recordings, sound effects, and music needed for the production
- attend sufficient run-throughs to become familiar with the production
- attend all production meetings
- set up and test all headsets prior to first tech
- seek training as needed to be familiar with Q-lab software
- supervise the use of all live microphones as production warrants
- maintain all equipment including all mics worn by actors
- discuss all equipment and/or software needs with staff TD
- attend all tech rehearsals and performances
- assist with sound check prior to each tech rehearsal and performance
- run the sound board during performances
- assist SM and ASMs after each tech rehearsal and performance until released by the SM
- attend strike
- supervise the inclusion and return of any rented sound equipment

LIGHT BOARD OPERATOR

- obtain basic training on the ION lighting console from the staff TD
- participate in the pre-show channel check with Master Electrician
- attend the designer run-through prior to tech week
- attend all tech rehearsals and performances
- assist SM and ASMs after each tech rehearsal and performance until released by the SM
- attend strike

RUNNING CREWS – lighting/sound/stage/costumes/props

- Must arrive early enough to be ready to work at the call time
- Must attend the designer run-through to be familiar with the show
- Must attend the crew meeting after each tech rehearsal
- Must attend all tech rehearsals and performances
- Must wear black clothing
- Must not leave until released by Stage Management
- Must attend strike

Specific duties will be assigned by crew heads

ASSISTANT SCENE DESIGNER

- work with the Scene Designer in all aspects of design development
- attend all design meetings and production meetings
- generate research as directed by the Scene Designer
- assist in the creation of design paperwork as applicable
- assist in the design presentation to the production staff and actors
- may be involved in the design and implementation of some properties
- will oversee the construction and painting of any individual design components
- will attend all tech rehearsals

- will attend work calls related to the load-in of the set

ASSISTANT LIGHTING DESIGNER

- may be asked to assist with design paperwork
- attend all design meetings and production meetings
- generate research as directed by the Lighting Designer
- will oversee, along with the Master Electrician, the hang and focus of the light plot
- will oversee the implementation of any individual design elements
- will be directly involved with the focus of any individual design elements
- may help with the cueing of the production
- will cue any individual design elements under the supervision of the LD

WARDROBE MASTER

A. Pre-Production:

1. Meet with designer, director, costume crew chief and stage manager to review all costume and make-up plots.
2. Read play.

B. Rehearsals:

1. Arrange any quick changes including setting up quick change booths.
2. Supervise and arrange running crew assigned to do wardrobe or quick changes.
3. Clean and set up all dressing rooms.
4. Tape costume charts and make-up charts to mirrors.
5. Assist costume crew chief and designer at load out of costumes from costume shop to theatre.
6. Check in all items. Make a list of items that are missing.
7. Keep a running list of notes which will be passed on to the costume crew chief during the rehearsal period.
8. Be available to help make alterations and corrections during the dress rehearsal period.
9. Be available to help actors with their costumes.

C. At performance:

1. The costumes are now your personal responsibility.
2. You must attend all performances.
3. Make sure all costumes are rehung each night and ironed or steamed (if appropriate)
4. Makeup Room and bathrooms are kept in order
5. Check costumes each night before and after each performance to make sure they are in the right place, secure and whole
6. You are responsible for any washing and drying during the run. Getting it to the dry and ready for curtain is imperative.

D. Post Production:

1. Attend strike.
2. Clean and clear all dressing rooms.
3. Check in all items for each character making sure no items have become souvenirs.
4. Sort clothing into dry cleaning, laundry, accessories etc.

5. Return items to appropriate place.

MAKE-UP CREW HEAD

Pre-production:

1. Reads and studies play, making notes on references the script which affect make-up or hair styles.
2. Does research, if necessary, on period and style, with particular reference to wigs, beards and hair styling.
3. Confers with director and designer to find out effect desired for each character as to age, health, lines and shadows, beards and hair.

During rehearsal period:

4. Attends rehearsal as soon as play is cast to prepare make-up chart noting facial features of actors, special problems.
5. Confers with electrician or lighting technician to learn predominant colors in lights.
6. Check with the actors early on to make sure that they have the appropriate kit.
7. Assigns crew to any actor who cannot make up himself.
8. Trains make-up crew in applying make-up, or recruits a crew with previous experience.
9. Works out, for director's approval, a schedule of make-up calls for actors at dress rehearsals and performances.
10. Schedules clean-up crew for make-up room.
11. Attends all production meetings.
12. Informs actors what make-up materials will be necessary.

During dress rehearsal period:

13. Supervises make-up of cast, getting director's approval of each make-up before powdering.
14. Corrects make-up chart, noting any changes in base or other colors so actors will be able to do more of their own make-up.
15. Supervises hair styling.
16. Sits out front at dress rehearsal to check make-ups from first row and last row of theatre, making notes for changes.

During Performances:

17. Makes sure that crew is on duty at specified time.
18. Supervises make-ups and checks each actor before powdering.
19. Assigns crew member to ready quick changes or retouching of make-up if necessary.

After final performance:

20. Makes sure that dressing rooms and make-up rooms are clean and supplies back in place.
21. Requisitions additional supplies to bring up inventory of make-up.

ASSISTANT COSTUME DESIGNER

The Assistant Costume Designer is responsible for helping the Costume Designer accomplish much of the practical requirements of providing appropriate costumes for a production. While the ACD is generally not a participant in the making of aesthetic decisions about the concept or "look" of costumes for a show, he/she must be as intimately aware of design choices (and the reasons for those choices) as the designer him/herself. This understanding of the design process will aid the ACD when called on to perform such duties as research, watching, pulling from stock, and shopping.

Other duties include preparing and maintaining a costume plot and individual costume lists, making sure that appointments for measurements and fittings are being scheduled with the stage manager at appropriate times for the Costume Shop Supervisor and the Costume Designer, maintaining a budget accounting for all expenses relating to costumes, attending fittings with the Costume Designer to make note of changes or additional requirements, and taking notes for the Costume Designer at dress parades (if appropriate) and dress rehearsals. The ACD may also be called upon to assist in special construction projects that may fall outside the duties or abilities of the costume shop, such as dyeing, painting, mask-making, millinery, etc., commensurate with his/her abilities. These duties are shared with the Costume Designer and should be delegated by that person per each project.

When speaking with the Costume Shop Supervisor, the Stage Manager, the actors, or any other member of the production team, the ACD must remember that he/she is not the "equivalent" of the Costume Designer; he/she is acting as a liaison between the CD and the other members of the team. As such, the ACD must not only show the same courtesy and respect due to anyone trying to perform their duties to the best of their abilities but must also understand that his/her job is more of an information carrier and receiver rather than a supervisor.

1. Becomes familiar with the script, makes preliminary computer-generated costume plot, making note of possible costume changes and "quick changes". Checks with CD for any special requirements or preferences in format. Maintains plot on a regular basis as costume details and changes emerge from the design and production process. Works with CD to create individual costume lists and "pull/borrow/buy/build" lists.
2. Maintains a calendar of production deadlines for rough design, final design, construction, fittings, and dress parade (if appropriate) or dress rehearsals.
3. Assists the CD with historical and visual research.

Work Period

4. Continues to maintain costume plot and costume lists.
5. Helps the CD prepare and maintain a costume "bible" for the production, which includes copies of the finished designs, actors' measurement sheets, swatch cards for fabrics and trims purchased for each costume, rehearsal and production notes as provided by the Stage Manager, plot, lists, and budget.

Part 5: "... from an Erik Satie composition."

6. Assists in special construction projects, commensurate with abilities.

7. Arranges for and participates in measurement sessions and costume fittings as required by the CD

and/or Costume Shop Supervisor.

8. Attends at least one run-through prior to technical rehearsal.

9. Assists CD in providing necessary paperwork and training of wardrobe crew.

Dress Rehearsals

10. Attends the costume parade (if appropriate) and dress rehearsals. Helps make sure the actors are appropriately attired and are aware of any changes or additions made to their costumes or how they wear them.

11. Takes legible notes for the CD during the rehearsals.

12. Maintains a “background” demeanor, meaning that he/she does not speak unless a specific question has been asked of him/her directly, or he/she is relaying information from the CD. This is an important quality to develop, as it promotes the talent of listening and also minimizes confusion. If a question has been asked of the ACD for which he/she does not have a clearly correct answer, the correct response is “I don’t know the answer to that at this moment, but I will get you that information shortly”. The ACD must make a point of finding the necessary information as quickly as possible and PERSONALLY delivering to the person that asked the question. Do NOT rely on anyone else to relay your information! YOU are the carrier of information and are ultimately responsible for it getting to the proper person(s).

13. During dress rehearsals, you are also the buffer between the CD and all the people asking questions. All questions from the dressing rooms and the rest of the production team (NOT including the director, stage manager, or other designers---they can speak to the CD anytime they want) should go through you to minimize disruption of the CD’s concentration during this very stressful period. Attempt to get as many answers to questions as possible at one time from the CD (minimizing the number of times you must interrupt), and then relay those answers quickly to the appropriate people. Make sure you understand the answers! Try not to relate your “interpretation” of the CD’s answers if you’re not sure.

14. May be required to run errands, such as returning to the costume shop to find missing or unassigned accessories---socks, belt, suspenders, bobby pins, etc. ---or to leave the premises to make emergency purchases such as pantyhose or hairspray. Let the Stage Manager know that you are leaving on an errand and inform them when you have returned (unless it is during the actual running of the show---they are otherwise involved at that point and can’t be disturbed).

Strike

15. The ACD joins the strike and contributes wherever needed.

USHER

Before the show:

- must be dressed in all black professional/business casual dress. No sneakers, caps graphic tees etc.
- will either be scanning at the door or passing out programs. Tell people they must sit in their ticketed seat.
- may need to help house manager on opening night with rolling out the carpet
- may be positioned at the will call table
- may need to help house manager with reception table
- may need to help house manager with cleaning up house/lobby

During the show:

- sit in back of theatre (two ushers on each side of house)
- if an audience member arrives late, help them find their seats with flashlight
- if someone is on their phone, give them three seconds to get off. If they are not off in that time, politely ask them to put it away. If there are any problems, go to house manager.
- absolutely no photos or video recording. No three second rule on this. Immediately tell them to put their phone away.

After the show:

- hold doors open for people as they exit
- return flashlights and usher pin to house manager/box office
- help house manager clean house/lobby
- help house manager roll up carpet on closing night

SHOW DEPUTY

(modified from the Equity Deputy of the Actor's Equity Union)

For each production, a show deputy will be elected by the members of the cast and crew, during the first week of rehearsals. The show deputy is a volunteer position with serious responsibility.

The show deputy should be dependable, possess an even-keel personality, and be capable of maintaining confidentiality with sensitive subjects. The show deputy serves as a liaison between the performers/crew and the director of the production. The show deputy may, on occasion, serve as a liaison between the performers/crew and the department chair.

Potential concerns the show deputy may be involved with include: Safe work conditions, safe rehearsal conditions, and fair treatment of performers and/or crew members.

The show deputy is tasked with bringing all issues forward to the appropriate member of the production team (director, faculty choreographer, faculty designer, stage manager), as well as the department chair. Once an issue has been brought forward, the following procedure should be followed:

1. All attempts should be made to resolve issues at the lowest level possible. This will keep smaller issues from becoming overly complicated.
2. Should an issue need to be advanced for a more in-depth examination, the department chair will convene a meeting with the necessary parties, and will communicate the action plan should any action be needed.
3. All issues, large and small, brought to the show deputy should be reported to the department chair for record keeping.

HOUSE MANAGER

Before the show:

- make sure there are plenty of programs
- make sure lobby/house is clean
- if ushers are not there by call time, get in touch with them
- set up will call tickets at will call table
- when ushers arrive, inform them of their duties
- make sure scanners are charged
- if we are short an usher, fill in for one at the doors
- keep in touch with stage manager for house open/close
- do not allow any food or drink in the theatre
- roll carpet out on opening night (use gaff tape to tape down)
- on opening night, set up reception table

During the show:

- sit in back of theatre (there should be two ushers on each side of house)
- if someone is seen with their phone out, an usher will tell them to put it away. If there are any problems, the house manager will handle it from there.

After the show:

- make sure house/lobby is clean
- make sure usher and house manager pins/flashlights/extra programs are put away
- roll up carpet on closing night and put it back in box office

DANCE CAPTAIN

(Adapted from the AEA guidelines)

The Dance Captain is a member of the company who maintains the artistic standards of all choreography and/or musical staging in a production. The Dance Captain shall always work in tandem with the Stage Manager in conveying and maintaining the creative intentions of the Artistic Staff. The APSU Dept. of Theatre and Dance is issuing these suggested guidelines to assist the Dance Captains in their assigned position.

1. Maintaining Artistic Standards and Technique of Original Production

1. Review musical staging and choreography, give notes and/or schedule brush-up rehearsals (in coordination with the Stage Manager and Director/Choreographer). Maintain all musical staging and choreography in the original style, intent, technique and energy level. (Note: All rehearsals are called by the Stage Manager & Director/Choreographer.)
2. Maintain original spacing and positions in musical numbers.
3. Make sure condition of stage, rehearsal and/or audition space is safe and suitable for musical staging and/or choreography for rehearsals and performances.
4. Within a reasonable period of time after show is set, the Dance Captain shall learn all choreography and musical staging.
5. In cases of complaints or differences of opinion between cast members concerning choreography and/or musical staging, the Dance Captain shall make the decision.
6. The Dance Captain may not be required to block/work non-musical scenes.

2. Responsibilities to Understudies and Swings

1. Assist the Stage Manager and Director/Choreographer, or their assistants, in the assignment of understudies and swings for numbers and important bits of business in musical staging and/or choreography.
2. See that understudies and swings are prepared to perform assignments in musical numbers.

3. Responsibilities for Replacements

1. Audition replacement Actors in regards to musical staging and/or choreography when required by Director/Choreographer.
2. Teach chorus or principal replacements choreography and staging of musical numbers.
3. Rehearse replacement with cast members involved in musical numbers prior to their first performance.
4. Apprise Actors of possible technical problems they may encounter, such as quick change set-ups, involvement with set changes or use of props in coordination and cooperation with Stage Manager.

4. Daily Duties

1. Check with Stage Manager no later than half-hour to determine if any absences are anticipated.
2. In case of absence, in cooperation and coordination with Stage Manager:
 - (1) Inform understudy and/or swing concerned.
 - (2) Inform entire company of changes as soon as possible.
 - (3) Rehearse replacement with partners.
3. In case of principal's absence - in conjunction with Stage Manager - rehearse Actors involved with understudy if necessary or desired by Actor or Stage Managers.
4. If due to emergency someone other than understudy and/or swing has to perform, see that they are prepared as well as time will allow.
5. Maintain record of all assignments and personnel, and note any changes therein.
6. Inform Stage Manager of all extra duties or changes being made.

5. Dance Notebook

- a. The Dance Captain is required to create a dance notebook (i.e. stage diagrams, choreographic notation, etc.).
6. The Director/Choreographer/Stage Manager maintains the right to change, alter, or modify the above.
7. Under certain circumstances, it may be needed to record choreography, in consultation with the director, for use in learning and teaching dances.

Health, Safety, and Emergency Response Guidelines

Department of Theatre and Dance



Department of Theatre and Dance

Goals of the APSU Health, Safety, and Emergency Response Guidelines:

- To establish a reference guide for University, Departmental, Facility, Health and Safety, and Emergency Response Policies and Procedures.
- To provide guidance for faculty, staff, students, patrons, and participants regarding established policies and procedures.

These guidelines are designed to ensure that all participants are acting in accordance with established Austin Peay State University policies and procedures to ensure safe operation and participation within the Department of Theatre and Dance.

Table of Contents

General Information	Page 1
Table of Contents	Page 2
Facilities	Page 3
• Facilities List	Page 3
• Production Shop Operations and Policies	Page 4
• Performance Space Operations	Page 4
Health and Safety	Page 7
• Emergency Contacts	Page 7
• General Information	Page 8
○ Chemical Hazards	Page 10
○ Electrical Safety	Page 12
○ Fire Safety	Page 13
○ Ladders, Scaffolds, and Aerial Lifts	Page 15
• Facility Security	Page 17
Emergency Response	Page 19
• Emergency Contacts	Page 19
• Medical Emergency	Page 20
○ Minor Emergency	Page 21
○ Major Emergency	Page 22
○ Accident Reporting	Page 24
• Mechanical Emergency	Page 25
• Fire Emergency	Page 26
○ Fire Procedure	Page 27
• Tornado	Page 30
○ Tornado Information	Page 31
○ Tornado Procedures	Page 32
• Active Threat	Page 33

Facilities List

Performance Spaces

1. Trahern Theatre (199 seat house, Proscenium stage)—Trahern 220
2. Margaret Fort Trahern Laboratory Theatre (100 seat house, Flexible staging)—Trahern 202

Production Shops and Facilities

1. Scene Shop—Trahern 218
2. Costume Shop—Trahern 211
3. Sewing Lab—Trahern 212A
4. Drafting/Design Lab—Trahern 212
5. Make-up and Dressing Rooms—Trahern 227
6. Green Room
7. Box Office
8. Light Booth
9. Sound Closet

Departmental Classrooms and Rehearsal Spaces

1. Trahern Theatre (199 seat house, Proscenium stage)
2. Margaret Fort Trahern Laboratory Theatre (100 seat house, Flexible staging)
3. Trahern 300 (Isolation Recording Booth, Video Recording Space)
4. Trahern 307 (Conference Room for small meetings)
5. Trahern 401 (54 seat lecture hall)
6. Trahern 402 (Large Acting Studio)
7. Trahern 413 (Medium Movement Studio)
8. Trahern 420A (Conventional Classroom)
9. Trahern 420B (Conventional Classroom)
10. Trahern 420C (Conventional Classroom)
11. Memorial Health Dance Studio A
12. Memorial Health Dance Studio B

Facility Operation Guidelines and Procedures

The following should be considered as guidelines for working in all areas of the Trahern Theatre building. They have been developed for your safety, and as such, should be followed at all times. If you have any questions regarding the safe methods of operation, please ask the shop manager, a faculty member, or the department chair.

- All persons in the performance space or production shops should always wear proper Personal Protective Equipment (PPE).
- All persons working in the performance facility or production shops should be properly trained or supervised at all times.
- Your work area should be clear and organized. All persons should pick up after themselves and ensure the facilities and shops are left in a clean and organized state.
- No persons should operate equipment while under the influence of any legal or illegal mood, mind, or body altering substances. Any person removed from the shops for this reason shall not be allowed to return unless authorized by the Technical Director, Shop Manager, or department chair.
- All persons should inspect and report any problems or concerns regarding facilities, equipment, or operations immediately.
- At no time shall any student or guest attempt to operate any university equipment without the express consent, training, certification, or supervision of the Technical Director, Shop Manager, faculty member, or department chair.

Production Shop Information and Guidelines

1. Scene Shop Trahern 218

- **Appropriate Personal Protective Equipment (PPE) must be worn at all times.**
- **Proper Clothing is required**
 - No loose or baggy clothing
 - Long pants are highly recommended
 - No open toed or backless shoes
 - Shoes with a steel toe, leather or thick rubber sole such as work shoes/boots are highly recommended
 - Shoes must be tied or securely fastened
 - All jewelry must be secured
 - Long hair must be pulled back and away from your eyes
- **Safety glasses are available and required for all operations.**
- **Hearing protection is available and required for all operations.**
- **Dust masks are available and required for all operations**
- All personal items must be stored in lockers or the theatre while working in the shop. Lockers may be reserved through the administrative assistant to the chair.
- Inspect tools before use for any defects such as frayed wires or damaged hand tools. Remove defective tools from service and inform the Technical Director.

- Only use power tools that are properly grounded with a 3-pronged plug or that are double-insulated. A power tool with a missing grounding prong shall be considered damaged and be removed from use until repaired.
- When using Pneumatics, ensure you are operating under the conditions outlined by the manufacturer. Always check your surroundings and ensure nothing is directly behind the material you are stapling, nailing, or painting.
- Before using Pneumatics, check your line pressure and inspect the equipment to ensure no leaks or damage are evident. When possible, test equipment prior to beginning regular use.
- Never carry a power tool by its cord. Avoid wrapping cords too tightly around tools for storage to prevent damage to relief grommets.
- Unplug power tools before loading them, changing blades or bits, making adjustments, or cleaning them. Follow all manufacturers' instructions for handling and adjusting.
- Dull tools are unsafe and can damage operator or work. Maintain your tools and always use sharp cutting blades.
- Never alter or remove any machine or blade guards or disable any safety feature.
- Valuable equipment should be locked in the tool cage.
- Please silence all cell phones when working the shop with the only exceptions—Technical Director, Faculty Members, or Shop Managers in case of emergency.
 - This means no calls or texting in the shop
 - You may step outside of the shop in the event you must make a call.
- No use of shop power tools without authorized supervision.
- The exterior shop door must be open when painting in the shop or the stage.
- For projects requiring spray paint, make arrangements with the Technical Director to set up a time to use the spray paint ventilation hood in the sculpture studio of the Art + Design building.
- If, for any reason, you are uncomfortable doing the assigned task, let the Technical Director, shop manager or supervising authority, know immediately and another task will be assigned to you.
- Before you leave the shop, your workspace must be cleaned. Tools must be put in the proper location and the shop area should be swept and cleaned of any debris.
- Report injuries, slips, and falls immediately to Shop Manager/Technical Director, no matter how minor.
- To minimize risk of injury, please listen closely to, and follow all instructions given on the use and care of PPE, proper use of tools, and any other specific safety instructions you are given.
- Failure to follow the safety procedures will first result in a formal warning. Continued failure to follow safety procedures will result in ejection from the shop and a possible permanent disqualification from any future shop use.
- Students shall not be allowed to use any power saws or pneumatics unless the Technical Director/Shop Manager/Faculty member is on site and the student has received training. All use of Shop after hours must be pre-approved by the Technical Director/Shop Manager/Faculty member.
- Students must use a "Buddy System" when staying in the workspace past 10pm.
- Students are strongly recommended to leave the building by 11pm, when applicable, given responsibilities.

2. Costume Shop Trahern 211 and 212A

- Appropriate PPE (Personal Protective Equipment) must be worn at all times.
- Any use of costume shop equipment must be performed in the presence of, or with the express consent of, the Costume Shop Manager or Costume Faculty.
- Costume shop workers will be expected to perform various techniques, repairs, alterations, laundry, pressing, and other duties as assigned. These instructions will be given to you by the Costume Shop manager. All workers should be properly trained prior to use of any equipment.
- All workers are expected to clean their station once task is complete.
- All workers should refer any questions regarding safety, repair, or training to Costume Shop Manager and Costume Faculty.
- All workers should use the locking ladder when retrieving items from shelves, cupboards, and elevated clothing racks.
- Use caution when using the irons and steamers, all users should be properly trained on the equipment before use and use should always happen with the express consent of the Costume Shop Manager and Costume Faculty.
- When using the industrial serger, always press the “off” button when leaving the workstation (even for just a moment).
- While operating any costume shop equipment, keep face and hair away from the moving mechanism and remove long necklaces and long scarves.
- Never engage in horseplay, running, or throwing of objects in the Costume Shop.
- Cell phone usage/texting is not allowed in the Costume Shop.
- Student workers are not allowed to work in the shop unsupervised.
- For fabric dying projects, the Costume Shop manager will make arrangements with the Sculpture Studio technician from the Department of Art and Design to utilize their equipment until appropriate equipment is installed in the Trahern building.

Health and Safety

EMERGENCY CONTACT:

In case of an emergency, dial 911 from any university phone or personal cell phone
Campus police may also be reached by dialing X7786 from a university phone or (931)
221-7786

Department of Theatre and Dance Emergency Contacts:

Title	Name	Office Location	Office Number	Email
Technical Director	Charlie Krantz	Trahern 240	(931) 221-1076	krantzc@apsu.edu
Costume Shop Manager	Sara Anderson	Trahern 211	(931) 221-6250	andersons1@apsu.edu
Academic Assistant to the Chair	Donna Conklin	Trahern 205	(931) 221-6767	conklind@apsu.edu
Faculty	Noel Rennerfeldt	TR 421	(931) 221-7385	rennerfeldtn@apsu.edu
Faculty	Dale Pickard	TR 209	(931) 221-7046	pickardd@apsu.edu
Faculty	Leni Dyer	TR 204	(931) 221-6390	dyerl@apsu.edu

Boyd Health and Counseling Center: (931) 221-7107

Poison Control: 800-222-1222

APSU Facilities Office: (931) 221-6617

General Information

Health and Safety Procedures

Austin Peay State University and the Department of Theatre and Dance require that a safe, healthy environment shall be maintained at all times within the Theatre Program and its environments, including performance spaces, rehearsal spaces, shops, classrooms, and common areas. This includes controlling and minimizing hazards with the creation projects and assignments. We recognize that many processes, techniques, materials, and practices used in theatre and dance contain inherent risks to individuals; if those risks cannot be adequately minimized and controlled through proper training, equipment, and use of appropriate precautions, those things may not be used within our program. Furthermore, ignoring precautions and restrictions shall not be allowed. No production can ever be considered justification for risk to any member of our program, and no production can be considered successful if someone is injured in its completion.

Safety procedures considered standard in other industries may not be practical in a performance setting. We must be especially diligent in following safety rules. Failure to follow appropriate safety rules and polices may result in serious injury or death! Failure to follow required safety rules may result in immediate temporary or permanent expulsion from a given activity, production, class or facility.

You are responsibility for the safety and well-being of yourself as well as your fellow students, faculty, and staff. We ask that you take that responsibility seriously. In this handbook, we attempt to discuss the methods and means that will create a safe and healthy environment. With the number of shows produced by the Department of Theatre and Dance, as well as classes, events, and outside productions, it is essential that expectations regarding safety are maintained and enforced.

At any time:

- If there is ever anything you don't understand, ask your supervisor.
- If you believe that there is a better method or material that is safer, please suggest it to your supervisor.
- If you are unsure about what to do in a certain situation, ask your supervisor.
- If you see a hazard, try to take steps to correct it.
- If you have a problem, contact your supervisor.

Production and equipment specific information, policies, and procedures are available for each shop. Always refer back to your supervisor or this handbook in regards to site specific information. You should also make yourself aware of Occupational Safety and Health Administration (OSHA), Tennessee Occupational Safety and Health Administration (TOSHA), and APSU Environmental Health and Safety programs and guidelines.

The Department of Theatre and Dance faculty, staff, students, patrons, and participants are required to follow the policies and procedures set forth by the Austin Peay State University Environmental Health and Safety Guidelines and APSU Campus Police policies and guidelines.

APSU Environmental Health and Safety: <https://www.apsu.edu/health-safety/>

APSU Campus Police: <https://www.apsu.edu/police/index.php>

APSU Environmental, Health, and Safety Policy (Policy 4:038)

Austin Peay State University recognizes its obligation to provide a program for health and safety on campus, to minimize health hazards and risk of injury, and to minimize the impact of University operations on the natural environment.

Austin Peay State University supports and maintains a strong commitment to safety, health, and environmental protection through, but not limited to, the following:

1. Achieving and maintaining compliance with federal, state, and local safety, health, and environmental requirements;
2. Minimizing hazards, reducing pollution, and continuously improving our practices regarding safety, health, and environmental protection;
3. Inspecting and eliminating unsafe conditions and practices;
4. Training employees in health, safety, and environmental practices pertinent to their job requirements.

Employees are expected to demonstrate compliance with legal requirements and be supportive of environmental, health, and safety initiatives. Students are expected to demonstrate compliance with the student code of conduct requirements and be supportive of environmental, health, and safety initiatives.

APSU Campus Safety Handbook Highlights

General Safety

1) Safety Equipment

- Proper safety equipment is necessary for the protection of employees. The University provides protective equipment that meets or exceeds all applicable safety standards. Employees shall use all safeguards, safety appliances, or devices furnished for their protection and comply with all regulations that may concern or affect their safety. They shall wear their gear properly -- all snaps and straps fastened, cuffs not cut or rolled. Supervisors shall advise employees as to what protective equipment is required for the job. Certain jobs require standard safety apparel and appliances for the protection of the employee. The supervisor is aware of the requirements and will furnish his or her employees with the necessary approved protective appliances. These items shall be worn and effectively maintained as a condition of your continued employment and part of our mutual obligation to comply with the Occupational Safety and Health Act. Safety goggles, glasses, and face shields shall correspond to the degree of hazard, i.e., chemical splashes, welding flashes, impact hazard, dust, etc. Employees shall not alter or replace an approved appliance without permission from their supervisor. Rubber gloves and rubber aprons shall be worn when working with acids, caustics, or other corrosive materials. Specified footwear must be worn. No jewelry shall be worn around power equipment. Hearing protection appliances (approved muffs or plugs) shall be worn by all employees working within any area identified as having excess noise levels. Supervisors will instruct employees in the proper use of safety appliances and apparel.

2) Environmental Controls

- All employees must be aware of the hazards involved when working with chemicals and the procedures that need to be used when an accident does occur. A training program will give instructions on how to handle the chemical being used and first aid to be applied to victims of chemical exposure. First aid and caution signs will be conspicuously posted so as to alert individuals on a constant basis. Material Safety Data Sheets (MSDS) identifying the chemicals utilized in the workplace, their symptoms, and effects must be available. The workers must know what the acceptable level of exposure to a chemical is and what safety systems must be in place when working with a chemical. Staff should also be aware of new chemical products which may be available that are less harmful, and they must ensure that facilities are adequately ventilated when using chemicals on the premises.

3) Walkways

- All aisles and passageways must be kept clear. Also, aisles and passageways in shop or storage should be clearly marked. Wet surfaces must be covered with non-slip material and all holes properly covered or marked with warning guards. All spills must be cleaned up immediately, and a caution sign placed on all wet or drying surfaces.

4) Tool Maintenance

- Faulty or improperly used hand tools are a hazard. All employees shall be responsible for ensuring that tools and equipment (both University and employee-owned) used by them or other employees at their workplace are in good condition and in compliance with applicable safety standards. Hand tools such as chisels, punches, etc., which develop mushroom heads during use, must be reconditioned or replaced as necessary. Broken or fractured handles on hammers, axes, and similar equipment must be replaced promptly. Worn or bent wrenches should be replaced. Appropriate handles must be used on files and similar tools. Appropriate safety glasses, face shields, etc., must be worn while using hand tools or equipment which might produce flying materials or be subject to breakage. Eye protection must be worn when driving in tempered spuds or nails. Check your tools often for wear or defect. Jacks must be

checked periodically to assure they are in good operating condition. Tool handles must be secured tightly into the heads of tools. Tool cutting edges should

be kept sharp enough so the tool will move smoothly without binding or skipping. When not in use, tools should be stored in a dry, secure location.

Chemical Hazards

1) Knowledge of Potential Chemical Hazards

- The number of hazardous chemicals and the number of reactions between them is so large that prior knowledge of all potential hazards cannot be assumed. Therefore, when the chemical properties of a material are not fully known, it should be assumed to be hazardous and used in as small quantities as possible to minimize exposure and thus reduce the magnitude of unexpected events.

2) General Safety Precautions

- Keep the work area clean and orderly.
- Use the necessary safety equipment.
- Carefully label every container with the identity of its contents and appropriate hazard warnings.
- Store incompatible chemicals in separate areas.
- Substitute less toxic materials whenever possible.
- Limit the volume of volatile or flammable material to the minimum needed for short operation periods.
- Provide means of containing the material if equipment or containers should break or spill their contents.
- Provide a back-up method of shutting off power to a heat source if any hazardous chemical is involved.
- Obtain and read the Material Safety Data Sheets.

Departmental information regarding Chemical Hazards can be obtained through the Technical Director or Shop Manager. MSDS information is available for all hazardous materials used in the shops. Below are shop specific procedures in case of an emergency.

- **If you spill a chemical such as paint thinners or fabric dyes on your skin:**
 - Rinse the area with water for at least 15 minutes.
 - Remove any soiled clothing and jewelry while you are rinsing.
- **If you get a chemical in your eyes:**
 - Rinse with water for at least 15 minutes, rinsing from the nose outward to avoid contaminating the unaffected eye.
 - Remove contact lenses while rinsing, don't wait to remove them before you rinse.
- **If you inhale a chemical or are overcome by fumes:**
 - Leave the room and move to fresh air.
 - Keep door of room open to vent.
 - Do not re-enter a contaminated area.
 - If symptoms do not subside, seek medical attention at Student Health Center or closest available emergency center.

Electrical Safety

1) Working with Energized Equipment

- Special emphasis is placed on problems associated with personnel working on hazardous electrical equipment in an energized condition. Such work is permissible, but only after extensive effort to perform the necessary tasks with the equipment in a securely de-energized condition has proven unsuccessful, or if the equipment is so enclosed and protected that contact with hazardous voltages is essentially impossible.

2) Type of Hazards

- The degree of hazard associated with electrical shock is a function of the duration, magnitude, and frequency of the current passed by the portion of the body incorporated in the circuit. The current that can flow through the human body with contacts at the extremities, such as between the hand or head and one or both feet, depends largely on the voltage. Body circuit resistance, even with liquid contacts (barring broken skin) will probably be not less than 500 ohms. The current flow at this resistance at 120 volts is 240 mill amperes. Recognition of the hazards associated with various types of electrical equipment is of paramount importance in developing and applying safety guidelines for working on energized equipment. The attitudes and habits of personnel and the precautions they routinely take when working on energized equipment are extremely important.

The Department of Theatre and Dance does not allow any student to perform any type of hot line electrical work. All electrical testing, repairs, or tie ins should be completed by the Technical Director, Design Faculty, or Shop Coordinator or by a hired trained professional. No electrical, lighting, sound or related production or shop equipment should be used outside of its intended and safe use. Below are some helpful reminders when working with electricity in the building:

- **Electrical Safety Guidelines**
 - Power tools/machines must be properly grounded
 - Electrical protective devices may not be bypassed
 - Avoid running cables on the floor or across walkways, NEVER RUN THROUGH A DOOR WAY
 - If you must run cables on the floor, ensure they are properly secured with tape and/or mats
 - Always use appropriate gauge extension cords and quad boxes
- **Ways to protect yourself**
 - ASK QUESTIONS
 - Always inspect the equipment you are using prior to use
 - Ask for more light if needed
 - Use ladders, not a chair or stool
 - Investigate why a circuit breaker has been tripped before resetting
 - Dimmers carry voltage even when at 0. Throw the breaker /unplug the fixture before replacing a lamp.

Fire Safety

1) Reporting Fires or Fire Alarms

- You should immediately activate the building alarm system upon detecting a fire or visible smoke.
- All employees must immediately report all fires, regardless of size (even if extinguished), smoke, or fire alarms on campus to the Fire Department by dialing x7786 or **911**. APSU Campus police dispatches all emergency calls on campus. Most APSU buildings have local fire alarm systems that are not remotely monitored; therefore, it is imperative that someone notify APSU Campus Police of fires and fire alarms at x7786 or **911** as soon as it is safely possible.
- Off campus or at remote sites the Fire Department is dispatched by dialing 911 anywhere in the City of Clarksville.
- APSU Campus police will immediately notify the Safety Officer of any reported fire or fire alarm at any hour

2) Use of Portable Fire Extinguishers

- Before using your fire extinguisher, ensure you are trained and aware on how to properly use a fire extinguisher. Although there are many different types of fire extinguishers, all of them operate in a similar manner. Use the **PASS** acronym as a quick reference:
 - P**ull the Pin at the top of the extinguisher.
 - A**im at the base of the fire, not the flames.
 - S**queeze the lever slowly to release the extinguishing agent. If the handle is released, the discharge will stop.
 - S**weep from side to side until the fire is completely out.
- Operate the extinguisher from a safe distance, several feet away, and then move towards the fire once it starts to diminish. Be sure to read the instructions on the fire extinguisher; different fire extinguishers recommend operating them from different distances. Remember to aim at the base of the fire and not at the flames. Once the fire is out, don't walk away! Watch the area for a few minutes in case it re-ignites. Recharge the extinguisher immediately after use.
- A typical fire extinguisher contains about 10 seconds of extinguishing power and may be less if it has already been partially discharged. Always read the instructions on the fire extinguisher beforehand and become familiar with its parts. It is highly recommended that you get hands-on training before operating a fire extinguisher.

3) Public Assembly Buildings

- **Non-continuous Activities:**
 - The person in charge of any activity, meeting, show, concert, athletic event, etc. shall inspect or cause to be inspected every required exit and route of approach thereto. The scheduled program may not begin, nor may admittance be permitted, if any exit or exit access is locked, obstructed, or otherwise unsuited for immediate use until appropriate corrective action has been taken. Immediately prior to the start of the program the person in charge of the event, or his or her representative, shall make an oral announcement to notify all attendees of the locations of exits to be used in case of fire or other emergency. A record of these inspections and announcements shall be forwarded to and kept on file by the Facility Reservationist for two (2) years.
- **Social Activities:**
 - No flammable decorations, including draperies, may be used in places of public assembly. All decorations must be demonstrated to be fire resistant through testing or labeling from recognized testing organizations such as Underwriters Laboratories or the Consumer Product Safety Commission. Open flames shall not be permitted for lighting in places of public assembly. Candles or other open flames may be used briefly for ceremonial purposes where located on non-combustible surfaces with a fire extinguisher readily available for immediate use.

Fire Safety

Fire can be a major hazard and all available precautions should be taken to minimize the probability of an accident. Below is some information specific to the Trahern building that all working in the building should be aware of.

- All facilities within the dramatic arts building are monitored by a simplex alarm system. Most rooms in the building are outfitted with a sprinkler system and all shops are required to have a fire extinguisher present and available in case of an emergency.
- Trahern Theatre is equipped with a Fire Curtain, the curtain is designed to be released in the case of extreme heat, smoke, or fire. Manual operating release pins are located on the inside of either proscenium wall and can be pulled to release the curtain. The curtain must be manually lowered into place at the rail.
- AT NO TIME IS THE PATH OF THE FIRE CURTAIN TO BE BLOCKED BY IMMOVABLE SCENERY, PROPS OR FURNITURE.
- The use of open flame is prohibited. Open flames and smoking are only permitted if proper protocol, training, and approval has been obtained. For more information regarding the use of an open flame or smoke please see the Production Manager.
- The first floor of the Trahern Building have the ability to disengage the simplex alarm system to ensure it is not tripped by atmospheric effects. Only trained personnel may engage the building Event Mode at the fire alarm station.
- Atmospheric elements are permitted with approval from the Technical Director, Design Faculty, or shop coordinators. Whenever atmospheric effects are used, the fire alarm MUST BE SET TO EVENT MODE.

Ladders, Scaffolds, and Aerial Lifts

1) Ladders

- Ladders must be in good condition, made of suitable material, of proper length, and of the correct type for the use intended. Damaged ladders must never be used; they should be repaired or destroyed. Ladders used near electrical equipment must be made of a non-conducting material. Stored ladders must be easily accessible for inspection and service, kept out of the weather and away from excessive heat, and well supported when stored horizontally.
- A portable ladder must not be used in a horizontal position as a platform or runway or by more than one person at a time. A portable ladder must not be placed in front of doors that open toward the ladder or on boxes, barrels, or other unstable bases. Ladders must not be used as guys, braces, or skids. The height of a stepladder should be sufficient to reach the work station without using the top or next to the top steps. Bracing on the back legs of stepladders must not be used for climbing.
- The proper angle (75-1/2 degrees) for a portable straight ladder can be obtained by placing the base of the ladder a distance from the vertical wall equal to one quarter of the vertical distance from base to top of ladder's resting point. Ladders must be ascended or descended facing the ladder with both hands free to grasp the ladder. Tools must be carried in a tool belt or raised with a hand line attached to the top of the ladder. Extension or straight ladders should be tied in place to prevent side slip. At least three (3) rungs of the ladder should extend beyond the ladder's resting point.

2) Scaffolds

- All scaffolds, whether fabricated on site, purchased, or rented must conform to the specifications found in ANSI A10.8, Safety Requirements for Scaffolding. Rolling scaffolds must maintain a 3:1 height to base ratio (use smaller dimension of base).
- The footing or anchorage for a scaffold must be sound, rigid, and capable of carrying the maximum intended load without settling or displacement. Unstable objects such as barrels, boxes, loose brick, or concrete blocks must not be used to support scaffolds or planks. No scaffold may be erected, moved, dismantled, or altered unless supervised by competent persons. Scaffolds and their components must be capable of supporting at least four times the maximum intended load without failure.
- Guard rails and toe boards must be installed on all open sides and ends of scaffolds and platforms more than 10 ft above the ground or floor. Scaffolds 4 feet to 10 feet in height having a minimum horizontal dimension in either direction of less than 45 inches must have standard rails installed on all open sides and ends of the platform.
- Wire, synthetic, or fiber rope used for suspended scaffolds must be capable of supporting at least 6 times the rated load. No riveting, welding, burning, or open flame work may be performed on any staging suspended by means of fiber or synthetic rope. Treated fiber or approved synthetic ropes must be used for or near any work involving the use of corrosive substances. All scaffolds, boson's chairs, and other work access platforms must conform with the requirements set forth in the Federal Occupational Safety and Health Regulations for Construction, 29 CFR 1926.451.

3) Aerial Lifts

- The following conditions occurring during aerial lift operations can result in property damage, personal injury, or death:
 - A fall from an elevated level.
 - Falling objects or items falling out of lifts.
 - Exceeding the load capacity of the lift which may result in tip-over or structural failure.
 - Electrical hazards (e.g., overhead power lines, extension cords, bridge crane bus bars).
 - Entanglement hazards (situations that may cause the lift to be caught on or snagged against other objects).
 - Contact with stationary objects (e.g., walls, buildings, other vehicles, ceilings, floors, and piping) that may result in an entrapment or crushing hazard.
 - Uneven terrain that may cause the vehicle to tip, topple over or eject the operator.

Ladders, Scaffolds, and Aerial Lifts

- High winds or inclement weather such as rain, hail, snow, or lightning.
- Operation of an internal combustion engine vehicle indoors, which can cause asphyxiation or toxic exhaust-gas exposure.
- Unapproved use of equipment in unusual environments or the use of inadequate controls for operations or maintenance activities, which can cause a fire or explosion.

4) Operator Qualifications and Training

- The operator shall perform all Pre-start, Work Location, and Operational Inspections prior to lift operation. When operating the lift, the operator shall follow the Operator Warnings and Instructions as specified. The lower controls of aerial lifts shall not be used for continuous operation with personnel in the platform. Aerial lifts are not normally insulated for use near electrically energized circuits such as power lines or exposed bus bars.

The Department of Theatre and Dance requires best practices and all necessary precautions taken when using ladders, scaffolding, or personnel lifts. Always have a partner or supervisor present when working above 6 feet in the Trahern Building. Fall Protection is available for any work over 4' as required by OSHA. If you are unsure whether you should be wearing fall protection, ask the Production Manager, Production Assistant, Faculty or Coordinator. All students must be recertified each year to use the aerial personnel lifts.

Facilities Security

1) Access

- Generally, the Trahern Building is open 7am – 10pm Monday through Friday. The building is also accessible through key and swipe card access. The facilities throughout the building also have key and swipe card access.
- Keys can be signed out to students from the Technical Director. The Technical Director and Shop Coordinators have keys assigned to them that they can sign out to student workers. All keys must be returned immediately after use.
- Swipe card access can be granted from the Academic Assistant to the Chair.
- During productions and events, door security may be present. A valid ID and bag check may be required to gain access to the facilities and shops.

2) Production and Event unlock/lock Procedures

- It is the responsibility of the Theatre Management or Stage Manager to unlock all facilities and shops being used for the production or event. At no time should management allow someone else to use their assigned key unless that person is also authorized and on staff.
- It is the responsibility of the Theatre Management or Stage Manager to ensure all facilities, whether specifically used or not during the event or production are locked up at the conclusion of the event. ALWAYS DOUBLE CHECK!
- Management should ensure that all theatrical lights have been turned off correctly, automated lighting breakers have been set to off and all necessary safety lights have been turned on.
- All curtains should be flown to head height or out unless specifically left in due to circumstances required by the production or event.
- All production equipment should be returned to its proper place unless specifically left out due to circumstances required by the production or event.
- Lighting, sound, and stage management booth areas should be clean and clear of personal belongings.
- All consoles, boards and equipment should be turned off unless specifically left on due to circumstances required by the production or event.

3) Front of House Security Procedures

- House Management and Ushers may be required for public and private events.
- Ushers will be required to greet patrons and check tickets. Any materials brought by the patron should adhere to established policies. All parties and materials are subject to search.

4) Trahern Theatre and Margaret Fort Trahern Laboratory Theatre Patron Policies

- Backpacks, duffle bags, satchels, messenger bags, and other large bags are prohibited without the express consent of Theatre Management
- Weapons of any kind (guns, knives, batons, tasers, etc.) are not allowed unless permitted by the campus police through their University policies and procedures.
- No outside food or beverages other than water are permitted.
- Cell phones, tablets and other noise making devices are prohibited to be used during performances.
- Video cameras, tripods, monopods, selfie sticks, and other visually distracting devices are prohibited without the express consent of Theatre Management.

***Theatre Management reserves the right to deny any item they deem to be a safety hazard or potential distraction. All parties and materials within the facilities are subject to search and may be asked to leave the premises if they do not adhere to facility policies or procedures.**

EMERGENCY RESPONSE

EMERGENCY CONTACT:

In case of an emergency, dial 911 from any university phone or personal cell phone
Campus police may also be reached by dialing X7786 from a university phone or (931)
221-7786

Department of Theatre and Dance Emergency Contacts:

Title	Name	Office Location	Office Number	Email
Technical Director	Charlie Krantz	Trahern 240	(931) 221-1076	krantzc@apsu.edu
Costume Shop Manager	Sara Anderson	Trahern 211	(931) 221-6250	andersons1@apsu.edu
Academic Assistant to the Chair	Donna Conklin	Trahern 205	(931) 221-6767	conklind@apsu.edu
Faculty	Noel Rennerfeldt	TR 421	(931) 221-7385	rennerfeldtn@apsu.edu
Faculty	Dale Pickard	TR 209	(931) 221-7046	pickardd@apsu.edu
Faculty	Leni Dyer	TR 204	(931) 221-6390	dyerl@apsu.edu

Boyd Health and Counseling Center: (931) 221-7107

Poison Control: 800-222-1222

APSU Facilities Office: (931) 221-6617

Medical Emergency

Under no circumstance should a severely injured person be moved or be allowed to move on their own accord until determined by the Emergency Medical Technician (EMT). The only exception applies to situations of extreme danger (fire, weather, active threat). Do not leave an injured person alone unless absolutely necessary.

Emergency Action Protocols:

1. Survey the scene

- **Can you enter the area without hazard to yourself?**
- **If not, call 911**

2. Survey the Victim

- **Determine whether the injured party can respond, physically and verbally.**
- **Check for breathing and pulse**
- **Determine whether the situation is major or minor in nature while making sure to protect yourself from exposure to blood or other potential threats.**

Major: Situation requires EMT assistance

- **The victim is unconscious**
- **The victim is bleeding severely**
- **The victim is not breathing**
- **The victim appears to have encountered poison**
- **The victim appears to have suffered from a heart attack**
- **The victim has a broken limb**
- **The victim has fallen greater than 10 feet**
- **Any situation you deem to be life threatening or serious in**

nature Minor: Situation does not appear to require EMT assistance

Minor Emergency

First aid kits are available throughout the facilities and shops. In the event of an emergency, utilize the supplies in the first aid kits to administer initial aide.

- If additional response is needed, strongly recommend the victim go to the hospital or contact campus police to get an EMT to assist.
- Assist the victim in coordinating transportation if needed.
- File an Accident report (available online and at the end of this Medical Emergency section)
- Clean up area where incident occurred to ensure no others may be harmed and wear proper PPE.

If the incident occurs during regular business hours, during class, or in a shop; Contact the following:

- Faculty / Area Coordinator
- Production Manager

If the incident occurs during a performance; Contact the following:

- Stage Management
- House Management
- Production Manager / Theatre Management

Send someone to contact the persons listed above or reach them through phone, comms, or radio.

- In case of a minor medical emergency, faculty, staff, students, patrons, or participants should follow the procedures listed below. At initial contact of victim, first responder should send someone to contact management and communicate the following:
 “Medical Emergency in the _____(name of facility/shop) I repeat: Medical Emergency in the _____(name of facility/shop)”
- The stage manager should respond immediately. If they are unable able to respond, an Assistant Stage Manager or House Manager should reply:
 “This is _____(person responding) I am heading to your location to access the situation”
- It is imperative that verbal communication lines remain open, and information is being clearly communicated to all.
- The Stage Manager may continue to perform their duties if reasonable. Especially in the case of a minor emergency. The Assistant Stage Managers may need to continue to perform their duties as well, if so, they should identify someone to stay with the victim until other management arrives.
- Management on scene should identify whether the emergency is major or minor and assist the victim. If additional response is needed, management should contact 911. Best practices and common sense should be used to assess the situation and assistance.

Major Emergency

First aid kits are available throughout the facilities and shops. In the event of an emergency, utilize the supplies in the first aid kits to administer initial aide.

- In the case of a major medical emergency, immediately contact **911**
- Do not leave the victim, unless you are alone and you must leave to contact help.
- Send someone to contact EMS or dial 911. Campus police can also be contacted on a University telephone by dialing ext. 7786. Make sure the person knows the nature of the emergency at the time of the call. The caller should tell 911 operator where they should respond and enter the building. The caller should remain on the phone until the operator has said that it is ok to hang up.
- Send someone to meet the first responders at the entrance.
- If the victim is conscious, ask them about the situation. Try to gather as much information as possible. You must get consent in order to treat the victim. Once consent is given, you may try to treat the victim within your ability and training.
If the victim is unconscious, implied consent is present and you may treat the victim within your ability and training.
- File an accident report (available online and at the end of this section)
- Clean up area where incident occurred to ensure no others may be harmed and wear proper PPE.

If the incident occurs during regular business hours, during class, or in a shop; Contact the following:

- **911**
- Faculty / Area Coordinator
- Technical Director

If the incident occurs during a performance; Contact the following:

- **911**
- Stage Management
- House Management
- Technical Director/Faculty

Send someone to contact the persons listed above or reach them through phone, comms or radio.

- In case of a minor medical emergency, faculty, staff, students, patrons, or participants should follow the procedures listed below. At initial contact of victim, first responder should send someone to contact management and communicate the following:
"Medical Emergency in the _____(name of facility/shop) I repeat: Medical Emergency in the _____(name of facility/shop)"
- The stage manager should respond immediately. If they are unable able to respond, an Assistant Stage Manager or House Manager should reply:
"This is _____(person responding) I am heading to your location to access the situation"
- It is imperative that verbal communication lines remain open, and information is being clearly communicated to all.
- If the medical emergency is causing a disturbance to the performance, crew, patrons, or participants. Management may need to interrupt the performance. Stage Management may need to make an announcement to the audience, cast and crew.
- Stage Management should call hold over comms and all areas should go into Hold Mode. The following announcement should be made from the Stage Manager:

Major Emergency

Stage Manager Speech – Medical Emergency – Remain in Seats

“Hello Everyone, one of our guests is experiencing a medical emergency. Health professionals are handling the situation and request that you remain in your seats unless otherwise directed by an usher. The performance will resume as soon as the medical needs of our guest are met. Thank you for your cooperation.”

If management determines that a special intermission needs to be called, the Stage Manager should communicate to cast and crew, and the following announcement should be made:

Stage Manager Speech – Medical Emergency – Brief Intermission

“Hello Everyone, one of our guests is experiencing a medical emergency. Health professionals are handling the situation and request that we interrupt the performance. If you need to leave the theatre, please cooperate with the ushers, who are keeping an aisle clear. We will announce when the performance will resume. Thank you for your cooperation.”

Once the emergency has been resolved, the Stage Manager should communicate to cast and crew and make the following announcement:

Stage Manager Speech – Medical Emergency – All Clear

“Hello Everyone, thank you for your cooperation. We are ready to resume the performance. Please find your seats and enjoy the performance.”

Stage Management should call places to cast and crew backstage, allowing a moment for guests to settle back in their seats. Once all are ready, the performance may continue.

**APSU Department of Theatre and Dance
Accident Report**

Report should be filled out by student or instructor (if student is unable) and turned in to the department office, shop manager, or technical director.

Information of the Victim

Full Name: _____

Home Address: _____

City, State, Zip: _____

Cell phone number: _____

Date of report: (month/date/year): _____ A number: _____

Circle one: Student Visitor Volunteer

General Information of Incident

Date of Accident: (month/date/year) _____ Time: _____

General Location (Building and Room/area) _____

Severity of injury: ___ no treatment ___ First Aid only. ___ Medical treatment

___ Hospitalization

Description of Incident:

Description of Injury:

Other comments about the Incident:

I certify that the above information is true and correct to the best of my knowledge.

Signature of injured: _____

Signature of person completing report (if different): _____

Date: _____

Mechanical Emergency

The Department of Theatre and Dance has created this section as a reference for the purpose of training Students, Faculty and Staff in the proper procedures and protocols for response in case of an emergency. These procedures and protocols have been created as a quick reference, but all parties should understand that each individual emergency may be unique and require independent action and response. Faculty, Staff, and Students should make themselves aware of these procedures and protocols and ensure they are properly prepared in the event of an emergency and understand how to gauge the severity of a situation in order to properly respond. Some major emergencies may require response from other entities on campus, it is imperative you make yourself aware of those entities and how to contact them. Their information is listed on the contact page here in this handbook at the beginning of this section.

The Department of Theatre and Dance faculty, staff, students, patrons, and participants are required to follow the policies and procedures set forth by the APSU Policies and Procedures Manual and APSU Campus Safety Protocols. Information from the Campus Safety Handbook has been used as reference for the information provided below specific to our area and common emergencies.

The Department of Theatre and Dance has many facilities and shops that require mechanical and technical equipment. There is the possibility that there will be instances this equipment may fail or not operate correctly. Some failures may be due to user error, wear and tear, or improper use. Some equipment may experience catastrophic failure which may render the equipment or technology inoperable. It is the responsibility of the user to identify and report any failures to the Technical Director, Design Faculty, or Shop Manager as soon as possible. In the event of a catastrophic failure immediately exit the area and get to safety. Different facilities, shops, and pieces of equipment may have specific protocols and procedures for the use, reporting and repair of equipment. Always reach out to Management, Faculty or Coordinators when in doubt on how to respond to a mechanical emergency.

The failure of production related equipment would not be considered a mechanical emergency for the purpose of this section. If audio, lighting, visual or facility equipment pertaining to production experiences failure, contact the Production Manager, Production Assistant, Faculty or Coordinator. You may also reference the facility and production equipment specific information listed in this handbook for proper procedures and protocols.

In the event of a mechanical emergency such as equipment failure, power outage, water leak, electrical problem, heat or air conditioning problem, odor of gas, etc. notify the following people:

- Police – Emergency **(911)**
- Faculty / Area Coordinator
- Technical Director
- Campus Police – non-emergency **(931-221-7786)**

Fire Emergency

The Department of Theatre and Dance has created this section as a reference for the purpose of training Students, Faculty and Staff in the proper procedures and protocols for response in case of an emergency. These procedures and protocols have been created as a quick reference, but all parties should understand that each individual emergency may be unique and require independent action and response. Faculty, Staff, and Students should make themselves aware of these procedures and protocols and ensure they are properly prepared in the event of an emergency and understand how to gauge the severity of a situation in order to properly respond. Some major emergencies may require response from other entities on campus, it is imperative you make yourself aware of those entities and how to contact them. Their information is listed on the contact page here in this handbook at the beginning of this section.

The Department of Theatre and Dance faculty, staff, students, patrons, and participants are required to follow the policies and procedures set forth by the APSU Policies and Procedures Manual and APSU Campus Safety Protocols.

Planning for fire safety at Austin Peay State University considers the special fire hazards for specific operating areas, the protection of high-value property, and the safety of employees, students, and guests. These ends are met by:

- Non-combustible or fire-rated materials and construction practices suitable to the assigned uses of buildings and facilities.
- Alarm systems and automatic extinguishing systems.
- Access to a professional fire department, always staffed and trained in the control of emergencies that could occur at the University. (The APSU Department of Public Safety makes the initial response to all requests for emergency aid received on the emergency telephone numbers: 911 or x7786 on campus, 911 off campus. The Clarksville Fire Department is automatically notified by APSU Campus Police as appropriate.)

In the event of a Fire notify the following people:

- Police – Emergency **(911)**
- Faculty / Area Coordinator
- Technical Director
- Campus Police – non-emergency **(931-221-7786)**

Fire Procedure

1) Pull a fire alarm and call 911

- Immediately pull one of the fire alarms located throughout the building.
- Immediately after pulling the fire alarm, call **911**. Tell the operator that the fire is in Boutwell Dramatic Arts Building and exactly where in the building the fire is located. Remain on the phone until the operator has said it is ok to hang up. Please remember the location of the alarm station that is pulled in order to expedite the resetting of the system after the incident.

2) Contact and Evacuate

- Contact campus and building staff to inform them of the situation. Utilize phones, comms or radio to ensure all parties are aware of the fire's location and intensity. (No matter how big or small)
- If evacuation is necessary, begin steps to evacuate the building.

Stage Manager Speech – Fire – Evacuation

Hello Everyone, your attention please.

An emergency exists within the building that the University views to be serious in nature. We must interrupt the performance and ask that you exit the building. Please locate the exit closest to you and we ask that you exit in a quiet and orderly manner. Thank you. (Repeat)

- If no evacuation is necessary, but operations must hold, Stage management should make the following announcement:

Stage Manager Speech – Fire – No evacuation

Hello Everyone, your attention please.

An emergency exists within the building that the University views to be minor in nature. Emergency personnel are handling the situation. If you wish to leave, however, you may calmly do so at this time. Thank you.

3) If Possible, Fight the Fire

- Never attempt to fight a fire on your own unless you are absolutely certain you can do it without any personal risk.
- Only fight the fire if you have been properly trained on how to do so.

Fighting Fires – “How to know when to fight or not fight

NO – Don't fight the fire. Get out, get others out, and call **911**

- If the fire is spreading beyond the spot where it started.
- If the fire could block your exit
- If you are not too sure how to operate the extinguisher.

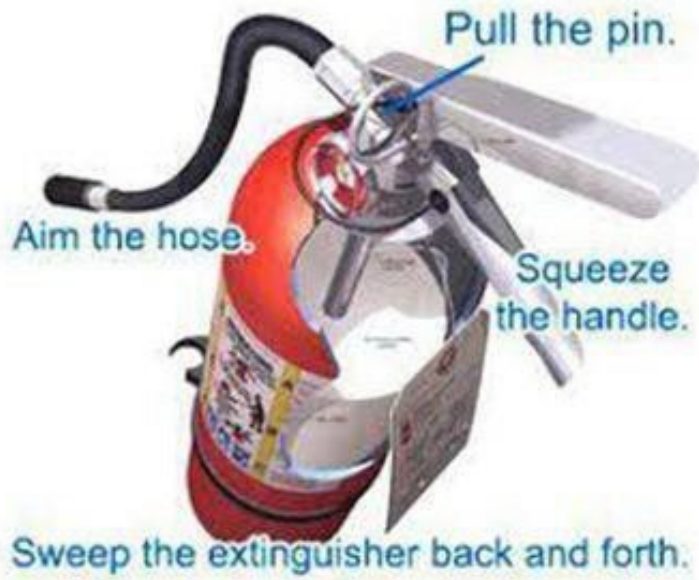
YES – Do fight the fire

- If you or someone else has already called **911**.
- If the fire is small (confined to its origin in a Wastebasket, cushion, small appliance, etc.)
- If you can fight it with your back to an exit.
- If your extinguisher is in working order and you know how to use it.
- If you know enough to get out fast if your effort is failing.

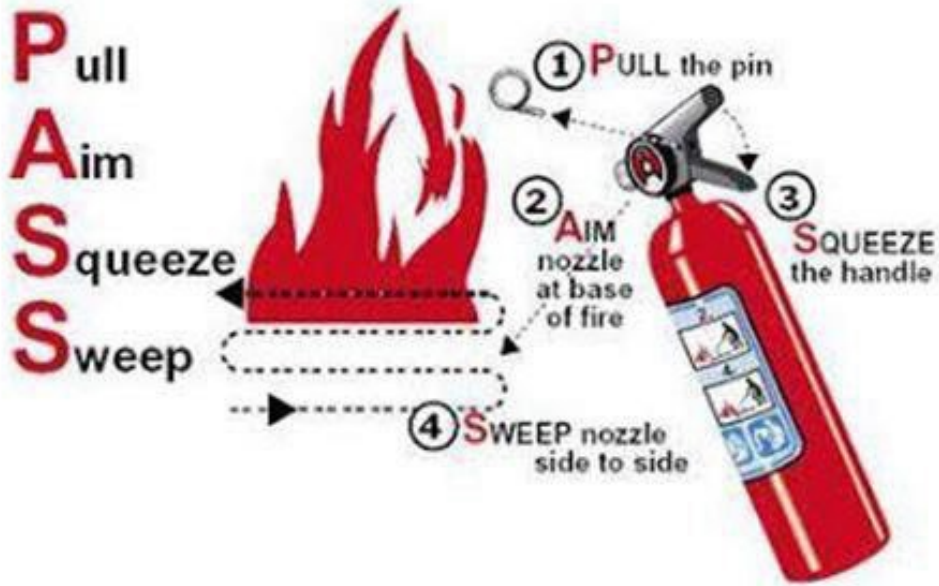
Fire Extinguishers

- Fire extinguishers are located in all public and working areas throughout the facilities and shops; whenever you begin working in a new space, you should note their locations.
- Any time that fire extinguishers are used or are found to be uncharged or with a broken seal, report the unit immediately to the Production Manager or area coordinators.

Fire Extinguisher Instructions:



To operate an extinguisher:



Tornado

The Department of Theatre and Dance has created this section as a reference for the purpose of training Students, Faculty, and Staff in the proper procedures and protocols for response in case of an emergency. These procedures and protocols have been created as a quick reference, but all parties should understand that each individual emergency may be unique and require independent action and response. Faculty, Staff, and Students should make themselves aware of these procedures and protocols and ensure they are properly prepared in the event of an emergency and understand how to gauge the severity of a situation in order to properly respond. Some major emergencies may require response from other entities on campus, it is imperative you make yourself aware of those entities and how to contact them. Their information is listed on the contact page here in this handbook at the beginning of this section.

The Department of Theatre and Dance faculty, staff, students, patrons, and participants are required to follow the policies and procedures set forth by APSU Policies and Procedures Manual and APSU Campus Safety Protocols.

More information regarding APSU Tornado action plans can be accessed by going to: <https://www.apsu.edu/emergency-management/weather.php>

The university may potentially face a tornado capable of producing mass casualties, significant property damage, or significantly interrupting normal campus operations. In a typical year over 800 tornadoes are reported nation-wide causing 80 deaths and 1,500 injuries. Extremely violent tornadoes are capable of winds in excess of 250 mph and producing widespread damage paths in excess of a mile wide and 50 miles long. From 1961 through 1990 Tennessee averaged 3 tornado deaths per year, and 2.91 tornadoes reported per 10,000 square miles or 12 tornadoes per year.

A consistent factor in post-tornado analysis is that community preparation and planning results in minimized casualties, reduced property damage, and faster economic recovery.

In the event of a Tornado notify the following people:

- Police – Emergency **(911)**
- Faculty / Shop Manager
- Technical Director
- Department Chair

Tornado Information

Tornadoes are most likely to occur in mid-afternoon, generally between 3pm and 7pm although they can occur at any time. Movement is generally from southwest to northeast. The cloud associated with a tornado is a dark, thunderstorm cloud from which a whirling funnel shaped pendent extends to or near the ground. Rain usually precedes the tornado, frequently with hail, and as a heavy downpour.

- **Tornado Watch:** A tornado watch is the first alert message issued by the weather bureau. A tornado watch is issued when the conditions are favorable for the formation of a tornado. The local National Weather Service will issue a watch bulletin to the local authorities, as well as the local media. A "watch" specifies the potentially affected area(s) and timeframe during which tornado formation is highly probable. Watches are not warnings. Until a warning is issued, you should not interrupt your normal routine except to stay tuned to the radio or television and look for threatening weather.
- **Tornado Warning:** A tornado warning is issued when a tornado is sighted visually in the immediate area or by radar. A warning gives the location of the tornado at the time of detection, the area through which it is expected to move, and the time period during which it will pass the area. When a tornado warning is issued, persons in the path of the storm should take immediate safety precautions. If you sight a tornado funnel, move to shelter immediately.

A campus-wide outdoor tornado siren/warning system is installed on campus. It will be tested monthly with a brief voice announcement followed by the warning siren for 15 to 30 seconds to develop recognition with the system. In the event of a tornado warning for anywhere in Rutherford County there will be a brief voice announcement followed by a 3-minute warning siren, repeated once then sounded when any additional warnings are issued. A brief voice announcement and all clear signal will be sounded when all tornado warnings for Montgomery County have expired.

- **Protection** (The following information is provided for both on and off campus situations.)
 - If employees are notified of a tornado warning, they should alert the building occupants and move to the safest place in your building and/or complex. **THEY SHOULD NOT PULL A FIRE ALARM** – no one should leave the safety of the building. Students, faculty, and staff should not leave the building until they are notified that the danger has passed. It is helpful if flashlights are kept handy as a power outage may occur during this type of storm.
 - Safe places to seek shelter include basements of modern, steel-reinforced office and classroom buildings, storm shelters, tunnels, sub-basements, basements, and interior corridors. Dangerous places to seek shelter include **auditoriums**, gymnasiums, aircraft hangars, modular buildings, structures with wide, free span roofs, upper stories of office buildings, glass enclosed areas, and vehicles.
 - The basement or ground floor interior corridor usually offers the greatest safety in campus buildings. Seek shelter in the middle of the building. Take cover under heavy furniture or in an interior hallway against a strong, inside wall on the lower floor
 - Motor vehicles do not offer adequate protection from a tornado. Violent winds can roll a vehicle over, crushing it and its occupants. Encourage everyone to remain in the building and not attempt to drive.
 - If caught in the open, move away from the tornado's path at a right angle. If there is no time to escape, lie flat in the nearest depression such as a ravine or ditch.
 - Follow the instructions of emergency response personnel or remain in the hallway until the Campus Police, Safety Officer, Fire Department, Emergency Management, or other emergency response personnel give the all clear.

Tornado Procedures

In the event of a Tornado Warning that triggers the on-campus alert system the following actions should be taken to get faculty, staff, patrons, and participants to safety.

- **Non-Performance** (no patrons in Theatre)
 - Faculty, Staff, and Area coordinators should direct all faculty, staff, students, and guests down to the Stairwell between the Theatre and main Theatre office hallway. Everyone should remain in the stairwell until an all clear is given (or campus alert system stops)
 - If hallway/stairwell becomes too crowded to allow egress, spill over can go into Room 106, student gallery space on the first floor. Only go into the spaces that do not have exterior windows.
- **Performance** (patrons in the theatre)
 - Stage Management should call hold over comms and all areas should go into Hold Mode. In the case where it would be impossible to quickly and safely evacuate to the back hallway (due to imminent threat or number of patrons in theatre) The following announcement should be made from the Stage Manager:

Stage Manager Speech – Tornado Warning – Trahern Theatre or Laboratory Theatre

Hello Everyone, your attention please!

The National Weather Service has issued a tornado warning for our local area. The University recommends, for your maximum safety, please remain seated until the “all-clear” is given. I repeat: Please remain seated and await further instructions. Thank you.

- House Management should move anyone in the lobby and restrooms into the main floor of the theatre. Once lobby and restrooms have been cleared, all should remain in the main floor of the Theatre.
- In the case where the threat is not perceived to imminent and there is only a small number of patrons in the theatre, patrons should be evacuated to the back hallway. This decision should be made quickly by the Stage Manager and House Manager, as a general rule, any audiences over 100 should remain in the theatre. The Following Announcement should be made from the Stage Manager:

Stage Manager Speech – Tornado Warning Evacuation – Trahern Theatre or Laboratory Theatre

Ladies and Gentlemen, your attention please!

The National Weather Service has issued a tornado warning for our local area. The University recommends, for your maximum safety, that all patrons located in the theatre calmly make their way to stairwell located outside of the side door of the Theatre (point to the exit at House Right), House Management will be available to assist in getting people backstage. Do not remain in the theatre. I repeat: Please calmly make your way to the stairwell. Thank you.

- House Management should move anyone in the lobby and restrooms into the theatre and begin guiding the way towards the stairwell. Stage Management and House Management should ensure all have made it to the stairwell.

Active threat

The Department of Theatre and Dance has created this section as a reference for the purpose of training Students, Faculty and Staff in the proper procedures and protocols for response in case of an emergency. These procedures and protocols have been created as a quick reference, but all parties should understand that each individual emergency may be unique and require independent action and response. Faculty, Staff, and Students should make themselves aware of these procedures and protocols and ensure they are properly prepared in the event of an emergency and understand how to gauge the severity of a situation in order to properly respond. Some major emergencies may require response from other entities on campus, it is imperative you make yourself aware of those entities and how to contact them. Their information is listed on the contact page here in this handbook at the beginning of this section.

The Department of Theatre and Dance faculty, staff, students, patrons, and participants are required to follow the policies and procedures set forth by the Austin Peay State University Policies and Procedures Manual and APSU Campus Emergency Safety Handbook. Information from the Campus Safety Handbook has been used as reference for the information provided below specific to our area and common emergencies. For more information, please access the complete APSU Campus Emergency and Safety Handbook.

APSU Campus Safety Handbook can be accessed by going to:

<https://www.apsu.edu/emergency-management/files/emergency-action-plan.pdf>

The Department of Theatre and Dance takes the threat of violence and terrorism serious. Over the last couple of years, the threat of danger through terroristic acts has become more common. Theatres and other places of mass congregation have become targets. The department has laid out plans on how to act and react in case of an active threat. These plans are available to faculty, staff, and students. And regular training will be conducted to ensure all parties are aware of policies and procedures in case of an active threat. The details of those plans are not to be made public, but to remain internal for the safety of our faculty, staff, students, patrons, and participants.

If at any time you perceive a threat to be imminent, observe suspicious activity or have concern for the wellbeing of the parties on this campus, immediately notify the following people:

- Police – Emergency **(911)**
- Faculty / Shop Manager
- Technical Director
- Campus Police – nonemergency **(931-221-7786)**