TABLE OF CONTENTS

Faculty and Staff Contact Information
Full-time Faculty
Adjunct Faculty
Staff

Department of Theatre and Dance Academic Programs
Mission Statement
Department Goals
Professional Standards
Writing Guidelines
Academic Advising
Degree Requirements
BFA – Acting Directing 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 Directing Concentration - 4-year plan
BA – Design Concentration - 4-year plan
BA – Dance Concentration - 4-year plan
Senior Capstone
Year-end reviews
Scholarship Criteria
Scheduling Conflicts
Study Abroad

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
**TABLE OF CONTENTS (continued)**

House Manager

**Comp Ticket Policy**

**Department of Theatre and Dance Facilities**
- Dance Class Attire Guidelines
- Lockers
- Headshots and Bios

**General Policies**
- Drug and Alcohol Policy
- Hazing Policy
- Sexual Harassment

**Important Forms**
- Capstone Application
- Dance Studio Reservation Form
- Black Box/Other Space Reservation Form
FULL-TIME FACULTY

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Dept. of Theatre and Dance Academic Programs

Vision Statement: A nationally and internationally renowned department, in a state-of-the-art facility, that fosters artists, scholars and professionals who positively impact our world. Part one of the mystery, magical, prize winning sentence is: “Dumbo flies at midnight…”

Mission Statement: We provide a creative environment in which we educate and prepare students for the professional worlds of Theatre and Dance. Through our innovative methods:

- Students progress through a rigorous training program that incorporates both practice and scholarship.
- We cultivate 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.
**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.

- **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* or released from the program.

- 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.

- **BA:** Students pursuing the Acting/Directing 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 2019-2020 Student Handbook & Calendar.

*Probationary status will last for one semester or until grades improve and may cause the student to be ineligible for casting 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 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 performance

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**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, right 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 ¾ complete in order to count as a full page. If it is a three-page paper, the third page must be at least ¾ complete and so on.
• You must have a clear topic 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

**ADACEMIC ADVISING**

Theatre and Dance faculty will serve as academic advisors to the majors in the department. The academic advisor’s purpose is to assist the student in planning his/her course of study and in registering for courses. Advisors are here to assist; they are not responsible for ensuring that all requirements for graduation are met. This is the responsibility of the student. Students are expected to take ownership of their academic
course of study and should become fully aware of departmental requirements (for a specific major and minor) and university core requirements. Academic advising usually begins in early November during the fall semester and early April during the spring semester, although you may schedule an advising appointment with your advisor at any time. If a problem arises with your advisor, contact the Department Chair. Remember, the final responsibility for planning, enrolling, completing, and succeeding in your academic program remains with you.

**Degree Requirements**

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<th>BFA In Theatre/Dance Curriculum</th>
<th>121 Total Credit Hours</th>
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<tbody>
<tr>
<td>University Core</td>
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Required Major
12 Hours

Lower Division Requirements
THEA 1300 Acting I 3.0
3.0 Hours

Upper Division Requirements
THEA 3800 Theatre Production 1.0
THEA 4520 Careers 3.0
THEA 4801 Theatre Production 1.0
THEA/DANC 4995 Senior Capstone 4.0
9.0 Hours
<table>
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<th>First Year Fall Semester</th>
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<th>First Year Spring Semester</th>
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<tr>
<td>APSU 1000-Transition to the University</td>
<td>1</td>
<td>THEA 2800-Theatre Production</td>
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<td>History Core</td>
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<td>ENGL 1010-English Composition I</td>
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<td>THEA 1300-Acting I</td>
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<td>MATH 1010-Mathematical Thought and Practice</td>
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<td>COMM 1010-Fundamentals of Public Speaking</td>
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<td>THEA 2350-Stage Movement</td>
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<td>THEA 1600-Stagecraft</td>
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<td>THEA 2300-Acting II</td>
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<td>Humanities and/or Fine Arts Core</td>
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<td>THEA 2200-Script Analysis</td>
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<td>THEA 3200-Voice for the Actor</td>
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<td>THEA 1080-Theatre Performance Practicum</td>
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<td>ENGL 2230-Topics in World Literature</td>
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<td>THEAT Elective</td>
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<td>THEA 3340-MT Voice</td>
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<td>Upper Division Dance Technique Elective (Group 2)</td>
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<td>THEA 3000-Make Up Design I</td>
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<td>THEA 3500-Stage Dialects</td>
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<td>Upper Division Dance Technique Elective (Group 2)</td>
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<td>THEA 4900-Playwriting</td>
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<td>THEA 3010-Theatre History I</td>
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<td>THEA 3400-Directing I</td>
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<td>Natural Sciences w/lab Core</td>
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<td>Humanities and/or Fine Arts Core</td>
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<td>THEA 3300-Acting III</td>
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<td>THEA Elective</td>
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<td>Theatre Design Elective</td>
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<td>THEA 4955-Capstone</td>
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<tr>
<td>THEA 4520-Careers</td>
<td>3</td>
<td>THEA 4350-Acting IV or THEA 4401-Directing II</td>
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<td>THEA Elective</td>
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<td>Social and Behavioral Sciences</td>
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<td>Social and Behavioral Sciences Core</td>
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Total Student Credit Hours for Degree: 120

*Must complete a total of 39 upper division (3000-4999) credit hours.*
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*Must complete a total of 39 upper division (3000-4999) credit hours.*
# Theatre and Dance, BFA
## Dance Concentration

*Sample Four Year Plan*

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*Total Student Credit Hours for Degree: 121*

*Must complete a total of 39 upper division (3000-4999) credit hours.*
### Theatre and Dance, BFA
### Musical Theatre Concentration
#### *Sample Four Year Plan*

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Foreign Language required for this program at the intermediate level.
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|                                           |     | Total Student Credit Hours for Degree | 120 |

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Foreign Language required for this program at the intermediate level.
THEA/DANC 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 during the annual review.

BA - Written project – research paper. Examples may include but are not limited to dramaturgy, score, vocal arrangements or scripts.
MLA - 25-30 pages
Out-line
Literature review if appropriate
Citation page
Bibliography

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 BFA Capstone Application

Name: ____________________________________________  Graduation Semester/Year: ___________________
GPA_______  Major Concentration ________________________________________________________________

Academic Advisor______________________________________________________________________________

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

(Check one)  ____ Written  ____ Production w/written component
________ Collaborative* w/written component

To help guide the capstone process, a committee comprised of three faculty members should be identified by the student in consultation with your academic advisor. The committee structure is listed below:

Acting/Directing
• the committee should be comprised of one acting/directing faculty member, and one dance faculty member, and one other faculty member from the department

Dance
• the committee should be comprised of one Dance faculty member, one Design faculty member and one other faculty member from the department

Design
• the committee should be comprised of the design faculty member from your primary design area, one additional design faculty member, and one other faculty member from the department

Musical Theatre
• the committee should be comprised of one musical theatre faculty member, one acting/directing faculty member, and one dance faculty member

Proposed Committee Members:

__________________________________________________
__________________________________________________
__________________________________________________

Proposal: Please attach your 1 page, type –written, Capstone proposal. Include as much detail as possible about your project. Refer to resources including any faculty as well as students particularly in the case of a production.

*Please note that any student proposing a Collaborative Capstone project must submit separate, individual applications, which outline the collaboration in detail and turn them in at the same time.
Bring 8 copies of your Capstone packet to your annual review.

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

For BA: Submit proposal via email with annotated bibliography of at least 5 sources. Email proposal to Margaret Rennerfeldt rennerfeldtm@apsu.edu and CC your committee.
**Year End Review**

At the end of every year, each BFA student will receive a review/assessment of their work. This review will identify their GPA, number of credit hours completed and any faculty concerns about their work. The student will also be given the opportunity to voice any concerns they may have regarding their development. This assessment will provide the student with recommendations for advancement and improvement of their training and the direction it should take.

**APSU Theatre & Dance BFA Review/Assessment**

Name_________________________________________________________

Year in School: Freshman   Sophomore   Junior   Senior

GPA __________________

Number of Completed Credit Hours ________________

Advisor ___________________________________________________________

Faculty Concerns:

________________________________________________________________________

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Student Concerns:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Assessment & Recommendations:

___Took advantage of Department Travel Opportunities

___Participated in
Conferences

___Received a # for SETC/TTA

___Summer Internship Completed

___Leadership Observed

___Summer Job Completed

___Professional Work Completed

___Inducted into APO

___Outstanding Performance in Fall/Spring Department Production(s)

___Grades are Improving

___Visit Student Counseling Services

___Utilize Writing Center

___Need to Improve Grades

___Probation Recommended

___Need to audition for Department productions

___Meet with Advisor

___More Involvement in Productions

___Seek More Scholarship Opportunities

___Consider Graduate School

___Consider Study Abroad

Consider Augmenting Courses in area(s) of

Comments:
**Student Fringe Info**

Student Directed Project Guidelines:

There will be one evening a 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 2019/20, 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.
- Turn in the paperwork to the faculty by April 8th, 2019.

**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:

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/Directing
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

Friends of the Arts Scholarship in Theatre

The Friends of the Arts provide three scholarships per year to students majoring in each of the applied areas of the arts: Art, Music, Theatre, and Dance. Recipients must be sophomores who do not have a performance scholarship, but may have other types of aid. Recipients must have a 3.0 minimum GPA for their first year at Austin Peay and must retain a minimum 3.0 cumulative GPA for renewal of the one-year award. Renewal also is contingent upon the continued availability of funds.

- $550 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 4446, telephone (931) 221-6767.

$100 possibly divided by multiple recipients
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 of 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.
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, swatching, 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 Duties
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

**Instructions for 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 Guidelines

(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.
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 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
Department of Theatre and Dance Facilities

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, ¾ bike shorts or jazz pants, black split sole ballet slippers.
Ballet slippers are required, pointe shoes, may be required.

Modern 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 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.
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 26, 2019**
End Date: May 3, 2020 (December 14, 2019 if graduating)

Lockers must be cleaned out and vacated prior to May 3, 2020 (December 14, 2019) 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 3, 2020 (or December 14, 2019 if I am graduating) and if I do not my items will be removed and disposed of accordingly.

Name (First and Last) ___________________ Email address ___________________
Signature ___________________ 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. 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.

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 3 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**

**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:
Forms

Department of Theatre and Dance
Senior Capstone Application

Name: ____________________________________________ Graduation Semester/Year: ___________________

GPA________ Major Concentration

________________________________________________________

Academic Advisor______________________________________________________

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

(Check one) ____ Written ____ Production w/written component
__________ Collaborative* w/written component

To help guide the capstone process, a committee comprised of three faculty members should be identified by the student in consultation with your academic advisor. The committee structure is listed below:
Acting/Directing
• the committee should be comprised of one acting/directing faculty member, and one dance faculty member, and one other faculty member from the department

Dance
• the committee should be comprised of one Dance faculty member, one Design faculty member and one other faculty member from the department

Design
• the committee should be comprised of the design faculty member from your primary design area, one additional design faculty member, and one other faculty member from the department

Musical Theatre
• the committee should be comprised of one musical theatre faculty member, one acting/directing faculty member, and one dance faculty member

Proposed Committee Members:

Proposal: Please attach your 1 page, type–written, Capstone proposal. Include as much detail as possible about your project. Refer to resources including any faculty as well as students particularly in the case of a production.
*Please note that any student proposing a Collaborative Capstone project must submit separate, individual applications, which outline the collaboration in detail and turn them in at the same time.

**Bring 8 copies of your Capstone packet to your annual review.**

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

____________________________________
Cell # email

Date/s of studio request: Purpose:

Authorized by: Todays 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 Associate Professor Marcus Hayes or Assistant Professor Margaret Rennerfeldt
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#

__________________________
Cell#

__________________________
e-mail

Date/s of studio request: Purpose:

Chair Approved: Todays 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 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.

PLEASE TURN FORM INTO Donna Conklin: TRA 208
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:

______________________________________________
______________________________________________
______________________________________________
ADDRESS CHANGE FORM
Bring to Ellington Building, Room 316 or Fax to 931-221-6264

PERMANENT CHANGE OF ADDRESS:  Check: Yes _____ No _____

NOTE: If current or previous employee at APSU, you must first contact Human Resources for assistance

- Official University documents are sent to the Mailing Address
- You may not use a Campus Box or Residential Halls for permanent or local addresses. Emerald Hills Apartments may be used for local address.

Please print all information

Name __________________________________________________________

Last First M

Student ID __________________________

NEW LOCAL ADDRESS

Address

______________________________________________________________

City __________________________ State Zip

Phone __________________________

include area code

NEW MAILING ADDRESS

Address

______________________________________________________________

City __________________________ State Zip

Phone __________________________

include area code

Signature __________________________ Date __________

(requests cannot be processed without your signature) --revised 10/2/12

A digital version of this form is available at:
https://www.apsu.edu/registrar/forms/address_form.pdf.
To Withdraw or Drop During Mandatory F Period Visit:
http://www.apsu.edu/registrar/
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:

<table>
<thead>
<tr>
<th>Hold</th>
<th>Office Responsible for Signing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Athlete</td>
<td>Athletic Compliance Coordinator</td>
</tr>
<tr>
<td>Student Affairs Hold</td>
<td>Dean of Students</td>
</tr>
<tr>
<td>Military Using TA (GoArmyEd)</td>
<td>Must drop through GoArmyEd – this form is not needed</td>
</tr>
</tbody>
</table>

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___________________________

<table>
<thead>
<tr>
<th>CRN</th>
<th>Course Subject</th>
<th>Course Number</th>
<th>Course Section</th>
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</table>

**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

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Registar Office Use Only

Date Received_________ Date Processed_________ Initials_________

Revised: 2/17/14
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”
   ![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.
   ![Effective Term for Withdrawal]

4. Choose “Continue to confirm withdrawal”.
   ![Continue to confirm withdrawal]