

The Department of Music and Theatre

Student Handbook

for the

Audio Recording,

Music,

Music Theatre,

and

Theatre Programs

Updated August 2016

The Vincennes University Department of Music and Theatre Programs offer options in the areas of music performance, music education, commercial music, music theatre, audio recording, acting, costume construction, and technical theatre.

The music curriculum includes two years of music theory, aural skills, piano, applied lessons in your chosen area, a variety of vocal instrumental ensembles, and music literature.

The theatre curriculum includes acting, stagecraft, costume construction, theatre appreciation, theatre history, stage movement, makeup, and production.

The music and theatre majors at Vincennes University are an elite group. Our students have performed across the city, state, nation, and the world for more than two centuries.

TABLE OF CONTENTS

FACULTY AND STAFF DIRECTORY	5
PURPOSE	6
MISSION STATEMENTS AND PROGRAM OUTCOMES	7
VINCENNES UNIVERSITY MISSION STATEMENT	7
VINCENNES UNIVERSITY VISION STATEMENT	7
VINCENNES UNIVERSITY VALUES STATEMENT.....	7
MUSIC MISSION STATEMENT	8
MUSIC PROGRAM LEARNING OUTCOMES.....	8
MUSIC (2450) A.S. TRANSFER CURRICULUM	8
COMMERCIAL MUSIC CONCENTRATION (2454) A.S. TRANSFER CURRICULUM	9
MUSIC THEATRE MISSION STATEMENT.....	10
MUSIC THEATRE PROGRAM LEARNING OUTCOMES.....	10
MUSIC THEATRE (2451) A.S. TRANSFER CURRICULUM	10
MUSIC, AUDIO RECORDING MISSION STATEMENT	12
AUDIO RECORDING PROGRAM OUTCOMES.....	12
MUSIC AUDIO RECORDING – A.S.C.T. (CAREER TECHNICAL DEGREE)	12
THEATRE PROGRAM MISSION STATEMENT.....	14
THEATRE PROGRAM OUTCOMES.....	14
THEATRE ARTS/ACTING (2600) A.S. TRANSFER CURRICULUM.....	14
COSTUME CONSTRUCTION (2601) A.S. TRANSFER CURRICULUM	15
TECHNICAL THEATRE (2603) A.S. TRANSFER CURRICULUM.....	15
EXPECTATIONS FOR ALL MAJORS WITHIN THE MUSIC PROGRAM	16
RECITAL ATTENDANCE.....	16
RECITAL PERFORMANCE AND RECITAL ATTIRE (FOR ALL PERFORMERS AND AUDIO RECORDING CREW).....	16
AUDIO RECORDING CREW ATTIRE	18
RECITAL ETIQUETTE	19
FOR STUDENT PERFORMERS:	19
EXPECTATIONS FOR STUDENTS ENROLLED AS A MAJOR IN MUSIC, MUSIC THEATRE, OR COMMERCIAL MUSIC.	21
MUSIC MAJOR REQUIREMENTS AND EXPECTATIONS	21
JURIES/HEARINGS	23
DESCRIPTIONS AND GENERAL EXPECTATIONS	23
COLLABORATION	24
UNDERGRADUATE RECITAL GUIDELINES (CAPSTONE PROJECT).....	25
DESCRIPTIONS AND GENERAL EXPECTATIONS	25
SCHOLARSHIPS	28
APPLICATION PROCEDURE	28
EXPECTATIONS FOR THE AUDIO RECORDING MAJOR	30
STUDIO ETIQUETTE	30
GENERAL	30
ATTENDANCE.....	30
CLASSWORK	30
ATTITUDE.....	30

DUTIES	30
CONCERT/RECITAL ATTENDANCE.....	31
VINCENNES UNIVERSITY THEATRE STUDENT HANDBOOK	32
PHILOSOPHY.....	32
SCHOLARSHIPS/PERFORMANCE GRANTS	32
AWARDS.....	32
AUXILIARY ORGANIZATIONS	32
PRODUCTION SCHEDULE	32
DEPARTMENT RULES AND REGULATIONS	33
COMPANY PERFORMANCE GUIDELINES	34
DURING THE REHEARSAL PROCESS	35
PRE-SHOW PRACTICES	35
DURING THE PERFORMANCES.....	36
AFTER THE PERFORMANCES	36
FACULTY NOTES.....	37
THEATRE SAFETY MANUAL.....	38
SAFETY POLICIES	39
SCENE SHOP SAFETY	40
GENERAL SAFETY RULES	41
HOUSE KEEPING (A CLEAN SHOP IS A SAFE SHOP)	42
HEALTH HAZARDS	42
HANDLING SCENERY, LIFTING AND CARRYING HEAVY OBJECTS.....	43
LADDERS.....	43
FIRE SAFETY:	44
WORKING IN THE THEATER SPACE	44
OOPS! NOW WHAT?.....	45
MEDICAL EMERGENCIES.....	47
FIRE EMERGENCIES	47
CHEMICAL EXPOSURE/SPILLS	48
COMBAT AND WEAPONS	48
APPENDIX A.....	49

FACULTY AND STAFF DIRECTORY

Full-Time Faculty				
NAME	DUTIES	OFFICE	EXT	EMAIL
Eric Margerum, Theatre	Chair, Department of Music and Theatre	RSPAC 130	4256	emargerum@vinu.edu
Kendra Clauser, Assistant Professor	Costume Construction; Costume Designer; Speech	RSPAC 129	4146	kclauser@vinu.edu
Mike Howell, Professor	Classical Guitar; Intro to Music Theory; Music Appreciation	HUM E-209	4389	mhowell@vinu.edu
Debra Fisher, Professional Staff	Theatre Tech Designer; Stagecraft; Dance; Musical Choreographer	RSPAC 122	5339	dafisher@vinu.edu
Virgil Franklin, Assistant Professor	Audio Recording	HUM D-219	4453	vfranklin@vinu.edu
Susie Jackson, Associate Professor	Director of Bands; Concert Band, Pep Band, Percussion Ensemble, Percussion; Music Apprec	RSPAC 134	4435	sjackson@vinu.edu
Matt Latta, Assistant Professor	Music Theory, Voice, Music for the Elementary; Concert Choir Director	HUM E-250	4351	mlatta@vinu.edu
Scott Mercer, Associate Professor	Audio Recording, Business of Entertainment; American Music	HUM E-203	5460	smercerc@vinu.edu
Lisa Miller, Associate Professor	Music Theory/Skills; Applied Voice; VU Connection	HUM E-244	4497	lmiller@vinu.edu
Dave Parman, Associate Professor	Audio Recording, Strings, Blues, Guitar	HUM E-249	4176	dparman@vinu.edu
Adjunct Faculty				
Wade Baker	Brass; Jazz Ensemble; Brass Ensemble	RSPAC 135		wadebakermusic@gmail.com
Justin Bird	Applied Piano	HUM E-244		thebirdcage@gmail.com
Claudia Bossard	Class Piano/Applied Piano	HUM E-202		cbossard@vinu.edu
Eric Bowling	Woodwind Lessons/WW Ensemble	RSPAC 135		ericjbowling@gmail.com
Juliet Gilchrist	Voice	RSPAC 133		
Dan Miller	World Music/Music Appreciation	No Office		dmiller@vinu.edu
STAFF				
JoEllen Horne	Performing Arts Secretary	Davis Hall	5110	jhorne@vinu.edu
DeEtta Welte	Theatre Manager, Staff Accompanist	RSPAC 104	4150	dwelte@vinu.edu
Taletha Provines	SSPAC Secretary	PMS 112	5127	tprovines@vinu.edu

PURPOSE

- The purpose of this handbook is to provide a concise, practical, and unified resource for the music students and faculty at Vincennes University.
- The handbook contains guidelines that affect aspects of music instruction based, in part, on official university policy.
- This handbook is not designed as an official rulebook, but rather a guide for department procedure.
- Included is a small cohort of sample documents that may be useful.
- For more information, or for clarification regarding official policies, please contact the Department or Program chair.

There are four areas within the music program, each having separate mission statements, curricula, and guidelines. The areas are as follows:

Music (2450). This major includes students desiring a degree in Music Performance, Music Education, Music Business, Music Therapy, or Church Music. Students will designate his/her desired concentration after transferring to a bachelor's program.

Music Theatre (2451). This major is for students desiring a career in Musical Theatre. It is designed as a transfer degree.

Audio Recording (2440). This major is for students who want career training in audio recording (or audio engineering). The 2440 major is a two-year associate's degree designed to give students the training to work in a recording studio.

Commercial Music (2454). This major is for students desiring a career in Commercial Music. It is designed as a transfer degree.

There are four areas within the music program, each having separate mission statements, curricula, and guidelines. The areas are listed in the next several pages of this document.

MISSION STATEMENTS AND PROGRAM OUTCOMES

VINCENNES UNIVERSITY MISSION STATEMENT

“Vincennes University, Indiana’s first college, is the State’s premier transfer institution and leader in innovative career programming. The VU community ensures educational access, delivers proven associate and baccalaureate programs, and offers cultural opportunities and community services in a diverse, student-centered collegiate environment.”

VINCENNES UNIVERSITY VISION STATEMENT

“Vincennes University is a premier learning institution, widely recognized for leadership in innovation and delivery of successful educational experiences. A broad range of program offerings and a commitment to superior service ensure the University's role as an important link in Indiana's economic and cultural vitality. VU is a diverse community whose members all share responsibility for supporting the University mission and are respected for their contributions.”

VINCENNES UNIVERSITY VALUES STATEMENT

The members of the Vincennes University Community value:

- Personal growth and academic excellence for our students, faculty, and staff.
- Collaborative relationships with our stakeholders and communities.
- An environment that encourages open dialogue and cooperation.
- Continuous improvement through data-informed planning and evaluation.
- Cultural enrichment, diversity, and individual freedom.

MUSIC MISSION STATEMENT

“The Vincennes University Music Program is committed to offering, to a diverse student population, affordable and transferable two-year associate degrees in music that provide opportunities for further study and future employment in the fields of music education, music performance, music business, church music, and music therapy. Students will learn fundamental skills and concepts in music theory, applied music, and music literature. The overall goal of the program is for students to integrate the skills and knowledge acquired and develop their competencies as emerging professional musicians.”

MUSIC PROGRAM LEARNING OUTCOMES

Students who complete course work in the Music program will be able to:

- Students will demonstrate growth and development in performance proficiency through a principal area of study.
- Students will demonstrate musicality and musical expression through the performance of a variety of musical styles.
- Students will display appropriate competencies in music theory through written, aural, and keyboard skills.
- Students will recognize and identify genres, styles, and composers of Western music literature as well as music from diverse cultures.
- Students will contribute to the cultural life of the community as performers and ambassadors of music.

MUSIC (2450) A.S. TRANSFER CURRICULUM

Major Program Requirements (30 credit hours)

MUSI 104 – Beginning Class Piano 1 hr OR MUSP 211 – Piano Elective 1 hr

MUSI 105 – Intermediate Class Piano 1 hr OR MUSP 211 – Piano Elective 1 hr

MUSI 108 – Music Technology for Musicians 1 hr

MUSI 113 – Aural Skills I 1 hr

MUSI 114 – Aural Skills II 1 hr

MUSI 115 – Music Theory I 3 hrs

MUSI 116 – Music Theory II 3 hrs

MUSI 213 – Aural Skills III 1 hr

MUSI 214 – Aural Skills IV 1 hr

MUSI 215 – Music Theory III 3 hrs

MUSI 216 – Music Theory IV 3 hrs

MUSP 211 – Piano Elective 1 hr (2 semesters)
Music Ensembles – One major ensemble each semester
Private Music Lessons in Major Area 3 hrs
Private Music Lesson and Recital 2 hrs

In addition, the major program requirements, students are also required to complete 30 hours of University Core Curriculum (UCC) coursework.

COMMERCIAL MUSIC CONCENTRATION (2454) A.S. TRANSFER CURRICULUM

Major Program Requirements

MUSI 101 - Audio Recording I **2 hrs**
MUSI 102 - Audio Recording II **2 hrs**
MUSI 103 - Audio Recording III **3 hrs**
MUSI 104 - Beginning Piano Class **1 hr** -or- MUSP 211 - Piano Elective **1 hr**
MUSI 105 - Intermediate Piano Class **1 hr** -or- MUSP 211 - Piano Elective **1 hr**
NOTE: Students in this program are required to pass a piano proficiency. Students unable to pass the exam should continue to take piano until the proficiency requirement has been met.

MUSI 113 - Aural Skills I **1 hr**
MUSI 114 - Aural Skills II **1 hr**
MUSI 115 - Music Theory I **3 hrs**
MUSI 116 - Music Theory II **3 hrs**
MUSI 207 – Pro Tools I **2 hrs**
MUSI 213 - Aural Skills III **1 hr**
MUSI 214 - Aural Skills IV **1 hr**
MUSI 215 - Music Theory III **3 hrs**
MUSI 216 - Music Theory IV **3 hrs**

Music Ensembles **1 hr (Additional semesters of ensembles are recommended.)**

Note: Required ensembles to be assigned by the student's advisor.

Private Music Lessons in Major Area **2 hrs (Additional semesters of lessons are recommended.)**

Students will take the above courses for the major, plus the University's Core Curriculum (General Education, 30 hours).

MUSIC THEATRE MISSION STATEMENT

“The mission of the Vincennes University Music Theatre program is to equip students with fundamental skills and concepts in music theory, voice and piano, acting, and dance. Students will learn to integrate the skills and knowledge acquired as they develop their competencies as emerging music theatre performers. Students completing the program will have the opportunity for further study or employment in the field of music theatre.”

MUSIC THEATRE PROGRAM LEARNING OUTCOMES

Students who complete course work in the Music Theatre program will be able to:

- Students will demonstrate performance proficiency in musical theatre repertoire.
- Students will develop skills as an actor.
- Students will demonstrate technical skills in dance.
- Students will display appropriate competencies in musicianship.
- Students will achieve basic understanding regarding design and technical aspects of music theatre as they relate to sets, lighting, costumes, make-up, props, and sound reinforcement.
- Students will display their competencies in singing, acting, dance, and stage movement through continuous involvement in the creation and presentation of public performances.
- Students will demonstrate the skills necessary for an aspiring career in musical theatre.

MUSIC THEATRE (2451) A.S. TRANSFER CURRICULUM

MAJOR PROGRAM REQUIREMENTS (30 credit hours)

MUSI 104 – Beginning Class Piano 1 hr OR MUSP 211 – Piano Elective 1 hr
MUSI 105 – Intermediate Class Piano 1 hr OR MUSP 211 – Piano Elective 1 hr
MUSI 113 – Aural Skills I 1 hr
MUSI 115 – Music Theory I 3 hrs
MUSI 117 – Advanced Musicianship for Music Theatre Majors 2 hrs
MUSP 211 – Piano Elective 1 hr (2 semesters)
MUSP 267 – Voice Major 1 hr (3 semesters)
MUSP 295 – Voice Major Recital 2 hrs
THEA 203 –Stagecraft 3 hrs

THEA 246 – Acting II 3 hrs
Direct Dance Elective or Stage Movement 3 hrs
Vocal Music Ensembles 4 hrs (1 each semester)

In addition, the major program requirements, students are also required to complete 30 hours of University Core Curriculum (UCC) coursework.

MUSIC, AUDIO RECORDING MISSION STATEMENT

“The Vincennes University Music Audio Recording Program is committed to offering, to a diverse student population, affordable two-year associate degrees and certificate programs in music that provide opportunities for further study and future employment in the fields of audio recording. Students will learn fundamental and transferable skills, along with concepts in musicianship and all facets of audio production. The overall goal of the program is for students to integrate the skills and knowledge acquired and to develop competencies in music and technology.”

AUDIO RECORDING PROGRAM OUTCOMES

Students who complete course work in the Audio Recording program will be able to:

- Students will demonstrate growth and development in technical proficiency with audio recording hardware, software, patch-bays and outboard gear.
- Students will demonstrate proficiency in preparing all forms of audio for commercial distribution and for use with other applications.
- Students will display appropriate competencies in musicality through written, aural, and keyboard skills.
- Students will recognize and identify genres, styles, and composers of commercial and traditional Western music literature as well as music from diverse cultures.
- Students will contribute to the cultural life of the community by capturing musical performances and fostering creativity among fellow musicians.

MUSIC AUDIO RECORDING – A.S.C.T. (CAREER TECHNICAL DEGREE)

Major Program Requirements (30 credit hours)

ELEC 101 – Fundamentals of Audio Equipment Maintenance 2 hrs

MUSI 101 – Audio Recording I 2 hrs (8-week course)

MUSI 102 – Audio Recording II 2 hrs (8-week course)

MUSI 103 – Audio Recording III 3 hrs (full-semester)

MUSI 104 – Beginning Class Piano 1 hr OR MUSP 211 – Piano Elective 1 hr

MUSI 105 – Intermediate Class Piano 1 hr OR MUSP 211 – Piano Elective 1 hr

MUSI 107 – Introduction to Music Theory 3 hrs

Audio Elective, Choose from: MUSI 109 – Producing Music in Reason OR MUSI 110
Making Music with Sibelius OR MUSI 226 Song Writing OR MDIA 260
Video Editing and Post Production – 3 hrs

Audio Elective, Choose from: MUSI 111 – Film Appreciation OR MUSI 221 – Jazz
History OR MUSI 223 – Sound Design OR MUSI 224 – Film Scoring

MUSI 201 – Advanced Digital Audio Recording 3 hrs

MUSI 202 – Mixing and Mastering 3 hrs

MUSI 203 – Music Technology for Audio Recording Majors 2 hrs

MUSI 205 – Business of Entertainment 3 hrs

MUSI 207 – Pro Tools I 2 hrs

MUSI 219 – Introduction to World Music OR MUSI 220 – History of American Music
3 hrs

MUSI 208 – Pro Tools II – 2 hrs – Optional

MUSI 209 – Pro Tools III – 2 hrs – Optional

MUSI 210 – Pro Tools IV – 2 hrs – Optional

In addition, the major program requirements, students are also required to complete 24
hours of University Core Curriculum (UCC) coursework.

THEATRE PROGRAM MISSION STATEMENT

“The mission of the Vincennes University Theatre program is to provide students with a range of theatre concentrations leading to two-year associate degrees. Through course work, laboratory and live performance, students will learn the essential aspects of theatre, including performance and production skills and competency in theatre’s historical and cultural background. Students may then transfer to other venues for further study leading to additional degrees or certificates or employment in a variety of theatre areas. The program also offers cultural opportunities to the entire University and the surrounding communities.”

THEATRE PROGRAM OUTCOMES

Students who complete course work in the Theatre program will be able to:

- apply knowledge and skills within and across the disciplines of theatre.
- apply critical thinking and imaginative problem-solving skills within and across the disciplines of theatre.
- develop creative and analytical approaches to theatre through written and oral communication.
- demonstrate the skills and understanding to place their theatre experience in a global, cultural, ethical and historical context.
- demonstrate the ability to work collaboratively and independently in diverse theatrical environments and situations.

THEATRE ARTS/ACTING (2600) A.S. TRANSFER CURRICULUM

MAJOR PROGRAM REQUIREMENTS (30 HOURS)

COMM 201 – Voice and Articulation 3hrs

COMM 202 – Oral Interpretation of Literature 3 hrs

THEA 101 – Theatre Production 1 hr –or- MUSI 106 – Musical Theatre Production

THEA 146 – Fundamentals of Acting 3 hrs

THEA 203 – Stagecraft

THEA 215 – Stage Movement 3 hrs

THEA 245 – Theatre History I 3 hrs

THEA 246 – Acting II 3 hrs

THEA 250 – Theatre History II 3 hrs

Approved Theatre Elective 2 hrs

Music Elective 2 hrs

COSTUME CONSTRUCTION (2601) A.S. TRANSFER CURRICULUM

MAJOR PROGRAM REQUIREMENTS (30 HOURS)

FACS 115 – Clothing I 4 hrs
FACS 215 – Clothing II 4 hrs
FACS 252 – History of Costumes 3 hrs
THEA 101 – Theatre Production 1 hr –or-
MUSI 106 – Musical Theatre Production (Required for 2 semesters)
THEA 125 – Stage Makeup 3 hrs
THEA 146 – Fundamentals of Acting 3 hrs
THEA 203 – Stagecraft
THEA 225 – Theatrical Costume Construction I 3 hrs
THEA 226 – Theatrical Costume Construction II 3 hrs

TECHNICAL THEATRE (2603) A.S. TRANSFER CURRICULUM

MAJOR PROGRAM REQUIREMENTS (30 HOURS)

ARCH 141 – Introduction to Architectural CAD 3 hrs
ARTT 111 – Two Dimensional Design 3 hrs
ARTT 114 – Three-Dimensional Design 3 hrs
THEA 101 – Theatre Production 1 hr –or-
MUSI 106 – Musical Theatre Production (Required for 2 semesters)
THEA 125 – Stage Makeup 3 hrs
THEA 203 – Stagecraft
THEA 225 – Theatrical Costume Construction I 3 hrs
THEA 245 – Theatre History I 3 hrs
THEA 250 – Theatre History II 3 hrs
Directed Elective (ARTT or THEA) 2 hrs

EXPECTATIONS FOR ALL MAJORS WITHIN THE MUSIC PROGRAM

RECITAL ATTENDANCE

DESCRIPTION AND GENERAL EXPECTATIONS

- All major students will be enrolled in MUSP 001, a course designed specifically to credit and track students' university recital attendance. The course is assessed as a 'pass' or 'fail'.
- Students are required to attend a minimum of seven each semester (7) events, total. This number includes any event marked 'required' on the department calendar. Students are encouraged to go to more events than seven, when possible.
- If this requirement is not met, the grade for MUSP 001 will not be satisfied, resulting in loss of recital credit for that semester. Students must acquire a minimum of four semesters of successfully passed recital credit to graduate.
- All music majors need to obtain a concert calendar of events during the first week of classes from their applied lesson instructor or the Music Department Chair. Students will be required to bring his/her student ID to all recital events, in order to receive credit for attendance. Recital credit will not be given in the absence of a student ID to scan.

RECITAL PERFORMANCE AND RECITAL ATTIRE (FOR ALL PERFORMERS AND AUDIO RECORDING CREW)

- Dress is important. Proper attire can empower you, putting you in the mood to perform, and allows your audience to take you seriously without distraction or annoyance. The way you dress can *make or break* a performance.
- Dress clothes are an investment a performer makes as part of their professional arsenal. Ask your applied instructor for guidance in choosing proper attire. Please do not take any attire critique or advice personally, but do take it seriously.
- Remember that performance attire should be classic (always in style), including shape, material, and color choice, free from fad fashion.

HERE ARE SOME GUIDELINES FOR PERFORMANCE ATTIRE:

MEN

- Workshops/Master Class/Juries: This dress is often described as business casual: dark dress shoes or loafers, dark socks, dress pants, long-sleeved button-down shirt, open collar or tie, sweater, vest, or suit jacket (seasonal), shaved face or cleanly shaped

facial hair, styled hair.

- Recital/Performance: This dress is often described as formal: black or brown leather or patent shoes, dark socks, two or three-piece suit for an afternoon recital, tux for an evening recital (should include button and cuff jewelry, a bow or cravat tie, a standard tie is okay, but plain without any embellishments or cartoon characters, slogans, teams, piano keyboard, etc.), shaved face or cleanly shaped facial hair, styled hair.
- Prevalent Men's attire Mistakes: Sloppy, ill-fitting (baggy), wrinkled, dirty, not matching, trying to pass athletic clothing (sneakers, white socks) for dressy pieces, poor personal hygiene (unwashed hair, 5 o'clock shadow), wearing too much/strong, showing un-covered tattoos, keeping in facial or tongue piercing. Long sleeves should always be worn. If no tie is worn, the top button should be undone.

WOMEN

- Workshops/Master Class/Juries: This dress is often described as business casual: Closed or open-toed shoes, flat, kitten or high heel (seasonal), hose that is either dark or neutral (seasonal), skirt or pants, blouse or top, an informal dress, make-up (a little heavier than street, especially around the eyes, wear liner, shadow, and mascara), clean and well styled hair (up or down, makes little difference, just be sure long hairstyles will not impede your bows or be distracting, covering the face), some jewelry (if desired).
- Recital/Performance: This dress is often described as formal: Closed or open shoes, flat, kitten or high heel (seasonal), hose that is either dark or neutral (seasonal), a gown that is at least tea or garden length, make-up, clean and well styled hair (up or down, makes little difference, just be sure long hairstyles will not impede your bows or be distracting, covering the face), some jewelry.
- Prevalent women's Attire Mistakes: Un-seasonal, ill-fitting (tight or baggy), conflicting patterns or colors at once, heavy make-up (should be a little more than street, not much), heavy cologne, too much jewelry, confusing formal attire for less formal attire, uncovering too much of the body, wild hair-styles, wearing gaudy accessories (fur, boa, etc.), wearing athletic items (sneakers, socks in general), showing un-covered tattoos, keeping in facial or tongue piercing. Skirts/dresses should be at or below the knee. Heels should not be over 3" tall.
- Leggings are never appropriate concert/recital attire!!!!

AUDIO RECORDING CREW ATTIRE

- The audio recording crew must wear “concert black” to all events in the RSPAC main theatre.
 - Clothes should be clean and neat (not wrinkled). You should black socks and shoes.
 - Students should treat each performance as a professional gig and should dress appropriately.
- For student Recitals, Master classes, Coffeehouse, and other less formal events, the crew may wear “business casual” attire.

RECITAL ETIQUETTE

DESCRIPTION AND GENERAL EXPECTATIONS

There are generally two scenarios to consider when thinking about recital and performance etiquette, one for audiences and the other for performers. Here is a simple list of suggestions for each situation.

FOR STUDENT AUDIENCE MEMBERS:

- Dress appropriately. Avoid wearing dirty, inappropriate, or distracting clothes. Keep any perfume or cologne to a minimum.
- Arrive on early, before the concert begins.
- If you arrive late, wait to enter during the applause. Find a seat quickly and quietly in the back of the hall.
- Turn off any cellular devices. Using them during performances could be distracting to audience members and performers. Please leave the concert hall quickly and quietly to take/make any emergency calls and refrain from talking until you are completely out of the hall. Texting while your mobile device is in “silent” mode is distracting to both performers and audience members, and is in poor taste.
- Refrain from any talking or noise making. Just sit back and relax!
- Refrain from getting out of your seat during a concert unless it’s an emergency. Re-enter the hall during the applause, quietly and quickly.
- Please follow the directions of ushers, professional staff, and faculty.

FOR STUDENT PERFORMERS:

- Dress appropriately. (See above)
- Arrive 30-45 minutes before concerts. For recitals, 15-20 minutes or as soon as your class schedule will permit.
- Turn off all cellular devices, as you won’t need them on stage.
- Don’t warm-up in the hallway. If you need access to a practice room, please go to the RSPAC front desk.

- Do not loiter in the hall or backstage.
- Keep talking and sound to a minimum. The audience may be able to hear you backstage or in the hall.
- Refrain from horseplay.
- If you enter the hall to hear another performer, please do so between the applause, quietly sitting in the back of the hall.
- Please follow the directions of ushers, professional staff, and faculty.

EXPECTATIONS FOR STUDENTS ENROLLED AS A MAJOR IN MUSIC, MUSIC THEATRE, OR COMMERCIAL MUSIC.

MUSIC MAJOR REQUIREMENTS AND EXPECTATIONS

DAILY PRACTICE

“Learning a musical instrument is unlike almost any other endeavor a young child attempts. Virtually no other activity requires the same kind of weekly private instruction, the intense individual effort that must continue over a period of several years, and, most of all, the daily practice that is so essential to learning to play piano, guitar, violin, (voice) or any other instrument. Quite simply, music education requires practice.”

Karen Berger: *Music Students and Daily Practice Requirements*

EXPECTATIONS

Musicians work within a highly competitive and individualized field, requiring daily practice to ensure high levels of competency and success. Students enrolled in performance courses, private lessons, or ensembles are not only encouraged, but required to practice their repertoire on a daily basis.

The act of practicing takes time and devotion to understand and perfect, just like performing. Not every performer will practice alike, but there are some general considerations that students enrolled at Vincennes University should follow:

- Practice every day, even if only for a limited time. You are developing new skills requiring higher brain and muscle-memory or motor functions. You cannot expect to understand your instrument (or voice) and become proficient unless you practice consistently. Make practicing a scheduled daily habit.
- Develop a plan for practice with your instructor. A plan could include how much time to spend, which exercises or repertoire should receive primary focus, or any outside research that should be accomplished for your next lessons.
- Practice for each lesson and ensemble separately, so as to not get overwhelmed, if you are enrolled in more than one ensemble or studio.
- Ask for practice help if you need it. Your studio teacher can offer tips and suggestions.
- Keep a practice log to help you stay organized. Write down the dates and times of your practice along with any exercises or materials covered.

- Make notes of items that you cannot seem ‘to get’ in your practice time. Bring these to your next private lesson for help.
- Mark your scores with revelations, frustrations, and notes from practice. Take these to and from your lessons to discuss with your private instructor.
- Practice in the practice rooms on campus, located in the Shircliff Humanities Center and the Red Skelton Performing Arts Center (RSPAC). You will accomplish so much more if you isolate yourself, allowing for focus and concentration on the task at hand.
- You may reserve the practice rooms in the RSPAC by inquiring at the front desk.

JURIES/HEARINGS

DESCRIPTIONS AND GENERAL EXPECTATIONS

Juries are intended as a guide to the student and as a means of measuring progress. Students will perform a final jury at the end of each semester following the minimum repertoire requirements corresponding to their semester of study. Please consider the following guidelines:

- Juries will normally be scheduled during the beginning of finals week. A sign-up list for specific times will be posted on the call board outside of the Lab Theatre in the RSPAC. The sign-up list is generally hung approximately one (1) week before the jury. Please sign up for the earliest possible time.
- Students must have completed copies of the jury forms for each member of the jury panel in hand at the time of their jury. The jury forms will be made available to them through their private instructor. Students are responsible for filing out and copying the jury forms.
- For voice students, jury requirements will consist of performing two selections from memory from the repertoire covered during the semester, where the student will perform one selection of his or her choice and one selection chosen by a faculty panel.
- Instrumental students normally perform one etude or selections from a solo, as well as scales or arpeggios. Students should discuss more specific requirements with their applied lesson instructors.
- The student should rehearse with an accompanist well in advance of the jury examination. Students who do not practice with their accompanist will not receive a superior grade and may be denied accompaniment for the jury exam. For more details regarding accompanists, please see the section on collaboration in this manual.
- Should a jury be missed due to an excused absence, such as severe illness, the jury may be waived or postponed and will be given during the second week of classes the following semester. All absences must be approved by the department chairperson to be considered 'excused'.
- The jury grade will be worth one-third (33%) of the final grade in applied lessons.

COLLABORATION

- It is expected that students perform with a pianist at all recital, jury, and freshman assessment jury performances, unless other arrangements have been approved. Please contact DeEtta Welte <dwelte@vinu.edu> to make arrangements for accompaniment.
- Students at Vincennes University are privileged, being offered a faculty pianist free of charge. Please take full advantage of this rare service.

Some guidelines for collaboration with your accompanist include:

- Arrange a short weekly rehearsal time.
- Always be on time, ready to work, and in a gracious mood.
- Please do not expect your accompanist to teach the music to you.
- Practice the music (know the music) ahead of time so you make the most of your appointment.
- You are responsible for copying your music and delivering the copies to your accompanist. For major students: make sure your accompanist has all copies of any music no later than deadlines that may be assigned by your private teacher.
- You cannot expect your accompanist to perform with you on any recitals or juries if you haven't rehearsed the music ahead of time. This will result in several actions, not limited to a failing grade and refusal of accompaniment.
- Please note that deviation from these guidelines could result in the refusal of accompaniment at the sole discretion of the accompanying faculty.

UNDERGRADUATE RECITAL GUIDELINES (CAPSTONE PROJECT)

DESCRIPTIONS AND GENERAL EXPECTATIONS

- The undergraduate recital is the culmination of four semesters of major-level study, intended to demonstrate a certain level of musical, rehearsal, and performance proficiency. The public performance of this recital is the final examination in the sequence of applied study.
- In order to qualify for consideration for the undergraduate recital, each student must successfully complete all degree requirements.
- A Recital Hearing must be performed before the music department faculty to determine a student's readiness for a public recital performance. The Recital Hearing usually takes place in the same semester as a student's scheduled recital, scheduled according to the departmental calendar. After approval, the public recital must take place by the end of final examinations in that semester. The student's final grade is determined by the applied teacher.
- If for some reason a student has passed the Recital Hearing and is not be able to perform the public recital, that student should apply for an extension with a grade of "Incomplete" and play the recital at the beginning of the following semester. Failure to perform the public recital within one semester after approval by the faculty will nullify recital permission and the process must be repeated.
- The Recital Hearing is not available in the summer unless scheduled ad hoc by an applied teacher, although a student who has passed the jury the previous spring semester may, with permission of the student's major applied teacher and the Music Department Chair, perform a summer recital.
- The undergraduate recital must contain 20-25 minutes of music. Music must be of a degree of difficulty published in your applied syllabus following the repertoire guidelines established for each instrument or course of study. Students having successfully completed three semesters of applied lessons should have no trouble programming a recital.

Below is a list of useful items when preparing the undergraduate recital:

- Get a date. Ask your principal teacher to help you complete the form to reserve a tentative recital place and date. This should be done no later than the third week of classes in the recital semester.
- Contact DeEtta Welte, dwelte@vinu.edu, to arrange piano accompaniment. You are

- responsible for setting practice times with Professor Welte, as well as giving copies of all repertoire appearing on the recital program, no later than the third week of classes in the recital semester.
- You (the student) are responsible for making all the necessary copies of your recital music to Professor Welte. Please put your name on the top corner of every page, and include page numbers if they do not appear on the copy.
 - Plan your program. This is probably something you and your teacher have been talking about for a while, but now is the time to settle on a probable program. Be sure your planned recital has the right amount of music (minimum 25 minutes) and contains the appropriate repertoire for your instrument or voice. Create a program with your applied teacher, listing the appropriate composition information and composers (birth and death dates) for each piece or group performed. Recital programs must be electronically submitted to the student's applied teacher for approval by the end of the fourth week of classes of the recital semester.
 - Begin researching your program notes. Check with your applied teacher for suggestions on format and style. Program notes for voice recitals must include transcriptions of all poetry, including side-by-side translations of all foreign texts. Program notes are submitted to the applied teacher no later than three weeks before the jury date. These notes are then corrected, according to the instructions of the applied teacher, and then submitted electronically to the department chairperson for possible revision and final approval. Program notes must be approved before performing the recital hearing.
 - Perform a recital hearing. The recital hearing will normally take place during the recital hour on Tuesday or Thursday at 11:00am (around 2 weeks before the performance date). A copy of your program printed on the jury form (available through your applied teacher), with timings for each piece, and the program notes you have written should be provided for each faculty member at the hearing. The timings are not necessary for the final program that you'll use at the public performance. A majority of the faculty must approve the recital before it can be presented in public.
 - You (the student) are responsible for making all the necessary copies of the hearing form and program notes (collated and stapled) for the faculty.
 - Students failing the hearing may request a re-hearing with the approval of the student's major applied teacher. In some cases a student will fail only a portion of the jury and that portion must be approved before playing the public performance. In those cases, arrangements will be made for a follow-up hearing. Failure to pass at the follow-up jury is a non-approval and the entire approval process will begin again in the following semester. Failure to perform the final recital will result in a cessation of satisfactory degree progress.

Below is a timeline of considerations with rough deadlines for the undergraduate recital:

- ***Planning*** - Deadline: no less than one semester prior to the recital performance.
- ***Securing a Recital Date and Time*** - Deadline: prior to submission of recital repertoire proposal no later than the third week of classes in the recital semester.
- ***Secure a Recital Hearing Date and Time*** - Deadline: 2 months prior to the recital hearing.
- ***Recital Repertoire Proposal*** - Deadline: no later than the end of the fourth week of classes in the recital semester.
- ***Schedule a Recital Hearing*** - Deadline: 4 weeks to the rescheduled recital.
- ***Dress Rehearsal*** - Deadline: schedule no later than 4 weeks prior to recital performance.
- ***Programs and Program Notes*** - Deadline: three weeks prior to recital performance (submitted electronically to the student's applied teacher).
- ***Complete Hearing Forms with repertoire, timings, and Copies of Program Notes for Recital Hearing*** - Deadline: Due at the hearing with enough copies for the entire faculty pane.
- ***Perform the recital.*** Be sure to dress and conduct yourself appropriately. Please see the Recital Performance and Attire and Recital Etiquette sections of this manual.

SCHOLARSHIPS

Students must be enrolled at Vincennes University for the semester in which they will be receiving the scholarship, and must maintain a cumulative G.P.A. of 2.0. Please note, some scholarships offered through the VU Foundation have different guidelines. (Students who withdraw from all classes will have their scholarship award revoked.)

Students must fulfill all assigned ensemble or performance obligations. Scholarships may be revoked if the terms of the contract are not met. Students must maintain acceptable academic progress while at Vincennes University. Students who are suspended, who are on academic probation for more than one semester, or who have been put on disciplinary probation are ineligible to receive Music Scholarships.

APPLICATION PROCEDURE:

SCHEDULE AN AUDITION

Complete a scholarship/audition form. You can find the form [here](#).

PERFORM A MUSIC AUDITION

- Music Audition requirements vary by instrument. The following guidelines should be followed:
 - Brass, Percussion, and Woodwinds: Students must perform one brief etude or solo and may be asked to demonstrate proficiency in major scales.
 - Percussion students have additional requirements and should contact the Director of Bands for more information. (Students should use the ISSMA Group I List, or seek the permission of the appropriate instructor, from page 4 faculty listing, to obtain permission for a piece not on this list.)
 - All instrumental students will also be asked to sight read a brief passage.
 - Guitar and Strings: Be prepared to perform two short pieces that demonstrate your proficiency on the instrument. Students will be asked to sight- read. Guitarists do not need to bring an amplifier. Students who are capable of reading standard musical notation may qualify for greater awards.
 - Piano: Students will need to perform three works by memory. All selections must be chosen from these musical eras: The Baroque, Classic, Romantic, or Twentieth Century. At least two of the three works must be from different eras. Single movements from a sonata, suite, or other

collection are acceptable. Technique studies such as scales and arpeggio are not required, although some sight-reading may be included.

- Voice: Students should prepare two contrasting solo pieces to perform from memory with piano accompaniment. An accompanist will be provided. (Students may bring their own accompanist if they prefer.) Students must bring piano/vocal sheet music in the proper key.

Factors for selection include:

- Academic Achievement
- Service and Leadership
- Financial Need

Awards are also made on availability of funds. VU Foundation Scholarships, made available through generous donations, may have guidelines that differ from music department guidelines. Please contact the music department by sending an email to music-thea@vinu.edu for the music scholarship guidelines.

EXPECTATIONS FOR THE AUDIO RECORDING MAJOR

STUDIO ETIQUETTE

- Be respectful of others (colleagues, clients, etc.) – Speak with professionalism and tact. Use your manners.
- There are appropriate times for questions and comments – write them down when there are clients present; or when an engineer is in the middle of something.
- Much of your work will involve observations and taking copious notes.
- In some cases it will be necessary to keep extremely quiet – critical listening is a key part of professional audio.
- If you have completed the task assigned to you, try to find something else to work on and ask to work on it. Being proactive is a key to success.
- Cell phone use will be restricted. It must remain on silent. It is not to be used in a studio or control room without permission.

GENERAL

ATTENDANCE

- Be punctual there is no such thing as on time. You are either early or late.
Don't be late.
- Communicate! If you cannot report at your scheduled time it is up to you to let the instructor know. If you have to leave at a certain time because of work or another class, be absolutely sure to make this clear to the staff at the beginning of the day. You may be asked to work past your scheduled time
- Be especially early for sessions, clients deserve that respect.

CLASSWORK

- All work is to be turned in on time and without excuse.
- Blackboard and email is our mode of communication here; use them!

ATTITUDE

- Maintain a positive attitude at all times.
- Come with a willingness to learn. Have written set of goals and objectives and proactively achieve them.
- Hold yourself accountable, don't point fingers, don't gossip. Be a professional.

DUTIES

- You will be asked to do some light housekeeping including wiping countertops, sweeping floors, etc.
- Equipment should be kept in order at all times- handle with care!

- Be sure to be proactive in putting things away when not in use (Cables, stands, headphones, DI boxes, etc)
- You will be asked to do a variety of tasks, so be prepared!

CONCERT/RECITAL ATTENDANCE

Attendance at recitals and concerts is beneficial to you as an aspiring engineer. There is no better way to know how music you may be required to record should sound than hearing it in a live performance setting. Your peers will be performing at many of these events, and they will appreciate your support, as well.

VINCENNES UNIVERSITY THEATRE STUDENT HANDBOOK

PHILOSOPHY

At Vincennes University the philosophy is “learn theatre by doing theatre.” All roles during the academic year, both performance and production, are handled by freshman and sophomore students, with no competition from upperclassmen or graduate students. The Theatre Program currently offers four degree concentrations: Theatre Arts/Acting, Costume Construction, Music Theatre, and Technical Theatre. All four theatre programs are designed to provide students with instruction in the theoretical, technical, and performing aspects of educational and professional theatre as well as a variety of general electives in a broad-based transfer program. The program’s commitment to excellence is indicated by accreditation by the National Association of Schools of Theatre. VU is currently one of only seven 2-year Colleges in the United States so accredited. The theatre concentrations exist to give students an opportunity to develop in all aspects of theatre. We provide the possibilities. It is up to you to take the initiative and seek out chances to grow. If you have questions, ask a faculty member.

SCHOLARSHIPS/PERFORMANCE GRANTS

Each semester the program awards Performance Grants to students in amounts usually ranging from \$300 to \$500. Students with an overall GPA of 2.3 or higher may apply for these grants. (Use the form in this handbook, Appendix A.)

AWARDS

Each year at the Spring Awards Assembly, the Theatre Faculty votes up to seven awards in Theatre. These include awards to first and second year students in production, performance, all-around in performance and production, and most enthusiastic and dedicated. To qualify as candidates for these awards, students must participate in at least two of the main-stage academic year productions in either or both a production or performance capacity. Grade Point Average must be at least 2.3.

AUXILIARY ORGANIZATIONS

The program sponsors the Performing Arts Society which provides opportunities for students to see performances at other theatres, visit prospective bachelor’s programs, and create their own performance projects. If interested in participating, contact Ms. Clauser.

PRODUCTION SCHEDULE

Fall Musical: *Hairspray*

Auditions: Aug. 24-25
Performances: Oct. 27-30, 2016

Winter Play: *Rumors*

Auditions: November 15 - 16
Performances: Feb. 17 – 19, 2017

Spring Tour: A devised children’s theatre piece *

Auditions: November 15 - 16

Performances: Tour Elementary schools, April 2017, TBA
*please note, in order to be considered for the Spring Tour, you must acquire and maintain a GPA of at least a 2.3.

DEPARTMENT RULES AND REGULATIONS

1. All Theatre majors (Theatre Arts/Acting, Technical Theatre, Costume Construction and Music Theatre) must attend all theatre major meetings. There will be 1-3 meetings a semester and will always meet on either a Tuesday or Thursday from 11 a.m. – noon (our holy hour) so no other classes will conflict. Please check the call board for dates!
2. All Theatre majors must attend at least six (6) DOMAT Study Tables between the Fall and Spring semesters. Look for the date/times/locations on the callboard. These will be monitored by DOMAT faculty and you will need to sign in. This is a time to study for (or get help with) any work for any theatre classes. You could also get help with other subjects such as English, Math, Science, etc. but we strongly suggest you use the free tutoring services on campus for those.
3. If your GPA is under a 2.0 you will be on academic probation with the school for the following semester; if during that semester you still do not raise your GPA you may be asked to leave the university. It is vital that you meet with your advisor as soon as you are aware of being on academic probation!
4. All theatre majors are expected to help out with Strike duties after each of the two mainstage shows. (Even if you are not cast in a particular production.) If you absolutely are not able to attend strike, you need to see Debra Fisher, Technical Director (TD) before rehearsals start for that production to work out other shop hours. (Please note, you may be able to help with costumes as well.)

Strike for Fall Musical: Sunday, October 30 – 4 p.m. - ?

Strike for Winter Play: Sunday, Feb. 19 – 4 p.m. - ?

5. If you haven't done so yet, you will need to set a preferred email on your myvu account. You must check your preferred email account at least once a day and you must check the callboard (just outside of the Theatre Lab, RSPAC room 147) at least once a day. I will send out vital information both through email and on the callboard. However, email is the best way for all of your professors to contact you, so please check regularly. (Not checking your email is not an excuse for missed information!)

6. There is to be no food or drink in the Lab Theatre, dressing rooms, or costume lab. You may not eat or drink in costume! Bottled water is allowed.

Please expect at least 1 hour of homework a week for each credit hour you take. (So, if you are taking 15 credit hours, you will most likely want to spend 15 hours on homework.)

Please expect 2-5 hours of outside rehearsal time a week for each show you are in.

COMPANY PERFORMANCE GUIDELINES

The Theatre Program at Vincennes University is instituting minimum guidelines for All Company Members involved in any Vincennes University Theatre Productions. Company rules are not uncommon in any professional theatre company, performing arts conservatory, or university theatre department. These guidelines are being instituted for many reasons:

1. The Vincennes University Theatre Program is committed to standards that are set nationally by the National Association of Schools of Theatre (NAST.) The quality of the Theatre program is reflected in academic preparation and in public performance.
2. The Vincennes University Theatre Program should be committed to education for all its theatre students in the basic customs, traditions, practices, and standards that are being used in academic and professional theatre. The students must be reminded that the underlying reason they are attending Vincennes University is in preparation to enter a profession that has very high standards of achievement. The competitive nature of this industry relies on achieving these standards. The faculty are committed to keeping the program standards as high as possible, so that theatre students will be successful in the future.
3. Because the results of the efforts in mounting a theatrical production are seen in a public arena, the highest quality of production should be reflected in these efforts, for the very existence of quality relies on presenting to the public a standard of excellence. Our reputation as a good training ground for theatre students is reflected in our consistent performance of high quality theatre.

Anything less than this standard is unacceptable.

DURING THE REHEARSAL PROCESS

1. All company members are to be on time and ready for all rehearsals.
2. Company members are to contact both the Director and the Stage Manager at least a week in advance to make arrangements if a rehearsal is to be missed for any reason.
3. If you are running late for rehearsal, you must contact the stage manager as soon as possible. (You may text, but calling is best!)
4. All company members are to report to the costume shop for measurements and fittings on time and at the arranged appointment time. Arrangements are to be made with both the stage manager and the Costumer at least one week in advance if a fitting is to be missed for any reason.
5. All company members are to be silent and respectful to other company members during rehearsals. The director's comments (notes) should be written down either in your script or in an acting journal for future reference. (Which means you should also have a pencil at each rehearsal!)

PRE-SHOW PRACTICES

1. All company members are to enter the theatre through the backstage doors. Do not enter through the house. No personal items are to be left in the theatre.
2. All company members are to check in with the stage manager as soon as they arrive at the theatre. The stage manager is responsible to make sure that all company members are present.
3. Check all props before you get into costume and make-up.
4. Check all props and costume pre-sets before half hour.
(The House opens 30 minutes before curtain.)
5. All company members are to be as quiet as possible after the House opens, during the show and during intermission. No one will look through the curtain at the House. This action is very unprofessional and will not be tolerated.
6. **Absolutely** no one should be backstage unless they are a part of the cast or crew of a show. This includes other theatre majors not participating in this particular show;

friends; significant others; family members; past theatre students and so on. It is not fair to others in the cast/crew, distracting to all, and highly unprofessional.

7. Respect should be shown to all company members at all times.

DURING THE PERFORMANCES

1. All company members will not leave the backstage area or running crew station for any reason. Actors are not to be seen by any audience members in costume and make-up. Running crew members will not mingle with audience members at any time. (This is extremely unprofessional and will not be tolerated.)
2. All company members are expected to be ready for all cues and entrances in a timely manner.
3. **Absolutely** no one should be backstage unless they are a part of the cast or crew of a show. This includes other theatre majors not participating in this particular show; friends; significant others; family members; past theatre students and so on. It is not fair to others in the cast/crew, distracting to all, and highly unprofessional.

AFTER THE PERFORMANCES

1. No yelling backstage after the performance; your audience is still in the theatre. This type of action shows extremely poor taste and reflects badly on our theatre program.
2. No company member will be seen in the lobby in costume and make-up after the performance is over. Please remove your costume and make-up before you go to the lobby.
3. Costumes and props are to be returned to the same spot where you got them. This is to help the wardrobe and prop staffs to inventory. Hang up your costumes in the same way you found them.
4. Keep yourself **HEALTHY!**
5. All company members should concentrate on the production with all of their energy. Concentration is very important in order to keep the production at a very high level.
6. **Absolutely** no one should be backstage unless they are a part of the cast or crew of a show. This includes other theatre majors not participating in this particular show; friends; significant others; family members; past theatre students and so on. It is not fair to others in the cast/crew, distracting to all, and highly unprofessional.

FACULTY NOTES

The theatre is a place where the quality of performance is gauged by the quality of the people involved in the creative process. The hours that are spent putting a show together should be of the highest effort and love. The final product is something everyone in the company should be proud of. Your theatrical education has started at Vincennes University and all the faculty want you to succeed in your chosen theatrical careers. We as faculty want a high quality program, and our productions should reflect the highest possible personal respect, dedication, responsibility, and effort.

- The Vincennes University Theatre Faculty

THEATRE SAFETY MANUAL

In this reading you will find some of the important safety guidelines to be followed that help ensure a continued safe working environment for all. Theater work, by nature, is physical, and the use of power equipment, overhead rigging and computerized systems is more dangerous than general classroom work. However, if you use common sense and follow these safety procedures, working in the shop and on stage will be fun and safe for you and your classmates/fellow workers, performers and patrons.



Red Skelton Performing Arts Center (RSPAC)

Welcome to the RED! This building is primarily an academic building for Theatre and Music. During the day it is used for Music and Theatre Department classes and rehearsals. While there may be occasions where a visiting company or University event would need to set-up, rehearse or host an event, care should be taken to disturb the rest of the building as little as possible. There are several spaces available to outside users of the RSPAC:

Main Stage: The Main Stage is primarily a performance area. The main stage will not be used as a classroom. Sets cannot be built (only assembled) on stage. Due to an ever changing and very demanding schedule most VU productions gain access to the main stage one week before the first technical rehearsal. **ABSOLUTELY NO FOOD OR DRINK IS ALLOWED IN THE THEATRE BY PERFORMERS, CREW OR AUDIENCE MEMBERS.** (Exception-bottled water).

Dressing rooms: Dressing rooms will remain locked and only used during dress rehearsals and performances by performing companies. If make-up design is offered as a class, this class may be held in the dressing room. No food or drink is allowed in the dressing rooms at any time. (Exception-bottled water). The RSPAC has two dressing rooms marked “A” and “B”. Gender specific dressing rooms are assigned to best meet the needs of a given production.

Private Dressing rooms: The private dressing rooms are for the sole use of guest artists of the RSPAC.

Green Room: The Green room can be used by Theatre and Music students, or performers from outside companies during performances. This room will remain locked when not in use. Meetings, receptions and events are scheduled in this room.

Box Office: The box office is used for all events that take place in the Main Stage Theatre. All events are managed by RSPAC Box Office employees and may include volunteer workers from the group using the theatre.

Control Booth Areas: The fourth floor technical gallery is a restricted area and will remain locked. Currently the road booth located on the main floor acts as the primary control area. The RSPAC

Technical Director/Production Manager or Lead Technician must supervise use of the control booth areas by outside staff (University or otherwise) at all times. The RSPAC is an academic stage and a touring road house. During VU produced shows and concerts the Technical Director mentors and trains theatre students on board run operations, giving access and experience to interested students.

Lobby: The lobby is open to all University and members of the general public during the day as the production schedule allows. The Red Skelton American Museum of Comedy adjacent to the RSPAC has access to the lobby (and restrooms) during museum hours. During the evening as a security precaution the building may be closed to the public and only Theatre and Music students shall gain access to the building for practice or rehearsals.

Building Tours: Tour groups are typically not allowed on the main stage and may view the theatre from the house. You may ask someone at the front desk for a tour but please keep in mind depending on production schedules the theatre will not always be available for a tour.

SAFETY POLICIES

It is the policy of the Vincennes University Red Skelton Performing Arts Center (RSPAC) and the Red Skelton Theatre (RSCT) that a safe, healthy environment shall be maintained at all times within its environs, including performance spaces, rehearsal spaces, and shop and other work spaces. This includes controlling and minimizing hazards during the creation process of theatre and performing arts.

Ignoring precautions and restrictions shall not be allowed. Safety procedures considered standard in other industries may not be practical in a performance situation. We must therefore be especially diligent in following safety rules that do apply. FAILURE TO FOLLOW APPROPRIATE SAFETY RULES AND POLICIES MAY RESULT IN SERIOUS INJURY OR DEATH! Therefore, failure to follow required safety rules may result in immediate temporary and possibly permanent expulsion from a given activity, production or class.

Handling Safety Issues: Contributing to the health and safety of all is EVERYONE'S RESPONSIBILITY. If you notice a safety issue please bring it to the attention of your professor, full time staff member or theatre manager.

If there is ever a question of safety for students, performers, crew or patrons the person of due diligence will have the responsibility to stop any activity, rehearsal or show for the mutual benefit and safety of all parties involved.

RESTRICTED ACCESS AND AREAS: THE RSCT, ESPECIALLY THE STAGE AREA, IS ESSENTIALLY A LARGE MACHINE FOR PRODUCING A VARIETY OF EVENTS. IT CONTAINS HUNDREDS OF THOUSANDS OF DOLLARS OF EQUIPMENT, OVERHEAD MACHINERY AND HAZARDS. FOR THOSE STUDENTS, PERFORMERS AND PATRONS WHO ARE UNFAMILIAR WITH THE MECHANICAL AND PHYSICAL ASPECTS OF THE MAIN STAGE THE FOLLOWING GUIDELINES WILL BE OBSERVED.

- No unauthorized personnel (non cast/crew) will be allowed backstage during any performance, between call time and 30 minutes after the final curtain.
- No one is allowed access to the stage area unless supervised by RSPAC personnel.

- No one is permitted to work alone in the RSCT space, including catwalks and tension grid. In case of injury or incident there must be another person present to give assistance as needed.
- No one is permitted to operate any power tools in the shop spaces unless a VU employee or student supervisor is present. (This includes scenery and costume shops).

SCENE SHOP SAFETY

PROPER ATTIRE:

1. No loose, long or baggy clothing. It can get caught in moving parts and machinery or snagged on splinters etc.
2. Wear shoes with good, non-slippery soles that cover the whole foot; no sandals or dress shoes.
3. No gloves while using power tools. (Again, these can get caught in moving parts of machines.)
4. No shorts or skirts (jeans are best).
5. No long or large jewelry. It can get caught on things and may get ruined. This includes wearing your VU identification around your neck. Please secure loose items in your pocket or in your locker.
6. Wear clothes that will protect you from dust, etc.
7. You will get dirty and stained. Bring work clothes. (There are lockers available. You will get ready for class on your time, not class time, and come prepared.)
8. Long hair must be put up or tied back and secured.
9. Absolutely no earbuds, iPods or other in ear listening devices. Pay attention to your surroundings.
10. No smoking, soft drinks or food are permitted in the shop areas.
11. No person shall work in the shops while under the influence of drugs or alcohol. Even prescription drugs can cause drowsiness, lightheadedness or disorientation. Any student using prescription medicine should notify both the faculty and staff in charge. Any person removed from the shops for the above reason will not be allowed to return unless authorized by the faculty.



GENERAL SAFETY RULES

The most obvious safety rule is to be careful. Pay attention to what you are doing and do not rush. Being careful means being careful all the time. You can be careful for years and then get hurt in two seconds of inattention. This is entirely under your own control. Being careful is your best defense against injury.

Avoid danger by using common sense. Some people accept a greater risk of danger in order to work faster, more conveniently, etc. Do not hurry and cut corners on safety. This will gain no respect for you in our shop. Remember that theatre is a collaborative effort. If one person gets injured it effects the entire class, shop and production.

Power Tools: Each power tool has its own set of safety rules. They are safe when properly used, but they can cause serious accidents when misused. You will be trained on each power tool before you use it. Power tools can throw debris at you, so eye or face protection is necessary. Ear protection from loud noise is also often necessary. Make sure the work surface and floors are clear, and get EVERYTHING ready before you hit the ON switch.

Students may NEVER operate unguarded power tools. Sometimes there is a strong temptation to remove safety guards when they seem to complicate the work. If you think you need to do something without the standard blade guard, stop and ask the staff. In cases where a guard must be removed, a jig will be put in its place to allow for safe operation of the saw and still provide adequate protection to the user.

Pneumatic tools are power tools also. You must learn each one before use. They also have safety guards, with the exception of the smaller stapler. Do not ever defeat the safety or use the tools in a manner they were not made for. (i.e., It is not a target gun!)

Hands: Hands are most susceptible to injury. Watch the cutting edge of any tool, especially the power tools, and be aware of where your hands are in relation to it. Pay attention and do not get distracted. There is a dangerous temptation to hold parts together with one hand while shooting pneumatic tools with the other. Sometimes staples and nails turn inside the wood and poke out where you do not expect them. This would seem elementary, but the number of bad cuts from a box cutter (matt knife) is incredible. The simple rule is to keep both hands behind the direction in which the sharp edge is going and never pull a blade towards your body.

Music, iPods and Personal playback devices: It is the current safety policy of the VU scene shop that no music be played during shop hours. Music has become a distraction and therefore a safety issue.

HOUSE KEEPING (A CLEAN SHOP IS A SAFE SHOP)

- Clean up your work area at the end of your work shift.
- Do not leave tools and supplies out unnecessarily.
- Do not let your work area become too cluttered; this can lead to trip hazards. Clean as you go.
- Remove nails and screws in used lumber.
- Do not leave long sticks in trash barrels. They can poke others in the eyes.
- Do not block fire extinguishers, doors, or marked tool-safety areas.
- Keep pathways to fire exits and for crossing the shop clear. It can be dangerous having to carry large items while walking over lumber and trash.
- Always wash brushes, rollers and buckets. Hang to dry.

Personal Protection Equipment (PPE) The shop will provide you with basic safety equipment. If you have any questions or doubts, ask the Technical Director or Shop Staff. Your safety is our concern. We will never knowingly put you in a position to be over exposed to hazardous materials. We will attempt to explain things to you. Feel free to request safety equipment. We are human; we might forget and it is always better to be safe than sorry. Our goal is to make you safe and comfortable when performing duties in the shop.

- **Dust Masks:** Will be provided with the correct type of masks and instructed in their proper use. Comfort masks are available for lab students. These are for use for comfort from saw dust. They will do nothing to protect from fumes and vapors and other assorted toxins. Read the box for instructions on how and when to use these.
- **Ears:** We have earplugs for high noise jobs. Usually routers and saber saws will induce you to wear ear protection.
- **Eyes:** Eye protection is required in the shop. You may not be using a power tool or a chemical but someone else might be. You can be struck by flying debris and splashing solvents or paints.

HEALTH HAZARDS

Because this is mainly a wood working shop, the use of dust masks may help prevent some dust particles from getting in the nose. Note: These are not for lung protection from vapors and fumes. Respirators with disposable cartridges are required when cutting with a hot blade and using caustic chemicals.

Paint solvents, adhesives, and sprays produce toxic fumes. Do not spray paint in the shop. Go outside (and use a drop cloth to prevent over spray). For contact adhesive, turn on fans for better ventilation.

Welding is done off site at the VU Welding Department shop as needed and requested.

HANDLING SCENERY, LIFTING AND CARRYING HEAVY OBJECTS

- Lift correctly: bend your knees and lift with your legs.
- Communicate with others.
- Look where you are going, especially through doors and around corners.
- Be aware of the back end and what's behind you.
- When carrying tall objects like a flat or ladder, lift with one hand high and one hand low. That is, lift with one hand which carries the weight and the other hand extended to help balance the object.
- It is all too common to set heavy platforms or walls down on one's toes. Awareness and communication with fellow co-workers are the only prevention.
- Machismo will only get you hurt (or worse someone else). If you are losing your grip or if something is too heavy, tell the person you are carrying it with and take a rest and get a better grip, this is much better than dropping it and having someone suddenly bear the entire weight at once. You will never be asked to carry something too heavy. You will only be asked to carry your own weight.
- When you lean scenery or materials against a wall, be sure that the object is a sufficient distance between its base and the wall, so it will not fall back by itself. All flats should be properly stored in the steel racks along the north wall of the shop. Always store heavy sheet goods with the long side (8 feet) in contact with the floor.



Working
ladder,



LADDERS:

on ladders and scaffolds presents a potential for a fall. If you must use a ladder, always have someone there to foot and hold the bottom for you. Do not stand on the top or any steps the safety labels indicate. Before you get on a ladder, make sure that all four legs are firmly on the floor. Remember not to leave tools and hardware or anything heavy on top of a ladder. This will lead to the next person who moves the ladder getting hit in the

head by a falling object. When you are working above on a ladder you must take extra precautions. You need to be aware of overhead scenery and lighting instruments and the electrical cable. Do not have loose items in pockets that may fall and whenever possible, tools should be attached to you. If you can't attach tools, extra precautions must be made to keep people below aware of you and your work.

FIRE SAFETY:

- Most of the materials in the shop are combustible.
- Paint solvents etc., are highly flammable and are kept in a special cabinet.
- Grinding produce sparks. Paper, sawdust, oil, and all flammable items must be moved away from the work area during these procedures.
- Know where the Fire Exits are in the shop.
- Know where the fire extinguishers are and what types we have in the shop.
- No smoking or working with an open flame!!!!

WORKING IN THE THEATER SPACE

Use of Stage Equipment

No stage rigging, stage lighting or any other stage equipment can be used or changed without the prior written approval of the Technical Director. Stage users may not use nails, tacks or stage screws on the deck. Gaffers tape must be used for taping down all cables and trip hazards- duct tape is not permitted.

Fly System and Ropes

When you are the person responsible for raising and lowering scenery or equipment it is your responsibility to make sure that people are out of the way, that all hazards are cleared and that everyone on stage knows that you are about to move something in or out (down or up) on stage. This should be a loud verbal warning so all can hear you over all other work going on at the time. *"Line set # 4 coming in."* This goes for lifting a bucket up to a scaffold to moving a one ton wall on a counterweight batten. Yes, you must watch the rope you are pulling and the object that it is moving at the same time. Natural fiber ropes age and wear, so do not trust them completely. Do not use any rope or hardware or cable that is worn or in questionable condition to fly anything that is heavy or could lead to a hazardous situation. We do not want to endanger the lives of anyone. If you have a question always ask someone who knows. No one will be allowed to operate the fly system without proper instruction.

Working Above

Whenever you are to work on the grid loading deck, tension grid or any other overhead platform, all tools must be secured so they can't fall. Loose change and items (specifically cell phones) in your pockets can cause serious injury if dropped from thirty feet. They should be removed before you ascend. You are responsible to make sure the people working beneath you know you are above them, and whenever possible they should be cleared from the area. If by chance an accident occurs and you do drop something, you should yell "HEADS!" Those hearing that warning should **Stop/Look up/Move!** Keep in mind that the Technical Director typically works with a selected crew for working above. At VU we do not simultaneously work above while a load in of scenery is happening on the main stage level. That is simply asking for an accident. If you need to work above in an area that does not provide railings and there is a possibility of a fall that could cause injury, you must wear proper fall protection equipment (harness). You should also be trained in the correct use of this equipment.

Set Strike

This is where a lot of dangerous work goes on in a short amount of time. Make sure you are aware of all the things going on around you. The fast work pace and the extra enthusiasm you will find does not change the need to pay attention and follow all the rules for working in the theater and with power tools. Pay extra attention to nails in wood and debris on the floor. At every production a strike list is posted with assignments. Please do your assignment in its completion before offering your assistance to the Strike Manager.

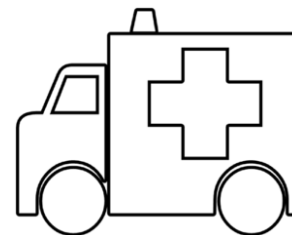
OOPS! NOW WHAT?

In case of an accident

Report all accidents to the faculty/staff person in charge.

911 Life Threatening Emergencies

812-888-5555 Other Emergencies VU Police Department



There is a phone in the Technical Director's office. When making an off-campus phone call dial '9' first. When dialing the VU Police Department dial 5555. Remember to stay calm. You will need to calmly relay the following information:

- Where the injured party is located: (Red Skelton Performing Arts Center) on the...
 - Main stage. Dressing Room. Scene Shop. Theater Lab
- Type of injury
- Is the injured party conscious and alert?

You will also send someone to inform the workers at the Box Office in the Lobby. They will be able to help direct VU Police and Ambulatory services if necessary.

Things you can do to be of help if an accident or emergency occurs.

- Know where fire extinguishers are.
- Know where the first aid kit is. (Scene shop & in the show Prop Cart)
- Know where the eye wash and emergency shower are (Scene shop by paint sink)

MEDICAL EMERGENCIES

Report any medical emergencies immediately to the nearest VU faculty/staff person in charge. The VU employee in charge is responsible to assess the situation and take immediate action. You may be called upon to assist by alerting others, making phone calls and retrieving the nearest first aid kit. If a serious injury occurs immediately dial VU Police at 5555. First aid can be administered or medical transport can be arranged if necessary.

Never move a person suspected of a serious injury unless it is a life-threatening situation (such as a fire). Attempts to move an injured person can cause further injury especially to the spine and neck. Try to keep the injured person warm and still.

Persons with severe injuries or illnesses that require emergency department facility for treatment are to be transported directly to Good Samaritan Hospital. The address is 520 S 7th Street, Vincennes IN.

Because of infection, minor cuts have the potential to become more serious. Wounds should be washed and dressed immediately. VU has a Primary Care Clinic located on 4th street.

FIRE EMERGENCIES

In the event of a fire, the VU Police should be notified immediately at 5555 and the following actions are recommended:

1. Activate the nearest fire alarm.
2. Put out the fire if you know how to do so without endangering yourself or others. If a fire cannot be extinguished with a fire extinguisher in the first 10 seconds, leave immediately!
3. If the fire is large or spreading, leave the fire area and to help prevent the fire's spread close doors behind you.
4. If the fire is onstage activate the fire curtain and immediately exit the stage. All cast and crew members should meet at the GAZEBO at the west entrance of the building. It will be the stage managers responsibility to take a head count and report any missing persons to the Technical Director. No one is to leave the area until Police and Fire Officials have arrived.
5. Under no circumstances are you to re-enter the building until you are told it is safe by a VU Police official or Fire official.

Open Flame Policy: VU discourages the use of any open flame on stage or on premises.

FX Policy: (including flying a human) Any special effect used on stage during a production must be cleared with the technical director. This includes fog machines, hazers, strobes, flash

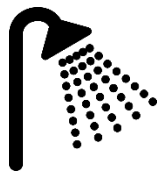
paper etc... Any special effect must be carried out by a certified pyrotechnic or rigger and will be evaluated on a case by case situation 2 weeks prior to any production.

CHEMICAL EXPOSURE/SPILLS

There are times in the production process that in the scene/costume shops a variety of chemicals will be in use. It is your responsibility to be mindful and use personal protection equipment such as long sleeves, gloves, masks, respirators and/or goggles. In all listed instances always inform the VU faculty or staff who is on site.

1. If you spill a chemical (paint thinner, fabric dyes) on your skin:
Rinse the area with water for at least 15 minutes
Remove any soiled clothing and jewelry while you are rinsing.
2. If you get chemicals in your eyes:
Go immediately (with aid if needed) to the emergency eye wash station located in the scene shop.
Remove contact lenses while rinsing, don't wait to remove them before rinsing.
3. If you inhale a chemical or are overcome by fumes:
Leave the room, move to fresh air.
Keep door of room open to vent.
Do not re-enter contaminated area.

If symptoms do not subside seek medical attention. In all cases it is a good idea to go to the VU primary clinic for an exam to ensure your health.



The emergency eye wash and shower station are located in the scene shop.

COMBAT AND WEAPONS

No stage combat will be permitted in production or in class without training and approval of the Theatre faculty responsible and/or the faculty Fight Director/Choreographer. Stage weapons while seemingly safe, can cripple and kill. These are tools not toys and must be treated with respect.

Prop weapons are not to be handled except by authorized persons and those responsible for their use on stage. The old adage "If it is not yours, don't touch it!" is a good concept to embrace. All stage combat equipment will be secured in a locked cabinet when not in use. Only the technical director and production director has access to the locked secured storage areas for stage weapons.

APPENDIX A

SCHOLARSHIP APPLICATION FORM/PERFORMANCE GRANT APPLICATION FORM

Name _____

VU Student ID A# _____

Campus Address _____
Street

Home Address _____
Street City Zip

Major* _____

Semester at V.U. (circle one) 1 2 3 4 5 6 more

G.P.A. _____

Reason(s) for applying for Scholarship/Grant:

Past Theatrical Experience:

What are your strengths and weaknesses as a student and also as a theatre practitioner?

Any student who has not previously been awarded a scholarship or performance grant must interview and/or audition.

*Only Theatre majors may apply for the Tolson Memorial Scholarship.

All applications for the Tolson Scholarship and Fall Performance grants must be submitted before May 1.

All applications for Spring Performance grants must be submitted before November 15.

Mail Application, Letters
of Recommendation and
Transcript

To:

Eric Margerum
Theatre Program Chair
Vincennes University
RSPAC-04/130
Vincennes, IN 47591

