

**UNDERGRADUATE**



**WESTERN  
ILLINOIS  
UNIVERSITY**

# Student Handbook

This handbook is a compilation of useful information for the students of the Department of Theatre and Dance.

It does not include all policies, nor does it supplant existing policies. Policies, procedures and guidelines are subject to change.

Students are expected to be familiar with the Western Illinois University catalog, the information on the WIU, and department websites and other such resources.

The Department of Theatre and Dance is accredited by the  
**National Association of Schools of Theatre.**

**Department of Theatre and Dance**  
**[www.wiu/theatre](http://www.wiu/theatre)**

Inside cover intentionally left blank

# Table of Contents

## 1.0 Mission and Goals Statements

- 1.1 Mission Statement.....3
- 1.2 Goals Statement.....3

## 2.0 General Information

- 2.1 Faculty and Staff.....4
- 2.2 Facilities.....5
  - 2.2.1 Browne Hall.....5
  - 2.2.2 Hainline Theatre.....5
  - 2.2.3 Sallee Hall.....5
  - 2.2.4 Simpkins Hall.....5
  - 2.2.5 Simpkins Theatre.....5
  - 2.2.6 Horrabin Theatre.....5
  - 2.2.7 Brophy Dance Studio.....5
- 2.3 Mainstage Productions and Dance Concerts...6
- 2.4 Callboards and Bulletin Boards.....6
- 2.5 Website.....6
- 2.6 Office Resources.....6
  - 2.6.1 Office Supplies.....6
  - 2.6.2 Copying and Office Manager Help...7
- 2.7 Equipment Checkout and Loan.....7
- 2.8 Computer Access.....7
- 2.9 Keys.....7
- 2.10 University Mail.....7

## 3.0 Academics

- 3.1 Admission to the BA Theatre Program.....8
- 3.2 Admission to the BFA Musical Theatre Program...8
- 3.3 Registration.....8
- 3.4 Academic Advising.....8
- 3.5 Help from Instructors.....9
- 3.6 Personal Counseling.....9
- 3.7 Absence Policy.....9
- 3.7.A Online Absence Reporting System.....9
- 3.8 Steps to a Bachelor's Degree.....10
- 3.9 Grade Appeals.....10A
- 3.10 Outside Work Permission.....10A
- 3.11 Curriculum/Catalog Year.....10A
- 3.12 Transfer Student Policies.....10A

## 4.0 Undergraduate Degree Programs

- 4.1 BA in Theatre - Acting Option.....11
  - 4.1.1 Program Objectives.....11
  - 4.1.2 Course Requirements.....11
  - 4.1.3 Suggested Course Sequence.....13

## 4.0 Undergraduate Degree Programs, continued

- 4.3 BA in Theatre - Production/Design Option.....17
  - 4.3.1 Program Objectives.....17
  - 4.3.2 Course Requirements.....17
  - 4.3.3 Suggested Course Sequence.....19
- 4.4 BFA in Musical Theatre.....20
  - 4.4.1 Mission Statement.....20
  - 4.4.2 Vocal Study.....20
  - 4.4.3 Music Skills.....20
  - 4.4.4 Acting Sequence.....21
  - 4.4.5 Dance Guidelines.....21
  - 4.4.6 Grade Policy.....21
  - 4.4.7 Musical Theatre Proficiencies.....21
    - 4.4.7.A Proficiency Rankings.....21A
    - 4.4.7.B Probation.....21A
  - 4.4.8 BFA Senior Projects.....22
    - 4.4.9.A Summer Theatre Requirement.....23A
    - 4.4.9.B Outside Work Permission, BFA.....23A
  - 4.4.10 Curriculum Requirements.....24
  - 4.4.11 Transfer Student Policies.....24
  - 4.4.12 Course Requirements.....24
  - 4.4.13 Suggested Course Sequence.....27
- 4.5 Theatre Minor.....28
- 4.6 Dance Minor.....28
- 4.7 Honors Program.....29
- 4.8 Theatre Practice.....29

## 5.0 Production Policies

- 5.1 Theatre and Dance Productions.....30
  - 5.1.1 Mainstage Productions.....30
  - 5.1.2 Dance Concerts.....30
  - 5.1.3 Studio Theatre Productions.....30
  - 5.1.4 Other Performances.....30
- 5.2 Production Policies: Theatre.....31
  - 5.2.1 Rehearsal Facilities.....31
  - 5.2.2 Smoking.....31
  - 5.2.3 Casting for Mainstage Productions...32
  - 5.2.4 Policies for Rehearsal Times.....33
  - 5.2.5 Exceptions to Rehearsal Times.....35
  - 5.2.6 Production Strikes/Changeovers.....35
  - 5.2.7 Costumes/Food & Drink.....35A
  - 5.2.8 Recording Productions.....35A
  - 5.2.9 Production Photo Calls.....35A
  - 5.2.10 ACTF Responses.....36
  - 5.2.11 Headshots.....36
- 5.3 Studio Theatre.....36A
  - 5.3.1 Studio Production Selection.....36A
  - 5.3.2 Studio Theatre Advisors.....37
  - 5.3.3 Studio Theatre Budget.....37
  - 5.3.4 Scripts and Royalties.....37
  - 5.3.5 Studio Organizational Meeting.....38
  - 5.3.6 Casting for Studio Theatre.....38

# Table of Contents

## 5.0 Production Policies, continued

	Studio Theatre, continued	
5.3.7	Technical Support.....	40
5.3.8	Rehearsal Policies for Studio.....	42
5.3.9	Rehearsal Facilities for Studio.....	42
5.3.10	Strikes for Studio Theatre.....	42
5.3.11	Publicity for Studio Theatre.....	43
5.3.12	Recording of Studio Productions.....	43
5.3.13	Costumes/Food & Drink.....	43
5.4	Production Policies: Dance.....	44
5.4.1	Auditions and Placement.....	44
5.4.2	Rehearsals.....	44
5.4.3	Faculty Conferences.....	44
5.5	Safety Policies.....	45
5.5.1	Scene Shop.....	45
5.5.2	Costume Shop.....	46
5.6	Attendance Policies.....	49
5.6.1	Performance Class Attendance.....	49
5.6.2	Performance Class Dress Code.....	49

## 6.0 Festivals and Conferences

6.1	American College Theatre Festival (ACTF)....	50
6.2	American College Dance Festival (ACDF)....	50
6.3	Conference Support.....	51

## 7.0 University Libraries

7.1	Leslie F. Malpass (Main) Library.....	51
7.2	WIU Music Library.....	51

## 8.0 Leadership Opportunities

8.1	University Theatre (UT).....	52
8.2	University Dance Theatre (UDT).....	52
8.3	Other Service Opportunities.....	52
8.4	Student Input.....	52
8.5	The "Theatre Grapevine".....	52
8.6	Undergraduate Recruitment.....	53

## 9.0 Theatre and Dance Awards, Honors and Scholarships

9.1	Talent Grants and Tuition Waivers: Theatre....	53
9.2	Talent Grants and Tuition Waivers: Dance.....	53
9.3	Scholarships in Theatre.....	54
9.4	Other Student Scholarships.....	55
9.4.1	In-State Tuition.....	55
9.4.2	Western Commitment Scholarship..	55
9.4.3	Current Student Scholarships.....	56

## 10.0 Employment Opportunities

10.1	Regular Student Employment.....	56
10.2	Federal Work-Study.....	56
10.3	Theatre and Dance Office.....	56
10.4	Sodexo Food Services.....	56

## Appendices

Appendix I - Season Selection Process.....	57
Appendix II - Talent Grant and Tuition Waiver Cancellation Policy.....	58
Appendix III - 2018-2019 Theatre and Dance Events....	59
Appendix IV - Master Calendar.....	60
Appendix V - Screening Auditions.....	62
Appendix VI - Campus Security.....	63
Appendix VII - New Policies.....	64

## Center for Performing Arts

The Department of Theatre and Dance and the College of Fine Arts and Communication are anticipating the release of construction funds for the new \$80 million CPA to be located just south of Browne Hall. The CPA will house 3 theatres, 2 spacious dance studios, 2 spacious rehearsal rooms, a jazz ensemble room and complete support facilities. To learn more about the CPA go to [http://www.wiu.edu/university\\_planning/masterplannac.php](http://www.wiu.edu/university_planning/masterplannac.php).



## 1.0 Mission and Goals Statements

### 1.1 MISSION STATEMENT

The Department of Theatre and Dance is a community of professional educators, artists and scholars who value and practice the most collaborative of art forms—art forms that explore the human condition, stimulate and engage our audiences, and connect to a global, diverse community. Our standard of excellence demands the celebration of individuality within the collaborative process, empowering the student to begin a lifelong career of artistic risk-taking and self-discovery. These commitments are reflected in the rich curriculum and the multitude of opportunities we provide for students to develop skills and apply their craft in the crucible of production.

### 1.2 GOALS STATEMENT

The goals of the department stem from our departmental mission and the primary values of Western Illinois University: academic excellence, educational opportunity, personal growth and social responsibility. The primary goal of the department is to develop skilled and creative student artists for avocational and professional careers and/or future study in theatre, dance and related arts. These student artists may be actors, actor-singers, dancers, directors, technicians, or designers at the undergraduate or graduate level. To this end, the Department of Theatre and Dance:

- Develops creativity, artistic skills and professionalism in students through an active production program that melds scholarship and practice;
- Encourages and develops skills in communication, problem solving, research and effective writing through coursework and application in performance and production;
- Enables majors and non-majors to expand and perfect their knowledge of the literary, historical, and philosophical aspects of theatre and dance by providing a rich curriculum that has both depth and breadth;
- Fosters students' understanding and appreciation of the arts through general education courses and the production program;
- Enhances the cultural life of the campus and the region through a diverse and intelligent array of quality theatre, musical theatre, and dance productions;
- Maintains a faculty dedicated to excellence in teaching, creative/scholarly endeavor, and service to the college, university, community, and the fields of theatre and dance;
- Provides professional opportunities for students and faculty through Summer Music Theatre and Regional Touring Theatre Company; and
- Supports students and faculty in their professional development and service to the discipline.

## 2.0 General Information

### 2.1 FACULTY AND STAFF

Name	Area(s)	Office	Phone	Email
Matt Bean*	Musical Theatre	Browne 123	298-1422	M-Bean@wiu.edu
Carolyn Blackinton	Voice	Browne 102B	298-1713	CS-Blackinton@wiu.edu
Scot Bouillon	Master Carpenter	Browne Scene Shop	298-1554	sl-bouillon@wiu.edu
Heidi Clemmens	Dance	Brophy 203	298-1707	HS-Clemmens@wiu.edu
Billy Clow	Lighting Design	Browne 115	298-1618	WT-Clow@wiu.edu
Jason Conner	Humanities	Browne 113	298-1697	JA-Conner@wiu.edu
Lysa Fox	Musical Theatre	Browne 100A	298-1747	L-fox@wiu.edu
Jeannie Galioto	Costume Design	Browne 100B	298-1625	GM-Galioto@wiu.edu
Steven House	Scenic Design	Browne 108	298-1173	sphouse@stevenphouse.com
Kitty Karn*	Musical Theatre	Browne 218	298-2857	MK-Karn@wiu.edu
Bill Kincaid	Acting	Browne 109	298-2789	B-Kincaid@wiu.edu
Adam Lewis	FYE Program	Browne 111	298-1223	A-Lewis@wiu.edu
Rebel Mickelson	Costume Shop	Browne 200	298-2904	RR-Mickelson@wiu.edu
Lara Petrin	Dance	Brophy 204	298-1704	LM-Petrin@wiu.edu
April Huston	Office Manager (OM)	Browne 101	298-1543	AS-Huston@wiu.edu
Sharon Nott	Musical Theatre	Simpkins 515	298-1821	SA-Nott@wiu.edu
Tammy Killian	Chairperson	Browne 103	298-1543	TL-Killian@wiu.edu
Dan Schmidt	Technical Director	Browne Scene Shop	298-1554	dr-schmidt@wiu.edu
Lynn Thompson*	Musical Theatre	Browne 125	298-1065	L-Thompson@wiu.edu
Hadley Kamminga-Peck	Directing & Theatre History	Browne 110	298-1543	
Josh Wroblewski	Lighting Design	Browne 102A		JJ-Wroblewski@wiu.edu
D.C. Wright	Movement & Stage Combat	Browne 106	298-1926	DC-Wright@wiu.edu

*\*School of Music faculty*

## 2.0 General Information

### 2.2 FACILITIES

- 2.2.1 Browne Hall is the location for the offices of the Department of Theatre and Dance, the School of Music, and the Dean of the College of Fine Arts and Communication. Most faculty offices are located in Browne. There are also music classrooms and the Hainline Theatre with its scenic and costume shops. Dance faculty offices are located in Brophy Hall. One faculty office is located in Simpkins Hall.
- 2.2.2 Hainline Theatre is a proscenium theatre that seats 387. Mainstage productions and two dance concerts are presented there each year. The theatre is equipped with two ETC Sensor racks with the capacity of 96 dimmers each. The lighting inventory includes nearly 500 conventional instruments and 13 robotic and semi-robotic fixtures. Control is provided by an ETC Obsession II board. The theatre contains complete audio and video monitor systems. Laptop control of sound reinforcement and playback and multi channel output interface feed 14 Crowne amplifiers. There are 39 T-track fly lines. Dressing rooms are located directly behind the stage.
- 2.2.3 Sallee Hall is located a short distance to the east of Browne and contains class rooms, the Sallee 101 Lecture Hall, the Sallee 116 Computer Design Lab for Theatre and Dance, and the Music Library.
- 2.2.4 Simpkins Hall is the Department of English and Journalism building but also contains the COFAC Recital Hall, acting, directing and combat studios, the Theatre Graduate Student office (room 108), and Simpkins Theatre. One faculty office is located in Simpkins Hall.
- 2.2.5 Simpkins Theatre is located in Simpkins Hall, and is the workhorse theatre of our department. Minimally, ten to twelve Studio productions and BYOP are presented each year in this theatre. Converted from a 1930's proscenium theatre, Simpkins Theatre is an intimate and flexible space that changes from proscenium to thrust to arena. Seating capacity varies accordingly but ranges from 100 to 138 seats. The theatre is equipped with an ETC EOS Element control board.
- 2.2.6 Horrabin Theatre is located in Horrabin Hall, the College of Education and Human Services building. The theatre is a 161-seat fixed thrust stage theatre that offers a more intimate performance space. Mainstage shows are produced there. Remodeled in 1995 from a larger proscenium theatre, the original stage is located behind the thrust and can double as a rehearsal hall. The theatre is equipped with 96 ETC Sensor dimmers, an ETC control console, and has a variety of sound play back options.
- 2.2.7 Brophy Dance Studio is located in Brophy Hall, the Kinesiology Department building. The large studio is used for classes and rehearsals and for concerts. Mirrors and ballet barres cover one wall of the studio. The facility is covered with marley and boasts a Rosco, sprung sub-floor. Adjoining the main studio are the Pilates Studio and a rehearsal room equipped with mirrors, make-up areas, dance barres, and dressing spaces.

## 2.0 General Information

### 2.3 MAINSTAGE PRODUCTIONS & DANCE CONCERTS

The Department's Master Calendar includes all performances and major departmental events. A copy is included in APPENDIX IV. APPENDIX III lists all departmental events. Additions or deletions can occur. Call the office for up-to-date changes (309-298-1543) or check the Call Board in Browne Hall Lobby.

### 2.4 CALLBOARDS AND BULLETIN BOARDS

The theatre and dance callboards and bulletin boards are located in the office lobby at the eastern entrance to Browne Hall. The boards are dedicated to various departmental programs (i.e., Mainstage, Studio, MFA students, Dance students, etc.). In order to post information on the boards, the Office Manager (OM) must grant permission. Additional callboards with information about ACTF, ACDF, workshops, auditions, and other off-campus events are also located in the lobby. There is also a virtual callboard on Facebook (WIU Theatre and Dance ~Virtual Callboard).

### 2.5 WEBSITE: <http://wiu.edu/theatre/>

The department's website has information for current and prospective students and for the campus and community. Students are encouraged to notify the department if the website information needs updating, links are not working, or if they have suggestions for improving the website.

### 2.6 OFFICE RESOURCES

#### 2.6.1 Office Supplies:

Office supplies are to be used only by faculty members, staff, and graduate assistants who are teaching classes or assisting classes. Supplies are considered to be anything in the supply room. No supplies are to be used for personal reasons or homework.



## 2.0 General Information

### 2.6.2 Copying and Office Manager Help:

- No students, except for the department student worker, may use the copy machine. The OM has been directed to enforce this policy.
- If you need the OM to make copies for you at the request of faculty, please be specific about the number of copies needed, when they are needed and who is to receive them. Whenever possible, please copy materials front/back to save the trees and costs. Duplication of copyrighted materials is strictly forbidden.
- Scripts, scores, librettos, etc. for productions WILL NOT BE duplicated on the office machine.

### 2.7 EQUIPMENT CHECKOUT AND LOAN:

The department has several boom boxes, cameras and other portable equipment that may be checked out for class, when authorized by a professor. Please see the OM to reserve equipment. Equipment should be returned promptly. You will be held financially accountable for any damage. If any equipment needs repair, please advise the OM.

### 2.8 COMPUTER ACCESS

There are a number of computer labs on campus for use by undergraduate students. In Browne Hall, there is a computer lab in the main hall (room 107) next to the department office. USE UNIVERSITY COMPUTER LABS TO PRINT. You are already paying a computer use fee - take advantage of it. There is also a CAD lab used for design class assignments by theatre students in Sallee 116. Students needing access are given the code for the door.

### 2.9 KEYS

Undergraduate students (such as stage managers) shall be authorized to check out keys when needed for particular production assignments. Requests are submitted to the Tech Director, with the approval of the Department Chairperson. It is imperative to lock all studios, rehearsal halls theatres, classrooms when you leave. Every effort has been made to provide good quality, functioning systems in all classrooms, but each user must be security conscious. Please report any malfunctions to the TD immediately.

### 2.10 UNIVERSITY MAIL

Mail is picked up and delivered once a day at approximately at 11 a.m. The mailbag is located on the shelf just outside the Theatre and Dance Office (101 Browne). All off-campus mail must be in pre-printed envelopes having the return address label/WIU logo; or you must use pre-printed labels with the return address/WIU logo included, provided by the department office. Hand-written return address information will not be accepted and the envelopes will be returned to the department. Please use multiple-use brown envelopes for on-campus mail. The department is billed for every piece of mail, so please do not abuse the budget by using the department's mail code for personal purposes, including job applications. Mail Services will accept stamped personal mail.

Please be cautious in leaving mail in the faculty mailboxes which are now located in the Supply Room. Mail should be in envelopes. However, confidentiality cannot be assured. Very confidential materials should be given to the OM to deliver to the appropriate recipient.

## 3.0 Academics

### 3.1 ADMISSION TO THE BACHELOR OF ARTS IN THEATRE PROGRAM

Students do not need to audition or interview for admission into the BA Theatre program. Students must audition/interview if they want to be considered for a Talent Grant or Tuition Waiver in their first semester.

Talent Grant/Tuition Waiver sign-up sheets are placed on the callboard at the end of each semester. The student needs a resume and cover letter and will be interviewed by the Talent Grant/Tuition Waiver committee for the position the student is interested in.

### 3.2 ADMISSION TO THE BACHELOR OF FINE ARTS IN MUSICAL THEATRE PROGRAM

All students who wish to enter the BFA Musical Theatre program must audition for admission into the program. The Program Coordinator of Musical Theatre is responsible for campus auditions for potential BFA students. Students are required to perform two contrasting monologues and two contrasting songs, plus learn a dance combination that is taught at the audition. Audition information is on the website at <http://www.wiu.edu/cofac/theatre/auditionapplication.php>.

### 3.3 REGISTRATION FOR NEW STUDENTS

The Chairperson/or representative meets with each freshman and transfer student who attends SOAR to develop a schedule of classes for the first semester. Students will be assigned a permanent advisor during their first semester.

### 3.4 ACADEMIC ADVISING

Undergraduate students are assigned an advisor in their first semester of enrollment. Generally, all faculty serve as advisors to students. Advisors assist with program and career planning, scheduling, and registration. Every faculty member is required to post office hours that will vary each semester. Advising times may be scheduled by appointment as well.

Knowing degree requirements and careful planning with your advisor will eliminate most scheduling problems. Keep a file of grade reports, program sheets, long range plans, and other pertinent information. WARD reports, which may be obtained online through STARs at any time, verify what courses are on your transcript and what courses are needed for degree completion. Check with your advisor before dropping a class, adding a class, or changing your major emphasis so you have a clear picture of your alternatives and the possible results of your action.

Each student is ultimately responsible for knowing and meeting all graduation requirements. See the University Catalog, Student Academic Progress, Student Responsibility.

## 3.0 Academics

### 3.5 SEEKING HELP FROM YOUR INSTRUCTORS

The theatre and dance faculty are here to help you develop to your fullest academic and artistic potential. Regular attendance at classes and lessons, and consistent preparation is required for successful completion of your degree requirements. If you are having a problem in any class, theatre, Gen Ed, or minor, let the instructor know immediately so they can suggest ways to remedy the situation.

### 3.6 PERSONAL COUNSELING

The University Counseling Center has an excellent staff trained to help with personal problems. They also offer special sessions on developing better study skills, time management and other related topics. Do not hesitate to call this office for any type of assistance you may need. Telephone: 298-2453. [http://www.wiu.edu/student\\_services/ucc/](http://www.wiu.edu/student_services/ucc/)

### 3.7 ABSENCE POLICY

Students are expected to attend all classes in which they are enrolled except in cases of illness or other serious emergency.

#### 3.7.A Online Absence Reporting System - O.A.R.S.

OARS is a system for students to self-report absences. If you will miss a class, regardless of reason, for a day or two, go to <http://wiu.edu/oars> and report that absence online. It is your responsibility to do this. OARS will send an email to your instructors, Beu Health Center, and Student Development and Orientation (SDO) notifying them of your absence.

Beu Health Center will NOT be issuing documentation (except under the most severe situations) for absences. Faculty have been asked to encourage students to use OARS. Further, OARS is an absence tracking system. If a faculty member has not received an absence notification, there will be no way to verify your attendance and the faculty member will rely on the notifications as your attendance record.

Further information can be obtained at: <http://wiu.edu/oars>

Depending upon the faculty member's class attendance policy, the reasons for the absence, and the student's prior record of class attendance, the faculty member may or may not grant a request to make up missed work.

For absences of more than a day or two, Student Development and Orientation serves as a contact resource for a student in extreme/emergency (surgeries, funerals, etc.) cases when the student is unable to make contact with faculty members. Call 309-298-1884. SDO will notify all instructors of your absence.

### 3.8 IMPORTANT STEPS TO TAKE ON THE WAY TO A BACHELOR'S DEGREE

#### **Every Semester:**

It is your responsibility to be sure that you are properly registered for required courses. You must be registered for every class in which you are participating. BE SURE to check your registration printout carefully and ask your advisor to help with any discrepancies noted. Sometimes students discover after an academic term that they were not registered but had attended. Late registrations require an appeal and are handled by the Council on Admissions, Graduation, and Academic Standards (CAGAS).

If you want to drop a class, discuss it first with your advisor and notify your instructor. BE SURE to officially drop it on STARS. No one but you can officially drop a class, and if you don't drop a class you are no longer attending by certain drop dates, your grade will be an F and you will have paid for that class. Be aware of all official University drop dates. The dates are available in the printed Student Handbook/Calendar that every student receives or online at [http://www.wiu.edu/student\\_services/student\\_development\\_and\\_orientation/handbook/](http://www.wiu.edu/student_services/student_development_and_orientation/handbook/)

Be sure to keep a folder/file of all important paperwork regarding your progress toward the degree (WARD Reports, transfer credit evaluations, grade reports, etc.) and check with your advisor to be certain you have furnished copies of everything needed for your file. Discuss creating a resume/portfolio with your advisor as early as possible in your academic career.

#### **End Of First Year:**

Discuss your progress with your advisor and ask for an evaluation of your performance level in relation to your program option and long-range career goals. In addition, all faculty members are open to providing you with their opinions of your progress.

#### **Graduation Application:**

After earning at least 75 credit hours, you must file an Application for Graduation. This is an important step in your academic career. The Registrar takes a close look at the application and sends a "final" WARD report to you and your advisor noting any unfulfilled requirements. Forms may be obtained from the Registrar's Office (Sherman Hall 110 or online at [http://www.wiu.edu/graduate\\_studies/current\\_students/forms/clear.pdf](http://www.wiu.edu/graduate_studies/current_students/forms/clear.pdf)) Pencil in the appropriate courses and take it to your advisor for approval and finalizing.

#### **Commencement:**

Students completing graduation requirements at the end of the Fall or Spring Semester are encouraged to attend commencement exercises.

### 3.9 GRADE APPEALS

If you feel you have been graded unfairly, FIRST CONSULT WITH YOUR INSTRUCTOR. If, after this consultation and the instructor will not change the grade, and you still believe you have been judged unfairly, contact the Chairperson of the Department of Theatre and Dance to obtain a grade appeals form for submission to the department's grade appeals committee. Detailed procedures for appealing a grade can be found online at <http://wiu.edu/policies/gradeapp.php>

### 3.10 OUTSIDE WORK PERMISSION FOR BA STUDENTS

All BA students wishing to participate in creative projects outside of the department must be given permission from the Theatre and Dance faculty. This permission must be approved before any audition occurs or commitment is made.

The reason for this policy is to be sure that the student's course work and commitment made to the department are in good standing before putting energies into a potentially time-consuming project that could be detrimental to success within the department.

You must fill out a "Request for Outside Work", noting if you wish to receive academic credit. Turn it in to the office. The form is available at <http://www.wiu.edu/cofac/theatre/forms.php>

### 3.11 CURRICULUM REQUIREMENTS AND CATALOG YEAR

Students may graduate with the program curriculum in place when they first entered the program, or may graduate with the current revised program curriculum — but may not graduate with a mixture of the two sets of requirements to fulfill graduation requirements.

If a student elects to change the catalog year, they must meet all requirements in that catalog - including any changes in the General Education curriculum. This is generally not advisable. Your WARD report specifies your catalog year.

### 3.12 TRANSFER STUDENT POLICIES

Each transfer student is advised on a case-by-case basis to determine which transfer credits may fulfill requirements for the major. The Department Chairperson works closely with transfer students to advise them in the pursuit of timely graduation without compromising the quality and integrity of their degree program.

All major requirements apply unless specifically waived or substitution by the Department Chairperson, in consultation with a faculty advisor. The Chairperson is the only one who can approve official changes in the curriculum through the Registrar's Office.

## 4.0 Undergraduate Degree Programs

As stated in the Department of Theatre and Dance Goals and Objectives, “the primary goal of the department is to develop skilled and creative student artists for avocational and professional careers and/or future study in theatre, dance and related arts.” The primary goals of the BA degrees in Theatre at Western Illinois University are to develop an understanding and appreciation of theatrical process, performance and production and, through coursework and practical application, to afford students the opportunity to develop expertise in a specific area of production.

The Department of Theatre and Dance fully supports the goals and objectives of the General Education Curriculum. Well-chosen courses in Gen Ed provide thoughts and insights that are applicable to your major and minor. Don’t view Gen Ed as drudgery. View it as a challenge that helps prepare you for your life in theatre and as a part of a global and diverse community.

### 4.1 B.A. IN THEATRE—Performance OPTION

#### 4.1.1 Program Objectives for the B.A. in Theatre—Performance Option

- To enable the student to develop familiarity with a wide variety of dramatic forms and the analytical skills to examine a script for performance;
- To enable the student to develop an appreciation and understanding of world theatre history, including the history of the actor and acting styles;
- To enable the student to develop the vocabulary and technical skills for interpreting a role/play ;
- To enable the student to develop skills in voice and movement for effective stage performance/production;
- To enable the student to develop technical skills for auditioning/casting;
- To enable the student to develop an appreciation of all aspects of production, including stage management, design and technical processes, and production; and
- To provide the student with experiential learning in production and performance.

#### 4.1.2 Course Requirements: BA in Theatre—Performance Option

**Required Courses: All B.A. Core:**

THEA 100	University Theatre Perspectives	3
THEA 101	Play Analysis (Gen Ed/Humanities <sup>1</sup> )	3
THEA 150	Stagecraft	3
THEA 151	Technical Theatre Practicum	1
THEA 172	Acting I (Gen Ed/Humanities <sup>1</sup> )	3
THEA 251	Technical Theatre Practicum II	1
THEA 381	Directing I	3
THEA 321	Stage Management	3
THEA 390	World Theatre History I	3
THEA 391	World Theatre History II	3
THEA 392	World Theatre History III	2
<b>Total:</b>		<b>28 credit hours</b>

## 4.0 Undergraduate Degree Programs

### Special Option Courses, choose 10 hours from:

THEA 170	Movement I	2
THEA 171	Voice Techniques I	2
THEA 311	Acting II	3
Or THEA 382	Directing II	3
THEA 145	Fundamentals of Lighting and Sound	3
Or THEA 165	Fundamentals of Costume Construction	3

**Electives, choose 9 hours (any course with a THEA prefix):**

**Total: 9 credit hours**

**Total for theatre major: 47 credit hours**

### General Education Courses

Communication Skills	9
Natural Sciences & Mathematics	10
Social Sciences	9
Humanities	9 <sup>1</sup>
Multicultural Studies	3
Human Well-Being	3

**Total Gen Ed: 43 credit hours**

**Minor: 16-24 credit hours**

**Electives<sup>2</sup>: 9-17 credit hours**

**TOTAL: 120 credit hours**

<sup>1</sup>Although 9 hours are required in the Humanities area, 3 of those hours are included in the major requirements.

<sup>2</sup>Number varies according to chosen minor.

## 4.0 Undergraduate Degree Programs

### 4.1.3 Suggested Course Sequence Chart: BA in Theatre—Performance Option

This chart is only a suggested degree plan to illustrate a typical four-year program for this degree. All students will have an advisor who will work out the personal degree plan, that will include the courses listed, but could vary in the semester or year they are taken. This plan assumes an 18-hour minor; however, minors can range from 16 to 25 hours. Depending upon the chosen minor, the electives will be adjusted so the total is 120.

FRESHMAN YEAR - FALL		FRESHMAN YEAR - SPRING	
UNIV 100 Personal Growth in Higher Ed	1		
THEA 100 University Theatre Perspectives	3	THEA 101 Play Analysis (Gen Ed/Fine Arts)	3
General Education courses (1 FYE course req)	6	THEA 151 Technical Theatre Practicum I	1
THEA 150 Stagecraft	3	THEA 170 Movement I	2
THEA 172 Acting I <sup>3</sup>	3	THEA 171 Voice Techniques I	2
	Credit Hours	General Education course(s)	7
			Credit Hours
			15
SOPHOMORE YEAR - FALL		SOPHOMORE YEAR - SPRING	
THEA 165 Fund. in Costume Construction/or THEA 145 Fund. in Lighting and Sound	3	THEA 251 Technical Practicum II	1
		THEA 381 Directing I	3
THEA 311 Acting II	3	General Education courses	9
THEA 321 Stage Management	3	Minor	3
General Education courses	6		Credit Hours
	Credit Hours		16
	15		
JUNIOR YEAR - FALL		JUNIOR YEAR - SPRING	
THEA 390 World Theatre History I <sup>1&amp;2</sup>	3	THEA 391 World Theatre History II <sup>1</sup>	3
Directed Electives in Theatre	3	Directed Electives in Acting	3
Minor	3	General Education courses	6
Electives	3	Minor	3
General Education courses	3		Credit Hours
	Credit Hours		15
	15	SENIOR YEAR - SPRING	
		Minor	3
SENIOR YEAR - FALL		Electives	12
THEA 392 World Theatre History III	2		Credit Hours
Directed Electives in Acting	3		15
Minor	6		
			TOTAL FOR DEGREE
			120

<sup>1</sup>THEA 391 is a "WID" - writing in the discipline courses.

<sup>2</sup>THEA 390 is the Foreign Language/Global Issues course.

<sup>3</sup>THEA 172 might be offered as an FYE course - thus, 2 requirements are met with one course: FYE and a major course.

A minimum of 42 hours must be earned in classes at the 300 or 400 level.



## 4.0 Undergraduate Degree Programs

4.2 B.A. IN THEATRE—DIRECTING OPTION (This option has been eliminated. It is not offered to new students. If you are a current directing student you may still follow this recommended curriculum).

### 4.2.1 Program Objectives for the BA in Theatre – Directing Option

- To enable the student to develop script analysis and research skills essential to the stage director;
- To enable the student to develop familiarity with a wide variety of dramatic forms, genres and performance styles;
- To enable the student to develop an appreciation and understanding of world theatre history, including the director's process and the role of the director in the past and the present;
- To enable the student to develop abilities in communication, organization and collaboration;
- To enable the student to develop an appreciation of all aspects of production, including stage management, design and technical processes, and production;
- To enable the student to learn the vocabulary and to understand the process of the actor in the creation of a role; and
- To provide the student with experiential learning in production and performance.

### 4.2.2 Course Requirements: BA in Theatre – Directing Option

#### Required Courses: All BA Core

Thea 100	University Theatre Perspectives	3
Thea 101	Play Analysis (Gen Ed/Humanities)	3
Thea 150	Stagecraft	3
Thea 151	Technical Theatre Practicum I	1
Thea 172	Acting I	3
Thea 250	Design for Performance	3
Thea 251	Technical Theatre Practicum II	1
Thea 282	Directing I	3
Thea 321	Stage Management	3
Thea 390	World Theatre History I	3
Thea 391	World Theatre History II	3
Thea 392	World Theatre History III	2
<b>Total:</b>		<b>31 credit hours</b>

#### Special Courses: Directing Option

Thea 382	Directing II	3
Thea 481	Rehearsal Techniques	3
Thea 482	Independent Projects in Directing	3
<b>Total:</b>		<b>9 credit hours</b>

## 4.0 Undergraduate Degree Programs

### Directed Electives in Directing, 7 hours from:

Thea 130	Theatre Practice	1
Thea 170	Movement I	2
Thea 171	Voice Techniques I	2
Thea 230	Theatre Practice	1
Thea 269	Make-up	2
Thea 272	Acting II	3
Thea 273	Improvisation for Theatre	3
Thea 330	Theatre Practice	1
Thea 345	Lighting Design I	3
Thea 409	Playwriting I	3
Thea 430	Theatre Practice	1
Thea 451	Décor	4
Thea 470	Stage Combat: Unarmed	4
Thea 474	Stage Combat: Armed - repeatable	4-8
Thea 477	Dialects	3
Thea 483	Assistant Director Practicum	1
		<b>Total: 7 credit hours</b>

**Total for theatre major: 47 credit hours**

### General Education Courses

Communication Skills	9
Natural Sciences & Mathematics	10
Social Sciences	9
Humanities	9 <sup>1</sup>
Multicultural Studies	3
Human Well-Being	3
<b>Total Gen Ed: 43 credit hours</b>	

**Minor: 16-24 credit hours**  
**Electives<sup>2</sup>: 9-17 credit hours**

**TOTAL: 120 credit hours**

<sup>1</sup>Although 9 hours are required in the Humanities area, 3 of those hours are included in the major requirements.

<sup>2</sup>Number varies according to chosen minor.

## 4.0 Undergraduate Degree Programs

### 4.2.3 Suggested Course Sequence Chart BA in Theatre – Directing Option

This chart is only a suggested degree plan to illustrate a typical four-year program for this degree. All students will have an advisor who will work out the personal degree plan, which will include the courses listed, but could vary in the semester or year they are taken. This plan assumes an 18-hour minor; however, minors can range from 16 to 25 hours. Depending upon the minor taken, the electives will be adjusted so the total is 120.

FRESHMAN YEAR - FALL		FRESHMAN YEAR - SPRING	
UNIV 100 Personal Growth in Higher Education	1	(First Year Experience course required)	
ENG 180 College Writing I	3	THEA 172 Acting I	3
General Education courses (1 FYE course req <sup>3</sup> )	6	THEA 151 Technical Theatre Practicum I	1
THEA 101 Play Analysis (Gen Ed/Fine Arts <sup>3</sup> )	3	General Education courses	7
THEA 150 Stagecraft	3	Minor	3
Credit Hours	15	Credit Hours	14
SOPHOMORE YEAR - FALL		SOPHOMORE YEAR - SPRING	
THEA 250 Design for Performance	3	THEA 251 Technical Practicum II	1
THEA 321 Stage Management	3	THEA 282 Directing I	3
General Education courses	6	General Education courses	9
Minor	3	Minor	3
Credit Hours	15	Credit Hours	16
JUNIOR YEAR - FALL		JUNIOR YEAR - SPRING	
THEA 382 Directing II	3	THEA 481 Rehearsal Techniques	3
THEA 390 World Theatre History I <sup>1&amp;2</sup>	3	THEA 391 World Theatre History II <sup>1</sup>	3
Directed Electives in Directing	3	General Education courses	6
General Education courses	6	Minor	3
Credit Hours	15	Credit Hours	15
SENIOR YEAR - FALL		SENIOR YEAR - SPRING	
THEA 392 World Theatre History III	2	THEA 482 Independent Projects in Directing	3
Directed Electives in Directing	4	Electives	12
Minor	6	Credit Hours	15
Electives	3		
Credit Hours	15	TOTAL FOR DEGREE	120

<sup>1</sup>THEA 391 is a "WID" - writing in the discipline courses.

<sup>2</sup>THEA 390 is the Foreign Language/Global Issues course.

<sup>3</sup>THEA 101 might be offered as an FYE course - thus, 3 requirements are met with one course: FYE, Gen Ed/Fine Arts, and a major course.

A minimum of 42 hours must be earned in classes at the 300 or 400 level.

## 4.0 Undergraduate Degree Programs

### 4.3 B.A. IN THEATRE—PRODUCTION/DESIGN OPTION

#### 4.3.1 Program Objectives for the BA in Theatre—Production/Design Option

- To develop the student's abilities in script analysis and research skills essential to stage design and practice;
- To enable the student to develop familiarity with a wide variety of dramatic forms, genres and performance styles;
- To develop the student's appreciation and understanding of world theatre history;
- To develop a fundamental knowledge of stage management and production process;
- To develop knowledge and skills in theatrical design;
- To develop intermediate to advanced competence in technical skills in costume construction, set construction, and/or lighting production;
- To enable the student to develop abilities in communication, organization and collaboration;
- To enable the student to learn the vocabulary and to understand the processes of the actor, director, designers, and theatre technicians; and
- To provide the student with experiential learning in production and performance.

#### 4.3.2 Course Requirements for BA in Production/Design

##### Required Courses: All B.A. Core

Total: 28 credit hours

THEA 100	University Theatre Perspectives	3
THEA 101	Play Analysis (Gen Ed/Humanities <sup>1</sup> )	3
THEA 150	Stagecraft	3
THEA 151	Technical Theatre Practicum	1
THEA 172	Acting I (Gen Ed/ Humanities <sup>1</sup> )	3
THEA 251	Technical Theatre Practicum II	1
THEA 381	Directing I	3
THEA 321	Stage Management	3
THEA 390	World Theatre History I	3
THEA 391	World Theatre History II	3
THEA 392	World Theatre History III	2

##### Special Courses: Production/Design Option

Total: 9 credit hours

THEA 350	Theatre Practice	1
THEA 450	Theatre Practice	1
THEA 451	Decor	4
THEA 145	Fundamentals in Lighting & Sound	3
Or THEA 165	Fundamentals in Costume Construction	3

## 4.0 Undergraduate Degree Programs

**Directed Electives in Production/Design (Any course with a THEA prefix)**

Total: 10 credit hours

**Total for theatre major: 47 credit hours**

### General Education Courses

Communication Skills	9
Natural Sciences & Mathematics	10
Social Sciences	9
Humanities	9 <sup>1</sup>
Multicultural Studies	3
Human Well-Being	3

**Total Gen Ed: 43 credit hours**

**Minor: 16-24 credit hours**

**Electives<sup>2</sup>: 9-17 credit hours**

**TOTAL: 120 credit hours**

<sup>1</sup>Although 9 hours are required in the Humanities area, 3 of those hours are included in the major requirements.

<sup>2</sup>Number varies according to chosen minor.

## 4.0 Undergraduate Degree Programs

### 4.3.3 Suggested Course Sequence Chart BA in Theatre – Production/Design Option

This chart is only a suggested degree plan to illustrate a typical four-year program for this degree. All students will have an advisor who will work out the personal degree plan, which will include the courses listed, but could vary in the semester or year they are taken. This plan assumes an 18-hour minor; however, minors can range from 16 to 25 hours. Depending upon the minor taken, the electives will be adjusted so the total is 120.

FRESHMAN YEAR - FALL		FRESHMAN YEAR - SPRING	
THEA 100 University Theatre Perspectives	3	THEA 172 Acting I	3
THEA 101 Play Analysis (Gen Ed/Humanities <sup>3</sup> )	3	THEA 151 Technical Theatre Practicum I	1
THEA 150 Stagecraft	3	General Education courses	9
General Education courses (1 FYE course required)	6	Electives	1
UNIV 100 Personal Growth in Higher Education	1	Credit Hours	14
Credit Hours	16		
SOPHOMORE YEAR - FALL		SOPHOMORE YEAR - SPRING	
THEA 165 Fundamentals of Costume Construction/or THEA 145 Fundamentals of Lighting and Sound	3	THEA 251 Technical Practicum II	1
THEA 321 Stage Management	3	THEA 381 Directing I	3
General Education courses	6	General Education courses	7
Minor	3	Minor	3
Credit Hours	15	Credit Hours	14
JUNIOR YEAR - FALL		JUNIOR YEAR - SPRING	
THEA 350 Theatre Practice	1	THEA 391 World Theatre History II <sup>1</sup>	3
THEA 390 World Theatre History I <sup>1</sup> & <sup>2</sup>	3	THEA 451 Decor	4
Directed Electives in Production/Design	3	General Education courses	6
General Education courses	6	Electives	2
Minor	3	Credit Hours	15
Credit Hours	16		
SENIOR YEAR - FALL		SENIOR YEAR - SPRING	
THEA 392 World Theatre History III	2	Directed electives in Production/Design	3
THEA 450 Theatre Practice	1	Minor	3
Directed Electives in Production/Design	4	Electives	9
Minor	6	Credit Hours	15
Electives	3		
Credit Hours	16	TOTAL FOR DEGREE	120

<sup>1</sup>THEA 391 is a "WID" - writing in the discipline courses.

<sup>2</sup>THEA 390 is the Foreign Language/Global Issues course.

<sup>3</sup>THEA 101 might be offered as an FYE course - thus, 3 requirements are met with one course: FYE, Gen Ed/Fine Arts, and a major course.

A minimum of 42 hours must be earned in classes at the 300 or 400 level.

## 4.0 Undergraduate Degree Programs

### 4.4 B.F.A. IN MUSICAL THEATRE

#### 4.4.1 Mission Statement:

The Bachelor of Fine Arts program in Musical Theatre at Western Illinois University is a comprehensive pre-professional training program, teaching students to combine and synthesize the areas of singing, acting, and dancing.

As members of this auditioned program, the diverse student body is afforded a variety of in-class and on-stage performance opportunities throughout the undergraduate career, culminating in a final Senior Project. Class sizes are small. Students are given significant individual attention in each medium of study. Students are encouraged to participate in artistic pursuits in non-musical theatre, dance, and music as time allows and based on the student's individual interests. A professional summer experience is an integral part of the requirements for graduation. The BFA program provides the students with all the tools necessary to become a true "triple-threat" singer/actor/dancer.

#### 4.4.2 Vocal Study:

Freshmen and sophomores take MUS 216, Applied Musical Theatre Voice, Lower Division for 2 credit hours each semester; juniors and seniors take MUS 416, Musical Theatre Voice, Upper Division for 2 credit hours each semester. Weekly lessons with a private teacher are assigned by the Musical Theatre Voice Faculty.

Two contact hours occur weekly in MUS 216/416: a 50-minute voice lesson each week, and Seminar every Wednesday 4:00-4:50 pm. Schedules are posted indicating studios and venues for Seminar each week.

Teachers and students enjoy some flexibility in studio assignments. Shifts from one studio to another at semester breaks may be suggested by the student or recommended by the voice faculty to facilitate increased vocal progress for the student.

In the fall semester when rehearsing for the Showcase Scholarship concert (performed in early October by all BFA's), unexcused absences from Wednesday seminar or Saturday rehearsals will count against the Applied Voice class final grade.

For end-of-semester juries, each student fills out a Musical Theatre Jury sheet and submits it to the musical faculty member assigned as the Musical Theatre Vocal Coordinator, who then copies it for the full BFA faculty to use in juries. Copies of the results will be filed in each student's advising file in the office.

#### 4.4.3 Music Skills:

In the sophomore year, Musical Theatre majors take the two-semester sequence of THEA 271, Music Skills for Musical Theatre I and THEA 274, Music Skills for Musical Theatre II. The music skills sequence is pragmatic and based on actual musical theory practice in the working profession: sight-singing unfamiliar melodies (as would be found in a professional callback), playing chord charts with simple harmonic realization, transposing music, and dramatic analysis of compositional choices.

## 4.0 Undergraduate Degree Programs

### 4.4.4 Acting Sequence:

All BFA students take THEA 176, Techniques of Musical Theatre Performance, fall semester of the freshman year. THEA 276, Musical Theatre Studio, is taken spring semester of the sophomore year. THEA 476, Advanced Techniques of Musical Theatre Performance, is taken spring semester of the junior year. THEA 172, Acting I, must be taken the first semester of the freshman year. THEA 272, Acting II, must be taken in the fall of the sophomore year. THEA 272 has specific prerequisites which are enforced. THEA 492, Musical Theatre Auditions/Professional Prep, is only offered in the fall every other year, and should be taken fall semester of the junior year. See suggested course sequence, page 27 below.

THEA 171, Voice and Articulation, is one of two prerequisites for THEA 272, Acting II, and must be taken in the spring of the freshman year in order to take THEA 272 in the fall of the sophomore year. The other prerequisite for BFA students is DAN 113, Modern I. THEA 270, Movement II, is taken fall semester of the sophomore year.

### 4.4.5 Dance Guidelines:

Students should be enrolled in at least one dance class every semester as a Musical Theatre major. Freshman and Sophomores should attempt to take 2 classes per semester. Students must be registered for every class they attend, either for a grade or as an audit. Audited courses cannot be repeated for credit in subsequent semesters. All Musical Theatre students are strongly encouraged to add Pilates, yoga, fitness training, and core strengthening to their development as well. Consult the catalog for courses that can count in General Education, Human Well-Being.

### 4.4.6 Grade Policy for All BFA Students:

Students in the BFA program must receive a grade of "B-" or better in all courses required for the degree. If a grade of "C+" or lower is received, the course must be repeated. This includes any directed elective course. Please go to <http://www.wiu.edu/registrar/retake.php> for WIU policy on repeating courses for grade replacement.

### 4.4.7 Musical Theatre Proficiencies:

Proficiencies in acting, singing (juries), and dancing are held at the end of each Spring semester for all BFA students (except for graduating seniors presenting their BFA senior project in their final semester). Transfer students must do proficiencies at least twice during their degree program.

Singing and acting proficiencies are scheduled at the end of Spring Semester in 12-minute slots. Dance proficiencies are scheduled separately.

#### **Dancing:**

Freshmen, sophomores and juniors perform combinations learned in their classwork. All students must do the required combinations, corresponding to their dance enrollment



## 4.0 Undergraduate Degree Programs

from the previous two semesters. If students are put on probation in dance at the end of their sophomore year, their fall proficiencies will consist of new combinations in 2 of the 4 dance styles.

### **Acting:**

Students are to perform two contrasting monologues. Each monologue may not be longer than two minutes; a timer will be present. (Monologues that have not been pre-timed will not be looked on favorably.) Monologues may not be repeated at successive proficiencies.

### **Singing:**

For singing proficiencies, students will prepare two contrasting songs. The singing proficiency doubles as the student's voice jury (final exam for MUS 216/416). Students may not sing any song they have not previously rehearsed with their jury accompanist. Students are strongly encouraged to give their jury accompanist copies of the sheet music to their jury songs well in advance of the scheduled proficiency date.

#### **4.4.7.A. Proficiency Rankings:**

Students can receive rankings as follows: High Pass, Pass +, Pass, Low Pass and Probation. If a Low Pass is received, students are given specific feedback in terms of what they need to work on.

#### **4.4.7.B. Probation:**

Students may be put on probation in one, two, or all three areas. Probationary students do special proficiencies at the end of the following Fall semester in their area(s) of weakness, at which time they will either pass and return to full status, or be dismissed from the BFA program.

#### **Probation Procedure:**

A student will first be notified in their evaluation of proficiency skills that they are being put on probation in the discipline where improvement is needed. The student will be provided with a letter when grades are posted with the Head of Musical Theatre's signature and the signature of the probation area teacher(s) recapping the evaluation conversation and instructions from the faculty in proceeding with the degree process.

Students will check in with the Head of Musical Theatre at the beginning of the probationary semester for the "plan of attack" for the probationary semester. The faculty members involved with the student during the probationary semester will be notified and be made aware of the action to be taken for the student, along with their individual involvement with the probation procedures.

At least twice during the probationary semester, a document will be sent to the faculty working with the probationary student to fill out regarding attendance, improvement, work ethic, attitude, and communication. Proficiency evaluation is repeated at the end of the probationary semester. Consideration for the lift of probation will include the proficiency exam itself and documentation from faculty working with the student during the probationary semester.

## 4.0 Undergraduate Degree Programs

### 4.4.8 BFA Senior Projects (THEA 499 - 3 credit hours):

#### Course Description:

BFA Musical Theatre seniors mount a fully-staged production demonstrating proficiency in the three primary areas of study: acting, singing, and dance. Each student will produce, direct, and perform in their own project/production with faculty guidance with focused help from a Faculty Advisor. (In the information below you will find additional information about the Faculty Advisor position.) The project content should be carefully chosen to demonstrate the student's professional abilities in the primary areas of study, capitalizing on the students strengths, but also include some challenges that will continue to stretch abilities. Students should put the primary focus on the product and performance rather than the production value. That is to say, please stay away from putting too much time and effort into lighting and costumes and other technical elements. Regarding this statement, be advised that you will not receive any departmental support for technical needs. The main objective of the production/project is to put the energy into the craft and not the pageantry.

#### Objectives:

The BFA Senior Project is the culmination of the training within the walls of WIU and professional summer opportunities and is the student's chance to shine. The mission of the Theatre and Dance Department reads: "...Our standard of excellence demands the celebration of individuality within the collaborative process, empowering the student to begin a lifelong career of artistic risk-taking and self-discovery..." The BFA Senior Project is an opportunity to celebrate the individuality of the performer. It's a chance to show the department that the student is ready to live beyond WIU as an artist capable of the challenges ahead.

#### Requirements:

This project will be time consuming - not only because of rehearsal time and working around individual schedules of the student and the cast, but also because of the different requirements of the project itself. Each student will be supplied with a calendar for deadlines & dates, including a suggested start date depending on the date of their show. Rehearsals will run the course of approximately eight (8) weeks, possibly longer depending on the length of your show which can sometimes be determined by honors course work or the number of seniors in the project. Depending on the performance date of your show, the eight weeks may stretch over two semesters. There will also be ongoing meetings with faculty during the process itself. Students need to begin planning early and allow plenty of time to attack the task at hand.

#### Create a proposal

Submit a typed document with the following information:

- Name / contact info / Show date (as determined at the end of approximate junior year)
- An opening paragraph stating the overview and vision of the project.
- Map out the basics of the production – act one and two, songs that are set on, possible songs, scenes, dances, etc. Provide as much detail as possible in this proposal document.
- Please give justification for the choices made in selecting the material to perform, candidly addressing perceived strengths and weaknesses.
- If the faculty finds issues with the proposal, they will help guide the student to refocus the project. The student will not be allowed to move forward with the project until approval has been granted and all BFA faculty have signed off on the project.

## 4.0 Undergraduate Degree Programs

### **Fill out a form with the Head of Musical Theatre:**

This form will also serve as a checklist with everything needed to take into consideration as the process moves towards performance. It is on page six (6) of this syllabus. Along with the form, please include a printed copy of the above stated proposal.

### **Meeting(s) with the BFA Faculty:**

There will be some meetings that will include Lysa, your private voice instructor, Heidi (when needed), and your accompanist. This is a great time to talk with the faculty in the room to discuss the overall project, any individual needs, challenges, and concerns. Both the student and the faculty will take the opportunity to speak to these issues. A calendar will be provided to you at the beginning of the semester with these pre-determined meeting date(s).

### **Meet with Dance Faculty:**

Prior to the final performance, the student must have Heidi or Lysa see/discuss the work a minimum of three times. These rehearsals should be spread out over the course of the rehearsals, so progress can be monitored. However, students must meet with Heidi or Lysa at least once and preferably twice prior to the preview.

### **BFA Faculty Preview:**

A preview will be scheduled for the full BFA Musical Theatre faculty three weeks prior to performance. No exceptions will be made for having an actual preview. Project previews are to be scheduled when the full BFA faculty is available generally after Seminar on Wednesdays.

### **Faculty Advisor:**

- Each student will choose a faculty advisor, usually their primary voice teacher, to help with focused guidance throughout the project.
- Your faculty advisor will attend a minimum of two (2) rehearsals prior to your preview (outside of voice lesson) and one of these must be a full preview of the full show prior to your preview for the full BFA faculty.
- Your faculty advisor will help remind you to send your show list to the full faculty one week prior to your preview.
- After your faculty preview, your advisor will attend one (1) rehearsal a week.
- During the final week of your show, your advisor will attend at least 2 full rehearsals. If your advisor is not available because of their schedules, it is THEIR responsibility to find someone to be there in their place.

### **Evaluation/Debrief:**

In the week following the performance, you and the BFA faculty will meet to discuss and evaluate the project. This date will be on the calendar provided to you, generally following Seminar on the Wednesday after your performance.

### **Grading:**

Your grade will be determined on the following elements taking in the considerations of the full BFA faculty:

- The Final Product
- The Process
- Self-Assessment

## 4.0 Undergraduate Degree Programs

### 4.4.9.A. Professional Summer Semester Requirement (THEA 479, 6 credit hours required):

Students can receive 1-6 credits of THEA 479, Professional Summer Semester, for paid summer stock employment elsewhere, with the number of credits negotiated with the Musical Theatre faculty in advance and taking into account the company's professional reputation, the size of roles to be played, the career value of the proposed employment in experience and making professional contacts, and other pertinent factors. THEA 479 credit is not granted retroactively.

Students are encouraged to attend off-campus auditions in February and March such as Midwest Theatre Auditions (MWTA), UPTAs, URTAs, SETCs, Straw Hat auditions, National Dinner Theatre Association auditions, and others. Screening auditions are required for sophomores, juniors, and seniors until Professional Summer Semester credits are completed. For all off-campus auditions requiring faculty endorsement, the student must perform in and pass the screening auditions held on-campus the previous September. If you do not attend, the department will not sign the audition form. Please plan ahead as the off-campus auditions all have early deadlines.

It is highly encouraged for freshman to participate in the screenings even if they are not planning on a professional summer merely for the audition practice.

The syllabus for THEA 479 is available online at <http://www.wiu.edu/cofac/theatre/forms.php>

That syllabus applies solely to BFA students. The syllabus will make clear what needs to be on file with the department regarding professional summer credits. This information includes a copy of the contract and a final letter of evaluation from the hiring body commenting on your participation, skills, and professionalism.

(For BA students with options in acting, directing, or production/design, you must consult with your academic advisor and major area faculty for specific requirements for each program option for THEA 479. Evaluation forms for BA, BFA are online at <http://www.wiu.edu/cofac/theatre/forms.php>)

### 4.4.9.B. Outside Work Permission for BFA students:

All BFA students wishing to participate in creative projects outside of the department must be given permission from the BFA faculty. This permission must be approved before any audition occurs or commitment is made.

The reason for this policy is to be sure that the student's course work and commitments made to the department are in good standing before putting energies into a potentially time-consuming project that could be detrimental to success within the department.

The BFA Outside Work Permission form can be found online at <http://www.wiu.edu/cofac/theatre/forms.php>

## 4.0 Undergraduate Degree Programs

### 4.4.10 Curriculum Requirements and Catalog Year

Students may graduate with the program curriculum in place when they first entered the program, or may graduate with the current revised program curriculum — but may not graduate with a mixture of the two sets of requirements to fulfill graduation requirements for the BFA in Musical Theatre. If a student elects to change the catalog year, they must meet all requirements in the catalog - including any changes in the General Education curriculum. This is generally not advisable. Your WARD report specifies your catalog year.

### 4.4.11 Transfer Student Policies

Each BFA transfer student is advised on a case-by-case basis to determine which transfer credits may fulfill requirements for the major. The BFA faculty and Department Chairperson work closely with transfer students to advise them in the pursuit of timely graduation without compromising the quality and integrity of their Musical Theatre training and education.

All major requirements (including Freshmen-level courses such as THEA 176) apply unless specifically waived through petition to the Musical Theatre faculty and Department Chairperson. The Chairperson is the only one who can approve official changes in the curriculum through the Registrar's Office.

### 4.4.12 Course Requirements for BFA in Musical Theatre:

#### Required Courses - All B.F.A. Core:

THEA 101	Play Analysis (Gen Ed/Humanities)	3
THEA 130	Theatre Practice	1
THEA 171	Voice Techniques I	2
THEA 172	Acting I	3
THEA 176	Techniques of Musical Theatre Performance	3
THEA 230	Theatre Practice	1
THEA 270	Movement II	3
THEA 271	Music Skills for Musical Theatre I	2
THEA 272	Acting II	3
THEA 274	Music Skills for Musical Theatre II	2
THEA 276	Musical Theatre Studio	3
THEA 330	Theatre Practice	1
THEA 430	Theatre Practice	1
THEA 476	Advanced Techniques of Musical Theatre	3
THEA 479	Professional Summer Semester	6
THEA 492	Musical Theatre Auditions and Professional Preparation	3
THEA 497	Musical Theatre History (WID course)	3
THEA 499	BFA Senior Project	3

## 4.0 Undergraduate Degree Programs

MUS 216	Applied Musical Theatre Voice, Lower Division	8
MUS 416	Applied Musical Theatre Voice, Upper Division	8
DAN 110	Ballet I	2
DAN 112	Jazz Dance I	2
DAN 113	Modern Dance I	2
DAN 116	Tap Dance I	1
DAN 212	Jazz Dance II	2
DAN 216	Tap Dance II	1
DAN 316	Musical Theatre Dance	2
		<b>Total: 71 credit hours</b>

### **Directed Electives - 21 credit hours**

#### **Select a minimum of 5 credits hours in EACH area:**

##### **THEATRE (minimum 5 credit hours):**

THEA 150	Stagecraft	3
THEA 151	Technical Theatre Practicum I	1
THEA 269	Make-Up	2
THEA 273	Improvisation for Theatre	3
THEA 282	Directing I	3
THEA 337	Professional Semester	12
THEA 370	Movement III	3
THEA 371	Voice Techniques II	3
THEA 372	Acting:Characterization	3
THEA 373	Acting: Shakespeare	3
THEA 390	World Theatre History I	3
THEA 391	World Theatre History II	3
THEA 392	World Theatre History III	2
THEA 470	Stage Combat: Unarmed	4
THEA 472	Auditions	2
THEA 473	Acting and the Camera	3
THEA 479	Professional Summer Semester	6

##### **MUSIC (minimum 5 credit hours):**

MUS 105	Concert Choir	1
MUS 106	University Singers	1
MUS 107	Vocal Jazz Ensemble	1
MUS 108	Madrigal Singers	1
MUS 109	Opera Workshop	1
MUS 195	American Popular Music	3
MUS 196	Music in the Rock Era	3
MUS 394	Music in World Cultures	3
MUS 397	Jazz Survey	2

## 4.0 Undergraduate Degree Programs

### **DANCE (minimum 5 credit hours):**

DAN 117	Pilates Exercise	1
DAN 119	Improvisation	1
DAN 210	Ballet III (repeatable to 6)	2
DAN 213	Modern Dance II (repeatable to 6)	2
DAN 219	Composition	2
DAN 310	Ballet III (repeatable to 6)	2
DAN 313	Modern Dance III (repeatable to 6)	2
DAN 413	Advanced Techniques of Modern Dance (repeatable to 6)	2
		<b>Total: 21 credit hours</b>
<b>Total for musical theatre major:</b>		<b>92 credit hours</b>

### **General Education Courses:**

Communication Skills	9
Natural Sciences & Mathematics	10
Social Sciences	9
Humanities	9 <sup>1</sup>
Multicultural Studies	3
Human Well-Being	3
<b>Total Gen Ed: 43 credit hours</b>	

Minor: None  
Electives: None

**TOTAL: 135 credit hours**

<sup>1</sup>Although 9 hours are required in the Humanities area, 3 of those hours are included in the major requirements.

A minimum of 42 hours must be earned in classes at the 300 or 400 level.

## 4.0 Undergraduate Degree Programs

### 4.4.13 Suggested Course Sequence Chart BFA in Musical Theatre

This chart is only a suggested degree plan to illustrate a typical four-year program for this degree. All students will have an advisor who will work out the personal degree plan, which will include the courses listed, but could vary in the semester or year they are taken.

THEA 479 (6 credit hours) may be taken during any summer after the freshman year.

THEA 497 is a "WID" - writing in the discipline course for the BFA program

FRESHMAN YEAR - FALL		FRESHMAN YEAR - SPRING	
DAN 110 Ballet I	2	DAN 112 Jazz Dance I	2
DAN 113 Modern Dance I	2	DAN 116 Tap Dance I	1
MUS 216 Applied Musical Theatre Voice	2	MUS 216 Applied Musical Theatre Voice	2
THEA 172 Acting I	3	THEA 101 Play Analysis (Gen Ed/Humanities and major)	3
THEA 176 Techniques of Musical Theatre Performance	3	THEA 130 Theatre Practice	1
General Education courses (1 FYE course required)	6	THEA 171 Voice Techniques I	2
UNIV 100 Personal Growth in Higher Education	1	General Education courses	6
Credit Hours	19	Credit Hours	17
SOPHOMORE YEAR - FALL		SOPHOMORE YEAR - SPRING	
Dance courses as advised	2	Dance courses as advised	2
MUS 216 Applied Musical Theatre Voice	2	MUS 216 Applied Musical Theatre Voice	2
THEA 270 Movement II	3	THEA 230 Theatre Practice	1
THEA 271 Music Skills for Musical Theatre I	2	THEA 274 Music Skills for Musical Theatre II	2
THEA 272 Acting II	3	THEA 276 Musical Theatre Studio	3
General Education courses	5	General Education courses	6
Credit Hours	17	Credit Hours	16
JUNIOR YEAR - FALL		JUNIOR YEAR - SPRING	
Dance courses as advised	2	Dance courses as advised	2
MUS 416 Applied Musical Theatre Voice	2	MUS 416 Applied Musical Theatre Voice	2
THEA 330 Theatre Practice	1	THEA 476 Advanced Tech of Musical Theatre	3
THEA 492 Musical Theatre Auditions	3	Directed Electives	3
Directed Electives	3	General Education courses	6
General Education courses	6	Credit Hours	16
Credit Hours	17		
SENIOR YEAR - FALL		SENIOR YEAR - SPRING	
Dance courses as advised	2	Dance courses as advised	2
MUS 416 Applied Musical Theatre Voice	2	MUS 416 Applied Musical Theatre Voice	2
THEA 430 BFA Theatre Practice	1	THEA 499 BFA Senior Project	3
THEA 497 Musical Theatre History <sup>1</sup>	3	Directed Electives	5
Directed Electives	3	Credit Hours	12
General Education courses	5		
Credit Hours	16	THEA 479 Professional Summer Semester -any summer after freshman year	6



## 4.0 Undergraduate Degree Programs

### 4.5 THEATRE MINOR:

The Department of Theatre and Dance offers a Theatre Minor which provides an introduction to and appreciation of theatre literature, performance and production. Theatre can complement a variety of majors, including psychology, RPTA, music, broadcasting, art, management, etc. Students do not have to major in theatre to audition for theatre productions or dance concerts.

Minor in Theatre: 18 credit hours

1.	Required Courses, 9 credit hours:		
	THEA 110	Introduction to Theatre	3
	THEA 172	Acting I	3
	THEA 150	Stagecraft	3
2.	Select 2 to 3 credit hours from the following courses:		
	THEA 101	Play Analysis	3
	THEA 390	World Theatre History I	3
	THEA 391	World Theatre History II	3
	THEA 392	World Theatre History III	2
3.	Theatre Electives: Select 6 to 7 credit hours of electives in THEA (theatre)		
		<b>TOTAL:</b>	<b>18 credit hours</b>

### 4.6 DANCE MINOR:

The Department of Theatre and Dance offers a Dance Minor that consists of beginning, intermediate and advanced levels of ballet, modern, jazz and tap. In addition, courses are available in Pilates, anatomy, dance history, beginning and advanced levels of composition, improvisation, movement and music analysis, performance and dance concert production.

Each year, the WIU Dance Program sponsors several resident guest artists and master classes featuring renowned choreographers and performers. These artists visit the WIU campus for four to ten days to teach classes and create choreography for the nationally recognized University Dance Theatre (UDT). UDT produces two major dance concerts per year with choreography by students and faculty.

#### Minor in Dance:

**19 semester hours**

1.	Required Courses: 11 credit hours		
	DAN 119	Improvisation	1
	DAN 210	Ballet II	2
	DAN 213	Modern Dance II	2
	DAN 219	Composition	2
	DAN 310	Ballet III	2
	DAN 313	Modern Dance III	2
2.	Directed Electives in Dance, minimum of 3 credit hours from the following courses:		
	DAN 382	Dance History and Philosophy	3
	DAN 385	Movement and Music Analysis	3
3.	Electives in Dance, minimum of 5 credit hours from the following courses:		
	DAN 110	Ballet I	2
	DAN 112	Jazz Dance	2
	DAN 113	Modern Dance I	2
	DAN 116	Tap Dance I	1
	DAN 212	Jazz Dance II	2
	DAN 216	Tap Dance II	1
	DAN 310	Ballet III	2
	DAN 313	Modern Dance III	2
	DAN 316	Musical Theatre Dance	2
	DAN 386	Special Projects in Dance	1-2
	DAN 413	Advanced Techniques of Modern Dance	2
	DAN 490	Independent Study	1-3

## 4.0 Undergraduate Degree Programs

### 4.6 A Minor in Stage Combat

The Department of Theatre and Dance offers a minor in Stage Combat. This would be, to our knowledge, only the second program of its kind in the country.

All dramatic literature is filled with conflict. Often that conflict takes the form of some kind of physical violence. Performers hired possessing the ability to perform these violent actions safely, efficiently, and with skill are a huge advantage to a professional company producing these plays. The intensive study in stage combat that a minor requires would allow WIU students to gain access to that significant advantage as they search for work in the competitive theatre world.

Upon successful completion of this program, students will be able to:

- Perform competitively in any movement/stage combat auditions due to their learned ability to pick up new choreography quickly.
- Perform stage violence with or without weapons in a safe, realistic, theatrical fashion. This experience makes them desirable in the casting process over people with no skill.
- Serve as a Fight Captain for any theatrical production, which requires people with this previous training, and comes with a small bump in salary.
- Graduate with Skills Proficiency Certifications from the Society of American Fight Directors (in at least three weapon skills) which allows them to be recognized as Actor Combatants by the SAFD (Society of American Fight Directors). This is the recognized nationwide standard, and WIU students will automatically gain more attention for combat heavy productions.

**Minor in Stage Combat:**

**19 Semester Hours**

1. Required Courses:

THEA 100 - Theatre Arts: PRA&PRO

2. Directed Electives:

THEA 470 – Stage Combat: Unarmed

THEA 474 – Stage Combat: Armed (weapon 1)

THEA 474 – Stage Combat: Armed (weapon 2)

THEA 474 – Stage Combat: Armed (weapon 3)

### 4.7 THEATRE & MUSICAL THEATRE HONORS PROGRAMS:

Students may complete an honors curriculum in University Honors, Upper Division Honors, or Lower Division Honors. All Honors students must complete the one-hour honors colloquium (GH 299).

Lower Division Honors includes General Honors coursework. Upper Division Honors includes honors work in the major. University Honors combines Upper and Lower Division Honors. See the Coordinator of the Theatre and Dance Honors Program for more information.

• Honors students in Theatre & Musical Theatre must complete all requirements for a major in Theatre or Musical Theatre.

• Grade Requirements: 3.4 overall GPA, 3.4 GPA in Honors courses

• Courses available for Musical Theatre Honors are: THEA 371, THE 390, THEA 392, THEA 476, THEA 497, MUS 394, MUS 397, DAN 313, DAN 413

\*Variable credit courses

## 5.0 Production Policies

### • Lower Division Honors Requirements:

- Two General Honors seminars (6 semester hours)
- An honors section of the First Year Experience (3 semester hours) (a General Honors seminar may be substituted in some cases)
- GH 299 (one semester hour)

### • Upper Division Honors Requirements:

- GH 299 COFAC Honors Seminar (1 semester hour)
- Complete 9 semester hours of in course honors in Theatre courses.
- Courses available for Theatre Honors are: THEA 345, THEA 355, THEA 365, THEA 373, THEA 390, THEA 391, THEA 392, THEA 400\*, THEA 409, THEA 419, THEA 446, THEA 451, THEA 465, THEA 477, THEA 481, THEA 482, THEA 498\*, DAN 310, DAN 313, DAN 316, DAN 382, DAN 385, DAN 413• Courses available for Musical Theatre Honors are: THEA 371, THEA 390, THEA 392, THEA 476, THEA 497, MUS 394, MUS 397, DAN 313, DAN 413

\*Variable credit courses

### • University Honors:

- Two General Honors seminars (6 semester hours)
- An honors section of the First Year Experience (in some cases a General Honors seminar may be substituted)
- GH 299 COFAC Honors Seminar (1 semester hour)
- 9 semester hours of departmental in course honors selected from list above
- THEA 401 (3 sh), Honors Thesis/Project. THEA 401 may be taken as an interdisciplinary thesis/project.

## 4.8 THEATRE PRACTICE:

The Department of Theatre and Dance believes in the philosophy of a well-balanced program of theory and practice. To provide for this balance, Theatre Practice, THEA 130, 230, 330, 430, and Technical Theatre Practicum I & II THEA 151 & 251, have been developed. All BA options require 151 and 251. Some BA options and the BFA in Musical Theatre require a specific number of Theatre Practice hours. The courses do not meet as a regular class. Instead, students receive credit for working on productions backstage (doing design, construction, serving on crews, publicity, stage managing, etc.), directing, or onstage (acting). Students will do at least 2 assignments to accrue enough points (6) for the one semester hour of credit. Assignments are made by the Coordinator of Theatre Practice. The "Theatre Practice and Technical Theatre Practicum Report Form" lists possible assignments and corresponding points available for those assignments. Requirements for 151 and 251 are to be found on the syllabi for those courses. The student tracks his/her own points on the Report Form and submits it by the date posted on the callboards in the Theatre and Dance office wing lobby. If no form is received, a student enrolled in a theatre practice/practicum course will receive a failing grade. The Report Form is available at <http://www.wiu.edu/cofac/theatre/forms.php>.

## 5.1 THEATRE AND DANCE PRODUCTIONS:

### 5.1.1 Mainstage Productions:

The Department of Theatre and Dance produces a Mainstage season of five or six theatre productions each year in Hainline Theatre and Horrabin Theatre. The productions in the Mainstage season are directed by theatre faculty and by third-year MFA Directing graduate students. Students and faculty design costumes, lights, and sets for Mainstage productions.

### 5.1.2 Dance Concerts:

Two major dance concerts are produced each year: The Winter Faculty DanceWorks Concert and The Spring Gala Dance Concert. Faculty generally choreograph the DanceWorks in the fall and the Spring Gala is principally choreographed by students. Both concerts are presented in Hainline Theatre.

### 5.1.3 Studio Theatre Productions:

Ten to twelve Studio Theatre productions are presented each year in Simpkins Theatre. These productions are principally directed by MFA Directing students and undergraduate students in upper-level directing courses. Faculty may also direct in the Studio Theatre if resources and performance dates are available. Studio Theatre productions have a limited budget and focus on acting and directing. Studio shows expand the opportunities for majors, minors and others who want to participate in the production program.

### 5.1.4 Other Theatre and Dance Performances:

Whereas the major dance concerts are presented in Hainline Theatre, there are other informal dance presentations including culminating performances of residencies by guest choreographers. There is the annual BFA Musical Theatre Showcase, UNDERGROUND CABARET which is a fundraiser for the McMurdie Musical Theatre Scholarship. The spring Bring Your Own Play (BYOP) presents original student scripts of varying length. Musical Theatre students also present BFA Final Project performances throughout each semester.

## 5.0 Production Policies

### 5.2 PRODUCTION POLICIES: THEATRE

#### 5.2.1 Scheduling and Care of Rehearsal Facilities, Studios, and Theatres:

The OM in the Theatre and Dance office maintains schedule books of all classrooms and theatres assigned to the theatre program. If you wish to schedule a classroom or rehearsal hall in Sallee Hall or Simpkins Hall, please sign up for the space in the schedule books in the office. All requests to use any of our three theatres for anything other than our own production program must go through the Department Chairperson. Do not assume you can use any room that happens to be vacant at the moment. Hainline and Horrabin theatres are not available for rehearsal for an entire rehearsal period of a show. You must use other spaces until the two theatres become available through the approval of the Technical Director.

**The following rooms are routinely available for theatre rehearsals:**

- Simpkins Theatre
- 241 Simpkins
- 001 Simpkins
- 002 Simpkins (Mainstage has priority)
- Hainline Theatre (Mainstage productions only, approved by the TD)
- Horrabin Theatre (Mainstage productions only, approved by the TD)

**When using a classroom, studio, or theatre, please adhere to the following policies:**

- Do not use adjoining classrooms or offices. Students may not use any university facility without specific authorization.
- It is also imperative that noise from rehearsals does not disrupt other activities in the building. Please close the doors when rehearsing and do not rehearse in the halls.
- Do not use the acoustic pianos or clavinos as rehearsal furniture.
- Do not move the acoustic pianos or clavinos to another space without prior written approval from the Department Chairperson.
- Please keep rehearsal areas clean. No food or drink is allowed in classrooms, studios or theatres, except water in closed containers.
- After every rehearsal, the room being used must be straightened up, with desks put back in place, so it is ready for the next use.
- Close all windows when you leave.
- Plug in Ghost Light in the theatres.
- Turn off all lights.
- Lock the doors.

The same policies apply to rehearsals and performances of Studio Theatre productions. Simpkins Theatre is used as a classroom; so all sets must be struck after every rehearsal and performance so that classes will not be inconvenienced.

#### 5.2.2 Smoking:

In accordance with (110 ILCS 64/) the Smoke-Free Campus Act, as of July 1, 2015 smoking is prohibited on all Campus Property at the University, both indoors and outdoors, in university-owned vehicles and in privately-owned vehicles parked on Campus Property. Littering the remains of tobacco and smokeless tobacco products or any other related waste product on campus property is also prohibited. The use of smokeless tobacco is also prohibited where student activities and/or learning takes place. This includes: classrooms, laboratories, libraries, and facilities where student conferences and meetings occur. Included are University vehicles when students are present. Smokeless tobacco is further prohibited inside all buildings/facilities, to include stadiums, gymnasiums, or other similar places where the general public may assemble.

## 5.0 Production Policies

### 5.2.3 Casting for Mainstage Productions:

As an integral part of a University education for all students, directors are STRONGLY urged to employ nontraditional casting techniques as far as possible. An excellent article about nontraditional casting appeared in the December 2010 edition of American Theatre: "Casting Without Limits" by Richard Schechner.

During the first week of fall semester, "Unified Auditions" and callbacks will be held for fall Mainstage productions. Once those shows are cast, callbacks are held for the fall Studio Theatre productions. During the last week of fall semester, "Unified Auditions" and callbacks will be held for spring Mainstage productions. Studio Theatre "Unified Auditions" will be held during the first week of the spring semester.

Auditions for all Department productions are open to all University students, regardless of major and enrolled in at least one hour of class.

Some plays have specific needs that cannot be filled by students, such as children. In these cases, non-students/community members may fill the roles, with the approval of the Head of Acting and Department Chairperson.

#### Pre-Casting

Under certain circumstances, roles may be precast with the approval of the Head of Acting and Department Chairperson. If faculty or guest artists are pre-cast, the Department will announce this occurrence well in advance of Unified Auditions. All MFA Final Projects in Acting roles will be precast by the Head of Acting in consultation with individual directors. The final project roles will be announced by the Department well in advance of Unified Auditions.

#### General Casting Policies:

- Undergraduate BA Acting students and BFA Students must audition.
- Graduate students with an assistantship in acting must audition for all Mainstage productions:
  - If cast—auditioning for Studio Theatre productions is optional.
  - If not cast—actors are required to audition for all Studio Theatre productions.
- Students are expected to accept all roles assigned to them on posted cast lists.
- Actors may be in productions with scheduling conflicts only with written consent of the directors involved and the Program Coordinator of Acting.
- No graduate actor may be cast in two shows that have overlapping rehearsal periods without the written consent of the Program Coordinator of Graduate Acting. The signed consent form must be filed with the Department Chairperson.
- No first year MFA actor can be cast in two mainstage productions in one semester.

## 5.0 Production Policies

All directors are strongly urged to avoid casting students in productions where the rehearsal or performance periods overlap. If an actor should be cast in more than one show and rehearsal conflicts are apparent, the two directors and the Program Coordinator of Acting must arrive at a written agreement before cast lists have been posted.

After posting, the two directors, along with the actor, must reach an understanding about the scheduling agreement and create a written, signed document detailing the schedule for each student. If conflicts cannot be resolved, the following priorities will be followed:

- First choice of an actor goes to a Mainstage production.
- Studio Theatre productions will be cast according to Studio Theatre procedures. (See sec. 5.3.6.)
- If an unexpected conflict arises after cast lists have been posted and rehearsals are in progress, and if the conflict cannot be resolved, and if one of the shows opens within a week, the show that is closest to opening will have priority. The Chairperson will make the final decision when unexpected conflicts occur.
- In all cases, Mainstage productions take priority over Studio Theatre productions.

### 5.2.4 Policies for Theatre Rehearsal Times (“5-7-11 Policy”)

The theatre program has a philosophy of providing equity in the scheduling of rehearsals and in providing a reasonable schedule that allows students and faculty for a break each day. The spirit of this policy is to allow time for reflection and creative regeneration, as well as for study, food and sleep. To that end, the following scheduling policies are in place during the fall and spring semester for all rehearsals. Exceptions are made for tech and dress rehearsals (see section 5.2.5).

No on-campus Department of Theatre and Dance meetings, rehearsals, production meetings, crew calls, or classes will be scheduled between the hours of 5:00 p.m. and 7:00 p.m. *\*Unless approved in advance by the Department Chairperson.* Rehearsals may be scheduled from 1:00-5:00 pm and 7:00-11:00 pm.

Directors must be aware of performances of other shows and must allow students to see other productions. Scheduling rehearsals on Friday and Saturday nights, for example, when there is a Studio production or dance concert being presented on the same Friday and Saturday nights, would be a violation of this policy. It is suggested that no rehearsals or work calls be scheduled on Saturday nights when a Studio production or dance concert has a performance.

Rehearsal schedules must be made to accommodate both the quality of the production and the needs of the entire production program. A full-length show running no longer than 2.5 hours shall have no more than 4 weeks of rehearsal before techs, and have no more than 5 weeks of rehearsal including techs and dresses. A longer play (approximately 3 hours), a play involving special language (i.e., Shakespeare), or a musical shall have no more than 5 weeks of rehearsal before techs, and have no more than 6 weeks of rehearsal including techs and dresses.

It is also suggested that directors seek ways to give students one full day off of rehearsal a week.

## 5.0 Production Policies

### **Monday - Friday Rehearsals, Rehearsal Break Periods, and University Break Periods**

- No calls for rehearsals are to be made before 1:00p.m. or 7:00 p.m.
- Actors are expected to arrive for rehearsals, prepared to start at either 1:00p.m. or 7:00 p.m.
- No on-campus Department of Theatre and Dance meetings, rehearsals, project previews or evaluation, production meetings, crew calls, or classes will be scheduled between the hours of 5:00 p.m. and 7:00 p.m. *\*Unless approved in advance by the Department Chairperson.*
- Work on shows will be completed by 11:00 p.m. An exception is made for “long” productions – those shows that have a running time of close to 3 hours where a run-through starting at 8 p.m. would go beyond the 11:00 p.m. cut-off time. For such shows, the cut-off time can be extended to 11:30 but not beyond that.
- Except during run-throughs and dress rehearsals, there shall be a break of 5 minutes after no more than 55 minutes of rehearsal or 10 minutes after no more than 80 minutes of rehearsal for each member of the company. During non-stop run-throughs, technical, and dress rehearsals, there shall be a break of not less than 10 minutes at the intermission break(s).
- No rehearsals are to be scheduled during strike times of Mainstage or Studio, productions.
- Rehearsals ARE NOT allowed on days of WEATHER ALERTS. No one is required or expected to compromise their safety for rehearsals or performances.
- No rehearsals or technical calls are to be held during the fall or spring break periods. As defined, directors may call rehearsals on the preceding night. Rehearsals MAY be called on the Sunday night before the Monday when classes resume.
- No student shall be coerced or be made to feel obligated to rehearse or work during either fall or spring break.

It is the responsibility of the directors, stage managers, designers, and technical directors to maintain these hours. A cast or crew does not have the right to walk out at 11:00 if the director, designers, or tech director have not completed their work for the night. If a director (student or faculty) consistently violates this policy, it should be brought to the attention of the Department Chairperson. Since the Department Chairperson assigns directors and the Department assigns space for productions, reports of non-compliance to this policy will be considered when making future assignments.

### **Other Non-Departmental Arts Events:**

Directors are urged to adjust their rehearsal schedules (WHEN POSSIBLE) to allow cast members to attend productions (BCA) or concerts (School of Music).

## 5.0 Production Policies

### **Weekend Rehearsals, Rehearsal Break Periods, and University Break Periods:**

- No on-campus Department of Theatre and Dance meetings, rehearsals, production meetings, crew calls, or classes will be scheduled between the hours of 5:00 p.m. and 7:00 p.m. *\*Unless approved in advance by the Department Chairperson.*
- Rehearsals may be scheduled from 1:00-5:00 pm and 7:00-11:00 pm.
- Technical calls may be made during the morning, afternoon, or evening hours.
- No single production can schedule more than one rehearsal on a Saturday or Sunday.
- Although more than one production may be in rehearsal at the same time, students should not be asked or required to attend two different rehearsals or performances of two different productions on the same day.
- Except during run-throughs and dress rehearsals, there shall be a break of 5 minutes after no more than 55 minutes of rehearsal or 10 minutes after no more than 80 minutes of rehearsal for each member of the company. During non-stop run-throughs, technical and dress rehearsals there shall be a break of not less than 10 minutes at the intermission point(s).
- No rehearsals are to be scheduled during strike times of Mainstage or Studio, productions.
- Rehearsals ARE NOT allowed on days of WEATHER ALERTS. No one is required or expected to compromise their safety on for rehearsals or performances.
- No rehearsals or technical calls are to be held during the fall or spring break periods. The break periods begin on Saturdays. As defined, directors may call rehearsals on the preceding Friday night. Rehearsals MAY be called on the Sunday night before the Monday when classes resume.
- No student shall be coerced or be made to feel obligated to rehearse or work during either fall or spring break.

It is the responsibility of the directors, stage managers, designers, and technical directors to maintain these hours. A cast or crew does not have the right to walk out at 11:00 if the director, designers, or tech director have not completed their work for the night. If a director (student or faculty) consistently violates this policy, it should be brought to the attention of the Department Chairperson. Since the Department Chairperson assigns directors and the Department assigns space for productions, reports of non-compliance to this policy will be considered when making future assignments.

#### **NOTE:**

Students, faculty, and staff are urged to become familiar with the WIU Emergency Reference Guide:

[http://www.wiu.edu/vpas/risk\\_management\\_and\\_emergency\\_preparedness/ref\\_guide.php](http://www.wiu.edu/vpas/risk_management_and_emergency_preparedness/ref_guide.php)



## 5.0 Production Policies

### 5.2.5 Exceptions to Rehearsal Times Policy: Tech, Dress and Performance:

#### Starting Times:

- Since curtain time is 7:30, crew and cast calls for performances may be set one and one-half hours before curtain, or 6:00.
- Crew and cast calls for tech rehearsals will be set by the Technical Director.
- Crew and cast calls for dress rehearsals may be set at 6:30, 6:00 if special make-up is required.

#### Ending Times:

- Tech rehearsals should end at 11:00 p.m.
- All cast and crew members should be excused no later than 11:30, which allows for clean-up, etc.

#### Dress Rehearsals:

- The cast is not excused until costumes are hung up and dressing rooms are policed and the director has excused them.
- If the director gives notes after a dress rehearsal, notes may not go beyond midnight.
- Crews are not excused until the crew chief excuses the crew members.
- Crew members will not be kept beyond midnight.

#### Performances:

- The same ending times that apply to dress rehearsals will apply to performances.

#### Special Cases:

A "Special Case" is a decision made that benefits the student cast and crew members in terms of time. An example of a "special case" would be a Saturday afternoon technical rehearsal that is close to completion at 5:00. If the agreement between director, tech director, and designers is that the rehearsal could be completed in a short period of time, it would seem beneficial to stay and complete the rehearsal even if it goes beyond 5:00, but no more than 30 minutes beyond. In addition, it should not go beyond the time when meals are served in the residence halls.

### 5.2.6 Production Strikes/Changeovers:

#### Mainstage and Studio productions

- Every student member of the cast and crew of each Mainstage production is required to attend the strike/changeover of that particular production. This does not apply to community members, children, or non-student cast members.
- Strikes/changeovers are generally held on the Sunday following the closing performance. Exceptions to Sunday strikes/changeovers may occur due to the production schedule. Starting times will be posted on the callboard.
- Every student involved in a strike/changeover must sign in and sign out with the Technical Director or Costume Shop Supervisor.
- The Technical Director determines when the strike/changeover has been completed.
- Students may not leave strike/changeover for any reason unless it is pre-arranged with the Technical Director or Costume Shop Supervisor.

## 5.0 Production Policies

### 5.2.7 Costumes - Food and Drink:

There will be no eating while in costume, in the dressing rooms and green rooms. Water may be used but must be in a closable container. No energy drinks, Colas, blue drinks, ice tea, or any other sugary substance that can stain or ruin a costume. During construction, no eating or drinking is done to make sure that there are no greasy finger prints that stain, or liquids that could ruin fragile vintage costumes or other expensive fabric.

If you must eat or drink, please do so before putting on your costume. If you must eat or drink at some point after putting on your costume, please remove your costume before you eat or drink. There are usually times when you can do this during a rehearsal or performance.

### 5.2.8 Recording Mainstage Productions:

Due to copyright laws, only scripts in PUBLIC DOMAIN or original scripts (with written permission of the playwright) may be legally recorded and copied. For all other productions, a single archive copy of the production may be recorded and retained by the department under academic fair use guidelines. The Department office will serve as liaison between the director and the videographer. The office arranges the shoot of the production at the director's convenience in either dress rehearsal or performance. The videographer may be a faculty member or someone from UTV. The Chairperson will determine who will do the taping, based on the cost factors involved.

### 5.2.9 Production Photo Calls:

Photo calls for Mainstage productions are generally held immediately after the Thursday night performance of each production. If there is a conflict with an ACTF response, the photo call night will be adjusted. These photographs are paid for by the Department. Photos may be ordered from the Visual Production Center. See <http://photos.wiu.edu/lightbox> and go to Academics, College of Fine Arts and Communication, Theatre. Limit your shots to no more than 25.

Studio Theatre productions are not photographed. The director of a Studio show must arrange the photo call if desired. These photographs are not paid for from any department or production funds.

## 5.0 Production Policies

### 5.2.10 American College Theatre Festival Responses:

It is standard practice that the department enters all Mainstage productions each year as associate entries in ACTF to receive a verbal response by off-campus responders. Generally, these responses occur on Friday or Saturday nights immediately after the performance. If a response is scheduled on another night, changes in the schedule will occur. These responses give you feedback on your performance or design. All students involved in a particular production are required to attend the response. Running crew members are invited to attend but are not required to attend. And, remember: responses are only educated opinions from various theatre practitioners.

The department enters a Mainstage production, when feasible, as a participating entry in the ACTF Region III Festival. If selected, that production, cast and crew, travels to the regional festival and performs the show one time.

All graduate students who are nominated for Irene Ryan or design awards are required to attend the ACTF Regional Festival. Failure to do so will result in a one-semester loss of assistantship. This does not apply to students who have graduated by the time of the next ACTF Regional Festival. The Department cannot provide financial assistance to BA, BFA, or MFA alumni to attend ACTF.

### 5.2.11 Headshots:

Actor headshots are routinely displayed in the lobbies of the theatres for Mainstage productions. It is the cast member's responsibility to provide the headshot. If we don't have headshots from cast members, we cannot post. Some headshots are on file in the Chairperson's office. Check to see if the headshot on file is what you want posted. Updated headshots are welcomed any time.

### 5.3 STUDIO THEATRE:

Studio Theatre, as part of the total theatre program at WIU, shares in the general goals of that program: and to train students dedicated to the art of Theatre and to provide cultural enrichment to the campus community. Primarily, Studio Theatre exists to provide directing, lighting, scenic design, and acting experience that is an integral part of the training of theatre students.

Secondarily, the function of Studio Theatre is to provide an outlet for the creative impulses of more experienced actors who, for whatever reason, are not involved in Mainstage productions. Although roles in Studio Theatre productions are available to all students on campus (graduate as well as undergraduate students), a special effort must be made to provide opportunities for those students who have not been cast in Mainstage productions and who are in particular need of performance training.

Directors submitting plays for Studio Theatre productions should be prepared to work with novice actors, or unfamiliar actors, or actors in roles different from those in which they might normally be seen.

Further, as an integral part of a University education for all students, directors are STRONGLY urged to employ nontraditional casting as far as possible. An excellent article about nontraditional casting appeared in the December 2010 edition of American Theatre: "Casting Without Limits" by Richard Schechner.

#### 5.3.1 Procedures for Selection of Plays and Directors for the Studio Season:

The Program Coordinator of Directing serves as the Coordinator of Studio Theatre and, working with the Chairperson, selects dates each semester for performances of Studio Theatre productions in Simpkins Theatre. Performance conflicts with any Mainstage or major dance concert will not occur. The number of slots available is set at four or five per semester. Under rare circumstances, six available slots may occur but is not considered to be the norm.

The first priority for directing slots in Studio Theatre is for MFA Directing students enrolled in THEA 482G, THEA 582 or THEA 600. The second priority is for undergraduates in the Directing Option who have passed THEA 382 (Directing II) and THEA 481 (Rehearsal Techniques) with an "A" or a "B." Those students are eligible to enroll in THEA 482 (Independent Projects in Directing) and direct a play in the Studio Theatre. The length of the play will depend upon the number of students taking THEA 482, since the undergraduate projects share one slot in the Studio Theatre season – this may be an evening of short one-acts or one or more longer works.

Graduate and undergraduate student directors must apply to the Coordinator of Studio Theatre for permission to direct in Studio Theatre by the date indicated on the Studio Theatre Proposal Form distributed each semester. Only students who are enrolled in the Directing courses listed above will be considered. The Coordinator of Studio Theatre, in consultation with the Chairperson, makes the decision on what productions are chosen and what slots are assigned.

## 5.0 Production Policies

The third priority for directing slots in Studio Theatre is for theatre faculty. The Coordinator of the Studio Theatre, in consultation with the Chairperson, determines if faculty can direct in Studio Theatre. Potential faculty directors should apply to the Coordinator of Studio Theatre and the Chairperson for permission to direct in Studio Theatre by the date indicated on the Studio Theatre Proposal Form distributed each semester.

The Chair, directors and the Coordinator of Studio Theatre will determine how auditions/callbacks are to be held each semester (subject to department requirements for majors and minors). The Coordinator of Studio Theatre and the Program Coordinator of the Acting Program will be integrally involved in the casting process.

Royalties and rights will be paid through the University Theatre Fine Arts Fee budget.

### 5.3.2 Studio Theatre Advisors:

Because students may not grade other students, according to University regulations, every Studio Theatre production MUST have a faculty advisor for the directing project. Any project without a faculty advisor will not be permitted to use space controlled by the Department, nor will the actors and technicians be given academic credit of any kind: i.e., Theatre Practice points, Independent Study credit, credit for Introduction to Theatre, etc. Each director who wishes to direct in Studio Theatre, therefore, must be enrolled in the appropriate directing class and have an assigned project advisor. Faculty may not have enough room in their semester schedule to advise. In that case, another faculty advisor must be sought.

### 5.3.3 Budget for Studio Theatre:

The budget is \$300 per production. This does not include scripts or royalties. Purchases for Studio Theatre productions must be made on a University Theatre purchase order, a Department of Theatre and Dance purchase order, personal payment, or PCard which is arranged through the TD. Purchases must follow all University guidelines. Original invoices from vendors MUST be turned in to the TD for payment or the purchaser will pay the invoice themselves. Please turn in receipts as soon as possible after the purchase so the TD may begin the payment process. Reimbursements to directors or other production personnel will not include reimbursement for tax due to state law.

### 5.3.4 Scripts and Royalties for Studio Theatre:

- Once the proposal and slot have been approved, the director is responsible for requesting that the OM place an order for scripts as early as possible.
- The director must provide the OM with specific information about the number of scripts needed and the play licensing house that controls the rights.
- The number of scripts must be kept to a minimum – no more than the total number of cast members plus one for each of the following: stage manager, scenic, lighting and/or costume designer.
- Royalties must fall within a usual range (\$40 to \$100 per performance). If a play has excessive cost for royalties and/or scripts, those expenses must have pre-approval from the Chairperson before the proposal is accepted.
- Rights for musicals must have pre-approval from the Coordinator of Studio Theatre and the Chairperson. If contemplating a musical, directors must give advance notice to the Chairperson at least a semester before the production might happen.

## 5.0 Production Policies

### 5.3.5 Studio Theatre Organizational Meeting:

At a meeting called at the beginning of each semester, all Studio Theatre directors who have been approved to direct a play in a given semester must meet with the Coordinator of Studio Theatre, the Chairperson, TD, and the faculty advisors for the project. Failure to attend this meeting will result in cancellation of the production.

At the meeting, each director will be issued a set of Studio Theatre Guidelines. This material includes information regarding the director's responsibilities, limitations, casting and rehearsal policies, etc. It may also include a number of written assignments that the director must complete according to a set of predetermined deadlines as prescribed by the faculty advisor or directing class syllabus. Failure to conform to these deadlines will result in cancellation of the production.

Keys for Simpkins Theatre can be obtained through the Technical Director. The Chairperson will not issue keys.

### 5.3.6 Casting Policy for Studio Theatre:

Studio Theatre casting will also follow casting policies as shown in section 5.2.3.

- Studio Theatre auditions/callbacks will be held after Mainstage productions have been cast.
- Theatre majors must try out for Mainstage productions in a given semester in order to be eligible for Studio Theatre casting (unless a specific exception is made by the Theatre Faculty).
- Talent Grant/Tuition Waiver recipients in the performance areas are required to audition for Mainstage and Studio Theatre productions until cast.
- Roles in Studio Theatre will be given first to those students who have not been cast in Mainstage productions.
- Directors are **STRONGLY** urged to use nontraditional casting techniques to the fullest extent possible.
- All Studio Theatre productions are to be cast **ONLY** in the semester during which they will be performed.
- Pre-casting is not permitted, unless specifically approved by the Theatre Faculty and the Department Chairperson.
- Auditions and casting of Studio Theatre productions is limited to WIU students. Refer to section 5.2.3, casting policies for details of casting non-students.

If, after auditions, two or more directors wish to use the same actor, all attempts to reach a workable compromise will be made. The priority is to use as many people as possible and not to use the same actor for several roles. It is primarily the responsibility of the student directors to decide what the compromise is to be. The faculty members advising the casting will be free to make suggestions, but it is hoped that the directors will work out their own casting problems. If an impasse is reached, the Coordinator of Studio Theatre and Head of Acting will make the final decision about how a given actor is cast. They will use the following guidelines:

## 5.0 Production Policies

- The first consideration: If one student actor is, in the opinion of the director, the Coordinator of Studio Theatre, the Head of Acting, and the project advisor, the only actor who can play the role effectively—and the actor is not already cast in a Mainstage production that conflicts with the Studio production—that actor will be awarded the role.
- If there are choices that can be made between actors who can play the same role, freshmen and sophomores will be given first priority.
- Upper classmen and graduate students who have not had performance experience on this campus will be given second priority.
- Students who have not been cast in Mainstage productions that semester will be given third priority.
- The least acceptable decision is to cast upper classmen and graduate students who have had a good deal of Mainstage experience and who are cast in one or more Mainstage productions that semester.
- Actors who are cast in Mainstage productions may be cast in a Studio Theatre production that will be rehearsing during the same period of time only if the Mainstage director gives the actor written permission to do so.
- No graduate actor may be cast in two shows that have overlapping rehearsal periods without the written consent of the Head of Acting.
- Except in very rare and specific cases (to be approved by the Theatre Faculty), any Theatre major who has refused a role that has been offered in a Mainstage production is ineligible to act in a Studio Theatre production during that semester.
- Directors may not post their cast lists until cast lists have been approved by the Coordinator of Studio Theatre, in consultation with the Department Chairperson, project advisors and the Head of Acting. The parties listed in the previous sentence will see that the casting policy above is being observed.

## 5.0 Production Policies

### 5.3.7 Technical Support for Studio Theatre:

#### Scene Shop/Scenery:

- If available, a student scene designer/coordinator will be assigned to a Studio Theatre production. If no designer is available, a director may contact any WIU student, staff or faculty member to design the scenery. Another student from the group of directors that semester could also assume the role of scenic designer. Persons outside the department may not serve as a designer with written permission of the Chairperson.
- The Scene Shop is available to a Studio Theatre production the week prior to opening as scheduled by the TD.
- Scenic pieces are in stock in Simpkins Theatre and may be used. These pieces must be kept in good repair by the Studio Theatre staff, directors, actors, and crew.
- Some scenic items may not be used in Studio Theatre due to their singularity or value.
- The program Coordinator of Production and Design has final authority whether or not any scenic piece may be used for Studio Theatre.
- Any alteration of the stock scenic pieces may not be done. Painting of stock units is permitted only after requesting permission from the Technical Director.
- Finishing and detail work on scenery may occur in Simpkins at the discretion of the Studio Theatre TD, director and scenic coordinator/designer.
- In general, directors and designers are advised to avoid complex scenic designs and to take into account the amount of available construction time and personnel.

#### Lighting:

- Each semester, the faculty lighting designer will assign a student designer to each production.
- There is a repertory light plot installed from which the designers will work.
- There will be a limited number of instruments that can be used and moved for the needs of each production.
- Any changes to the repertory light plot will only be made with the permission of the faculty lighting designer.
- Color media may be taken from the light cage stock but must be returned at the end of each production.
- Requests for additional materials, such as additional instruments, templates, or follow spots may be made to the faculty lighting designer.
- In general, directors and designers are advised to avoid complex lighting designs beyond the capabilities of the repertory light plot.

#### Sound:

Studio Theatre has basic sound equipment available in the booth area. Directors are responsible for obtaining sound effects/music. Do not reconfigure sound equipment without FIRST contacting the Studio Theatre TD. Help in using the sound equipment may be had by asking the Studio Theatre TD, the design/technical students, faculty or staff.

In general, directors and designers are advised to avoid complex sound designs beyond the capabilities of the equipment and available time.



## 5.0 Production Policies

### **Prop/Furniture Cages:**

- Hand props and furniture may be borrowed from the respective storage areas in Browne Hall.
- Some scenic items may not be used in Studio Theatre due to their singularity or value.
- The prop and furniture cages will be open during posted hours ONLY, and props must be checked in and out by the Property Master.
- Studio borrowers must fill out a borrowing form listing each piece.
- No permanent alterations will be made to any prop or furniture piece.
- The TD has final authority whether or not any prop or furniture piece may be used for Studio Theatre.

### **The WIU Scenic Studio Website:**

The Scenic Studio staff maintains a website that shows all of the scenic units and furniture available from storage. Studio directors and designers need to look at that site first before coming to the Scenic Studio and asking for scenic units, props, or furniture.

That address is: <http://wiuscenicstudio.webs.com>

The site is also available on the Department's webpage under the "Current Student" tab on the left of the page.

### **Costumes:**

- Costumes may be borrowed from the Costume Shop, if they are available.
- The Costume Shop is open as posted on the Call Board.
- You must check in and out with the Costume Shop Supervisor.
- To borrow costumes, you must make an appointment at least one week before actual pulling of costumes.
- The Costume Shop will not build, design, or alter costumes for Studio Theatre productions.
- Under no circumstances will costumes or items be loaned as "dressing."
- Some costumes will not be loaned due to age or value, as determined by the Costume Shop Supervisor.
- All costumes/items must be returned as agreed upon on the day of appointment for pulling.
- Costumes/items must be returned cleaned as instructed by the Costume Shop Supervisor and is the responsibility of the borrower.
- If costumes/items are lost, stolen, or damaged, the items must be replaced or repaired by the borrower, at borrower's expense, and be reported immediately to the Costume Shop Supervisor.

**\*\*\*Other policies are currently under construction and will be listed on Costume Shop door as they come available.**

### **Stage Managers and Running Crews:**

Stage Managers for Studio theatre Productions are assigned by the Head of Design and the TD. Running crews are assigned by the TD with the assistance of the Stage Manager and Director of the production.

## 5.0 Production Policies

### 5.3.8 Rehearsal and Performance Policies for Studio Theatre:

- All Studio Theatre productions will follow all rehearsals policies stated in sections 5.2.1 through 5.2.6.
- All Studio Theatre productions will also follow all policies in this section.
- If two directors intend to use the same actor in major roles, the actor must be finished with the first production at least four weeks before the second production is scheduled to open.
- IN NO CASE will a Studio Theatre production be permitted to rehearse for more than five weeks.
- Studio Theatre productions may be given for two public performances and that is all, unless the Chairperson of the Department makes an exception to this policy.
- All productions that take place in Simpkins Theatre will use Simpkins 241 as dressing room/green room area. Actors should stay in this space until the "Places" call is made by the Stage Manager.

### 5.3.9 Rehearsal Spaces for Studio Theatre:

- Rehearsal time and space must be reserved through the department office and the room schedule books.
- It is extremely important that all rehearsals be confined to the theatres and rehearsal rooms and that classes are not disturbed. (See "Scheduling and Care of Facilities" Sec. 5.2.1)
- When you use the Simpkins Theatre and rooms 241, 001, and 002, be sure to clean up after rehearsal and return the furniture to its normal arrangement. You may NOT borrow items from SI 241 for rehearsal.
- Every director is responsible for leaving the stage and rehearsal areas clean after each rehearsal and performance.
- Under no circumstances is SI 241 to be used as a "dumping ground" for items in the theatre that need to be removed for performance. Be sure to store all items within the confines of the theatre space, not SI 241.

### 5.3.10 Strikes for Studio Theatre:

- It is the Studio Theatre TD and the director's responsibility to supervise a complete and thorough strike immediately after the final performance.
- All cast and crew members will attend and assist in the strike.
- All properties, set pieces, costumes, and other items must be returned to their proper storage areas and checked in by the faculty and/or staff member who checked them out for the Studio Theatre production.
- Storage areas will be open on Mondays for check-in, check-out of borrowed properties and furniture.
- If a faculty or staff member is not present for your strike, you must set up a time with them when items can be returned directly to them.
- Refer to the Technical Support for Studio (Sec. 5.3.7) for further information. The responsibility for returning all items in top condition is the Studio Theatre TD and director's, not the stage manager's or anyone else designated by the director.
- After strike, Simpkins Theatre must be ready for classes on Monday morning; thus the entire area must be left clean. The director's grade will suffer significantly if this policy is not observed.

## 5.0 Production Policies

### 5.3.11 Publicity for Studio Theatre Productions:

- The Department will include the overall Studio Theatre season in its general publicity (Mainstage programs, web page, etc.).
- The individual directors are responsible for publicizing the Studio Theatre productions.
- The Studio Theatre Poster Designer in collaboration with the Director will create poster. A limited number of posters will be printed by the department and will be distributed by the OM's Student Assistant.
- Programs are to be limited to one sheet of paper, printed both sides, copied at DPS. Programs are to be formatted based on the Studio Theatre Program template which will be sent to all Studio Theatre Directors via email by the Department Chairperson.
- Directors must provide the Chairperson of the Department with a jpg of the flyer or poster for posting on the Studio Theatre website as far in advance of opening night as possible.
- The department office copier is not to be used for posters or programs.

### 5.3.12 Recording/Photos of Studio Theatre Productions:

- Studio Theatre productions will NOT be recorded or photographed by the department.
- Directors must provide the Chairperson of the Department with at least one jpg for posting on the Studio Theatre website after production.
- Only scripts in public domain or original scripts (with written permission of the playwright) may be recorded. This permission must be filed with the Chairperson prior to recording. Recording of theatrical productions and distribution is a violation of federal copyright law and theatrical licensing agreements.

### 5.3.13 Costumes - Food and Drink:

There will be no eating while in costume, in the dressing rooms and green rooms. Water may be used but must be in a closable container. No energy drinks, Colas, blue drinks, ice tea, or any other sugary substance that can stain or ruin a costume. During construction, no eating or drinking is done to make sure that there are no greasy finger prints that stain, or liquids that could ruin fragile vintage costumes or other expensive fabric.

If you must eat or drink, please do so before putting on your costume. If you must eat or drink at some point after putting on your costume, please remove your costume before you eat or drink. There are usually times when you can do this during a rehearsal or performance.

## 5.0 Production Policies

### 5.4 PRODUCTION POLICIES: DANCE

#### 5.4.1 Auditions and Placement:

University Dance Theatre auditions are held for admission to UDT, to place accepted members into class levels and for choreographers to cast pieces. Acceptance into the company is based on technical ability—including quick pick-up, accurate execution, rhythmic accuracy, alignment, energy flow, use of gravity, breath, and projections/performance quality. Individual choreographers select their casts based on their individual needs.

To be eligible for UDT, students must be placed into DAN 213, 313, or 413. DAN 213 level dancers may not take DAN 313 or DAN 413. Advanced level dancers will take either DAN 313 or DAN 413. Those dancers who do not meet the minimum requirement of DAN 213 are encouraged to register for DAN 113, Modern I, and to audition again the following semester. If there are any questions, dance faculty advisors will be happy to help.

Dance faculty, guest artists, and students who have been in the company for at least one semester are all eligible to choreograph. All choreographers select their casts through auditions. When selected for a piece, students are given the option to accept or not, but once signed up must commit themselves fully to the process.

#### 5.4.2 Rehearsals:

All students accepted into UDT will be required to sign a contract covering the duties and standards expected of members of UDT. Faculty rehearsals are limited to five hours per week per piece. Student rehearsals are limited to three hours per week (for pieces of six minutes or less). If there is a piece that is being choreographed by a student that requires more time, they may check with dance faculty for extended rehearsals times. Keep this in mind when committing to pieces. The process is time consuming and tiring. Do not over commit.

It is the responsibility of each choreographer to schedule rehearsals and be well prepared for all rehearsals. It is the responsibility of the dancers to actively participate in each rehearsal. Specific guidelines are outlined in the choreographer's agreement.

Guest artists in residence come once a semester for approximately one week to set a piece. Their rehearsals take precedence over all others. They will have a separate schedule, which will be posted prior to their arrival. Faculty and student rehearsals will be adjusted accordingly.

#### 5.4.3 Sign-Up Sheets for Faculty Conferences:

Dance faculty have an open door policy. Sign-up sheets with open scheduling times are posted outside their offices.

## 5.0 Production Policies

### 5.5 SAFETY POLICIES:

Due to the nature of theatre, we use every kind of material under the sun. The following is a set of guidelines all students, faculty and staff must follow to work in our spaces or you will be asked to leave until you can comply with them.

#### 5.5.1 Scene Shop Safety Policies and Regulations:

Scene Shop Safety is an ongoing and extremely important component of our students' stagecraft experiences and education. Nothing is more important than assuring a safe working environment.

All students, both undergraduate and graduate, must watch an informational slideshow on Scene Shop Safety and pass a short quiz afterwards before being allowed to use any machine or tool in the shop. A record of each student's compliance will be retained in the Technical Director's office.

This slideshow will give the students the fundamentals in safety for working within the shop and using basic tools. After the slideshow, students will be given a tour of the shop and shown the locations of all tools, first aid kit and fire extinguishers.

In the event a student is asked to do any metal working or welding they will be trained by the Technical Director or Master Carpenter on the uses of the tools and proper safety. They will be allowed to proceed with their tasks only after being approved by the Technical Director or Master Carpenter.

Safety glasses and hearing protection will be provided for all workers. These are to be worn at all times when operating any power tool. Gloves will be available for any worker who wishes to wear them for a task. Hardhats will be available and must be worn when any overhead work is being done. Any worker who wishes to bring in their own protective equipment may do so provided they meet industry safety standards.

Material Safety Data Sheets (MSDS) for all products used in the shop are kept in a file cabinet in the Technical Director's office and are easily accessible to all workers. Anyone at any time may use these sheets to check on the potential hazards of their task.

A fully stocked First Aid Kit is on the wall next to the drinking fountain, near the Technical Director's office. Be sure to familiarize yourself with its location and contents.

In addition, each student will be asked to read, then sign and date a form attesting to their training and exposure to the basic Scene Shop rules and procedures. The form is represented on the following page.

## 5.0 Production Policies

### Shop Safety:

1. Always think before acting. If it appears to be unsafe it probably is.
2. Wear eye and hearing protection when needed.
3. NO sandals or open toed shoes EVER.
4. NEVER leave anything resting on top of a ladder.
5. If it is too heavy to lift, ask for help. Many hands make light work.
6. Do not work overhead of anyone with unteathered tools.
7. Keep long hair tied back or under a hat.
8. No loose fitting clothing or dangling jewelry, key lanyards, etc. allowed.
9. If you are unsure of how something works ASK. DO NOT USE A TOOL IF YOU ARE NOT SURE HOW TO PROPERLY USE IT.
10. Report all injuries immediately to the Technical Director or Master Carpenter.
11. NO cell phones while working. If you are found talking on your phone while you are supposed to be working, you will be asked to leave.
12. You will never be forced to do anything you find yourself uncomfortable doing.
13. Remove any scrap lumber from the saw areas after using them. The shop will be cleaned before you are allowed to leave for the day at 5 pm.

### Fire Extinguisher locations:

#### Scene Shop

- a. Southeast corner next to loading door.
- b. Northeast corner next to exit.

#### Hainline Theatre:

- a. down stage left in corner
- b. down stage right <cabinet>
- c. up stage center wall
- d. in control booth
- e. hose center of stage left wall
- f. hose down stage right

\_\_\_\_\_ Date \_\_\_\_\_

SIGN/DATE AND RETURN TO THE TD'S OFFICE OR YOU WILL NOT BE ALLOWED TO WORK IN THE SHOP

### 5.5.2 Costume Shop Safety Rules and Regulations

#### Equipment Safety:

##### 5.5.2.1 Paid Costume Shop Workers:

#### 1. Sewing Machines

- Introduction to machine given by Costume Shop Supervisor including proper operation, start up, basic maintenance, and safety.
- Detailed instruction given on a job-to-job basis by either Costume Shop Supervisor or Professor of Costume Design.
- A skills test is administered which students must successfully complete.

## 5.0 Production Policies

2. **Overlock/Serger Sewing Machines:**
  - Introduction to machines given by Costume Shop Supervisor including proper operation, start up, basic maintenance, and safety.
  - Detailed instruction given on a job-to-job basis by either Costume Shop Supervisor or Professor of Costume Design.
  - A skills test is administered which students must successfully complete.
3. **Industrial Sewing Machines (Walk along and Blind Hemmer)**
  - Introduction to machines given by either Costume Shop Supervisor or Professor of Costume Design on a job-to-job basis including proper operation, start up, basic maintenance, and safety.
  - Detailed instruction given on a job-to-job basis by either Costume Shop Supervisor or Professor of Costume Design.
  - A skills test is administered which students must successfully complete.
4. **Industrial Steam Generator Irons**
  - Introduction to irons given by Costume Shop Supervisor including proper operation, basic maintenance, safety, and pressing accessories.
  - Students are carefully supervised the first time they use the equipment.
5. **Industrial Dye Vat**
  - Introduction to dye vat given by either the Costume Shop Supervisor or Professor of Costume Design including proper operation, start up, basic maintenance and safety.
  - Students are carefully supervised the first time they use the equipment.
6. **Industrial Steamer**
  - Introduction to steamer given by Costume Shop Supervisor or Professor of Costume Design including proper operation, start up, basic maintenance and safety.
  - Students are carefully supervised the first time they use the equipment.
7. **Washing Machine and Dryer**
  - Introduction to washing machine and dryer given by either Costume Shop Supervisor or Professor of Costume Design including proper operation, start up, basic maintenance and safety.
8. **Grommet Machine**
  - Introduction to grommet machine given by either Costume Shop Supervisor or Professor of Costume Design on a job-to-job basis including proper operation, set up, and safety.
  - Students are carefully supervised the first time they use the equipment.

### 5.5.2.2 Un-paid Costume Shop Workers:

1. **Sewing Machines**
  - Introduction to machine given by Costume Shop Supervisor including proper operation, start up, basic maintenance, and safety.
  - Detailed instruction given on a job-to-job basis by either Costume Shop Supervisor or Professor of Costume Design.
  - A skills test is administered which students must successfully complete.
2. **Overlock/Serger Sewing Machines**
  - Introduction to machines given by Costume Shop Supervisor including proper operation, start up, basic maintenance, and safety.
  - Detailed instruction given on a job-to-job basis by either Costume Shop Supervisor or Professor of Costume Design.
  - A skills test is given which students must successfully complete.
3. **Industrial Steam Generator Irons**
  - Introduction to irons given by Costume Shop Supervisor including proper operation, basic maintenance, safety, and pressing accessories.
  - Students are carefully supervised the first time they use the equipment.
4. **Industrial Steamer**
  - Introduction to steamer given by Costume Shop Supervisor or Professor of Costume Design including proper operation, start up, basic maintenance and safety.
  - Students are carefully supervised the first time they use the equipment.
5. **Washing Machine and Dryer**
  - Introduction to washing machine and dryer given by either Costume Shop Supervisor or Professor of Costume Design including proper operation, start up, basic maintenance and safety.

### 5.5.2.3 General Costume Shop Safety:

- All Costume Shop workers are informed of the location of the First Aid Kit.
- All Costume Shop workers are informed of all exits (main stairway, music wing stairway, and elevator).
- All Costume Shop workers are informed about safety procedures concerning severe weather, fire, and earthquakes.
- All Costume Shop workers are informed of proper shop “etiquette” and procedures including proper attire, scissor safety, etc...
- In case of a medical emergency, students or faculty are required to contact the Office of Public Safety at (309) 298-1949.
- Students are informed of the various chemicals (dye, bleach, adhesives, etc...) that are used in the shop and their proper usage during their first week of work. More specific usage/safety instruction is given on a job-to-job basis. (i.e. bleach stop, color remover, airbrush paints, etc...).
- Material Safety Data Sheets (MSDS sheets) are located in the blue dye cabinet near the washing machine and dryer.



## 5.0 Production Policies

### 5.6 ATTENDANCE POLICIES:

#### 5.6.1 Performance Classes Attendance Policies:

##### **Tardies:**

Class will begin promptly at the scheduled hour. Lateness is not tolerated. The first few minutes of class are important for focusing. When you walk in late it affects the entire class. If you are late more than once, your grade will be affected. Two lates equal one absence, etc.

##### **Absences:**

Class attendance is vital to learning in performance-based classes since the work is experiential. Therefore, this attendance policy will be in effect for all Voice, Movement, and Acting classes.

For classes that meet two or less times a week:

- Two (2) absences will not affect your final grade. After that, absences for any reason\* will begin to lower your final grade.
- 3 absences lowers your grade one level (A to B),
- 4 absences lowers your final grade another level (B to C),
- 5 absences lowers your final grade to another level (C to D), and with
- 6 or more absences you will receive an F for the course.

For classes that meet three or more times a week:

- Three (3) absences will not affect your final grade. After that, absences for any reason\* will begin to lower your final grade.
- 4 absences lowers your grade one level (A to B),
- 5 absences lowers your final grade another level (B to C),
- 7 absences lowers your final grade to another level (C to D), and with
- 8 or more absences you will receive an F for the course.

\* These absences are meant to take into account life events and illnesses, therefore they will not be "excused".

It is suggested that if you have other commitments that will prevent you from honoring the attendance policy, you should postpone taking the class at this time.

#### 5.6.2 Performance Classes Dress Code:

Appropriate attire for performance-based classes consists of:

- Comfortable clothes you can move around in. No hats. For Voice and Movement classes, no skirts, no jeans.
- Footwear should cover the foot - no flip flops or sandals. Movement classes will be barefoot, no shoes or socks.
- Gum and foodstuffs are not allowed in the classrooms; beverages are permitted if contained with a closeable container. Water is particularly encouraged.

Two violations of any aspect of the dress code (i.e. wearing flip flops, chewing gum, etc.) will result in an absence being given.

## 6.0 Festivals and Conferences

### 6.1 KC/ACTF - Kennedy Center American College Theatre Festival:

The Department of Theatre and Dance has a long history of involvement and success with the Kennedy Center American College Theatre Festival. Over the last 33 years, KC/ACTF has recognized dozens of actors, designers, choreographers, directors and playwrights from WIU for their excellence. Hundreds of Western Illinois University students have been nominated for the Irene Ryan Foundation Acting Scholarship and three of them have advanced to the National Finals: Shawn Durr in 1986, Nick Vienna in 2006 and Kelli Crump in 2008. At the 2009 National Festival, alumni Christian Krauspe won the first Ken Ludwig Playwriting Scholarship for his script for *Dearborn Americana*. Actor Michael Boatman was awarded Best Scene Partner at the national.

Two previous Western Illinois University faculty members, Gene Kozlowski and Michael Swanson, were recipients of the KC/ACTF Region III Gold Medallion Award of Excellence in recognition of their extraordinary service to educational theatre in the region. WIU President Emeritus and Professor of Theatre, Dr. Al Goldfarb, is also a past recipient of this award. Professor Tim Kupka served three years as Regional Design Chair, and Professor Bill Kincaid is a KC/ACTF Faculty Fellow.

Four WIU productions have been invited to the regional festival in the last fifteen years: *The Great American Justice Game* in 1998, *Marat/Sade* in 2001, *Stud Ducks and Horny Toads* in 2005 and *Dearborn Americana* in 2009. Our department's faculty members stay active in the region as volunteers, responding to productions and offering workshops at the festival.

### 6.2 KC/ACDF – Kennedy Center College Dance Festival:

Western Illinois University is a member school in the American College Dance Festival Association (ACDFA). As a result, each year Western's University Dance Theatre participates in the regional American College Dance Festival (ACDF). ACDF festival/conferences allow students from all over the region to come together for five days and participate in a nurturing and lively exchange. Students view and perform many different styles of dance and movement. Combining training workshops with adjudicated concerts and professional performances, the festival proves to be beneficial for all who are involved. Other opportunities at ACDF include seminars, lectures and classes led by professional dancers and dance professors from around the region and nation.

Students also have the chance to perform original choreography in front of adjudicators for feedback and a chance for regional and/or national recognition. UDT has always performed well at ACDF and received just such recognition in 1998, 2000, 2005, 2006, and 2012. Each of these years, faculty pieces were chosen to be performed in the ACDF Regional Gala performance. Additionally, in 1998, 2000, and 2006 UDT received the highest honor of also being selected to perform at the Kennedy Center in Washington D.C., at the ACDF National Gala. These experiences have proven invaluable to UDT and especially the dancers involved.

Candace Winters March (retired faculty) and 11 dancers attended an international conference, WDAA (World Dance Alliance-Americas) where they performed her piece, *Open Veins*. Although UDT has, on several occasions, had pieces accepted into national conferences, this is the first time that UDT had been accepted into an international conference. Ms. Winters-March serves as a director on the Board of the Central Region of ACDF.

## 6.0 Festivals and Conferences

### 6.3 Conference Support:

The Department attempts to provide support to many undergraduate or graduate students to attend the regional ACDF or ACTF festivals each year. While resources are extremely limited in 2016-2017 WIU budget, the department endeavors to provide support to help cover the travel and registration expenses of students invited to participate in festival activities. Other support is sometimes available for other conference attendance (such as USITT or SETC). However, these funds are quite limited and not always available. Students are encouraged to attend festivals and conferences whenever they can.

## 7.0 University Libraries

Theatre and Dance is served by the main branch of the Western Illinois University Libraries, the Leslie F. Malpass Library (on Western Avenue), and by the Music Library (located in 108 Sallee Hall).

### 7.1 Leslie F. Malpass (Main) Library:

The main library provides instructional and research support to the university community and houses more than a million cataloged volumes. A central reference area on the main floor provides easy access to information through both printed and electronic reference material. Two state-of-the-art electronic classrooms, a wireless network, and other ongoing technical improvements enable Malpass Library to keep pace with rapidly changing technological developments that impact information access and retrieval.

Numerous computer workstations located throughout the building provide gateways to such resources as the statewide I-Share library catalog (for inter-library loan) and many internationally recognized bibliographic databases. Students become better researchers and information gatherers through the assistance they receive at public service desks. Bibliographic instruction sessions led by the library faculty help students gain confidence and proficiency in using databases and accessing information. The website of the University Libraries provides a gateway to electronic information resources for both WIU students living on campus, and WIU distance learners who login from around the world.

An outstanding resource for theatre and dance students is ARTstor. The web address is <http://www.artstor.org/index/shtml>.

For more information on the main library, including library hours, consult the web at: [www.wiu.edu/libraries/](http://www.wiu.edu/libraries/)

### 7.2 The WIU Music Library:

The Music Library collection comprises books about music, musical scores, video and sound recordings in various formats, and music journals. Although the collection focuses on Western art music from the Middle Ages to the present. In addition, the library has access to a number of music-related databases and indexes, as well as two streaming audio services. The collection supports the School of Music and the Department of Theatre and Dance. The Music Library is in Sallee 108.

Nine listening stations are provided in the Music Library, including DVD, CD, LP, and cassette players. Equipment is self-serviced but staff will provide assistance as needed. Headphones are available at the circulation desk. Audio equipment and services are also available in the Audio-Visual Unit of the Malpass Library. The Music Library houses three computers, which form a computer resource center. Two Macs and 1 PC are available for student use.

For more information on the Music Library, including library hours, consult the web at: [http://www.wiu.edu/libraries/music\\_library/index.php](http://www.wiu.edu/libraries/music_library/index.php)

## 8.0 Leadership Opportunities

### 8.1 University Theatre (UT):

University Theatre is composed of all theatre students and/or students of any major. The following officers are elected at the end of spring semester: President, Vice-President, Secretary, Treasurer, Grad Student Representative, and Faculty Advisor. The University Theatre officers meet as needed. While still a recognized university student organization, funding for Mainstage and Studio Theatre productions comes from the Fine Arts Fee that all WIU students pay. These funds are administrated through the department office. UT may also participate in university-wide activities and/or special projects such as Homecoming and produce the end of the year celebration known as The Grannies.

### 8.2 University Dance Theatre (UDT):

University Dance Theatre is composed of students interested in dance, regardless of major. The following officers are elected at the end of spring semester: President, Vice-President, Secretary, Representative at Large/Treasurer, AUDT President, Historian, Production Committee (2), Costume Committee (2), and Faculty Advisors. While still a recognized university student organization, funding for UDT activities comes through the Fine Arts Fee that all WIU students pay. The funds are managed by the Dance Faculty Advisors through the department office. UDT may also participate in University-wide activities and/or special projects such as Homecoming.

### 8.3 Other Committee Service Opportunities:

The Department of Theatre and Dance greatly values student participation and involvement in our programs. If you are interested in serving on a committee, please see the Department Chairperson. Students have opportunities to serve on the following departmental committees:

- Theatre Talent Grant and Tuition Waiver Awards Committee:

Composed of all faculty and staff from the department as well as three student representatives in their final year, this committee coordinates the allocation of Talent Grant/Tuition Waiver awards. Student members are nominated by the faculty and staff and asked to serve if interested.

- Theatre and Dance Grade Appeals Committee:

Composed of two faculty and three students (two undergraduates and one graduate), this committee hears cases of grade appeals from theatre and dance classes, makes recommendations to the College Grade Appeals Committee.

- Student Representatives to Theatre and Dance Faculty Meetings: Two Student Reps are elected by the faculty each year (one grad student/one undergrad) in the fall.

### 8.4 Student Input:

At any time, the faculty fully appreciates student input on any issue involving courses, programs, curriculum, and personnel. If any student has a concern, you are strongly urged to talk with a faculty or staff member. They, in turn, will talk with the Department Chairperson. The Chairperson is vitally interested in knowing what is happening in the department. At any time, feel totally free to make an appointment through the office to talk with the Chairperson. All issues will be held in strictest confidence by the Chairperson. The Chairperson cannot talk about specific personnel issues as a matter of privacy and law.

### 8.5 The "Theatre Grapevine":

Theatre and dance departments are notorious for gossip and rumors. The Chairperson is opposed to this. Don't be a part of the grapevine that grows exponentially by the minute. If anyone wants to know the truth, ask the Chairperson!

## 8.0 Leadership Opportunities

### 8.6 Theatre Undergraduate Recruitment:

Faculty and students can attend Midwest, SETC, and other regional theatre conferences and auditions, Illinois and Indiana Theatre Association conferences, high school festivals, and Discover Western programs to recruit students for the BA and BFA programs.

Members can also visit regional high schools to give workshops, see performances, and sustain contact with drama teachers. Undergraduate students are also asked to serve on this committee. If you are interested in helping recruit students to our department and programs, please contact the Department Chairperson.

## 9.0 Theatre and Dance Awards, Honors and Scholarships

The following various awards, honors and scholarships are available to qualifying students. Students will be qualified for awards and scholarships by the individual requirements of each award and scholarship listed below. The department encourages each theatre and dance student to explore all opportunities for other awards and scholarships not listed below through the Scholarship Office, Sherman Hall 308, 298-2001. Students may be considered for both scholarships and TG/TWs, but students may only receive one named theatre scholarship in a given year.

### 9.1 Talent Grants and Tuition Waivers (TG/TW): Theatre

The department grants a limited number of awards to qualified theatre students, who must complete applications, and either interview or audition as well as meet the requirements for these awards. Applications for TG/TW in theatre are available online at [wiu.edu/theatre/forms](http://wiu.edu/theatre/forms).

Students must submit applications for TG/TW awards for each semester, fall and spring. Notices of application due dates are always posted in a variety of locations in the department, particularly on the callboards. Recipients of fall awards are selected in the previous spring semester; recipients of spring awards are selected in the previous fall semester. If you are on academic probation, you are not eligible for awards.

All recipients of theatre TG/TW must participate in the theatre program at Western Illinois University. The award letter and agreement, which the students receive at the beginning of each new semester, will outline the expectations of the grants and waivers. The Theatre and Dance faculty will determine (and subsequently monitor) appropriate participation, considering the particular balance of grants and tuition waivers received by each student.

Important: TG/TW can be cancelled. Please see Appendix II of this handbook for more information.

### 9.2 Talent Grants and Tuition Waivers: Dance

Because Dance is a minor, there are currently no scholarships available in that area. Instead, TG/TW are given to students who are active in the dance program. Students must apply to the co-directors of University Dance Theatre who select students to receive the grants/waivers. This procedure will be re-evaluated when Dance becomes a major.

Important: TG/TW can be cancelled. Please see Appendix II of this handbook for more information.

[http://www.wiu.edu/cofac/theatre/pdf/Talent\\_Grant\\_Tuition\\_Waiver\\_Application.pdf](http://www.wiu.edu/cofac/theatre/pdf/Talent_Grant_Tuition_Waiver_Application.pdf)

## 9.0 Theatre and Dance Awards, Honors and Scholarships

### 9.3 Scholarships in Theatre:

The faculty may consider students for both scholarships and TG/TWs, but students may receive only one named theatre scholarship in a given year. In addition to Talent Grants/Tuition Waivers, the Department offers the following scholarships:

#### **Frank J. Horn Memorial Scholarship**

Freshman/Transfers

This \$300 scholarship is awarded to a promising freshman or transfer student majoring in theatre and regularly admissible. Regularly admissible is either an ACT of 22 (SAT I-1010) or above, regardless of class rank or an ACT of at least 18 (SAT I 850) if they rank in the upper 50% of their graduating class.

#### **The Pearl LeCompte Memorial Scholarship**

Freshman/Transfers & Sophomores

Awarded to a freshman or sophomore or new student, the student must be a theatre major and show promise in the field. To qualify, an incoming freshman must have an ACT score of at least 25. Transfer students must have at least a 3.25 overall grade point average or a 3.5 grade point average in theatre classes taken at Western. This scholarship ranges from \$500 to \$2000.

#### **The Ronald R. Maurer Scholarship in Theatre**

Sophomores to Seniors

This \$300 scholarship is awarded to a student who is a theatre major, has financial need, and has proven to be responsible and show initiative. The student must be at least a sophomore at Western and have at least one semester to go at WIU at the time the award is granted.

#### **The Dorothy and Maughan McMurdie Musical Theatre Scholarship**

Sophomore to Senior BFA Students

This \$500 scholarship is awarded to a student enrolled in the BFA Musical Theatre Program who has attended WIU for at least two semesters, has a min. grade point average of 3.0, and has demonstrated outstanding service to the art of musical theatre at WIU and in the community. The recipient for this scholarship is selected by the faculty of the BFA in Musical Theatre.

#### **The Harold F. Schory Award in Theatre**

Juniors and Seniors

This is a scholarship for juniors or seniors at Western ranging from \$200 to \$500. Recipients must have attended WIU as a full-time student for at least two semesters, and must have at least one semester remaining when the scholarship is given. Students with a cumulative grade point average below 3.0 do not qualify.

#### **The Mary Ewing Award in Theatre**

Juniors/Seniors or Graduate Students

The student must be either an upper division theatre major or a second year graduate student. The upper division student must have a GPA of at least 3.0; the graduate student must have a GPA of at least 3.5 and must have completed at least one full year of graduate work. This is a scholarship of \$500 and preference will be given to a Macomb resident. If there is no candidate from Macomb, a McDonough County resident will be given second preference; if no McDonough County resident is eligible, a student with a permanent residence in West-Central Illinois will qualify.

## 9.0 Theatre and Dance Awards, Honors and Scholarships

### 9.4 More Information about Student Scholarships and Finances:

Although the department does not make the following awards, it is important for students, faculty and staff to be aware of the resources that are available to theatre and dance students.

#### 9.4.1 In-State Tuition, Fees and Room and Board:

Students residing in Indiana, Iowa, Missouri and Wisconsin are assessed the in-state rate for tuition.

Western Illinois University ensures that your college years will be a good investment with its guaranteed four-year rate for tuition, fees, and room & board. All new undergraduate students entering the University are automatically included in the plan, which freezes the per-hour rate you pay for a four-year period, so costs will stay the same each year you are here. Western was the first university in Illinois to offer this guarantee, and we are the only university in the state to include fees and room and board in that guarantee.

#### 9.4.2 Western Commitment Scholarship (4 years):

Western Commitment Scholarships reward students with excellent academic ability who demonstrate achievement in high school by offering 4-year scholarships towards the cost of attendance at Western Illinois University.

New freshmen who submit all application materials for admission by May 15 are automatically considered for Western Commitment Scholarships. No separate scholarship application is required to be considered for a Western Commitment Scholarship. Awards are based on student's high school GPA and ACT/SAT score. High school GPA will be based on weighted or unweighted GPA, whichever is higher, and converted to a 4.0 scale. The ACT score considered is the highest composite score submitted to WIU. Students can enter as new freshmen in any semester but the Western Commitment Scholarships may only be used for Fall and Spring semesters. The scholarship will be distributed half in the fall semester and half in the spring semester. Western Commitment Scholarships are renewable for up to four years (eight semesters) of undergraduate study at WIU by maintaining eligibility requirements.

Students may move up in scholarship levels if they improve their ACT/SAT scores prior to the start of the academic year.

For more information see

[http://www.wiu.edu/student\\_services/undergraduate\\_admissions/western\\_commitment/index.php](http://www.wiu.edu/student_services/undergraduate_admissions/western_commitment/index.php)

## 9.0 Theatre and Dance Awards, Honors and Scholarships

### 9.4.3 Scholarships for current students:

Contact the Scholarship Office for information about non-theatre or dance-specific scholarship information:

[http://www.wiu.edu/student\\_services/scholarship/](http://www.wiu.edu/student_services/scholarship/)

## 10.0 Employment Opportunities

### 10.1 Regular Student Employment:

Job listings for the Fall semester will be posted August 1 (or Monday if August 1 falls on a week end). Students are responsible for applying for jobs posted by contacting the person/department on the job listing. Departments will initiate payroll authorizations when a student is hired. First time student employees must complete an I-9 form when hired. The I-9 form requires students to bring with them original employment documents. Most students use either an original unexpired U.S. Passport OR a WIU School I.D. Card AND an original Social Security Card. There is a complete list of all acceptable documents on the last page of the I-9 form.

Contact Student Employment, Sherman Hall 127, 309-298-1996.

Online: [http://www.wiu.edu/student\\_services/student\\_employment/](http://www.wiu.edu/student_services/student_employment/)

### 10.2 Federal Work-Study:

Federal Work-Study is a federally funded student employment program and eligibility is determined through the Free Application for Federal Student Aid (FAFSA) form. Otherwise, Federal Work-Study positions have the same qualifications and pay rate as regular student employment. Federal Work-Study funds are limited and funds are awarded to students who file early. To be eligible to apply for these jobs, students must be awarded Federal Work-Study on their financial aid award letter. Contact Student Employment, Sherman Hall 127, 309-298-1996. Online: [http://www.wiu.edu/student\\_services/financial\\_aid/policies/StudentEmployment.php](http://www.wiu.edu/student_services/financial_aid/policies/StudentEmployment.php)

### 10.3 Theatre and Dance Office:

At times there are part-time jobs available in the department office in Browne or at the dance office in Brophy Hall. Interested students should contact the Department of Theatre and Dance office.

### 10.4 Sodexo/Food Services:

Are you looking for a student job where you can earn some money and meet lots of people? Then you should join the team at Dining Services! Sodexo provides dining services for the WIU residence halls and the catering services for the University Union.

Online: [http://www.wiu.edu/student\\_services/dining/employment.php](http://www.wiu.edu/student_services/dining/employment.php)



## Appendix I Season Selection Process

The Department of Theatre and Dance schedules three Mainstage productions and one Dance Concert every fall and every spring semester. During 2016-2017, five Mainstage productions are staged in Hainline Theatre or Horrabin Theatre. They are directed by faculty directors and third-year MFA Directing students. Costumes, lighting and scenic elements are designed by faculty and MFA designers. The two Dance Concerts are staged in Hainline Theatre and are coordinated by the co-artistic directors of University Dance Theatre. The fall concert is called The Winter Faculty DanceWorks Concert and the spring concert is called The Spring Gala Dance Concert.

The entire faculty and staff of the department participate in the selection of the Mainstage productions. In addition, the MFA Final Project directors participate. All students in the department are strongly encouraged to offer suggestions for the upcoming season by making your preferences known to the Department Chairperson or another faculty or staff member.

**The directors of the Mainstage productions are on a rotation currently as follows:**

YEAR	18-19	19-20	20-21	21-22
MAINSTAGE	DC Wright	Hadley Kamminga-Peck	Carolyn Blackinton	Bill Kincaid
MAINSTAGE	Hadley Kamminga-Peck	Carolyn Blackinton	Bill Kincaid	Lysa Fox
MAINSTAGE	Carolyn Blackinton	Lysa Fox	Lysa Fox	DC Wright
MAINSTAGE	Bill Kincaid	DC Wright	Hadley Kamminga-Peck	Carolyn Blackinton
MAINSTAGE	Lysa Fox	DC Wright/Bill Kincaid	DC Wright	Hadley K-P

Note: This rotation is subject to change.

Guidelines for selection will include the dates (or slot) and theatre venues for each production and the academic and artistic goals for that season. Academic goals might include such concerns as range of genre and production style, linkage with the campus theme, the Freshman Year Experience or anniversaries of historic events, or tie-ins with coursework. Artistic goals might include overall balance in the season, creative opportunities for students and faculty, and other such aspects of seasonal planning. These guidelines will be submitted to the directors for the upcoming season at the end of October.

Following those guidelines, directors will prepare their proposals. All directors will submit three titles, each on a Directing Proposal Form. The proposals must be submitted by the Friday before Fall Break. Late proposals will not be considered, although requests for additional submissions may occur. The Main Stage Season Selection Committee will meet and discuss each proposal. The Committee will bring a proposed Season to the first spring Full Faculty Meeting. The faculty will then vote on the proposed season. Once approved, an announcement of the upcoming season will be made by March 1. The tentative schedule for season selection is as follows:

Oct.	Season selection guidelines distributed
Dec.	3 directing proposals due
Jan.	Season Selection Committee brings Proposal to All Faculty meeting
Mar. 1	Season announced

**Note:** It is expected and assumed that there will be one-on-one dialogue between formal meetings.

**Final selection is through a vote of the entire faculty, staff, and 3rd year MFA directors.**

### **Automatic cancellation of a talent grant and/or tuition waiver will result if:**

1. The student fails to enroll as a full-time student or makes a withdrawal from all classes while the grant and/or tuition waiver is in effect. Withdrawal exceptions will be considered for medical reasons and must be certified in writing by the Coordinator and approved by the Committee Chairperson.
2. The student is placed on disciplinary probation by the University.
3. The student requests in writing to have the award canceled.

### **Cancellation for other reasons may be requested by the recommending department and approved by the University Committee on Talent Grants and Tuition Waivers according to the following procedures:**

1. The recommending department (through its Coordinator) notifies the Chairperson of the University Committee on Talent Grants and Tuition Waivers in writing of its desire to cancel or reduce the student's award. This recommendation will include the reason(s) for the cancellation.
2. The Coordinator will notify the student in writing of the recommended cancellation/reduction and inform him/her of the appeal procedure.
3. A student who disagrees with the recommendation must file a written appeal within two weeks from the date of the recommendation. The chairperson shall, upon receipt of the written appeal, schedule a hearing before the committee. If the student fails to appeal, the chairperson shall inform the Financial Aid Office that the award has been officially canceled or reduced.
4. After hearing the appeal of the student, the University Committee on Talent Grants and Tuition Waivers shall vote to either affirm or reject the cancellation/reduction recommendation. A simple majority of the voting quorum present is sufficient. The chairperson will communicate the decision to the student, the Financial Aid Office, and the Vice President for Student Services.

### **The Committee reserves the right to recommend cancellation of talent grant and/or tuition waiver allocations to departments according to the following procedures:**

1. The chairperson notifies the department in writing, through its coordinator of the committee's desire to review its allocation of talent grants/tuition waivers. The basis for the review shall be clearly stated in the notification of review letter.
2. The department, upon receipt of the notification of review, has two weeks to request in writing an opportunity to formally participate in the committee review of its talent grants/tuition waiver allocations. The committee, by simple majority vote of the voting quorum present, shall decide the matter. The chairperson shall communicate that decision to the department, the Financial Aid Office and the Vice President for Student Services.

## Appendix III 2018-2019 Theatre and Dance Productions, Concerts & Events

Date & Time	Production/Concert/Event	Director/Organizer	Venue
Aug. 21 5:30 pm 6:30 pm Aug. 22, 7:00 pm Aug. 23, 5:00pm Aug. 23, 7:00 pm Aug. 24, 7:00 pm Aug. 25, 11:00am	All-Department Cookout All-Department Meeting Mainstage Unified Auditions UDT Auditions/Dance/Movement Callbacks: 1M2G Callbacks: MARCH TALE Callbacks: DROWSY CHAPERONE	Heidi Clemmens DC Wright Hadley Kamminga-Peck Carolyn Blackinton	Hainline Scene Shop Hainline Theatre Hainline Theatre Brophy Dance Studio Horrabin Theatre Horrabin Theatre Hainline Theatre
Aug. 27- 31, TBD	Talent Grant Interviews	Dan Schmidt	COFAC Conference Room
Aug. 27, 7:00 pm	Studio Callbacks	Directors	Simpkins Theatre
Sept. 5, TBA	Screening Auditions	Lysa Fox, Bill Kincaid	TBD
Sept. 12 TBA	Screening Auditions	Lysa Fox, Bill Kincaid	TBD
Sept. 19, TBA	Screening Auditions	Lysa Fox, Bill Kincaid	TBD
Sept. 28, TBA	Final Screening Auditions	Lysa Fox, Bill Kincaid	TBD
Sept. 14&15, 7:30pm	ALWAYS...PATSY CLINE	Bill Kincaid	Horrabin Theatre
Sept. 28 & 29, 7:30 pm	SHOWCASE: NEW FRIENDS	Adam Lewis,	Simpkins Theatre
Oct. 3-6, 7:30 pm; Oct. 7, 2:00pm	1M2G	DC Wright	HainlineTheatre
Oct. 19 & 20, 7:30pm	WORKING	Lysa Fox	Simpkins Theatre
Oct. 24-27 7:30pm Oct. 28, 2:00pm	MARCH TALE	Hadley Kamminga-Peck	Horrabin Theatre
Nov. 2&3, 7:30pm	DISTRACTED	Sarah Decker/TK	Simpkins Theatre
Nov. 7-10, 7:30pm Nov. 11, 2:00pm	DROWSY CHAPERONE	Carolyn Blackinton	Hainline Theatre
Nov. 12, 7:00pm Nov. 13, 7:00pm Nov. 14, 5:00pm Nov. 14, 7:00pm	Mainstage Unified Auditions Callbacks: HAND TO GOD Dance Call Callbacks: PIPPIN	Bill Kincaid Heidi Clemmens Lysa Fox	Hainline Theatre Horrabin Theatre Brophy Dance Studio Hainline Theatre
Nov. 15, 5:00pm	Christmas Cabaret Auditions	Kiera Martin	Simpkins Theatre
Nov. 15, 7:00pm	UCAB Auditions	Lara Petrin	Simpkins Theatre
Nov. 30 & Dec. 1, 7:30pm	BFA Showcase	Lysa Fox	Simpkins Theatre
Dec. 3-7, TBD	Talent Grant Interviews	Dan Schmidt	COFAC Conference Room
Dec. 6-8, 7:30pm Dec. 9, 2:00pm	Winter DanceWorks Concert	Heidi Clemmens Petrin	Hainline Theatre
Dec. 11-12, All Day	Grad Design Displays	Steven House	Hainline Theatre
Dec. 11-12, TBD	Grad Reviews	Bill Kincaid	COFAC Conference Room
Jan. 15, 7:00pm Jan. 16, 7:00pm	Studio Theatre Auditions Studio Theatre Callbacks- PROOF	Directors Carolyn Blackinton	Simpkins Theatre Simpkins Theatre
Jan. 17, 7:00pm	Studio Theatre Callbacks - OUTSIDE MULLINGAR	Adam Lewis	Simpkins Theatre
Feb. 8 & 9, 7:30pm	CABARET: LIVE ENTERTAINMENT	Lara Petrin	Simpkins Theatre
Feb. 22 & 23, 7:30pm	PROOF	Carolyn Blackinton	Simpkins Theatre
Feb. 27 & 28, Mar. 1&2, 7:30pm; Mar. 3, 2:00pm	HAND TO GOD	Bill Kincaid	Horrabin Theatre
Mar. 22 & 23, 7:30pm	OUTSIDE MULLINGAR	Adam Lewis	Simpkins Theatre
Apr. 3-6, 7:30pm; Apr. 7, 2:00pm	PIPPIN	Lysa Fox	Hainline Theatre
Apr. 19 & 20, 7:30pm	UNREHEARSED SHAKESPEARE	Bill Kincaid	Simpkins Theatre
Apr. 25-27, 7:30pm; Apr. 28, 2:00pm	Spring Gala Dance Concert	Heidi Clemmens, Lara Petrin	Hainline Theatre
May 1 -3 , 7:30 pm	BYOP	Adam Lewis	Simpkins Theatre
May 7- 8, All Day	Grad Design Displays	Steven House	Hainline Theatre
May 7- 8, TBD	Grad Reviews	Bill Kincaid	COFAC Conference Room

## Appendix IV Production Calendar, 2018-19

### WIU Department of Theatre and Dance 2018-2019

#### Mainstage/Studio Season Dates:

##### FALL:

##### **ALWAYS...PATSY CLINE**

By Ted Swindley

Faculty feature – Lysa Fox

Directed by Bill Kincaid

Musical Direction by Lynn Thompson

September 14 & 15 at 7:30pm

Horrabin Theatre

##### **SHOWCASE: NEW FRIENDS V - HELLCAB**

Directed by Adam Lewis

September 28 & 29 at 7:30pm

Simpkins Theatre

##### **ONE MAN TWO GUVNORS**

By Richard Bean

Directed by DC Wright

October 3 – 6 at 7:30pm, October 7 at 2:00pm

Hainline Theatre

##### **WORKING, THE MUSICAL**

Based on the novel by Studs Terkel

Book by Nina Faso, Stephen Schwartz

Music and Lyrics by Craig Carnelia, James Taylor, Mary Rodgers,

Micki Grant, Stephen Schwartz, Susan Birkenhead

Directed by Lysa Fox

October 19 & 20 at 7:30pm

Simpkins Theatre

##### **A MARCH TALE**

By Tim Slover

Directed by Hadley Kamminga-Peck

October 24 – 27 at 7:30pm, October 28 at 2:00pm

Horrabin Theatre

##### **DISTRACTED**

By Lisa Loomer

Directed by Sarah Decker (BA Senior Directing Project)

November 2 & 3 at 7:30pm

Simpkins Theatre

##### **DROWSY CHAPERONE**

Music and Lyrics by Lisa Lambert, Greg Morrison

Book by Bob Martin, Don McKellar

Directed by Carolyn Blackinton

November 7 – 10 at 7:30pm, November 11 at 2:00pm

Hainline Theatre

##### **BFA Senior Showcase**

Directed by Lysa Fox

November 30 and December 1 at 7:30pm

Simpkins Theatre

##### **Winter DanceWorks Concert**

December 6 – 8 at 7:30pm

December 9 at 2:00pm

Hainline Theatre

##### SPRING:

##### **Underground Cabaret**

Directed by Lara Petrin

February 1 & 2 at 7:30pm

Simpkins Theatre

##### **PROOF**

By David Auburn

Directed by Carolyn Blackinton

Featuring Emily Wirkus (MFA Thesis Project)

February 22 & 23 at 7:30pm

Simpkins Theatre

##### **HAND TO GOD**

By Robert Askins

Directed by Bill Kincaid

February 27 – March 2 at 7:30pm

March 3 at 2:00pm

Horrabin Theatre

##### **OUTSIDE MULLINGAR**

By John Patrick Shanley

Directed by Adam Lewis

March 22 & 23 at 7:30pm

Simpkins Theatre

##### **PIPPIN**

Music and Lyrics by Stephen Schwartz

Book by Roger O. Hirson

Directed by Lysa Fox

April 3 – 6 at 7:30pm

April 7 at 2:00pm

Hainline Theatre

##### **Unrehearsed Shakespeare**

Directed by Bill Kincaid

April 19 & 20 at 7:30pm

Simpkins Theatre

##### **Spring Gala Dance Concert**

April 25 – 27 at 7:30pm

April 28 at 2:00pm

Hainline Theatre

##### **BYOP (Bring Your Own Play)**

Directed by Adam Lewis

May 1- 3 at 7:30pm

Simpkins Theatre

TIMES	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8-9	110 SECT1 BH200/8-9:15 LP		110 SECT1 BH200/8-9:15 LP		
9-10	210 SECT1 BH200/9:30-10:45 LP 150 SECT1 -SA228/9-9:50 DS 271 SECT1 -BR213/9-9:50 SN 474G SECT1-S1002/9-10:45 DC 551 SECT1 -ARR/9:00-9:50 SH	113 SECT1 BH200/9:30-10:45 HC 110Y SEC 5-SA230/9:30-10:45 AL 373 SECT1-S1241/9:30-10:45 BK 381 SECT1-SA304/9:30-10:45 HK 409G SECT1 -SA232/9-10:50 TK 590 SECT1 -SA228/9:30-10:45 BC	210 SECT1 BH200/9:30-10:45 LP 150 SECT1 -SA228/9-9:50 DS 271 SECT1 -BR213/9-9:50 SN 474G SECT1-S1002/9-10:45 DC 551 SECT1 -ARR/9:00-9:50 SH	113 SECT1 BH200/9:30-10:45 HC 110Y SEC 5-SA230/9:30-10:45 AL 373 SECT1-S1241/9:30-10:45 BK 381 SECT1-SA304/9:30-10:45 HK 409G SECT1 -SA232/9-10:50 TK 590 SECT1 -SA228/9:30-10:45 BC	150 SECT1 -SA228/9-9:50 DS 271 SECT1 -BR213/9-9:50 SN 496G SECT3-S1002/9-11:00 DC 551 SECT1 -ARR/9:00-9:50 SH
10-11	110Y SEC 4 -SA230/10-10:50 AL 165 SECT1 -BR CS/10-10:50 JG 321 SECT1-SA232/10-10:50 SH 392 SECT1-SA228/10-10:50 HK 553 SECT1-SA116/10-10:50 JWR		110Y SEC 4 -SA230/10-10:50 AL 165 SECT1 -BR CS/10-10:50 JG 321 SECT1-SA232/10-10:50 SH 392 SECT1-SA228/10-10:50 HK 553 SECT1-SA116/10-10:50 JWR		110Y SEC 4 -SA230/10-10:50 AL 165 SECT1 -BR CS/10-10:50 JG 321 SECT1-SA232/10-10:50 SH 392 SECT1-SA228/10-10:50 SH 553 SECT1-SA116/10-10:50 JWR
11-12	119 SECT1 BH200/11-11:50 LP 100 SECT1-SA228/11-11:50 AL 110 SECT1-SA101/11-11:50 EO 176 SECT1-S1001/11-11:50 LF/ MB/SN	110 SEC 2 -SA230/11-12:15 ZB 172 SEC 2 -S1241/11-12:15 CB 270 SECT1 -S1002/11-12:15 DC 311 SECT1 -S1001/11-12:15 BK 345/446SECT1-SITHEATRE/11-12:15 JWR	119 SECT1 BH200/11-11:50 LP 100 SECT1-SA228/11-11:50 AL 110 SECT1-SA101/11-11:50 EO 176 SECT1-S1001/11-11:50 LF/ MB/SN	110 SEC 2 -SA230/11-12:15 ZB 172 SEC 2 -S1241/11-12:15 CB 270 SECT1 -S1002/11-12:15 DC 311 SECT1 -S1001/11-12:15 BK 345/446SECT1-SITHEATRE/11-12:15 JWR	100 SECT1-SA228/11-11:50 AL 110 SECT1-SA101/11-11:50 EO 176 SECT1-S1001/11-11:50 LF/ MB/SN 496G SECT2 -BR CS/11-11:50 RM
12-1	496G SECT4-BR SS/11-12:15 DS 216 SECT1 S1002/12-12:50 LF	552 SECT1-BR200/11-12:15 JG 212 SECT1 BH200/12:30-1:45 HC 547 SECT1-S1002/12:30-1:45 DC	496G SECT4-BR SS/11-12:15 DS 216 SECT1 S1002/12-12:50 LF	552 SECT1-BR200/11-12:15 JG 212 SECT1 BH200/12:30-1:45 HC 547 SECT1-S1002/12:30-1:45 DC	499 SECT1-S1001/12-2:00 LF
1-2	385 SECT1 BH200/1-1:50 HC 172 SECT1 -S1241/1-2:15 BK 390 SECT1 -SA228/1-1:50 HK 213 SECT1 BH200/2:30-4 HC	313/413 SECT1 BH200/2-3:30 LP 101 SEC 4-SA230/2-3:15 JC 101Y SEC3-SA228/2-3:15 AL 567 SECT1-S1002/2-3:15 CB 110 SEC3-MO109/3:30-4:45 JC 576 SECT1-S1241/3:30-4:45 BK	385 SECT1 BH200/1-1:50 HC 172 SECT1 -S1241/1-2:15 BK 390 SECT1 -SA228/1-1:50 HK 213 SECT1 BH200/2:30-4 HC	313/413 SECT1 BH200/2-3:30 LP 101 SEC 4-SA230/2-3:15 JC 101Y SEC3-SA228/2-3:15 AL 567 SECT1-S1002/2-3:15 CB 110 SEC3-MO109/3:30-4:45 JC 576 SECT1-S1241/3:30-4:45 BK	385 SECT1 BH200/1-1:50 HC 390 SECT1 -SA228/1-1:50 HK
2-3	101 SEC 2 -SA230/2-2:50 AR 497G SECT1-BR 207/2-2:50 MB	101 SEC 4-SA230/2-3:15 JC 101Y SEC3-SA228/2-3:15 AL	101 SEC 2 -SA230/2-2:50 AR 497G SECT1-BR 207/2-2:50 MB	101 SEC 2 -SA230/2-2:50 AR 497G SECT1-BR 207/2-2:50 MB	101 SEC 2 -SA230/2-2:50 AR 497G SECT1-BR 207/2-2:50 MB
3-4	477G SECT1-S1241/3:00-3:50 CB	477G SECT1-S1241/3:00-3:50 CB	477G SECT1-S1241/3:00-3:50 CB	477G SECT1-S1241/3:00-3:50 CB	477G SECT1-S1241/3:00-3:50 CB
4-5			BFA SEMINAR		

AG-Al Goldfarb  
AL - Adam Lewis  
TK-Tammy Killian  
LP - Lara Petrin  
SH - Steven House

BC - Billy Clow  
IC - Jason Conner  
BK - Bill Kincaid  
MB - Matt Bean  
JG - Jeannie Galitoto

DS - Dan Schmidt  
LF - Lysa Fox  
CB - Carolyn Blackinton  
SN-Sharon Nott  
RM - Rebel Mickelson

HC - Heidi Clemmens  
DC - DC Wright  
EO-Family Olson  
\*\*\*Dance Classes in Blue/Italics

KK - Kitty Karn  
HK-Hadley Kamminger-Peck  
AR-Austin Roach  
JW/R-Josh Wroblewski

LT - Lynn Thompson  
ZB-Zeke Becklage

## Appendix V Screening Auditions

If you plan to attend any of the off-campus unified auditions for a summer theatre or professional theatre after graduation, all students are required to participate in Prescreening and Final Screening Auditions, held during the first five weeks of every fall semester. There are two prescreening auditions and a final screening audition. You must pass these auditions in order to receive approval from the performance faculty and the Department Chairperson to attend off-campus auditions. The dates of the auditions are clearly indicated on the annual "Production Schedule" prepared and posted on the callboards. Screening auditions are held before any off-campus audition application deadlines. The faculty or Chairperson will not approve or sign any audition application if you have not passed the screening auditions.

The screening auditions are to ensure that you are ready to represent yourself as a performer of a certain level of quality, to protect you during future off-campus auditions so you don't develop a reputation for less-than-acceptable auditions and skills, and to protect the reputation of the Department of Theatre and Dance at Western Illinois University for putting qualified and skilled performers into the job market.

Off-campus auditions include UPTA, URTA, SETC, Strawhat, Midwest, etc. auditions – any audition that requires approval from faculty or the Chairperson/department.



URTA Auditions: Jan. 23 - 29, 2019, Chicago



UPTA Auditions: February 8 - 11, 2019 Memphis



Strawhat Auditions: Feb. 15 - 17, 2019, NYC



Midwest Auditions: Feb. 22-23, 2019 St. Louis



SETC Auditions: Feb. 28 - March 2, 2019 Knoxville, TN

### Reporting Emergencies

Office of Public Safety (from campus phone): 911\*

Fire: 911

Ambulance: 911

For help with any type of emergency, call the Western Illinois University Office of Public Safety (OPS) at (309) 298-1949

Explain the problem and location to the OPS dispatcher. Do not hang up until told to do so.

For additional emergency procedures information, speak with your building emergency coordinator. A list of building emergency coordinators can be obtained from the Office of the Vice President for Administrative Services or by clicking on the Emergency Coordinator link on this page.

\*NOTE: Dialing 911 from a cell phone, even while on campus, will most likely connect the caller to McDonough County 911. Then they must contact OPS. To be sure you reach OPS directly, dial (309) 298-1949 or 911 from a campus phone. If you dial 911 from a campus phone, there will be a pause (approximately 10 seconds), and then your call will go directly to OPS.

### Emergency Reference Guide

[http://www.wiu.edu/vpas/risk\\_management\\_and\\_emergency\\_preparedness/ref\\_guide.php](http://www.wiu.edu/vpas/risk_management_and_emergency_preparedness/ref_guide.php)

### Violent or Criminal Behavior (Including Active Shooter)

[http://www.wiu.edu/vpas/risk\\_management\\_and\\_emergency\\_preparedness/shooter.php](http://www.wiu.edu/vpas/risk_management_and_emergency_preparedness/shooter.php)

### Sexual Assault

[http://www.wiu.edu/vpas/risk\\_management\\_and\\_emergency\\_preparedness/sexualassault.php](http://www.wiu.edu/vpas/risk_management_and_emergency_preparedness/sexualassault.php)

### Escort Services

[http://www.wiu.edu/vpas/public\\_safety/escort.php](http://www.wiu.edu/vpas/public_safety/escort.php)

### Medical/First Aid

[http://www.wiu.edu/vpas/risk\\_management\\_and\\_emergency\\_preparedness/medical.php](http://www.wiu.edu/vpas/risk_management_and_emergency_preparedness/medical.php)

### Bomb Threat

[http://www.wiu.edu/vpas/risk\\_management\\_and\\_emergency\\_preparedness/bomb.php](http://www.wiu.edu/vpas/risk_management_and_emergency_preparedness/bomb.php)

### Tornado

[http://www.wiu.edu/vpas/risk\\_management\\_and\\_emergency\\_preparedness/tornado.php](http://www.wiu.edu/vpas/risk_management_and_emergency_preparedness/tornado.php)

### Emergency Alert Contact Updates

[http://www.wiu.edu/vpas/risk\\_management\\_and\\_emergency\\_preparedness/wiu\\_emergency\\_alert\\_system/index.php](http://www.wiu.edu/vpas/risk_management_and_emergency_preparedness/wiu_emergency_alert_system/index.php)

## **Appendix VII:**

### **New Policies:**

**Please be aware of these new policies as we begin to impliment them this year.**

#### **WIU ~ Technology Policy**

No cell phones or media during run-throughs, dress rehearsals, or performance. The use of computers or tablets in working rehearsals for research is permitted.

Technology—turn it off when entering a rehearsal or performance space. There is an appropriate time and place: during breaks. Actors/Technicians are in rehearsal/performance to create a piece of art. During rehearsal/performance hours, Actors/Technicians are expected to refrain from any personal use of cellular phones, computers and PDAs. Personal calls, messaging, or social media updating during said rehearsals/performances interferes with the artists' productivity and is distracting to others.

#### **WIU ~ Policy on Children in the Theatre:**

There is no age restriction for children in general. However, as a courtesy to other patrons and the performers, the Auditorium discourages attendance by children under the age of six. All patrons must have a ticket for admittance, and in all instances babes in arms are not permitted. Any person who disturbs the performance or other patrons will be asked to leave the theatre without a refund issued.

It is the sole responsibility of the parent or guardian to research and judge the content of a performance as appropriate for their child's age and level of maturity. There is no official rating system for live performance; we do however make recommendations for each show.

#### **WIU ~ Photography in Rehearsal:**

Photographs may not be taken during the rehearsal or production process including technical and dress rehearsals by anyone other than approved production team members.

No photographs of any kind may be posted to social media without prior consent.

Production team members should inform the stage management team prior to taking photos