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

This handbook is updated annually. 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.
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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/masterplanpac.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;
- Serves the western Illinois region and provides professional opportunities for students and faculty through performances by the Regional Touring Theatre Company; and
- Supports students and faculty in their professional development and service to the discipline.
### 2.1 FACULTY AND STAFF

<table>
<thead>
<tr>
<th>Name</th>
<th>Area(s)</th>
<th>Office</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
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<td>298-1543</td>
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<td></td>
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</tr>
</tbody>
</table>

*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 Crown 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 2016-2017

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).

<table>
<thead>
<tr>
<th>Production</th>
<th>Director</th>
<th>Set Design</th>
<th>Costume Design</th>
<th>Light Design</th>
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<tr>
<td>FALL SEMESTER:</td>
<td></td>
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<tr>
<td>RUINED</td>
<td>Carolyn Blackinton</td>
<td>James Davis</td>
<td>Tony Boyd*</td>
<td>Kellie Nolan</td>
</tr>
<tr>
<td>MR. BURNS...</td>
<td>Laura Hoske*</td>
<td>Jared Shofstall</td>
<td>TBA</td>
<td>Doug Menke*</td>
</tr>
<tr>
<td>BLOODY, BLOODY ANDREW...</td>
<td>Matt Saltzburg*</td>
<td>Steven House</td>
<td>TBA</td>
<td>James Davis*</td>
</tr>
<tr>
<td>Winter Faculty</td>
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<tr>
<td>DanceWorks Concert</td>
<td>Heidi Clemmens</td>
<td>Students</td>
<td>Students</td>
<td>Billy Clow</td>
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<tr>
<td></td>
<td>Lara Little</td>
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<tr>
<td>SPRING SEMESTER:</td>
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<tr>
<td>PICASSO AT THE LAPIN...</td>
<td>Lysa Fox</td>
<td>Becca Sadler</td>
<td>TBA</td>
<td>Nick Walberg</td>
</tr>
<tr>
<td>PETER AND THE STAR...</td>
<td>Alex Freeman*</td>
<td>Steven House</td>
<td>TBA</td>
<td>Will Coeur*</td>
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<tr>
<td>Spring Gala Dance Concert</td>
<td>Heidi Clemmens</td>
<td>Students</td>
<td>Students</td>
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<td></td>
<td>Lara Little</td>
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* indicates MFA Final Projects

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 a 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.

2.6.2 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,
2.0 General Information

to receive them. Whenever possible, please copy materials back to back to save the trees and costs. Duplication of copyrighted materials is strictly forbidden.

• Scripts, scores, librettos, etc. for productions WILL NOT BE on the 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 Salle 116. Students needing access are given the code for the door. The graduate student office is equipped with computers and printers.

2.9 KEYS:

Graduate students (such as stage managers) shall be authorized to check out keys when needed for particular production assignments. Keys will also be issued for the graduate student office. Requests are submitted to the Tech Director (TD) with the approval of the Department Chairperson. It is imperative to lock all studios, rehearsal halls, theatres, and 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 unlocked facilities 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.

The Grad Mailbox is located in the Supply Room inside the Main Office. All mail for Grad Students should be placed there.
2.0 General Information

2.11 ETHICS, SEXUAL HARASSMENT, AND CHILD ABUSE TRAINING:
If you hold an assistantship, you are considered to be an employee of Western Illinois University and of the State of Illinois. Employees are required to take training courses in ethics, preventing sexual harassment, and in recognizing child abuse. You will be notified of the dates of this on-line training and it is your responsibility to complete these. Failure to do so by a specified date can result in losing your assistantship and job.

2.12 ABSENCE AND TRAVEL POLICIES:

2.12.1 Absence/Sick Leave: Emergency absences should be reported to the OM and to the Chair. An e-mail to the Chairperson filed should be sent upon return. Planned absences are requested on forms available from the OM. Planned absences need to be requested through the Chair. Even absences that do not involve traveling expenses or use of state car require prior approval by the Department Chairperson if such absence occurs on a day the university is in session. You might not be covered by insurance if you do not report your absences. Graduate students should also notify their supervisor if they have an assistantship.

2.12.2 Travel/University Business:
On occasion, graduate students travel for official university/department business. Please contact the Department Chairperson or OM for details. The department does not provide funding for students to attend auditions or interviews for personal job-seeking.

2.12.3 Driving Exam:
In order to drive a van or truck, graduate students must take the university driving exam. See the OM for information.

3.0 Academics

3.1 ADMISSION:

Students applying for admission to the graduate program at Western Illinois University are expected to meet the requirements of the School of Graduate Studies (see website for more information: http://www.wiu.edu/grad/prospective/admission.php). Prospective students must also either audition for or be interviewed by a committee of faculty members from the Department of Theatre and Dance. Undergraduate courses may be prescribed for individuals who are considered to have insufficient background in theatre. The department does not require the Graduate Record Examination.

3.2 ACADEMIC ADVISING:

Faculty members serve as Program Coordinators for each area of concentration for the M.F.A. For information on specific programs, contact the appropriate Program Head.
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 goal of the M.F.A. degrees in Theatre at Western Illinois University is to develop an understanding and appreciation of theatrical process, performance and prepare students for professional careers in the theatre or a teaching career at a college or university.

4.0 Graduate Degree Programs

4.1 GENERAL INFORMATION:

4.1.1 Graduate Review and Advancement to Candidacy:
All M.F.A. students undergo graduate reviews at the end of every semester. Design students are also required to participate in a portfolio review at the end of every semester. The final semester review is optional. Each student will meet with the faculty at the end of every semester for an assessment of their work in a Graduate Review. These meetings are a time for the faculty to assess the students' work and development in classes, in productions, and as a member of the graduate program as a whole. All students are on probation until the end of their second semester at which time they may be Admitted to Candidacy. Students who are not admitted to candidacy at the end of the second semester may be kept on probation for another semester or asked to leave the program.

Once advanced to candidacy, all students will continue to undergo Graduate Reviews at the end of every semester and must demonstrate sustained progress in order to be retained in the program. Details about the review and advancement to candidacy are included in this handbook in Appendix II.

4.1.2 Professional Summer Semester:
All M.F.A. students must complete a professional summer semester experience. See individual degree programs for specific requirements.

4.1.3 Professional Semester Requirement (THEA 537):
Students who are pursuing M.F.A. degrees in Acting or Directing must complete one semester of THEA 537 – Professional Semester. The course is offered during spring semester and is coordinated by the Head of Acting. Activities in the course vary and the syllabus is changeable each semester.
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 goal of the M.F.A. degrees in Theatre at Western Illinois University is to develop an understanding and appreciation of theatrical process, performance and prepare students for professional careers in the theatre or a teaching career at a college or university.

4.1 GENERAL INFORMATION:

4.1.1 Graduate Review and Advancement to Candidacy:
All M.F.A. students undergo graduate reviews at the end of every semester. Design students are also required to participate in a portfolio review at the end of every semester. The final semester review is optional. Each student will meet with the faculty at the end of every semester for an assessment of their work in a Graduate Review. These meetings are a time for the faculty to assess the students’ work and development in classes, in productions, and as a member of the graduate program as a whole. All students are on probation until the end of their second semester at which time they may be Admitted to Candidacy. Students who are not admitted to candidacy at the end of the second semester may be kept on probation for another semester or asked to leave the program.

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4.1.2 Professional Summer Semester:
All M.F.A. students must complete a professional summer semester experience. See individual degree programs for specific requirements.

4.1.3 Professional Semester Requirement (THEA 537):
Students who are pursuing M.F.A. degrees in Directing must complete one semester of THEA 537 – Professional Semester. The course is offered during spring semester and is coordinated by the Head of Acting. Activities in the course vary and the syllabus is changeable each semester.
4.2 M.F.A. IN THEATRE - ACTING:

4.2.1 Program Goals and Objectives for the M.F.A. in Theatre in Acting:

The M.F.A. in Acting is a professionally oriented, terminal degree, designed to prepare students for success in the professional theatre world, be it performance, education, or other related fields. The program offers rigorous study through an individualized curriculum approach aimed at developing the student’s creative and intellectual growth. The program integrates the theoretical with the practical by combining technical training and intellectual endeavor with intensive application in performance throughout the 3-year program.

The objectives of the M.F.A. in Acting program are:

- To prepare students for success in the professional theatre world—either performance, education or in related fields;
- To prepare students pursuing academic careers with the expertise and understanding of theatre in higher education;
- To develop and expand the acting student’s vocal, physical, emotional and analytical capabilities to confidently, intelligently and effectively perform in a wide range of literary and performance styles;
- To develop students’ abilities to work intelligently on a wide variety of texts with or without the guidance of a director;
- To provide exceptional teaching and individualized mentorship by quality instructors with expertise in voice, movement, acting, and other performance skills;
- To promote student excellence through active participation with KC/ACTF, SETC, ATHE, Midwest Theatre Conference, or other professional and educational associations;
- To provide ample opportunities for students to perform in a wide range of plays and performance styles, including Mainstage, Studio, touring productions, and summer stock theatre; and
- To assist students in developing career plans and goals commensurate with their unique gifts.

4.2.1.A Graduate Acting Class Recruitment and Rotation:

A new first-year MFA acting class was recruited for fall semester 2014. At this point, they will pursue their degree, graduate in the spring of 2017, and a new acting class would start in the fall of 2017.

4.2.2 Course Requirements for the M.F.A. in Acting:

The M.F.A. Program in Acting requires a minimum of three years residency. The degree requires a minimum of 62 semester hours of credit, including 54 hours of required courses and at least eight hours of electives. All students are accepted on probation. After one year of probationary status, the student may be admitted to official candidacy in the program, at the discretion of the faculty, during Graduate Reviews.
## 4.0 Graduate Degree Programs

**Required courses are:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 470G</td>
<td>Stage Combat: Unarmed</td>
<td>4</td>
</tr>
<tr>
<td>THEA 472G</td>
<td>Auditions</td>
<td>2</td>
</tr>
<tr>
<td>THEA 477G</td>
<td>Dialects</td>
<td>3</td>
</tr>
<tr>
<td>THEA 545</td>
<td>Movement Lab: Warm-up</td>
<td>1</td>
</tr>
<tr>
<td>THEA 546</td>
<td>Physical Characterization</td>
<td>2</td>
</tr>
<tr>
<td>THEA 547</td>
<td>Advanced Movement I</td>
<td>3</td>
</tr>
<tr>
<td>THEA 548</td>
<td>Advanced Movement II</td>
<td>3</td>
</tr>
<tr>
<td>THEA 565</td>
<td>Advanced Voice Techniques I</td>
<td>2</td>
</tr>
<tr>
<td>THEA 566</td>
<td>Advanced Voice Techniques II</td>
<td>1</td>
</tr>
<tr>
<td>THEA 567</td>
<td>Advanced Voice Techniques III</td>
<td>3</td>
</tr>
<tr>
<td>THEA 568</td>
<td>Advanced Voice Techniques IV</td>
<td>3</td>
</tr>
<tr>
<td>THEA 576</td>
<td>Problems in Acting: Contemporary Texts</td>
<td>2</td>
</tr>
<tr>
<td>THEA 577</td>
<td>Problems in Acting: Period Texts</td>
<td>2</td>
</tr>
<tr>
<td>THEA 578</td>
<td>Problems in Acting: Comedy Texts</td>
<td>2</td>
</tr>
<tr>
<td>THEA 579</td>
<td>Professional Summer Semester</td>
<td>9</td>
</tr>
<tr>
<td>THEA 580</td>
<td>Theories of Acting and Directing</td>
<td>3</td>
</tr>
<tr>
<td>THEA 587</td>
<td>Problems in Acting/Directing: The Score</td>
<td>3</td>
</tr>
<tr>
<td>THEA 590</td>
<td>Analysis</td>
<td>3</td>
</tr>
<tr>
<td>THEA 602</td>
<td>M.F.A. Final Project in Acting</td>
<td>4</td>
</tr>
</tbody>
</table>

**The electives available include:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 473G</td>
<td>Acting and the Camera</td>
<td>3 (repeatable to 9)</td>
</tr>
<tr>
<td>THEA 474G</td>
<td>Stage Combat Armed</td>
<td>4 (repeatable to 12)</td>
</tr>
<tr>
<td>THEA 476G</td>
<td>Advanced Musical Theatre Techniques</td>
<td>3</td>
</tr>
<tr>
<td>THEA 492G</td>
<td>Musical Theatre Auditions and Professional Prep</td>
<td>3</td>
</tr>
<tr>
<td>THEA 496G</td>
<td>Experiments and Topics in Theatre</td>
<td>1-3 (repeatable to 6)</td>
</tr>
<tr>
<td>THEA 497G</td>
<td>Musical Theatre History</td>
<td>3</td>
</tr>
<tr>
<td>THEA 540</td>
<td>Visual Concepts for the Stage</td>
<td>3</td>
</tr>
<tr>
<td>THEA 600</td>
<td>Research Projects in Theatre</td>
<td>1-6 (repeatable to 6)</td>
</tr>
</tbody>
</table>

Other courses can be counted as electives only with approval of the head of acting. Undergraduate courses may be prescribed for students whose background in theatre is considered insufficient. These deficiency courses will not count for elective credit.

Full-time student status requires enrollment in 9 hours per semester, to be eligible for an assistantship and other financial aid.

Maximum load is 15 hours per semester.
4.0 Graduate Degree Programs

4.2.3 Suggested Plan of Study for the M.F.A. in Acting 2016-2017

An outline calendar for MFA acting students follows. Note that the faculty of the Department of Theatre and Dance will determine during which semester graduate students will prepare and perform their MFA final project.

FIRST YEAR FALL
THEA 545 Movement Lab: Warm Up 1
THEA 565 Advanced Voice Techniques I 2
THEA 587 The Score 3
THEA 590 Analysis 3
Credit Hours 9

SECOND YEAR FALL
THEA 546 Advanced Movement 3
THEA 567 Adv. Voice TECH. III 3
THEA 577 Acting: Period 2
THEA Elective 1
Credit Hours 9

THIRD YEAR FALL
THEA 548 Advanced Movement 3
THEA 568 Adv. Voice Tech. IV 3
THEA 578 Acting: Comedy 2
THEA Elective 1
Credit Hours 9

FIRST YEAR SPRING
THEA 580 Theories 3
THEA 546 Physical Characterization 2
THEA 576 Acting: Contemporary 2
THEA 566 Adv. Voice Tech. II 1
THEA Elective 1
Credit Hours 9

SECOND YEAR SPRING
THEA 470G Stage Combat: Unarmed 4
THEA 472G Auditions 2
THEA 477G Dialects 3
Credit Hours 9

THIRD YEAR SPRING
THEA 602 MFA Acting Project 4
THEA Electives 5
Credit Hours 9

*THEA 579 Professional Summer Semester 9sh can be taken any summer between semester years.
4.0 Graduate Degree Programs

4.2.4 Professional Summer Semester:

During their course of study, M.F.A. acting students must be hired as actors by a professional theatre company and spend one summer in residence with that company. It is the student’s responsibility to find summer work that will satisfy this requirement.

Once a student has been offered a contract by a professional company, the student may petition to have the project approved for Professional Summer Semester credit. The theatre faculty will consider the petition, taking into account the company’s professional reputation, the project’s educational benefit to the student, and the career value of the proposed experience in terms of skills development and professional contacts. Decisions will be made on a case-by-case basis. Professional Summer Semester credit cannot be granted retroactively.

4.2.6 M.F.A. Final Acting Project Guidelines- see Appendix III

4.2.7 Casting Policy Specific to M.F.A. Acting Students:

Pre-Casting: 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.

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.

All M.F.A. acting students are required to audition for all Mainstage productions throughout their three-year residency, and are required to audition for Studio productions in semesters in which they are not cast in mainstage roles.

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 Graduate Acting.

No M.F.A. acting student may participate in non-departmental productions without written permission of the Program Coordinator of Graduate Acting. Graduate students who begin rehearsals for such a project will lose their assistantship for the following semester. There will be no exceptions. Rehearsals or performances are the laboratory component of our training program, not a substitute for classroom work, and production obligations will never be considered an excuse for incomplete or shoddy class-related work.

No first year MFA actor can be cast in two mainstage productions in one semester.
4.3 M.F.A. IN THEATRE - DIRECTING:

4.3.1 Program Goals and Objectives for the M.F.A. in Theatre in Directing:

Goals:
The M.F.A. in Directing is a professionally oriented, terminal degree, designed to be a transition between undergraduate training and the professional theatre and related careers. The program offers rigorous study through an individualized curriculum aimed at developing the student’s creative and intellectual growth. The program integrates the theoretical with the practical by combining technical training and intellectual endeavor with intensive application in directing and working on theatre productions throughout the 3 year program.

Objectives:
• To foster creative imagination and independent thinking;
• To develop skills in effective collaboration;
• To foster self-discipline, commitment, professionalism, and respect for others;
• To develop the student’s knowledge of theatrical literature in its historical, cultural and performative context;
• To provide a solid foundation in the critical theories and practice of stage directing;
• To expand the student’s knowledge of all the theatrical means (acting, directing, designing, playwriting, stage management, theatre technology, dramaturgy, etc.) through which a script is translated into effective performance;
• To develop abilities to research, analyze and interpret a script;
• Through formal and informal writing and presentations to develop expertise in communicating ideas and concepts to designers, actors, dramaturgs, technicians and the audience; and
• To develop the student’s abilities to translate theory into practice and to effectively reach an audience.
4.3.2 Course Requirements for the M.F.A. in Directing:

The M.F.A. program in directing requires a minimum of three years residency. The degree requires a minimum of 62 semester hours of credit, including required courses and electives.

All students are accepted on probation. After one year of probationary status, the student may be admitted to candidacy in the program after a review of class and production work by the graduate performance faculty.

Required courses are:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 451G</td>
<td>Décor</td>
<td>4</td>
</tr>
<tr>
<td>THEA 481G</td>
<td>Rehearsal Techniques</td>
<td>3</td>
</tr>
<tr>
<td>THEA 482G</td>
<td>Independent Project in Directing</td>
<td>3</td>
</tr>
<tr>
<td>THEA 537</td>
<td>Professional Semester</td>
<td>9</td>
</tr>
<tr>
<td>THEA 540</td>
<td>Visual Concepts for the Stage</td>
<td>3</td>
</tr>
<tr>
<td>THEA 545</td>
<td>Movement Lab: Warm Up</td>
<td>1</td>
</tr>
<tr>
<td>THEA 565</td>
<td>Advanced Voice Techniques I</td>
<td>2</td>
</tr>
<tr>
<td>THEA 567</td>
<td>Advanced Voice Techniques III</td>
<td>1</td>
</tr>
<tr>
<td>THEA 576</td>
<td>Problems in Acting: Contemporary Texts</td>
<td>2</td>
</tr>
<tr>
<td>THEA 577</td>
<td>Problems in Acting: Period Texts</td>
<td>2</td>
</tr>
<tr>
<td>THEA 579</td>
<td>Professional Summer Semester</td>
<td>9</td>
</tr>
<tr>
<td>THEA 580</td>
<td>Theories of Acting and Directing</td>
<td>3</td>
</tr>
<tr>
<td>THEA 582</td>
<td>Pre-Candidacy Directing Practicum</td>
<td>6</td>
</tr>
<tr>
<td>THEA 585</td>
<td>Directing Seminar</td>
<td>3</td>
</tr>
<tr>
<td>THEA 587</td>
<td>Problems in Acting/Directing: Score</td>
<td>3</td>
</tr>
<tr>
<td>THEA 590</td>
<td>Analysis</td>
<td>3</td>
</tr>
<tr>
<td>THEA 600</td>
<td>Research and Projects in Theatre</td>
<td>3</td>
</tr>
<tr>
<td>THEA 602</td>
<td>M.F.A. Final Project in Directing</td>
<td>4</td>
</tr>
</tbody>
</table>

The electives available are:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 470G</td>
<td>Stage Combat</td>
<td>3</td>
</tr>
<tr>
<td>THEA 473G</td>
<td>Acting and the Camera</td>
<td>3 (repeatable to 9)</td>
</tr>
<tr>
<td>THEA 474G</td>
<td>Stage Combat Armed</td>
<td>4 (repeatable to 8)</td>
</tr>
<tr>
<td>THEA 476G</td>
<td>Advanced Musical Theatre Techniques</td>
<td>3</td>
</tr>
<tr>
<td>THEA 477</td>
<td>Dialects</td>
<td>3</td>
</tr>
<tr>
<td>THEA 496G</td>
<td>Experiments and Topics in Theatre</td>
<td>1-3 (repeatable to 6)</td>
</tr>
</tbody>
</table>

On rare occasions, students may request that courses from other departments be counted as elective credits. This requires approval of the performance graduate faculty.

Full-time student status requires enrollment in 9 hours per semester, to be eligible for an assistantship and other financial aid. Maximum load is 15 hours per semester.
4.0 Graduate Degree Programs

4.3.3 Suggested Plan of Study for the M.F.A. in Directing 2016 - 2017:

An outline calendar for MFA directing students follows. Note that the faculty of the Department of Theatre and Dance will determine during which semester graduate students will prepare and perform their MFA final project.

<table>
<thead>
<tr>
<th>FIRST YEAR FALL</th>
<th></th>
<th>FIRST YEAR SPRING</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 545 Movement Lab: Warm Up</td>
<td>1</td>
<td>THEA 481G Rehearsal Techniques</td>
</tr>
<tr>
<td>THEA 565 Advanced Voice Techniques I</td>
<td>2</td>
<td>THEA 540 Visual Concepts for the Stage</td>
</tr>
<tr>
<td>THEA 582 Pre-Candidacy Directing Practicum</td>
<td>3</td>
<td>THEA 580 Theories of Acting &amp; Directing</td>
</tr>
<tr>
<td>THEA 587 Problems in Acting/Directing: The Score</td>
<td>3</td>
<td>THEA 582 Pre-Candidacy Directing Practicum</td>
</tr>
<tr>
<td>THEA 590 Analysis</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Credit Hours</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SUMMER</td>
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<tr>
<td></td>
<td></td>
<td>THEA 579 Professional Summer Semester</td>
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<td></td>
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<tr>
<td>SECOND YEAR FALL</td>
<td></td>
<td>SECOND YEAR SPRING</td>
</tr>
<tr>
<td>THEA 537 Professional Semester</td>
<td>9</td>
<td>THEA 579 Professional Semester</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td>OR</td>
</tr>
<tr>
<td>THEA 482G Directing Project</td>
<td>3</td>
<td>THEA 482G Directing Project</td>
</tr>
<tr>
<td>THEA 567 Voice Techniques III</td>
<td>1</td>
<td>Electives</td>
</tr>
<tr>
<td>THEA 578 Problems in Acting: Comedy Texts</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Electives</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Credit Hours</td>
</tr>
<tr>
<td></td>
<td></td>
<td>THIRD YEAR FALL</td>
</tr>
<tr>
<td>THEA 602 MFA Project (if scheduled) OR</td>
<td>4</td>
<td>THEA 602 MFA Project (if scheduled)</td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td>OR</td>
</tr>
<tr>
<td>THEA 600 Directing Project</td>
<td>3</td>
<td>THEA 600 Directing Project</td>
</tr>
<tr>
<td>AND</td>
<td></td>
<td>AND</td>
</tr>
<tr>
<td>THEA 451G Decor</td>
<td>4</td>
<td>Electives</td>
</tr>
<tr>
<td>THEA 585 Directing Seminar</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Credit Hours</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MINIMUM TOTAL FOR DEGREE</td>
</tr>
</tbody>
</table>
4.0 Graduate Degree Programs

4.3.4 Professional Summer Semester:

During their course of study, M.F.A. directing students must be hired by a professional theatre company and spend one summer in residence with that company. It is the student’s responsibility to find summer work that will satisfy this requirement. Contracts as directors, assistant directors, and/or stage managers for the season will fulfill the requirement.

Once a student has been offered a contract by a professional company, the student may petition to have the project approved for Professional Summer Semester credit. The graduate performance faculty will consider the petition, taking into account the company’s professional reputation, the project’s educational benefit to the student, and the career value of the proposed experience in terms of skills development and professional contacts. Decisions will be made on a case-by-case basis. Professional Summer Semester credit cannot be granted retroactively.

4.3.5 M.F.A. Final Directing Project:

A unique element of the M.F.A. Directing program is the opportunity to direct a production every semester the student is in residency, as follows:
The first year projects will be fully staged and performed for invited audiences, but produced without design support in a classroom setting. The first semester show will be a one-act, and the second semester show will be full-length with some design elements. The focus of these productions is on text analysis, and on the director-actor relationship. The student will be expected to show progressively more nuanced skills in analysis and communication throughout this year.
The second year projects will be produced with the aid of a small budget and design support. They will both be full-length projects in the Studio season. The focus of these productions is on the continuing progress of the director-actor relationship, as well as the development of the director-designer relationship. The student will be expected to show progressively more nuanced skills in analysis, communication, and visual interpretation throughout this year.
The third year projects will be: one non-traditional project (such as a site-specific performance, or a community-based performance project, or the development of a new play, or a radical interpretation of a canonical play, etc), and one fully supported production in the Mainstage season. The focus of these projects is on the synthesis of all knowledge acquired throughout the student’s residency thus far in the M.F.A. Directing program. The student will be expected to demonstrate mastery of fundamental skills, and will also be expected to provide evidence of how he or she will contribute new creative knowledge/ideas to the theatre community at large upon graduation.
The third year Mainstage production will qualify as the student’s Thesis project. Graduate students who have successfully completed four semesters of residency will be eligible to do their M.F.A. Project in Directing.
The plays for all Mainstage productions are selected through the Season Selection Process, as outlined in APPENDIX I of this handbook. Student directors will be invited to participate in this selection process. Mainstage dates are determined by the Department Chairperson.
4.0 Graduate Degree Programs

Each director will be assigned an advisor for their directing project. The student is required to consult with the advisor throughout the directing process. Directors must have a completed production book either two weeks before auditions, or two weeks before the first design meeting, whichever comes first. There will be a call for Studio Theatre proposals toward the beginning of each semester (for the following semester). Grades for Studio Theatre productions will be assigned by the head of the M.F.A. Directing Program in consultation with other faculty associated with the project.

4.3.6 M.F.A. Final Directing Project Guidelines – see Appendix IV

4.3.8 Other Assignments:

In an effort to expose them to the working methods of various directors, M.F.A. directing students will be assigned as stage managers or assistant directors for Mainstage productions. They will also be called upon to staff unified auditions and to participate in activities with the community of directors in the M.F.A. Directing Program.

4.4 M.F.A. IN THEATRE IN DESIGN (Scenery, Costumes and Lighting):

4.4.1 Program Goals and Objectives for the M.F.A. in Theatre in Design:

Goals:

The M.F.A. in Design is a professionally oriented, terminal degree, designed to be a transition between collegiate training and the professional theatre and related careers (including higher education). The program offers rigorous study through an individualized curriculum approach aimed at developing the student's creative and intellectual growth. The program integrates the theoretical with the practical by combining individualized artistic and technical training and intellectual endeavor with intensive application in design and working on theatre productions throughout the 3-year program.

Objectives:

• To foster creative imagination and independent thinking;
• To foster self-discipline, commitment and professionalism and respect for one another;
• To develop the student’s knowledge of theatrical literature in its historical, cultural and performative context;
• To develop abilities to research, analyze and interpret a script from the perspective of the designer;
• To expand the student’s knowledge and expertise in design skills such as rendering, drafting, color theory and décor;
• To develop expertise in communicating ideas and concepts to directors, actors, technicians and the audience through formal and informal writing and presentations; and
• To develop skills in effective collaboration.
### 4.4.2 Course Requirements for the M.F.A. in Theatre in Design:

**Required Courses are:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>THEA 451(G) Décor</td>
<td>(4)</td>
</tr>
<tr>
<td>THEA 534 Graduate Technical Theatre Practicum</td>
<td>(1-3, repeatable to 18)</td>
</tr>
<tr>
<td>(min. 10)</td>
<td></td>
</tr>
<tr>
<td>Primary Area of Emphasis</td>
<td>(15)</td>
</tr>
<tr>
<td>THEA 551 Graduate Scene Design</td>
<td>(3, repeatable to 18)</td>
</tr>
<tr>
<td>OR</td>
<td></td>
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<tr>
<td>THEA 552 Graduate Lighting Design</td>
<td>(3, repeatable to 18)</td>
</tr>
<tr>
<td>OR</td>
<td></td>
</tr>
<tr>
<td>THEA 553 Graduate Costume Design</td>
<td>(3, repeatable to 18)</td>
</tr>
<tr>
<td>Secondary Areas</td>
<td>(6 sh.)</td>
</tr>
<tr>
<td>THEA 551 Graduate Scene Design</td>
<td>(3, repeatable to 18)</td>
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<tr>
<td>AND/OR</td>
<td></td>
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<tr>
<td>THEA 552 Graduate Lighting Design</td>
<td>(3, repeatable to 18)</td>
</tr>
<tr>
<td>AND/OR</td>
<td></td>
</tr>
<tr>
<td>THEA 553 Graduate Costume Design</td>
<td>(3, repeatable to 18)</td>
</tr>
<tr>
<td>THEA 540 Visual Concepts for the Stage</td>
<td>(3)</td>
</tr>
<tr>
<td>Department and Directed Electives</td>
<td>(12 sh)</td>
</tr>
<tr>
<td>ART 440G Studio Problems in Drawing</td>
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<tr>
<td>THEA 496G Experiments and Topics in Theatre</td>
<td>(1-3, repeatable to 6)</td>
</tr>
<tr>
<td>THEA 579 Professional Summer Semester</td>
<td>(1-12, repeatable to 12)</td>
</tr>
<tr>
<td>THEA 600 Research and Projects in Theatre</td>
<td>(1-6, repeatable to 6)</td>
</tr>
<tr>
<td>THEA 590 Analysis</td>
<td>(3)</td>
</tr>
<tr>
<td>THEA 602 MFA Project</td>
<td>(4)</td>
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<tr>
<td><strong>TOTAL PROGRAM:</strong></td>
<td></td>
</tr>
<tr>
<td><strong>62 semester hours</strong></td>
<td></td>
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</tbody>
</table>

### 4.4.3 Professional Summer Semester:

During their course of study, M.F.A. design students must be hired by a professional theatre company and spend one summer in residence with that company. It is the student’s responsibility to find summer work that will satisfy this requirement. Contracts as designers, technical or costume assistants for the season will fulfill the requirements.
4.0 Graduate Degree Programs

4.4.3 **Professional Summer Semester:**

Once a student has been offered a contract by a professional company, the student may petition to have the project approved for Professional Summer Semester credit. The graduate design faculty will consider the petition, taking into account the company’s professional reputation, the project’s educational benefit to the student, and the career value of the proposed experience in terms of skills development and professional contacts. Decisions will be made on a case-by-case basis. Professional Summer Semester credit cannot be granted retroactively.

4.4.4 M.F.A. Final Project in Design - see Appendix V
5.0 Production Policies

5.1 THEATRE AND DANCE PRODUCTIONS:

5.1.1 Mainstage Productions:
The Department of Theatre and Dance produces a Mainstage season of five/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, sets, and other elements 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 the 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 fall BFA Musical Theatre Showcase. The spring Bring Your Own Play (BYOP) presents original student scripts of varying length. Each semester the Stage Combat Club presents FOOD FIGHT which is a stage combat showcase. FOOD FIGHT is a food-raiser for the local food bank. The University Theatre Club hosts a Christmas Cabaret on the Sunday prior to fall finals.
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 clavinovas as rehearsal furniture.
- Do not move the acoustic pianos or clavinovas 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.

• Graduate students with an assistantship in acting must audition for all Mainstage productions:
  o If cast—auditioning for Studio Theatre productions is optional.
  o If not cast—actors are required to audition for all Studio Theatre productions.

• Undergraduate students in the performance area must audition for all 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.

• Pre-casting of roles may occur on rare occasions (i.e. guest artists) when approved by the Theatre and Dance faculty. Prior to auditions, any pre-cast roles will be announced.
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 are 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.
• 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. 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.
5.0 Production Policies

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.

Monday - Friday Rehearsals, Rehearsal Break Periods, and University Break Periods:
• No calls for rehearsals are to be made before 7:00 p.m (or 1:00 if an afternoon rehearsal).
• Actors are expected to arrive for rehearsals, prepared to start at 7:00 p.m.
• No on-campus Department of Theatre and Dance meetings, rehearsals, project pre-views or evaluation, 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).
5.0 Production Policies

- No rehearsals are to be scheduled during strike times of Mainstage or Studio, productions.
- Rehearsals ARE NOT allowed on days of 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. 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.

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).

Weekend Rehearsals, Rehearsal Break Periods, and University Break Periods:
- No on-campus Department of Theatre and Dance meetings, rehearsals, 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 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.
5.0 Production Policies

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

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.
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.

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 fingerprints 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.

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.

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 https://photocart.wiu.edu/ 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/pay for the photo call if desired.
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 the current 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 head shots 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.

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.
5.0 Production Policies

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.

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.

5.3.5 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 TD. The Chairperson will not issue keys.
5.0 Production Policies

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:

- 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.
5.0 Production Policies

- 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 advisor, and the Head of Acting. The parties listed in the previous sentence will see that the casting policy above is being observed.

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.
- 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 TD.
- Finishing and detail work on scenery may occur in Simpkins at the discretion of the 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 should 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.
5.0 Production Policies

**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, and design/technical faculty or staff. Help in using the sound equipment may be had by asking the Studio Theatre TD, 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.

**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.

**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 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.
5.3.11 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 a 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.
5.4 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 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. 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 of 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

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.
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.
5.0 Production Policies

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 Items:

- 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 twenty 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.
6.3 Conference Support:
The Department attempts to provide support to many undergraduate or graduate students to attend the regional ACDF, 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/

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
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.

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. The Chairperson is vitally interested in knowing what is happening in the department. At any time, feel 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!
9.0 Financial Matters

9.1 **COST GUARANTEE:**
Western Illinois University offers guaranteed tuition, fees, as well as room and board rates for graduate students. Students eligible for the graduate cost guarantee must meet the following:
- Must be enrolled in a graduate degree program (unclassified graduate students will not be eligible);
- The guarantee will be for four consecutive years. If the student has not finished the degree program within four years, the rate will be advanced by two years and will continue for another two years;
- If the student becomes unclassified during the guarantee program, he/she will be moved to the current rates and will not be covered by the guarantee until enrolled in a degree program;
- The guarantee will cover per-hour tuition rate, per-hour University fee rate, and room and board.
- Students who finish a degree program and who then begin a new degree program will be assessed the rate in effect at the time of enrollment in the new degree program and will retain that rate as described above.

9.2 **GRADUATE ASSISTANTSHIPS:**
Graduate assistantships are academic merit-based award programs that provide students with work opportunities in a job closely related to their academic field of study. Students with full-time assistantships are required to work up to 20 hours per week or teach 5 to 6 semester hours per semester, and will receive a monthly stipend and waiver of tuition. Current stipend amounts, policies, procedures, and additional information concerning the assistantship program may be found online at wiu.edu/grad. See section 10 for details on theatre assistantships.

9.3 **SCHOLARSHIPS:**
Graduate students are primarily funded through Graduate Assistantships (see section 10.0). However, there is one named scholarship, the Mary Ewing Award in Theatre, that can be awarded to Junior or Senior Undergraduates or to a second year graduate student who 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.

9.4 **WORK STUDY and REGULAR STUDENT EMPLOYMENT:**
Federal Work Study and Regular Student Employment program is administered through the university financial aid office. For details, contact http://www.wiu.edu/student_services/financial_aid/handbook/WorkStudy.php

9.5 **THEATRE AND DANCE OFFICE:**
At times there are part-time jobs available in the department office in Browne or in the dance office in Brophy Hall. Interested students should contact the Department office.
9.6 GRADUATE STUDENT RESEARCH AND PROFESSIONAL DEVELOPMENT FUND:
The Graduate School at Western Illinois University strongly values professional development
and research as important components of graduate study. The Graduate Student Research and
Professional Development Fund is designed to support student research projects and presenta-
tions, scholarly activities, and professional development opportunities.

FUNDING AVAILABILITY:
Full and part-time degree-seeking graduate students are eligible to apply for funding. Up to $500
is available per student per award period. A minimum of $12,000 will be available each academic year. A portion of those funds will be
available for allocation for the Fall Semester (application deadline: September 15) and the
Spring/Summer Semesters (application deadline: February 15).

APPLICANT ELIGIBILITY:
Graduate students currently enrolled in a degree program who have earned at least a 3.0 graduate
G.P.A. and have completed at least 6 semester hours of WIU graduate course work are eligible to
apply for funding.

APPLICATION PROCEDURE:
Applications are available at the School of Graduate Studies website: www.wiu.edu/graduate
studies/current_students/forms/StudentFund.pdf. Students should submit the application and sup-
porting documents to the Department Chair in their academic program by the 15th of September
(Fall) or February (Spring/Summer). Each department is allowed the submission of five applica-
tions per award period. It is the academic department’s responsibility to determine the five to
be submitted. The applications will be due in the Graduate School from the academic department
on or before October 1 and March 1.

10.0 Graduate Assistantships

Graduate students may apply for assistantships that include a full tuition waiver and a stipend
ranging from $4,500 to $6,000 per academic year. Applicants must first be accepted to the School
of Graduate Studies, and then must audition and interview. Design students must interview and
present a portfolio of design work.

According to Graduate School policy, graduate students must maintain a minimum GPA of 3.0 to
retain their assistantships. However, low performance in the academic and/or production pro-
gram may be grounds for losing the assistantship as well. Even with a 3.0 GPA students who
have received a C, D or F in their coursework risk the loss of the assistantship. If a student earns
more than 9 (10 hours or more) hours of C in their coursework, they will be dismissed from the
program.

10.1 TYPES OF ASSIGNMENTS:
Graduate students who are awarded graduate assistantships will be assigned responsibilities from
the following areas:
• Working in the design and construction areas of costumes, lighting, props or scenic design as a
Graduate Assistant (G.A.)
• Serve as assistants to various faculty members in the Department of Theatre and Dance as a
Teaching Support Assistant or (T.S.A.)
• Teach lower division classes as deemed appropriate as Teaching Assistant (T.A.)
• Working on publicity and promotion of department productions
• Other service duties as assigned by Department Chairperson
10.0 Graduate Assistantships

10.2 PREFERENCES FOR ASSIGNMENTS:
The Department Chairperson (in consultation with the Graduate Coordinator and the Coordinator of Humanities) assigns duties to graduate students. After the first semester, students on assistantship express their preference for an assignment on the Graduate Review form (see section 10.4), based on opportunities in the department with final assistantship assignments determined by the Chairperson. Students interested in teaching courses (THEA 110, 101, 170, 171, 172) are required to meet and discuss qualifications/goals with the Coordinator of Humanities.

10.3 GRADUATE STUDENT AREA - YR FALL 2016 ASSISTANTSHIP:

<table>
<thead>
<tr>
<th>Name</th>
<th>Area</th>
<th>Year</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tony Boyd</td>
<td>CD</td>
<td>3</td>
<td>Costume Studio</td>
</tr>
<tr>
<td>Christopher Burch</td>
<td>ACT</td>
<td>3</td>
<td>Main Office</td>
</tr>
<tr>
<td>Will Couer</td>
<td>LD</td>
<td>3</td>
<td>GA Lighting Studio</td>
</tr>
<tr>
<td>James Davis</td>
<td>LD</td>
<td>3</td>
<td>TA THEA 321</td>
</tr>
<tr>
<td>Alex Freeman</td>
<td>DIR</td>
<td>3</td>
<td>None</td>
</tr>
<tr>
<td>Laura Hoske</td>
<td>DIR</td>
<td>3</td>
<td>GA Scenic Studio</td>
</tr>
<tr>
<td>Dustin Lafluer</td>
<td>ACT</td>
<td>3</td>
<td>GA/TSA THEA 110</td>
</tr>
<tr>
<td>Christopher Martin</td>
<td>ACT</td>
<td>3</td>
<td>TA THEA 110</td>
</tr>
<tr>
<td>Brett Olson</td>
<td>ACT</td>
<td>3</td>
<td>TA THEA 110</td>
</tr>
<tr>
<td>Matt Saltzberg</td>
<td>DIR</td>
<td>3</td>
<td>Writing Center</td>
</tr>
<tr>
<td>Sarah Shannon</td>
<td>ACT</td>
<td>3</td>
<td>GA/TSA THEA 311</td>
</tr>
<tr>
<td>Jason Shores</td>
<td>ACT</td>
<td>3</td>
<td>TA THEA 110</td>
</tr>
<tr>
<td>Monica Tate</td>
<td>ACT</td>
<td>3</td>
<td>TA THEA 110</td>
</tr>
<tr>
<td>Bobby Wilhelmson</td>
<td>ACT</td>
<td>3</td>
<td>TA THEA 172</td>
</tr>
<tr>
<td>Emily Wirkus</td>
<td>DIR</td>
<td>2</td>
<td>WRITING CENTER</td>
</tr>
<tr>
<td>Jeff Young</td>
<td>ACT</td>
<td>3</td>
<td>TA THEA 302</td>
</tr>
<tr>
<td>Brian Kalina</td>
<td>Music</td>
<td></td>
<td>GA Pianist</td>
</tr>
</tbody>
</table>

The School of Graduate Studies has created and defined the positions of TA, TSA, and GA as follows:

- **TA** - Teaching Assistant (teaching a course)
- **TSA** - Teaching Support Assistant (assisting in a class)
- **GA** - Graduate Assistant (operational functions of the department)

10.4 GRADUATE REVIEWS:
Graduate students will be evaluated at the end of each semester, usually during finals week, concerning their progress in the program, performances or designs and execution of assistantship assignments. Students must fill out a Graduate Self-Evaluation form ELECTRONICALLY and submit it to the office by the announced deadline. The schedule of reviews is posted on the call boards. See Appendix II for a full explanation of Graduate Reviews.

The Self-Evaluation form is available at http://www.wiu.edu/cofac/theatre/forms.php
10.5 **TIME REPORTING:**
for Graduate Assistant Personnel - Effective August 1, 2011

In order to comply with the State Officials and Employees Ethics Act, the University has implemented screens to allow graduate/teaching/research assistants to electronically record their hours worked. This is a time reporting mechanism and is not directly connected to the monthly stipend payment. These online screens will be available to graduate assistants via STARS and to supervisors via WIUP.

Effective August 2011, graduate assistant personnel will be required to electronically record their hours worked for each month they are on contract. While they may input their hours worked throughout each week of the month, final submission of the time report is not required until the end of the month. The assistant must confirm the time report at the end of the month and then the Chairperson will confirm/approve the time report. Email reminders will be sent to assistants and supervisors as the deadline for submission of time reports nears or is surpassed.

Complete instructions on the time reporting processes can be found online: www.wiu.edu/graduate_studies/current_students/GATimeReporting.pdf
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 2015-2016 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:

<table>
<thead>
<tr>
<th>YEAR</th>
<th>16-17</th>
<th>17-18</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAINSTAGE</td>
<td>Carolyn Blackinton</td>
<td>Jeannie Woods</td>
</tr>
<tr>
<td>MAINSTAGE</td>
<td>STU</td>
<td>Carolyn Blackinton</td>
</tr>
<tr>
<td>MAINSTAGE</td>
<td>STU</td>
<td>Bill Kincaid</td>
</tr>
<tr>
<td>MAINSTAGE</td>
<td>STU</td>
<td>DC Wright</td>
</tr>
<tr>
<td>MAINSTAGE</td>
<td>Lysa Fox</td>
<td>Lysa Fox</td>
</tr>
<tr>
<td>MAINSTAGE</td>
<td>No Show</td>
<td>STU</td>
</tr>
</tbody>
</table>

Note: The 2016-2017 directing order is correct. For subsequent season selection, the directing order will be determined based on the shows that are chosen. 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. At the beginning of spring semester the faculty, staff, MFA directors, and other students as assigned will meet and begin to select the season. Once selected, announcement of the upcoming season will be made by March 1. The tentative schedule for season selection of the 2015-2016 academic year is as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 26</td>
<td>Season selection guidelines distributed</td>
</tr>
<tr>
<td>Dec. 1</td>
<td>3 directing proposals due</td>
</tr>
<tr>
<td>Jan. 18</td>
<td>First season selection meeting</td>
</tr>
<tr>
<td>Mar. 1</td>
<td>Season announced</td>
</tr>
</tbody>
</table>

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.
The Graduate Review:

Each student in the M.F.A. program will meet with the faculty at the end of each semester for an assessment of his/her work. These meetings are a time for the faculty to review the students' work and development in classes as well as in productions. All students are in pre-candidacy status until the end of their second semester, at which time they may be invited to apply for admission to candidacy for the graduate degree or may be asked to leave the program. Students who are not admitted to candidacy at the end of the second semester may be kept on pre-candidacy status for another semester (with specific issues that need to be improved) or asked to leave the program. Once admitted to candidacy, all students will continue to undergo Graduate Reviews at the end of each semester and must demonstrate sustained progress in order to be retained in the program. Students who do not demonstrate sustained progress in the program and who receive an unsatisfactory rating will be terminated from the program.

Admission to Candidacy:

After at least 18 semester hours of graduate work at the university have been completed and before the completion of 30 semester hours, the student must apply for candidacy for the graduate degree. Following the second semester Graduate Review and after grades are in for the semester, the faculty will consider recommending that the student file a Graduate Degree Plan and be admitted to candidacy. All academic deficiencies must be removed before the student is admitted to candidacy and the student must have at least a 3.0 GPA on all graduate coursework. In determining the student’s qualification for candidacy, the graduate faculty may take into consideration the student’s graduate and undergraduate record and other criteria outlined under the Graduate Review Process section below. After weighing all relevant factors, the graduate faculty may: (a) recommend approval for candidacy, (b) defer action until certain specified requirements are met, or (c) recommend the student leave the program.

Application forms, titled “Graduate Degree Plan”, can be obtained from the School of Graduate Studies or online at www.wiu.edu/grad. The Degree Plan must be worked out in consultation with the student’s advisor and be approved by the advisor, member of the department’s Graduate Committee and the Graduate Coordinator. The student is responsible to submit the plan to the School of Graduate Studies. Approval of the Degree Plan signifies admission to degree candidacy. The Graduate Coordinator will initiate a letter that confirms the student is admitted to candidacy.

Once the School of Graduate Studies has approved a student’s Degree Plan, the student must file a petition to make any change in that plan. Students may obtain petition forms in the School of Graduate Studies or online at www.wiu.edu/grad. Upon completion, petitions are submitted to that office. A student who re-enters the University after an absence of three or more years, excluding summer sessions, must re-submit his or her Degree Plan based on the current catalog unless permission is obtained from the dean of the college in which he or she is enrolled and the School of Graduate Studies to use the original Degree Plan. Once admitted to candidacy, all students will continue to undergo Graduate Reviews at the end of each semester and must demonstrate sustained progress in order to be retained in the program.

1Note that the number of hours (or time in the program) required for Admission to candidacy is longer than the time frame in other graduate programs on campus. This is because the M.F.A. degrees are 3-year, 62 semester hour degrees.
Appendix II  Graduate Reviews

Graduate Review Process

1. The Graduate Coordinator will notify students of the date of the end-of-semester Graduate Review meeting. This review will generally occur in Finals Week or the week before finals.

2. The Graduate Coordinator will assign each student a time slot for the Graduate Review with the faculty of his/her area of concentration (performance or design). This schedule will be posted on the theatre callboard.

3. The student will fill out the Self-Evaluation Form. The form can be found at http://www.wiu.edu/cofac/theatre/forms.php. The Word® form must be typed and submitted electronically to the department office by a specified date.

4. If the student is in the first year of the program, or if he/she has received a “satisfactory with exception” rating at the previous review, the advisor may ask the student to meet with him/her before the review date to discuss the student’s progress in the program. During this meeting, the advisor will tell the student how well he/she is performing, based on the criteria below. Otherwise, performance in these areas will be discussed at the formal review.

   Specific criteria areas include:
   • Progress in completion of required coursework and practica;
   • Progress in completion of portfolio requirements;
   • Progress in completion of creative endeavors and research;
   • Reliable and effective performance in graduate assistantship duties;
   • Achievement in coursework (minimum GPA across all courses of 3.0; no more than nine semester hours graded a C, D or F);
   • Achievement in production assignments;
   • Professionalism and collegial working relationships with peers and faculty; and
   • Achievement in related areas (e.g., presenting at a conference, ACTF or other professional acknowledgement, exceptional service to the program, etc., if applicable).

5. At the Graduate Review the advisor will present a summary of the student’s progress. The faculty in the performance or design area will meet with the students in those areas, although ANY faculty may attend any review. The purpose of the meeting is to discuss the student’s progress and development in academic and non-academic areas (e.g., professionalism, relationship with peers/faculty). The student will normally be present during this discussion.

6. At the conclusion of that discussion, the faculty, in the student’s absence, will decide on an assessment rating of the student’s progress. A final rating decided by consensus, will be given. There are five possible ratings:

   • Excellent - The student is making excellent progress through the program, excelling in several criteria as listed in #4 above.

   • Satisfactory - The student is making satisfactory progress through the program. The student has completed the normal requirements for that year and is achieving at a satisfactory level in coursework and creative/scholarly endeavors.
Appendix II  Graduate Reviews

- **Satisfactory with Exception** - The student’s progress is less than satisfactory. The student has not completed the normal requirements for the review period or is not achieving at a desired level in coursework and/or practice.

- **Unsatisfactory** - The student’s progress is less than satisfactory based on the criteria in #4 above. The student has not completed the normal requirements for the review period or is not achieving at a desired level in coursework and/or practice. The Graduate Coordinator sends the student a letter indicating the criteria for achievement of satisfactory progress and a timeline for completion. Recommendations may include, but are not limited to, reducing the course load, stipulating coursework to address deficiencies, etc. The faculty in theatre will review the student again at the next graduate review. Failure to attain satisfactory progress within the next semester and the student will be released from the program.

- **Released from Program** - The student has not made significant improvement as outlined in the criteria of the unsatisfactory letter. This will result in termination from the program. The Graduate Coordinator sends the student a letter indicating the reasons for the termination.

**Important:**

As an audition/interview only graduate program, the MFA program in Theatre and Dance requires remaining in “good standing” to enroll in any Theatre and Dance courses If, for any reason, you are no longer a candidate in the MFA program you will be ineligible to enroll in further Theatre and Dance coursework

The Graduate School may put a student on probation if his or her GPA falls below the necessary minimum. Any student, for reasons that are both extremely serious and unusual in nature (e.g., serious violation of ethical or academic standards codes), may be terminated from the program at any time. In this case, the faculty would hold a formal review of the student prior to the termination action, which would follow the guidelines presented for the Graduate Review. At the discretion of the faculty, a student who is not making satisfactory progress may also have his/her assistantship suspended.

7. The Graduate Coordinator will write each student after the Graduate Review to inform him or her of the progress rating and to summarize the faculty discussion of progress.

8. If a student wishes to disagree with the faculty evaluation, he or she may address the faculty in writing, through the Graduate Coordinator, concerning points of disagreement. The Coordinator will inform the faculty of the student’s disagreement at the next regularly scheduled faculty meeting. The student has the option of requesting, through his or her advisor, a special faculty meeting to discuss the points of disagreement. The letter to the student and the student’s points of disagreement, if there are any, will be kept in the student’s permanent academic file.

9. **Supplementary Review Procedures:**
A student, his or her advisor, or any faculty member has the option of calling for a special review meeting at any time during the course of an academic year by communicating such a request in writing to the Graduate Coordinator. The format for such a meeting is the same as that of the end-of-semester review.
M.F.A. Project - Eligibility and Project Proposal:

After four semesters of full-time enrollment (not including summers) and subject to the approval of the performance faculty, candidates for the M.F.A. in Acting are eligible for the M.F.A. Final Acting Project. Registration for the project is THEA 602 (4 credit hours).

As in previous semesters, candidates audition for Mainstage and Studio productions. Once cast lists are posted, they can propose to the Program Coordinator of Graduate Acting that a role in which they are cast be considered their M.F.A. Acting Project. If the project is approved, the Coordinator will formulate a thesis committee consisting of three Department of Theatre and Dance faculty members, chaired by the production’s director. In cases where the director is not a faculty member, the Coordinator will serve as committee chair/project advisor. The student may make suggestions or requests about the membership of the thesis committee, but the decision rests with the Coordinator.

The M.F.A. Acting Project may not be performed in the first production of the fall semester due to pre-production paperwork deadlines.

M.F.A. Project - Components of the Project:

The project committee will serve as the evaluating body for all phases of the project, which must include:

• Pre-rehearsal paperwork including detailed character analysis and research, copies of which must be submitted to all committee members by 4:30 on Monday of the week rehearsals begin;
• Performance of the role;
• Process paperwork including the working copy of the script, the actor’s journal, and additional support materials if appropriate, one copy of which is due to the project advisor by 4:30 the Monday after closing;
• Post-production evaluation and summary of personal process, copies of which must be submitted to all committee members by 4:30 the Friday after closing;
• Committee review and defense of performance and submitted materials, chaired by the project advisor. This meeting must happen within one week after the submission of post-production papers, and is open to any interested member of the theatre faculty. The student is responsible for scheduling the committee meeting.

M.F.A. Project - Paperwork

The paperwork for the M.F.A. Acting Project should be a catalogue of the process experienced in the creation of a particular role, and a clinical evaluation of its success. The written portion of the M.F.A. project is an integral part of it, and the quality of the written work will be a significant factor in determining the project grade.

Pre-rehearsal Paperwork: Character Analysis and Research:

• Production history of the play and the role, if applicable
• Research into the play’s cultural, political, historical or geographical setting
• Overview of the playwright’s other work, if applicable
• Statement of director’s interpretation or concept
Appendix III  MFA Project - Acting

• Given circumstances
• Relationships to all other major characters in the play
• Super-objective and other major objectives
• Major obstacles
• Moment before, applied scene by scene
• Conditioning forces, applied scene by scene
• Playwright's description of character
• Other characters’ description of character
• Character’s name, age, and occupation
• Element of nature image, with justification from the text
• Animal image, with justification from the text
• Man-made object image, with justification from the text
• Dominant and secondary effort actions (Laban)
• Physical characteristics: postural behavior, center, feet and head
• Placement, physical conditions/limitations
• Vocal quality, placement and characteristics
• Operative word identification
• Images of breath empowerment
• Donor voice
• Character vocabulary
• Sound values/sound analysis
• Scansion (if applicable) or identification of unique character rhythm

Books to consult for clarification of pre-rehearsal paperwork:

Creating a Character: A Physical Approach to Acting by Moni Yakim
Acting Onstage and Off by Robert Barton
Voice and the Actor by Cicely Berry

Process Paperwork: Working Script and Journal

Journal: A daily reflection on the rehearsal process, revelations, prioritized statements of creative goals for each rehearsal, frustrations and unanswered questions. A record of daily notes from the director should also be kept in this. The journal portion can be in excerpt form if there are sections that are too personal for the committee to read.

The working script should be the actual pages used in the rehearsal process or a copy of them. It should not be a revised, sanitized transcription of the rehearsal script. If the working script is illegible, explanatory notes should accompany it.
It is understood that the process of scoring and notation in the script will not necessarily be a tidy process, nor will it need to be applied equally to all portions of the script. In-depth scoring may be reserved for problem scenes and/or moments in the script. Not all lines need to have tactics next to them, for example, but if there are not enough difficult moments, warranting scoring and exploration, in the script, this could be considered evidence that the role in question was not sufficiently challenging to be considered an M.F.A. final project role.

Working scripts that employ weak verbs (including to say, to tell, to explain, to inquire, to do and to be) are unacceptable and will be considered ample justification for rejection of the final project.

**Post-Production Paperwork - Evaluation and Summary of Process:**

Objective review of pre-rehearsal ideas and their results: a comparison of the submitted pre-rehearsal paperwork to the outcomes of the project. Which parts of the original research and character exploration were reflected in the final performance, or were useful in the process, and to what degree? Comments and critiques from peers, faculty, and other sources can be quoted, cited, acknowledged and/or rebutted.

**Project Evaluation:**

Committee members are expected to have attended at least one rehearsal of the final project production (three in the case of a project advisor who is not the production director), to see the play in performance, and, upon request, to aid the candidate with the successful completion of the project.

After the review and defense meeting, the committee will determine a grade for the project and report it to the department chairperson. The candidate will be informed of the grade by the project advisor.

Passing grades for a thesis project are A, B and C. Grades of D or F may be assigned to a project that has failed. Grades of U, W, X or XU may not be used to satisfy the requirements of this project, and a temporary grade of I will be assigned only in accordance with university policy.

Projects graded F cannot be repeated. If the thesis project is graded D, another thesis project may be undertaken, but only provided that time and space are available and that other student actors do not suffer as a consequence. If time and space for a new project are not available at Western Illinois University, the candidate can petition the department’s graduate committee for permission to fulfill the M.F.A. project requirement with an off-campus project.

The rules and regulations of the graduate handbook of the department and the graduate catalogue of the university serve as the basis for the procedures in this document. All students are urged to familiarize themselves with the graduate catalogue, with special attention to the section entitled “Scholarship Requirements”.

MFA Final Project - Acting: Movement Paperwork Requirements

For the Element, Animal, and Man-Made Object—
- Give the name of the subject image you have chosen, along with the supportive documentation (quotes, musings, etc.) from the text as to why the image was chosen.
- A journal entry (written from the subject’s POV) from the 10-20 min. physical exploration.
- A one sentence explanation of your experience as the subject.
- A list of clue words, pulled from the journal entry and the exploration, that detail some aspect of what you experienced.
- Using the clue words, complete the sentences: I AM________________; DO________________; I FEEL________________.
- A journal entry of your physical exploration of combining all three subject images in a situation your thesis character is involved in from the play; ie-- detailing how the different physicality’s felt in your body, what it was like to shift between them, how you felt each image supported (or perhaps didn’t support) your perception of the character, etc.

For the Laban effort actions—
- Give the name of Laban effort action you have chosen as your dominant and secondary effort, along with supportive documentation (quotes, musings, etc.) from the text as to why the effort was chosen.
- Using a Laban effort exploration (either a new one or the one you did in class), write about how you think these efforts will assist you in creating your thesis character.
- A journal entry of your physical exploration of the Laban efforts; ie.—shifting between the two, using them both at the same time in dominant and secondary fashion, the ease or difficulty of that, what it feels like to have these efforts working in you and whether it fits with your perceptions of character, etc.

You also need to—
- Define where you are placing this characters center (supporting it from the text of course) and describe why that center will be beneficial to you.
- Define three physical changes you are focusing on to create the character’s walk, and describe what that walk feels like to your body, and how using that walk will be beneficial to you.
- Describe any other character specific physicality’s that you are working on for the role (old age, injury, period style, etc.) and discuss how you are creating them for your body and what it felt like to try all of it on in an exploration.
Appendix IV  MFA Project - Directing

Procedures for MFA Directing Projects:

Only students accepted to candidacy in the MFA Directing Program will be eligible. Students must register for THEA 602 (4 credit hours) during the semester the project is undertaken. Every candidate will be assigned a faculty advisor who will ordinarily be a member of the directing faculty. If scheduling conflicts should prevent a member of the directing faculty from serving as advisor, a member of the acting faculty will be selected. Three members of the theatre faculty will evaluate the final project. One of the three members will be the student's project advisor; a second member will be chosen from the performance faculty; the third member will be chosen from the design/technical faculty if the project involves significant set and/or lighting design. If only minimal technical elements are involved, the third member of the project evaluation committee will be chosen from the directing or performance faculty. The thesis committee is appointed by the Department Chairperson.

The advisor will:
• Read the director's pre-production written work after it is submitted
• Attend an oral discussion based on the pre-production written work if the advisor and/or the student request it
• Attend rehearsals periodically throughout the process
• Give the director feedback on the rehearsal process
• Attend at least one performance
• Read the director's post-production evaluation
• Attend an oral review after the production
• Determine, with the committee, a grade for the project

The committee will:
• Read the director's pre-production written work after it is submitted
• Attend rehearsal at the director's request
• Attend a performance
• Read the director's post-production evaluation
• Attend an oral review after the production
• Determine, with the advisor, a grade for the project

Each student chosen to present an MFA Directing Project will prepare a formal written paper that will constitute a major portion of the project. The paper will be comprised of two parts: the pre-production written assignment, and the post-production evaluation.

Pre-production written assignments
The pre-production paperwork will be submitted to the advisor two weeks before auditions, or two weeks before the first design meeting, whichever comes first. The pre-production paperwork is comprised of the following four parts (Play Analysis, the Prompt Book, Dramaturgical Analysis, Initial Ideas):

Play Analysis
Action Analysis
I. Define the major conflict of the play:
   a. Who is the protagonist? What problem is s/he trying to solve?
   b. Who is the antagonist? What obstacles does s/he put in the protagonist's way?
   c. How does the protagonist change throughout the course of the play?
   d. State this conflict in terms of a spine (the main "problem" of the play, stated in active terms - Clurman).
   e. How is the major conflict of the play reflected in the conflicts between other characters or groupings of characters?

II. How is the plot structured?
   a. What are the previous circumstances (What events happened before the play began?)
   b. What is the inciting incident (Which previous circumstance got the action rolling?)
   c. What is the point of attack (What event begins the conflict?)
   d. What are the complications (What are the major clashes between opposing forces?)
   e. What is the climax (When does the conflict end, who wins, and what is the cost of that win?)
Appendix IV  MFA Project - Directing

f. What is the denouement (What events happen after the climax, illuminating it)?

III. Write and rationalize a Root Action Statement (John Kirk) for your play.

Given Circumstances
I. When does the play take place? What is the significance?
II. Where does the play take place? What is the significance?
III. What is the social environment of the play?
   a. What are the social customs or conventions? What is considered correct, polite, or mature behavior?
   b. What are the social restrictions? What is considered taboo behavior?
   c. Do class, race, gender or age matter? Are there different expectations for different people?

IV. What is the economic environment of the play?
   a. What class levels are represented? (Is everyone in the play rich or poor? Is there a mixture?)
   b. Is money important? (Do rich people have more status/power than the poor?)

V. What is the religious environment of the play?
   a. Are there particular religious beliefs held by most people in this world? Does religion offer comfort to most people in this world?

VI. What is the ethical environment of the play?
   a. What is considered right and wrong in this world? From where do the characters derive their ethical codes?

VII. What is the political environment of the play?
   a. What group of people has access to power? What kind of power do these people have?

Character
I. What is each character like physically?
II. In what way is the character gifted or smart? Is s/he aware of this intelligence?
III. How is this character related or connected to the other characters in the play?
IV. What is the character’s:
   a. Social standing?
   b. Economic standing?
   c. Religious beliefs?
   d. Ethical beliefs?
   e. Position in the politics of this world?

V. What is the character’s most significant dream, aspiration, desire, or objective?
VI. What is the character willing to do to get what s/he wants?
VII. What are the most important decisions the character makes in the play?
VIII. How does this character respond to conflict and crisis?
IX. Does this character change throughout the course of this play?

Language
I. What kinds of words and speech patterns exist in the play? Is the language in this world:
   a. Simple or complex?
   b. Poetic or mundane?
   c. Do characters speak directly to the point, or do they avoid straightforward discussion?
   d. Are certain words or phrases repeated?
   e. Other observations about language?
II. What are the important moments of silence?
III. Are there important things left unsaid?
IV. What are the most relevant images that arise through language in this play?

Theme or Idea
I. How does the conflict in the play give rise to larger meanings? What stance does the playwright take, or in what way does the playwright wish to provoke the audience?
II. Why is the title significant?
III. What important philosophical statements do the characters make?
IV. What important activity or business in the play sheds light on what the playwright wishes the audience to contemplate?
Director's Statement
I. Why did you choose this play?
II. What issues in the play do you consider to be the most important?
III. What do you wish to communicate to (or provoke in) the audience?
IV. What do you perceive to be the biggest challenges of staging this script? How do you plan to encounter those challenges?

Prompt Book
I. Create a numbered, running order of the units of action in the play. Put this list in the front of your script. Include the following for each unit:
   a. A title for each unit
   b. The objective for each scene expressed in terms of conflicting intentions (the unit conflict)
   c. A short narrative for each unit, summarizing its action
II. In the script itself, mark each of the units with its title and unit conflict.
III. Divide each unit into beats. On the page opposite the text, or in a column beside the text, indicate the following:
   a. For each beat, indicate the intention for each character, expressed as an action verb (see William Ball). It may be helpful to think of beat shifts, that is, the moment when power changes hands or a new intention begins to be pursued.
   b. Indicate adjustments for each intention within the beat.
   c. Indicate the business or staging of each beat (note important gestures or movements here)

Dramaturgical Analysis
I. The playwright's life, career, other work, and innovations; other contemporary playwrights and theatre trends.
   a. Relate relevant details about the author's biography to the content or act of writing the play itself.
   b. What did the playwright do to contribute to the field? What was s/he doing in this play that had never been done before? Did s/he write about subject matter previously considered taboo? Did s/he invent a genre? Did the work s/he produce have a different relationship to the audience than previous work? How does this playwright's work compare to his/her contemporaries?
II. The play in its original moment of emergence (research about the original production).
   a. What theatre did the play premiere in? What city/country? How is the location relevant? What year? Who owned the theatre? Who funded the production? Who produced/directed/acted in it? What were theatre or acting conventions at the time? What were the physical conditions of the theatre/costumes/props/lights/audience seating like? Did anything special happen at the premiere? What was the critical and popular reception like?
III. The social, historical, political, cultural moment that produced this play originally.
   a. Who had political and religious power at the time the play was written or premiered? What was society like? Were gender, race, or class factors in how individuals or groups functioned in society at this time? What important philosophies influenced thinking at this time? What major historical events preceded the premiere of this play?
IV. The play's subsequent performance history, including other performance trends influenced by this play.
   a. Notable productions of this play after the premiere. How were subsequent productions different than the premiere? How do they add to popular understandings of the play?
   b. Discuss other playwrights or theatre-makers influenced by this playwright or play.
V. Criticism or scholarship about the play and/or that informs our understanding of the play.

Initial Ideas
The Initial Ideas outline is used to help you present to the designers for the first time. It is an abbreviated version of your other pre-production paperwork, combined with motivating images and other materials you feel will help the design team do their best work. The Initial Ideas “project” is sometimes best communicated through digital media, such as a powerpoint, a Prezi, or in conjunction with the use of a Pinterest page.
I. Introduction
   a. Please discuss your motivation for choosing this script, including the most pertinent questions the play seems to be asking of its audience. Why is this play compelling? Why should it be produced now? What has your dramaturgical research suggested is important about this play, its production history, or its ability to produce an impact on its audiences?
II. Action and Structure
   a. A short summary of the action, including a description of the root conflict of the play and how that conflict plays out in specific, chronological moments in the script.
   b. In addition to highlighting the most important moments in the plot, discuss also how the action
Appendix IV  MFA Project - Directing

b. In addition to highlighting the most important moments in the plot, discuss also how the action is organized, i.e.:

i. How are the events grouped?
ii. How does one group of events compare and contrast to others?
iii. How does the sequence of events affect what they mean?

III. The World
   a. A brief description of the important qualities of the given circumstances of the play. If you are considering setting the play outside of its original time or location, please describe and justify that here.

IV. Characters
   a. A brief sketch of each important character in the play. How does each impact the action of the play? How does each compare and contrast to each other?

V. Theme and Idea
   a. A brief discussion of the essential issue or issues upon which you are focusing your thinking. What is the essential conclusion you wish the audience to draw? How is that conclusion embedded in and produced by the action of the play?

VI. Images
   a. Identify the important images produced by the action of the play. The best images are not only rooted in the action of the play, but illuminate it in a way that words cannot do alone.

VII. Motivating Imagery
   a. Images – what you find in the play – are different than what I’m calling motivating imagery – which is what you find in your visual research to help you organize the aesthetic of the play. Of course, your motivating imagery can and should be tied to the recurring images you find in the play. It’s important that the motivating image not be a literal representation of what your stage might look like or of a location in the play (so, not a picture of a field of corn for Oklahoma), but a poetic distillation of the textures, colors, themes, and feelings that permeate the world of your play.

VIII. Staging Considerations
   a. What are your ideas about how you intend to physicalize the action and its structure? Are there specific problems or difficulties? What are the important stage pictures you need to create in order to tell the story?

IX. Technical Elements
   a. What are the most important things you need in order to stage or define each unit? Are there levels, objects, important props, or clothes that are essential to telling the story? This is not a props or costume list, but it provides the designers an idea of what kinds of objects you need to stage the action.

Summary of the Approach:
At the end of your presentation, summarize your interpretive stance as it stands now. Recap your most important ideas, at this time, about how the play will be translated from the page to the stage.

Post-Production Evaluation:
You may wish to keep a journal throughout the process to help you write the post-production evaluation, but you will not be submitting the journal itself for review. The post-production evaluation should be a well-organized, concise, professional, and nuanced essay which reflects on your time spent with this project.

In your essay, please respond to the following prompts/questions:

- Please describe the strengths and weaknesses of the performance as thoroughly and specifically as possible. Cast a wide net: address actor performances, rhythm and pacing, elements of design, cohesiveness of the production as a whole, perceived and actual audience response, etc. Please note: It is not your job here to “sell” the committee on the worth of your production, but to engage in an honest self-reflection of what went well and what didn’t.
- Please connect the strengths and weaknesses of the performance to specific elements of your analysis, rehearsal techniques, design negotiations, or personal work habits. In other words, try to “diagnose” the strengths so that you can repeat them next time, and the weaknesses so they may be avoided in future projects.
- What surprised you throughout the rehearsal and performance process? What did you learn?
- In retrospect, how relevant was your production to today’s audiences? What did you do that was new or special? That contributes to the theatrical community? What do you have to offer a potential future employer in your chosen field?
- Finally, please reflect on this production in the context of your body of work as a graduate student. Track through your time here and reflect on what you’ve learned since you’ve arrived, what you now do differently, what habits you’ve retained since that first year, and what values you now espouse as a theatre director. Who are you as a director, and how has your time here shaped that persona? The post-production evaluation paper must be submitted no later than nine days after the final performance (the advisor has the right to specify an earlier deadline).
The student’s project evaluation committee will evaluate the student’s paperwork with the same rigor with which the performance itself will be evaluated. The project evaluation committee will attend the post-production oral review. That review will also be open to any other interested member of the theatre faculty. The project evaluation committee will determine the grade of the project and report the grade to the Department Chairperson. The project advisor will inform the student of the grade. The following grades may be assigned to a project that has passed: A, B, or C. Grades of D or F may be assigned to a project that has failed. Grades of U, W, X, or XU may not be assigned to satisfy the requirements of the project. A temporary grade of I (incomplete) will be assigned only in accordance with the university policy.
Appendix V  MFA Projects - Design

The following procedures apply to all M.F.A. Design Projects in Scene Design, Costume Design and Lighting Design. Individual design area requirements for the projects follow.

- Only students accepted to candidacy in the MFA Design Program will be eligible.
- Registration for the MFA Project is THEA 602 (4 credit hours) only during the semester the project is undertaken.
- Projects will be limited to Mainstage productions. Summer Music Theatre productions might be eligible, but on an “exception only” basis.
- Projects will be assigned by the design faculty.
- You will be assigned a faculty project advisor, who will be a member of the design faculty.
- The project will be evaluated by three members of the Theatre faculty. The committee will be formed as follows:
  - The project advisor
  - The director of the production, if the director is a faculty member.
  - OR
  - If the director is a student, the faculty advisor to that student director will serve on the designer’s committee
  - Another member of the design faculty, chosen by the student
- The advisor and committee will:
  - Read the designer’s pre-production written work and review design work
  - Attend at least one technical or dress rehearsal
  - Attend at least one performance
  - Read the designer’s post-production written work and review the design work submitted by the student designer.
  - Attend a post-production oral review
  - Determine a grade for the project

You have the right to ask any member of the Theatre faculty for assistance. The project advisor will offer assistance and suggestions at any time. As a part of the natural collaborative process of theatrical production, the director may offer assistance and suggestions at any time. Further, other design faculty assigned to the production, though not part of the project evaluation committee, might offer suggestions but are not required to do so.

Each student chosen to present an MFA Design project will complete the necessary typed and/or written papers, design work, and attendant paperwork listed below in these procedures. Failure to do so will result in project failure.

The post-production oral review will be attended by the project evaluation committee and the student. The review will also be open to any other interested theatre faculty members.

The project evaluation committee will determine the grade of the project and report the grade to the chairperson of the department. The project advisor will inform the student of the grade. The following grades may be assigned to a project that has passed: A, B, or C. Grades of D or F may be assigned to a project that has failed. Grades of U, W, X, or XU may not be used to satisfy the requirements of the project. A temporary grade of I will be assigned only in accordance with University policies.
Appendix V  MFA Projects - Design

**Scenic Design:**

*Pre-Production typewritten paper in which the designer will:*

**DUE: <4 wks. prior to build (5-10 pages)**

- Describe and analyze how the design process (design meetings, discussions, research etc.) developed and informed their ideas for the design and how it relates to the production concept as well as the relationship to the other design disciplines.
- Research
- Historical and/or inspirational images
- Additional research necessary as determined by Faculty Advisor and/or the show
- Synopsis of the time period, important movements, historical figures, and events during the time, and how they impact and influence the design.
- Demonstrate understanding of the play, the circumstances in which it was originally created, and who created it. Explore the reasons for, and implications of performing it for the current audience. This should be informed by your conversations with the Director.
- Analysis of action, scenic, and prop needs
- State their Design Concept and Goals
- Unifying approach or concept to the entire show
- Describe and analyze how you are utilizing style to support the production concept
- Describe your specific choices and effects you intend to be realized
- Describe how the elements of design will be used line, form, color, texture, etc.
- All sources must be properly cited, include a bibliography, and follow MLA or APA formatting for the entire paper.
- Completed Pre-Production Paperwork as outlined on Checklist

**Designer Communication to Director & Designers**

**DUE: <4 wks. prior to build**

- Visual historical and/or inspirational research of scenic and prop elements
- Sketches
- Storyboard
- Models—conceptual and final white model—1/4” or 1/8” = 1'-0” scale
- Color Rendering or Color Model to be determined by the Faculty Advisor and/or show.
- Prop List

**Designer Drafting Package**

**DUE: <4 wks. prior to build**

- CAD drafted in either ¼” or ½”=1’-0” scale
- Must have a title block and border
- Proper Line Weights
- Ground Plan with masking indicated
- Annotated Ground Plan
- Section at Center Line with masking indicated
- Designer Front Elevations
- Cite all surface materials and dimensions
- Additional construction and detail drafting as necessary.
- Paint Elevations in either ¼” or ½” =1’-0” scale
- Itemized Paint Order, if no Charge Artist
Appendix V  MFA Projects - Design

**Designer Drafting Package**  
DUE: <4 wks. prior to build
- CAD drafted in either ¼" or ½" =1'-0" scale
- Must have a title block and border
- Proper Line Weights
- Ground Plan with masking indicated
- Annotated Ground Plan
- Section at Center Line with masking indicated
- Designer Front Elevations
- Cite all surface materials and dimensions
- Additional construction and detail drafting as necessary.
- Paint Elevations in either ¼" or ½" =1'-0" scale
- Itemized Paint Order, if no Charge Artist
- Prop Research and Drawings

**Production Paperwork Bible**  
Due: With Pre-paperwork
- Design Research
- Calendar
- Scene/Action/Prop Analysis
- Sketches, Storyboards, Renderings
- Final White Model in ¼” or 1/8" = 1'-0" scale
- Drafting Packet (PDF’s printed page size: 8 ½” x 11” to 11”x17”
- Any additional paperwork as required by the Technical Director
- Any additional paperwork requested by the Faculty Advisor
- Script

**Additional Documentation**  
DUE: 1 week after strike
- Process Photos of Scenic and Prop Elements
- Photos of finished units to match the renderings/sketches.

Lobby Display:
Renderings and other visual images need to be presentational quality and displayed in the lobby. ALL visual designers in collaboration and cooperation will create the lobby display and present a cohesive public display by opening night.

**Post-production Analysis (typewritten):**  
DUE: 1 week after strike (10-15 pages)
- An overall self-evaluation of the process and product (what was attempted, how well it was accomplished, was it worth doing, what would you do differently?)
- A section assessing the process since the pre-production paper
- Discuss areas of strength and weakness of the design; its execution, and relationship to the other visual elements (including the actors and storytelling). The self-evaluation must address specifics as to why the design was successful or unsuccessful in clear, specific terminology such as the elements of design. Additional the evaluation should discuss other areas of performance such as staging, acting, other design elements, et cetera.
- Analyze and discuss what you learned during the experience and how it will apply to future design work.

All work (the book, documentation, photos, revisions) is due one week after strike to each member of the committee. In addition to the outlined items above, the designer shall follow all requirements and responsibilities in the Design & Technology Handbook.

_________________________________________  
Student Signature  
__________________  
Date

_________________________________________  
Advisor Signature  
__________________  
Date
Appendix V  MFA Projects - Design

Costume Design:

Pre-Production typewritten paper in which the designer will: DUE: <4 wks prior to build (5-10 pages)
- Describe and analyze how the design process (design meetings, discussions, research etc.) developed and informed their ideas for the design and how it relates to the production concept as well as the relationship to the other design disciplines.
- Research
- Historical and/or inspirational images
- Additional research necessary as determined by Faculty Advisor and/or the show
- Synopsis of the time period, important movements, historical figures, and events during this time, and how they impact and influence the design.
- Demonstrate understanding of the play, the circumstances in which it was originally created, and who created it. Explore the reasons for, and implications of performing it for the current audience. This should be informed by your conversations with the Director.
- State their Design Concept and Goals
- Unifying approach or concept to the entire show
- Describe and analyze how you are utilizing style to support the production concept
- Describe your specific choices and effects you intend to be realized
- Describe how the elements of design will be used silhouette, line, form, color, texture, etc.
- Analysis of each individual character, their attributes, and relationships
- How do those attributes manifest themselves visually in your design?
- Identification of subgroups within the cast
- All sources must be properly cited, include a bibliography, and follow MLA or APA formatting for the entire paper.
- Completed Pre-Production Paperwork as outlined on Checklist

Sketches DUE: TBD by advisor

Renderings DUE: <4 wks prior to build
- Style of rendering will be determined by Faculty Advisor and Designer
- Size of rendering: TBD by advisor
- Swatches of fabric
- Additional construction drawings as necessary
- Faculty Advisor and Costume Shop Manager should be consulted to determine necessity of construction detail drawings.

Costume Bible/Production Paperwork
- Design Research Due: With Pre-paperwork
- Calendar
- Character/Scene Breakdown with Costume Change Plot/Flowchart
- Measurement Cheat Sheet
- Renderings
- Fabric Swatches
- Working and Rough Sketches
- Piece Inventory—compiled whole list—Pull, Rent, Buy List
- Rental List
Appendix V  MFA Projects - Design

- Rental List
- Budget and Revisions
- Garment Patterning, if needed
- Working Piece List
- Notes
- Hair & Make-up Charts
- Crafts
- Individual Performer Section
- Dressing Sheets/Run Sheets
- Any additional paperwork as required by the Costume Shop Manager
- Any additional paperwork requested by the Faculty Advisor
- Script

Additional Documentation  DUE: 1 week after strike
- Process Photos of Garments
- Photos of finished garments to match the rendering.

Lobby Display:
Renderings and other visual images need to be presentational quality and displayed in the lobby. ALL visual designers in collaboration and cooperation will create the lobby display and present a cohesive public display by opening night.

Post-production Analysis (typewritten):  DUE: 1 week after strike
(10-15 pages)
- An overall self-evaluation of the process and product (what was attempted, how well it was accomplished, was it worth doing, what would you do differently?)
- A section assessing the process since the pre-production paper
- Discuss areas of strength and weakness of the design; its execution, and relationship to the other visual elements (including the actors and storytelling). The self-evaluation must address specifics as to why the design was successful or unsuccessful in clear, specific terminology such as the elements of design. Additional the evaluation should discuss other areas of performance such as staging, acting, other design elements, et cetera.
- Analyze and discuss what you learned during the experience and how it will apply to future design work.

All work (the book, documentation, photos, revisions) is due one week after strike to each member of the committee. In addition to the outlined items above, the designer shall follow all requirements and responsibilities in the Design & Technology Handbook.

_________________________________________  _____________________________
Student Signature                        Date
_________________________________________  _____________________________
Advisor Signature                        Date

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Lighting Design:

Pre-Production typewritten paper in which the designer will:  DUE: <4 wks prior to build (5-10 pages)
- Describe and analyze how the design process (design meetings, discussions, research etc.)
  developed and informed your ideas for the design and how it relates to the production concept as well as the relationship to the other design disciplines.
- Research
- Historical and/or inspirational research
- Additional research necessary as determined by Faculty Advisor and/or the show
- Demonstrate understanding of the play, the circumstances in which it was originally created,
  and who created it. Explore the reasons for, and implications of performing it for the current
  audience. This should be informed by your conversations with the Director.
- Statement of Design Concept and Goals
  Describe and analyze how you are utilizing style to support the production concept
  Describe your specific choices and effects you intend to be realized
  Describe how the functions and qualities of light will be used for attention, revelation of form,
  mood, composition, reinforcing the theme, intensity, distribution, color, movement
- All sources must be properly cited, include a bibliography, and follow MLA or APA formatting
  for the entire paper.
- Completed Pre-Production Paperwork as outlined on Checklist

Storyboards or Equivalent  DUE: 1 week after the scenic design white model is complete (4 weeks before build begins).
- The quantity of individual images and method will be determined in consultation with the
  Faculty Advisor and designer.

Paperwork/Documentation
- Design Research  Due: With Pre-paperwork
- Lighting Packet  Due: 1 week before hang
- Digital Copies (CAD) of all paperwork
- ½” or ¼” Drafted Lighting Plan/Plot
- ½” or ½” Drafted Elevation
- ½” or ½” Drafted Centerline Section
- Worksheets
- Supporting Paperwork
- Designer Shop Order
- Color Key
- Instrument Schedule
- Channel Hookup
- Cue Sheets

Due: within 7 days of designer run & no less than 4 days before tech
- Magic Sheet  Due: 1 week before Tech
- Any additional paperwork as required by the Master Electrician
- Any additional paperwork requested
Appendix V  MFA Projects - Design

Lobby Display:

Storyboards, sketches, and other visual images need to be presentational quality and displayed in the lobby. ALL visual designers in collaboration and cooperation will create the lobby display and present a cohesive public display by opening night.

Post-production Analysis (typewritten): DUE: 1 week after strike  
(10-15 pages)

• An overall self-evaluation of the process and product (what was attempted, how well it was accomplished, was it worth doing, what would you do differently?)
• A section assessing the process since the pre-production paper
• Discuss areas of strength and weakness of the design, its execution, and relationship to the other visual elements (including the actors and storytelling). The self-evaluation must address specifics as to why the design was successful or unsuccessful in clear, specific terminology such as the elements of design or qualities of light. Additional the evaluation should discuss other areas of performance such as staging, acting, other design elements, et cetera.
• Analyze and discuss what you learned during the experience and how it will apply to future design work.

All work (the book, documentation, photos, revisions) is due one week after strike to each member of the committee.

In addition to the outlined items above, the designer shall follow all requirements and responsibilities in the Design & Technology Handbook.

_________________________________________  __________________
Student Signature  Date

_________________________________________  __________________
Advisor Signature  Date
<table>
<thead>
<tr>
<th>Date &amp; Time</th>
<th>Production/Concert/Event</th>
<th>Director/Organizer</th>
<th>Venue</th>
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<tbody>
<tr>
<td>Aug. 23 5:30 pm</td>
<td>All-Department Cookout</td>
<td></td>
<td>Hainline Scene Shop</td>
</tr>
<tr>
<td>7:00 pm</td>
<td>All-Department Meeting</td>
<td></td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>Aug. 24, 7:00 pm</td>
<td>Mainstage Unified Auditions</td>
<td>Heidi Clemmens</td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>Aug. 25, 5:00pm</td>
<td>UDT Auditions/Dance/Movement</td>
<td>Carolyn Blackington</td>
<td>Brophy Dance Studio</td>
</tr>
<tr>
<td>Aug. 25, 7:00 pm</td>
<td>Callbacks: RUINED</td>
<td>Laura Hoske</td>
<td>Horrabin Theatre</td>
</tr>
<tr>
<td>Aug. 28, 7:00 pm</td>
<td>Callbacks: MR. BURNS</td>
<td>Matt Saltzberg</td>
<td>Horrabin Theatre</td>
</tr>
<tr>
<td>Aug. 29, 11:30am</td>
<td>Callbacks: BLOODY, BLOODY</td>
<td></td>
<td>Hainline Theatre</td>
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<td>Aug. 29 - 31, TBD</td>
<td>Talent Grant Interviews</td>
<td>Dan Schmidt</td>
<td>COFAC Conference Room</td>
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<td>Aug. 28, 7:00 pm</td>
<td>Studio Unified Auditions</td>
<td>Directors</td>
<td>Simpkins Theatre</td>
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<td>Aug. 29, 7:00 pm</td>
<td>Studio Callbacks</td>
<td>Directors</td>
<td>Simpkins Theatre</td>
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<td>Aug. 31, TBA</td>
<td>Screening Auditions</td>
<td>Lysa Fox, Bill Kincaid</td>
<td>TBD</td>
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<td>Screening Auditions</td>
<td>Lysa Fox, Bill Kincaid</td>
<td>TBD</td>
</tr>
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<td>Sept. 14, TBA</td>
<td>Screening Auditions</td>
<td>Lysa Fox, Bill Kincaid</td>
<td>TBD</td>
</tr>
<tr>
<td>Sept. 21, TBA</td>
<td>Final Screening Auditions</td>
<td>Lysa Fox, Bill Kincaid</td>
<td>TBD</td>
</tr>
<tr>
<td>Sept. 16 &amp; 17, 7:30 pm</td>
<td>SHOWCASE: NEW FRIENDS</td>
<td>Adam Lewis, Jason Conner</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Sept. 30, Oct. 1, 7:30 pm</td>
<td>SEX WITH STRANGERS</td>
<td>DC Wright</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Oct. 5-8, 7:30pm</td>
<td>RUINED</td>
<td>Carolyn Blackinton</td>
<td>Horrabin Theatre</td>
</tr>
<tr>
<td>Oct. 9, 2:00pm</td>
<td>One Act Festival</td>
<td>Abbie Pfaff/Sean Young</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Oct. 26-29, 7:30pm</td>
<td>MR. BURNS, A POST ELECTRIC PLAY</td>
<td>Laura Hoske</td>
<td>Horrabin Theatre</td>
</tr>
<tr>
<td>Oct. 30, 2:00pm</td>
<td>CIRCLE MIRROR TRANSFORMATION</td>
<td>Emily Wirkus</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Nov. 9-12, 7:30pm; Nov. 13, 2:00pm</td>
<td>BLOODY, BLOODY ANDREW JACKSON</td>
<td>Matt Saltzberg</td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>Nov. 16, 6:00pm</td>
<td>FOOD FIGHT</td>
<td>DC Wright</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Nov. 14, 7:00pm</td>
<td>Mainstage Unified Auditions</td>
<td>Lysa Fox</td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>Nov. 15, 7:00pm</td>
<td>Callbacks: PICASSO</td>
<td>Emily Wirkus</td>
<td>Horrabin Theatre</td>
</tr>
<tr>
<td>Nov. 17, 5:00pm</td>
<td>Dance Call</td>
<td>Heidi Clemmens</td>
<td>Brophy Dance Studio</td>
</tr>
<tr>
<td>Nov. 17, 7:00pm</td>
<td>Callbacks: STARCATCHER</td>
<td>Alex Freeman</td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>Dec. 2 &amp; 3, 7:30pm</td>
<td>BFA Senior Showcase</td>
<td>Lysa Fox</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Dec. 5-9, TBD</td>
<td>Talent Grant Interviews</td>
<td>Dan Schmidt</td>
<td>COFAC Conference Room</td>
</tr>
<tr>
<td>Dec. 8 - 10, 7:30pm</td>
<td>Winter DanceWorks Concert</td>
<td>Heidi Clemmens</td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>Dec. 11, 2:00pm</td>
<td></td>
<td>Lara Little</td>
<td></td>
</tr>
<tr>
<td>Dec. 12 - 14, All Day</td>
<td>Grad Design Displays</td>
<td>Steven House</td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>Dec. 12 - 14, TBD</td>
<td>Grad Reviews</td>
<td>Bill Kincaid</td>
<td>COFAC Conference Room</td>
</tr>
<tr>
<td>Jan. 18, 7:00pm</td>
<td>Studio Theatre Auditions</td>
<td>Directors</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Jan. 19, 7:00pm</td>
<td>Studio Theatre Callbacks</td>
<td>Directors</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Feb. 10 &amp; 11, 7:30pm</td>
<td>CABARET: LIVE ENTERTAINMENT</td>
<td>Lysa Fox</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Feb. 24 &amp; 25, 7:30pm</td>
<td>TIME STANDS STILL</td>
<td>Brett Olson</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Mar. 1 - 4, 7:30pm; Mar. 5, 2:00pm</td>
<td>PICASSO AT THE LAPIN AGILE</td>
<td>Lysa Fox</td>
<td>Horrabin Theatre</td>
</tr>
<tr>
<td>Mar. 24 &amp; 25, 7:30pm</td>
<td>THE 25th ANNUAL PUTNAM...</td>
<td>Emily Wirkus</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Apr. 5-8, 7:30pm; Apr. 9, 2:00pm</td>
<td>PETER AND THE STARCATCHER</td>
<td>Alex Freeman</td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>Apr. 21 &amp; 22, 7:30pm</td>
<td>A DOLL'S HOUSE</td>
<td>Abbie Pfaff</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Apr. 26, 6:00pm</td>
<td>FOOD FIGHT</td>
<td>DC Wright</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>Apr. 27-29, 7:30pm; Apr. 30, 2:00pm</td>
<td>Spring Gala Dance Concert</td>
<td>Heidi Clemmens, Lara Little</td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>May 3 - 5, 7:30pm</td>
<td>BYOP</td>
<td>Jason Conner</td>
<td>Simpkins Theatre</td>
</tr>
<tr>
<td>May 4 - 6, 7:30pm</td>
<td>Opera Workshop</td>
<td>WIU Opera Theatre</td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>May 8-10, All Day</td>
<td>Grad Design Displays</td>
<td>Steven House</td>
<td>Hainline Theatre</td>
</tr>
<tr>
<td>May 8 - 10, TBD</td>
<td>Grad Reviews</td>
<td>Bill Kincaid</td>
<td>COFAC Conference Room</td>
</tr>
</tbody>
</table>
WIU Department of Theatre and Dance
2016-2017
Mainstage/Studio Season Dates:

FALL:

SHOWCASE: New Friends III (Studio)
Directed by Adam Lewis, Jason Conner, and TBA
Sept. 16 & 17 at 7:30pm in Simpkins Theatre

SEX WITH STRANGERS (Studio)
By Laura Eason
Directed by DC Wright
Sept. 30 & Oct. 1 at 7:30pm in Simpkins Theatre

RUINED
By Lynn Nottage
Directed by Carolyn Blackinton
October 5 - 8 at 7:30pm
October 9 at 2:00pm in Horrabin Theatre

ONE ACT FESTIVAL (Studio)
Directed by Abbie Pfaff and Sean Young
Oct. 21 & 22 at 7:30pm in Simpkins Theatre

MR. BURNS, a post-electric play
by Anne Washburn
Directed by Laura Hoske
October 26 - 29 at 7:30pm
October 30 at 2:00pm in Horrabin Theatre

CIRCLE MIRROR TRANSFORMATION (Studio)
By Annie Baker
Directed by Emily Wirkus
Nov. 4 & 5 at 7:30pm in Simpkins Theatre

BLOODY, BLOODY ANDREW JACKSON
Book by Alex Timbers
Lyrics by Michael Friedman
Directed by Matt Saltzberg
November 9 - 12 at 7:30pm
November 13 at 2:00pm in Hainline Theatre

FOOD FIGHT (Studio)
Nov. 16 at 6:00pm in Simpkins Theatre

BFA SENIOR SHOWCASE (Studio)
Dec. 2 & 3 at 7:30pm in Simpkins Theatre

WINTERWORKS DANCE CONCERT
Dec. 8-10 at 7:30pm
Dec. 11 at 2:00pm in Hainline Theatre

UT Christmas Cabaret
December 11 at 6:00pm in Simpkins Theatre
SPRING:

UCAB (Studio)
Feb. 10 & 11 at 7:30pm
Simpkins Theatre

TIME STANDS STILL (Studio)
By Donald Margulies
Directed by Brett Olson
Feb. 24 & 25 at 7:30pm
Simpkins Theatre

PICASSO AT THE LAPIN AGILE
by Steve Martin
Directed by Lysa Fox
March 1 - 4 at 7:30pm
March 5 at 2:00pm
Horrabin Theatre

THE 25th ANNUAL PUTNAM COUNTY SPELLING BEE (Studio)
Conceived by Rebecca Feldman
Music and lyrics by William Finn
Book by Rachel Sheinkin
Additional material by Jay Reiss
Directed by Emily Wirkus
March 24 & 25 at 7:30pm
Simpkins Theatre

PETER AND THE STARCATCHER
Play by Rice Elice
Music by Wayne Barker
Directed by Alex S. Freeman
April 5 - 8 at 7:30pm
April 9 at 2:00pm
Hainline Theatre

A DOLL HOUSE (Studio)
By Henrik Ibsen
Directed by Abbie Pfaff
April 21 & 22 at 7:30pm
Simpkins Theatre

FOOD FIGHT (Studio)
April 26 at 6:00pm
Simpkins Theatre

SPRING GALA DANCE CONCERT
April 27-29 at 7:30pm
April 30 at 2:00pm
Hainline Theatre

BYOP (Studio)
May 3 – 5 at 7:30pm
Simpkins Theatre
Appendix VIII  Resources and Information for Teaching Assistants

TEACHING:

There are now two classifications for graduate students who teach a class or assist in the teaching of a class:
  Teaching Assistants (TA)
  Teaching Support Assistants (TSA) (old “GA”)

Class Rosters:
Class rosters are received from the Registrar’s Office and are sent directly to your WIU email. Final class rosters arrive the tenth day of classes. Check each edition of class rosters carefully and make sure that they are accurate. Please notify the Department Chairperson if your rosters include students who are not attending or if the rosters do not include students who are attending. Any discrepancies should be reported as soon as you have checked your final rosters. Do not assume that they will automatically be corrected. Final grade screens will be identical to your final class roster unless you report discrepancies. At that point it is too late to make appropriate adjustments.

Teaching Assistants are required to complete training on the WIUP University Information Management Systems (MVS) so they are able to enter grades online for the courses which they are assigned to teach. It is the responsibility of the teaching assistant to contact the Office of Human Resources (309/298-1971 or room 105, Sherman Hall) to schedule the one-hour training. TSAs will not be permitted to enter grades online.

Early Warning Notification:
WIU provides an early warning (mid-term) notification procedure to alert undergraduate students to poor academic performance in time for them to take corrective measures. Instructors are required to identify students who are performing below C level work. These deficiencies are reported to the students so they can seek special help from instructors, academic advisers, or the University Advising Center. Instructors will receive notification from the registrar when early warning grades are due and are reported online. Individual syllabi will vary on the number of tests given before early warning grades are due.

Examinations:
Mid-term exams should be given on or about the 8th week of the semester during regular class hours. Final exams must given according to the special schedule published on the web. Exceptions to this rule must have prior approval of the Chairperson of the Department of Theatre and Dance and signed, written consent of every student in the class. Individual syllabi will vary on the number of tests given during the semester.

Grades:
Grade books for keeping records of student attendance and grades are provided upon request. Careful records and retention by the Department of grade books for at least five years will prove necessary to you in the event of a grade appeal. Electronic grade book software is available on the Local Area Network. Final grades are reported online to the Registrar’s Office by each instructor. Detailed instructions are provided. Please read the instructions and submit your grades by the published due date, usually the Tuesday after finals week.

Plus/Minus Grading System:
The Plus/Minus Grading System is in effect, having started Fall Semester, 2010. There is no standard grading scale that must be used to assign grades under this system. It is up to each individual instructor and/or department to determine the point or percent value required in a course for each grade in this System. The System DOES NOT APPLY to graduate level courses (400G, 500 or 600 level courses) at this time.

Teaching Evaluations:
Graduate Teaching Assistants are required to do student evaluations. See your faculty teaching supervisor for procedures. The Office Manager coordinates teaching evaluations for Teaching Assistants and faculty members.
Appendix VIII   Resources and Information for Teaching Assistants

Grade Changes and Appeals:
Forms for reporting a change of grade are kept in the Department Office. These are used when an error in calculation of grade is discovered or when changing an “incomplete” to a final grade. Instructors are urged to award “incompletes” sparingly and to have strong justification for doing so. Especially important is to have documentation of what work remains to be done and the percentage of the total grade for that outstanding work. The failure of a student to complete course assignments is not normally sufficient justification for giving an incomplete. The reasons for not completing the assignments must be beyond the control of the student. Please be familiar with the appeals policy at wiu.edu/policies/gradeapp.php.

Study has shown that grade appeals most frequently stem from the following problems:  • Vague course assignments and/or due dates;  • Changes of due dates without sufficient notice to students;  • Addition of major assignments not listed in the syllabus;  • No explanation in the syllabus or class regarding weighting of particular grades or the system for determination of final grades;  • No clear outline of course or course objectives distributed to students;  • Lack of regular feedback to the students throughout the semester.

Office Hours:
Each graduate student who works as a TA (Teaching Assistant) and has responsibility for his/her own course, must maintain a schedule of a minimum of three office hours per calendar week. Each graduate student who works as a TSA (Teaching Support Assistant) for a course, must maintain a schedule of a minimum of two office hours per calendar week. Office hours must be posted on the graduate student office door (SI 108) and should be scheduled during different class hours each day for maximum student access. Please submit a copy of your class schedule and office hours to the Office Manager by the end of the first week of classes in case students call for office hour information.

Ordering Textbooks:
Please see the Office Manager for details. Consult with your faculty teaching advisor for choice appropriateness. In general, textbook orders are transmitted electronically to the Union Bookstore by the OM. Orders must be received by the bookstore on a timely basis to ensure that books and other materials are in stock at the beginning of each semester. Additional materials, such as the duplication of handouts, are handled by DPS. Submissions of these materials prior to the end of the previous semester will guarantee timely processing. These materials will be stocked at the Union Bookstore along with the textbooks required for the classes. No fees should be collected for materials duplicated in the Department unless prior approval is granted by the Provosts office. Faculty and TAs are not permitted to handle money/checks/credit cards to coordinate the ordering of special supplies. Contact the OM for the procedure to do so.

Student Evaluation of Teacher and Course:
Graduate student teaching assistants shall submit student course evaluations for all courses taught fall and spring semesters; submission of evaluations for summer and inter-session courses is optional. See the OM for the forms and further information. The forms are calculated electronically and students’ handwritten comments are typed. After calculation, you will receive one copy of the results and a second copy is kept on file in the office of the Chairperson. Results of student evaluations are not received by instructors until after grades have been submitted, usually several weeks after the semester has ended.

Course Syllabi:
As part of each faculty member and TA’s professional obligation, course syllabi must be prepared and distributed to students, with a copy also submitted to the OM by the tenth day of classes. ALL syllabi are to be posted online with no printed copies. If students wish to have a hard-copy, instruct them to use university computer labs for printing. The syllabi submitted to the OM will be included in a department office file available to all students and other faculty. The department copy is open to anyone who wishes to study, copy or use as a guide. During NAST accreditation, several years of faculty syllabi must be made available to the Visiting Evaluation Committee. The university policy on course syllabi approved by the Faculty Senate outlines current practice and requirements. For current university policy on course syllabi go to http://www.wiu.edu/policies/syllabus.php. The full university syllabus policy is on the next page of this handbook.
COURSE SYLLABUS POLICY:

Education works best when a clear understanding is established between instructor and student.

Since students need to know what is required of them in order to complete a course satisfactorily, instructors will provide each student with a course syllabus. Items that must appear in the syllabus include the following:

1. Title of the course, course number, section number, meeting days and times, nature, purpose and objectives of the course. FYE, WID, and Global Issues courses will be so identified.
2. Prerequisites, and corequisites (Note: It is the responsibility of the student to comply with the prerequisites/corequisites for a course that he/she plans to take. Instructors who place the appropriate information on the syllabus and emphasize it during the first three class periods may exclude a student from the class who does not meet the prerequisites/corequisites by sending a note to the student with a copy to the registrar within the first two weeks of the term.)
3. “In accordance with University policy and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. For the instructor to provide the proper accommodation(s) you must obtain documentation of the need for an accommodation through Disability Resource Center (DRC) and provide it to the instructor. It is imperative that you take the initiative to bring such needs to the instructor’s attention, as he/she is not legally permitted to inquire about such particular needs of students. Students who may require special assistance in emergency evacuations (i.e. fire, tornado, etc.) should contact the instructor as to the most appropriate procedures to follow in such an emergency. Contact Disability Resource Center (DRC) at 298-2512 for additional services.”
4. Contact information such as instructor’s name, office number, office hours, office phone number, fax number, e-mail address, personal web address (personal home page).
5. Books and/or materials required.
6. A statement indicating how the student’s final grade will be determined, including any minimum requirements. Beginning in Fall 2010, WIU will utilize plus-minus grading in undergraduate courses. It is imperative that students clearly understand how their final grades will be determined.
7. Outside work required (readings, web searches, field experiences, trips, etc.), if any.
8. Additional fees or costs to be incurred by the student, if any.
9. Attendance requirements and penalties, if any.
10. This statement is required for all WID courses:

   This course has been designated to meet the Writing Instruction in the Disciplines (WID) graduation requirement. WID courses provide instruction in the processes and formats for the writing content and style needed to be an effective professional in a student’s chosen field.

11. This statement is required for all Bachelors of General Studies (BGS) online writing courses:

   This course has been designated to meet the Writing Instruction in the Disciplines (WID) graduation requirement for degree-seeking students in the BGS program. Online BGS writing courses provide instruction in the processes and formats for the writing content and style needed to be an effective professional in a student’s chosen field.

12. Web address for student rights and responsibilities (http://www.wiu.edu/provost/students.php)
13. Web address for Academic Integrity Policy (http://www.wiu.edu/policies/acintegrity.php)

Course syllabi should be distributed prior to the end of the full refund/credit period. It is the student’s responsibility to obtain the syllabus after this time.

Failure to provide adequate written information about course requirements may provide sufficient grounds to appeal to the Council on Admission, Graduation and Academic Standards for a late withdrawal for undergraduate students, and to the Graduate Council for graduate students.
Appendix VIII  Resources and Information for Teaching Assistants

CITR – CENTER FOR INNOVATION IN TEACHING AND RESEARCH
The mission of the Center for Innovation in Teaching & Research at WIU is to provide the university community with opportunities and resources for their professional and personal enrichment. This office will acknowledge, recognize, and champion faculty in all their roles.

Specifically this office will:
- Facilitate the development of outstanding faculty, staff, and administrators who are enabled in their efforts/commitment to providing superior instruction, conduct research, and service.
- Facilitate the development of faculty and administrators who are proactive in managing/responding to changing external and internal circumstances, including university, state, national, and international priorities.
- Provide programs for faculty, staff, and administrators that span their careers. These include opportunities that address early, middle, late, and post retirement career needs and interests.
- Strengthen community at the University and encourage productive collaborative relationships among all participants.

ASSOCIATION FOR THEATRE IN HIGHER EDUCATION
The Association for Theatre in Higher Education (ATHE) is a comprehensive non-profit professional membership organization. Founded in 1986, ATHE serves the interests of its diverse individual and organizational members, including college and university theatre departments and administrators, educators, graduate students, and theatre practitioners. The Association’s web site is www.athe.org.

An advocate for the field of theatre and performance in higher education, ATHE serves as an intellectual and artistic center for producing new knowledge about theatre and performance-related disciplines, cultivating vital alliances with other scholarly and creative disciplines, linking with professional and community-based theatres, and promoting access and equity.

As a collective of individuals and theatre programs composed of artists, teachers, scholars, faculty and graduate students, our mission is:
- To support and sustain a shaping presence on the expanding field of theatre and performance-related disciplines in higher education and K-12 educators, professional artists, and affiliated organizations.
- To cultivate and disseminate new information, knowledge and critical thinking about theatre through member services, programming, publications, and other media.
- To celebrate and serve the scholarly and creative activities of a diverse membership.
- To generate the development of innovative pedagogies.
- To assert our commitment to empowerment and engagement through:
  - advocacy work
  - professional development
  - diversity
  - publication of journals
  - collaborations with other organizations
  - meetings and conferences
- To promote innovation and excellence in theatre in all its forms through our leadership in the interdisciplinary study of theatre within the academy and the world.

Graduate students who intend to teach (in the near or distant future) are encouraged to attend the annual conference of the Association for Theatre in Higher Education and to become involved with the Graduate Student Subcommittee (under ATHE’s Professional Development Committee).
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: Jan. 30 - Feb. 2, 2017, Chicago

UPTA Auditions: February 3 - February 6, 2017, Memphis


Midwest Auditions: Saturday, Feb. 18- Monday, Feb. 20, 2017, St. Louis

SETC Auditions: Wednesday, Mar. 1 - Sunday, Mar. 5, 2017 Lexington, KY
Appendix IX  Campus Security

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

*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

Violent or Criminal Behavior (Including Active Shooter)
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

Escort Services

Medical/First Aid
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

Tornado
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
Appendix X:

New Policies:

Please be aware of these new policies as we begin to implement 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.