



**Western Illinois
University**

THEATRE & DANCE

GRADUATE

Student Handbook

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

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

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

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

www.wiu.edu/theatre

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Center for Performing Arts (CPA)

The Department of Theatre and Dance and the College of Fine Arts and Communication are anticipating the release of construction funds for the new \$94 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:

<http://www.wiu.edu/vpas/fm/cpa.php>

1.0 MISSION, GOALS, VISION, AND ETHICS STATEMENT:

1.1 MISSION STATEMENT

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

1.2 GOALS STATEMENT

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

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

1.3 VISION STATEMENT

Vision Statement:

Values - Our courses and production program are designed first and foremost to instill a sense of core theatrical VALUES in our students. These values, including respect for diverse viewpoints, self-discipline, empathy, and accountability, do not apply only to theatrical pursuits, but have direct application to any career paths the student takes or life journeys the student embarks upon.

Opportunity - Classroom projects, supplemented by department productions that serve as a laboratory extension of the classroom, offer all our students OPPORTUNITY to develop their ability to assess critically, to make informed choices, to work as part of a collaborative team, and to develop creative solutions to problems even when facing limited resources in terms of time, space, personnel or budget.

Mentoring - Whether in the classroom or the rehearsal hall, faculty members are dedicated to active MENTORING relationships with theatre students. Through modeling collaboration, professional behavior, open communication, and encouraging risk-taking, faculty mentor students toward successful exploration of human nature and communication through the theatrical arts. Faculty guide students as they navigate through professional and artistic choices, but promote an environment where students ultimately develop the skills and confidence to find their own path.

Collaboration - Through a series of classroom and production projects, students work with many different teams, always in service of an end product to which everyone has contributed. This maximizes learning of the collaborative process, which synthesizes the opposing desires of two or more individuals, ultimately creating something that no single person could have created alone. Adaptability and communication are fostered by this process.

Exposure to Theatre Performance - Students are provided many opportunities to see live theatre in performance, primarily on our own campus through our production program, but also through faculty-organized trips to Chicago and Peoria for professional productions,

1.4 ETHICS STATEMENT:

The Department of Theatre and Dance at Western Illinois University strives to provide an educational and professional environment that is free from harassment or persecution for its constituents. As an institution and as artistic disciplines we are committed to providing an environment that values diversity and values contributions from all wherein every individual is treated with respect. Members of the department recognize that Academic Freedom allows everyone to express opinions without fear of reprisal from others. Members also accept the responsibility to address issues professionally and to observe confidentiality when discussing sensitive issues, especially in regards to personnel and student matters. Such discussions shall be based on verifiable data, not hearsay or anecdote. Members of the department's faculty, staff and student body are expected to speak with honesty, integrity, candor and collegiality, to demonstrate tolerance and respect for varying opinions, to support the individual and collective creative and scholarly activity of one's colleagues and students, and to constantly bear in mind the responsibility of serving the highest common good for the department, for our artistic disciplines and for the university.

2.0 GENERAL INFORMATION:

2.1 FACULTY AND STAFF

<u>Name</u>	<u>Area(s)</u>	<u>Office</u>	<u>Email</u>
Matt Bean*	Musical Theatre Voice	Browne 123	M-Bean@wiu.edu
Carolyn Blackinton	Head of Performance	Browne 102B	CM-Blackinton@wiu.edu
Jason Conner	Head of Humanities	Browne 113	JA-Conner@wiu.edu
Lysa Fox	Head of Musical Theatre	Browne 100A	L-fox@wiu.edu
Jeannie Galioto	Head of Costume Design	Browne 100B	GM-Galioto@wiu.edu
Steven House	Head of Scenic Design	Browne 108	SP-house@wiu.edu
Donald Laney	Instructor of Dance	Brophy 202	
Adam Lewis	Head of BA Performance	Browne 111	A-Lewis@wiu.edu
Rebel Mickelson	Costume Shop Manager	Browne 200	RR-Mickelson@wiu.edu
Lara Petrin	Head of Dance	Brophy 204	LM-Petrin@wiu.edu
Sharon Nott	Musical Theatre Accompanist	Simpkins 515	SA-Nott@wiu.edu
Tammy Killian	Chairperson	Browne 103	TL-Killian@wiu.edu
Dan Schmidt	Technical Director	Browne S.Shop	DR-Schmidt@wiu.edu

Lynn Thompson*	Musical Theatre Voice	Browne 125	L-Thompson@wiu.edu
Hadley Kamminga-Peck	Head of Directing & History	Browne 110	H-Kamminga-peck@wiu.edu
Lisa Wipperling	Musical Theatre Voice	Browne	L-Wipperling@wiu.edu
Josh Wroblewski	Lighting Design	Browne 102A	JJ-Wroblewski@wiu.edu
D.C. Wright	Head of Movement/Stage Combat	Browne 106	DC-Wright@wiu.edu

**School of Music Faculty*

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. Also located there are music classrooms and the Hainline Theatre with its Scenic Studio, Costume Shop, Electrics Shop, and Prop Storage. 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 375. Two 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 ION 5 board. The theatre contains complete audio and video monitor systems. Computerized control of sound reinforcement and playback through Presonus StudioLive 32.4.2ai console. There are 4 d&b Audiotechnik amplifiers and 2 Crown Com-Tech 200 amplifiers which can power 10 speakers.

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 building but also contains the COFAC Recital Hall, acting, directing and combat studios, the Theatre Graduate Student office (room 343), 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, eight Studio productions 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 130 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 fixed thrust with 159 permanent seats and an additional 32 seats that can be added which offers a more intimate performance space. Two Mainstage shows each year 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 small concerts. Mirrors and ballet barres cover one wall of the studio. The facility has a full marley floor and boasts a Rosco, sprung sub-floor. Adjoining the main studio are a smaller Studio and a rehearsal room equipped with mirrors, make-up areas, dance barres, and dressing spaces.

2.2.8 Memorial Hall - 420 Memorial Hall is where our Acting and the Camera classes are taught. It also where the Light Lab is located.

2.3 MAINSTAGE PRODUCTIONS & DANCE CONCERTS

The Department's Master Calendar includes all performances and major departmental events. A copy is posted in Browne Hall Lobby on the Callboard

Additions or deletions can occur. Call the office for up-to-date changes (309-298-1543) or check the Call Board in Browne Hall Lobby as well as the Virtual Callboard on Facebook if the changes take place quickly.

2.4 CALLBOARDS AND BULLETIN BOARDS

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

2.5 WEBSITE: <http://wiu.edu/COFAC/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.

2.6.2 Copying and Office Manager Help

- No students, except for the department student worker, may use the copy machine without permission. The Office Manager (OM) has been directed to enforce this policy.
- If you need the OM to make copies for you at the request of faculty, please be specific about the number of copies needed, when they are needed and who is to receive them. Whenever possible,

please copy materials front/back to save the trees and costs. Duplication of copyrighted materials is strictly forbidden.

- Scripts, scores, librettos, etc. for productions WILL NOT BE duplicated on the office machine.

2.7 COMPUTER ACCESS

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

2.8 KEYS

Graduate students (such as stage managers) shall be authorized to check out keys from the Tech Director when needed for particular production assignments. Keys will also be issued for the graduate student office and classrooms. Requests are submitted to the Office Manager (OM) 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 Main 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 located in the Supply Room. Mail should be in envelopes. However, confidentiality cannot be assured. Very confidential materials should be given to the Office Manager to deliver to the appropriate recipient. There is a mailbox in the workroom reserved for Graduate Students. Swing by the office at least once a week to check this box.

2.11 ETHICS, SEXUAL HAARASSMENT, 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 AND SICK LEAVE POLICY

Emergency absences should be reported to the OM and to the Chair by email. 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 assistantship supervisor as well as each of their instructors.

2.12.2 TRAVEL AND UNIVERSITY BUSINESS

On occasion, graduate students travel for official university/department business such as recruiting or traveling to conferences. Instructions will be given to the student if this situation arises.

2.12.3 DRIVING EXAM

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

2.13 THEATRICAL INTIMACY POLICY

Theatrical Intimacy and Instructional Touch Policy

The Western Illinois University Department of Theatre & Dance adopts the following Best Practices in alignment with evolving industry best practices and standards for theatre training.

Instructional Touch is any physical contact made between instructor and student. Instructional Touch best practices are also to be encouraged between students. Examples of Instructional Touch include but are not limited to:

- Adjusting alignment/positioning
- Bringing awareness to physical use of the body, including breath support and diaphragm engagement
- Partnering for demonstrations
- Correcting actor placement in space
- Demonstrating choreography for dance and stage combat
- Adjusting Personal Protective Equipment (PPE)
- Costume Fittings

Instructional Touch Best Practices

- Ask before you touch
 - Be specific about the contact
 - Where
 - For what purpose
 - Try Open Questions

- “Does that work for you?”
 - “How would you feel about _____?”
 - “Would you be open to _____?”
- Be prepared for “no”
 - Offer alternatives
 - Visualization
 - Demonstrating on yourself
 - Using their own hands
 - Using Props
 - Careful Observation and Note-taking
- Establish Boundaries
 - Use a physical boundary establishment method such as The Boundary Practice (see Appendix A).
 - Integrate the Button
 - In any exercise, a participant says “Button” if they need to briefly hold to clarify a boundary.
 - When a participant calls “Button”, the participant offers a way to continue working that works for their boundaries
 - Use Placeholders (such as palm-to-palm or high-five, etc.) when someone needs more time

Please note: Instructional Touch is different from touch made in situations where the touch is made in an attempt to prevent or minimize injury in an emergency. In those situations, all participants should act immediately to reduce harm or risk in accordance with their safety training. Check-in afterward regarding touch if necessary.

Theatrical Intimacy is the simulation of intimate physical acts for theatrical purposes.

Examples of Theatrical Intimacy include but are not limited to:

- Kissing
- Embraces
- Sexual innuendo
- Revealing Clothing
- Nudity or partial nudity (including on-stage costume changes)
- Simulated intercourse

Theatrical Intimacy may also include heightened imaginative sexual or intimate circumstances for a character.

Theatrical Intimacy Best Practices

In addition to the Instructional Touch Best Practices, Theatrical Intimacy requires the following:

- Practice a consent-based process
 - Use an Audition Disclosure form to allow actors to opt in or out of theatrical intimacy.
 - Use the Button.
 - Use a Place-holder in classroom work where necessary
- Establish Boundaries

- Use the Boundary Practice exercise.
- A third party such as Stage Management or Teaching Assistant must always be present for the staging of intimacy.
- All productions have a no-cell phone policy in rehearsal and backstage for all members of the production. This is vital to intimacy work.
- Directors, choreographers, and instructors should never “step in” to stage intimate moments or have any physical contact with the actors during the staging or rehearsal process of intimacy.
- Desexualize the Process
 - Use non-sexual language for staging the intimacy or discussing it with the actors.
 - If you need to talk about the character’s actions, use character names.
 - Refrain from making sexual jokes, innuendo, or comments.
 - Offer De-Roleing (differentiating oneself from the character).
- Choreography
 - All theatrical intimacy, for productions and classwork, regardless of how simple or straight-forward it might be, must be choreographed.
 - Choreography must be notated by actors and either stage management or Teaching Assistant.
 - Notation will be written, but additional notation can be taken in the form of an audio recording. Video recordings of intimacy should not be created for actor privacy.
 - Actors must not deviate from choreography.
 - If an actor deviates, the choreographer (if the mistake occurs during rehearsals or in class) or the stage manager (if the mistake occurs during performances or when the Choreographer is not present) will speak with the actor and review the choreography.
 - The actor will apologize to their intimacy scene partner(s).
 - If the actor continues to deviate from the choreography, it may be used as grounds for removal from the production.

Additional Notes

- If a production has extensive intimacy choreography needs (as determined by the director and the intimacy choreographer/consultant), the production may request additional rehearsal time beyond the 4 weeks typically allotted.
- If a performer’s boundaries change which results in altering the choreography, they should notify the instructor and/or choreographer as soon as possible so modifications can be made.
- In production, directors must discuss any changes to choreography with the choreographer and may not make changes themselves. If the director is serving as the intimacy choreographer, changes must be discussed with the performers, stage manager, and intimacy liaison and consented to by all parties, with documentation (updated consent form and note-taking).
- Placeholders should be used until choreography is set.
 - Placeholders may also be used in classwork where the intimacy is not of vital importance to the student’s academic development.
- Placeholders may be used any time after choreography is set except during performances.

- In the event of a production in which a student consents to the choreography but then proves unable to perform the choreography, and no alternative choreography will serve the story, the student may be asked to leave the production and the role re-cast.
- In the event that the intimacy choreographer is also the director or instructor of record, an Intimacy Liaison will be appointed to serve as a neutral third party.
 - The Intimacy Liaison will be present at all rehearsals.
 - The role of the Intimacy Liaison is to communicate any concerns that the actors don't feel comfortable discussing directly with the director or instructor of record. The Intimacy Liaison will hold "safe space" for all actors involved in intimacy.
 - The Intimacy Liaison may be someone from the stage management team, another actor, or someone else otherwise closely involved with the project.
 - Ideally, the Intimacy Liaison should be someone not directly involved with the intimacy and who has undergone some basic intimacy training. The Intimacy Liaison and Stage Manager should be of differing genders, to accommodate actor preference and comfortability as much as possible.

Costume Shop Best Practices

When an actor is cast in a department production, they should come to their scheduled fitting prepared to participate in the fitting process at that time. Fines will be issued to anyone who misses or is late for any scheduled appointments.

Fittings involve:

- Removal of street clothes down to undergarments (Actors are responsible for wearing opaque, neutral-tone, full-coverage undergarments to all fittings)
- The fitting of garments close to the body
- Physical touch to adjust fit to designer specification
- Interaction, including physical touch, by various personnel including the draper, designer, and assistant designer

Students and Shop Personnel have the following tools in a fitting:

- Saying "Button"
- Request two-minute break
- Request a reduction in the number of people in the room
- Request opening or closing of curtain.
- Request help or additional privacy for dressing or undressing
- Request that the appropriate faculty or staff member makes the adjustments, rather than a student designer or draper.
- Ask questions for clarification

The measuring process for costume fittings requires accuracy. This process involves physical contact with the measuring tape and minimal touch from the measurer. Students and Shop Personnel have the same tools available during measurements as above.

Communication Best Practices

In production, if you have a concern regarding theatrical intimacy or instructional touch, you are encouraged to speak with your director, a faculty or staff member associated with the production

(including but not limited to: Choreographer, Intimacy Liaison, Stage Manager, Assistant Production Manager/Stage Management Coordinator), or with an outside faculty member or the Department Chair.

In non-production coursework, address your concerns to the instructor, teaching assistant, or to the Department Chair.

Instructional Touch and Theatrical Intimacy Policy: Syllabus Language

The Department of Theatre & Dance at WIU is dedicated to integrating consent-based practices into all classroom and production environments. In all Theatre Department related activities, all participants are expected to abide by the Instructional Touch and Theatrical Intimacy Best Practices. All participants in WIU T&D activities are expected to communicate their boundaries, ask before they touch, and maintain a professional working environment. The full policy detailing the Best Practices is available on the department website and in the student handbooks.

The Button

Calling “Button” mimics pressing Pause on a remote. Any participant can call “Button” at any point during intimacy practice, except in performance. When “Button” is called, the action stops and the intimacy choreographer, stage manager, and/or intimacy liaison will check in with everyone.

- This is not a time for group therapy. If a participant needs emotional or mental health aid, the director/instructor will help facilitate obtaining it.
- The goal is to determine what needs to change to maintain everyone’s personal boundaries. The participant who called “Button” should have a suggestion to keep creativity moving forward.

The Boundary Practice

Invite participants to divide into pairs. Ask them to stand facing each other and select a Partner A and Partner B. Partner A goes first, with Partner B observing.

- With their own hands on their own body, using smooth, swiping motions, Partner A will demonstrate everywhere they are willing to be touched today.
 - They should go slow and be specific. Cue them if it seems they forgot areas such as the neck, ears, underarms, sides, etc.
 - Partner B observes.
- Partner A asks Partner B, “May I take your hands?”
 - If Partner B answers “No,” then Partner B can:
 - mimic Partner A’s movements on their own body
 - can trail along behind Partner A’s hands on Partner A’s body
 - or can hover two inches above Partner A’s hands as they repeat the movement.
- Partner A retraces the same pattern with Partner B’s hands on Partner A’s body.
 - If at any time Partner B does not want to touch a spot, they say “Button” and Partner A will skip that spot.
 - Go slow and be specific. Cue them if they change their pattern or skip areas.
 - Partner A may discover new boundaries during this phase; that’s okay.

- Partner B verbally reinforces the boundaries, saying everywhere they see a “fence” on Partner A’s body (i.e. “There’s a fence around your chest, underarms, ears, and the front and back of the pelvis to the upper thigh.”).
 - Use clinical language and correct terminology (i.e. chest or breasts, not boobs).
 - Partner A clarifies any boundaries
- Switch partners and repeat.
- Notes:
 - This exercise should be practiced initially with guidance from the director, choreographer, or instructor. Once participants are familiar with it, they are invited to check in with each other daily, using the Boundary Practice, with a neutral third party present.
 - They will likely arrive at a place where they only need to verbally reinforce “same boundaries today.” This is acceptable as long as both parties consent to it.
 - This exercise can easily be multiplied to include more participants; everyone can take turns in various pairs, or there can be Partners A, B, C and have Partner A take Partners B’s & C’s hands. Alternatively, everyone can stand in a circle and take turns demonstrating on themselves with the whole group watching, then tracing the patterns on their own bodies, then reinforcing verbally.

De-Roleing

- Actors take turns using the following format:
 - “As the character, I was feeling...” (for example, “As Blanche, I was scared of Stanley, drunk, out of control, fantasizing about a different life, I was trying to seduce my sister’s husband, and was a little turned on by how manly and domineering he was.”)
 - “As the actor, I was doing...” (for example, “As the actor, I was making sure to hit my targets, I was counting the beats, I felt in control of my body, I appreciated that you made the adjustment on this move because of my sore shoulder, and I felt safe with all of our choreography.”)
- If anything deviated from the agreed-upon choreography, the actor will take this opportunity to apologize and clarify.

Ratified May 26, 2020

Developed by Hadley Kamminga-Peck and the Department of Theatre & Dance at WIU, with guidance from Theatrical Intimacy Education.

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 or Heads each area of concentration for the M.F.A. For information on specific programs, contact the appropriate Program Head.

4.0 GRADUATE DEGREE PROGRAMS:

As stated in the Department of Theatre and Dance Goals and Objectives, “the primary goal of the department is to develop skilled and creative student artists for avocational and professional careers and/or future study in theatre, dance and related arts.” The primary 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.

4.1.1 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 or sixth semester review is optional.

Each student will meet with the faculty at the end of the 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 after their Graduate Review with a satisfactory rating. 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 (THEA 579)

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

4.2 M.F.A. IN THEATRE – ACTING

4.2.1 PROGRAM GOALS AND OBJECTIVES – MFA THEATRE: ACTING

The M.F.A. Theatre: 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. Theatre: 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.

4.2.1.1 GRADUATE ACTING CLASS RECRUITMENT AND ROTATION

The M.F.A. Theatre: Acting and Directing classes are recruited every three years. The goal is to enroll a cohort of actors and directors on a 3-year rotation.

4.2.2 COURSE REQUIREMENTS FOR THE M.F.A. THEATRE: ACTING DEGREE

The M.F.A. Theatre: Acting degree 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.

Required courses are:

- THEA 470G Stage Combat: Unarmed (4 credit hours)
- THEA 472G Auditions (2 credit hours)
- THEA 477G Dialects (3 credit hours)
- THEA 545 Movement Lab: Warm-up (1 credit hour)
- THEA 546 Physical Characterization (2 credit hours)
- THEA 547 Advanced Movement I (3 credit hours)
- THEA 548 Advanced Movement II (3 credit hours)
- THEA 565 Advanced Voice Techniques I (2 credit hours)

- THEA 566 Advanced Voice Techniques II (1 credit hour)
- THEA 567 Advanced Voice Techniques III (3 credit hours)
- THEA 568 Advanced Voice Techniques IV (3 credit hours)
- THEA 576 Problems in Acting: Contemporary Texts (2 credit hours)
- THEA 577 Problems in Acting: Period Texts (2 credit hours)
- THEA 578 Problems in Acting: Comedy Texts (2 credit hours)
- THEA 579 Professional Summer Semester (9 credit hours)
- THEA 580 Theories of Acting and Directing (3 credit hours)
- THEA 587 Problems in Acting/Directing: The Score (3 credit hours)
- THEA 590 Analysis 3 THEA 602 M.F.A. Final Project in Acting (4 credit hours)

The electives available include:

- THEA 473G Acting and the Camera {3(repeatable to 9) credit hours}
- THEA 474G Stage Combat Armed {4(repeatable to 12) credit hours}
- THEA 476G Advanced Musical Theatre Techniques (3 credit hours)
- THEA 492G Musical Theatre Auditions and Professional Prep (3 credit hours)
- THEA 496G Experiments and Topics in Theatre {1-3 (repeatable to 12) credit hours}
- THEA 497G Musical Theatre History (3 credit hours)
- THEA 540 Visual Concepts for the Stage (3 credit hours)
- THEA 600 Research Projects in Theatre {1-6 (repeatable to 6) credit hours}

Other courses can be counted as electives only with approval of the Head of Performance.

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.

4.2.3 PLAN OF STUDY FOR M.F.A THEATRE: ACTING

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)
- Total 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)
- Total 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)
- Total Credit Hours: 9

SECOND YEAR SPRING:

- THEA 470G Stage Combat: Unarmed (4)
 - THEA 472G Auditions (2)
 - THEA 477G Dialects (3)
- Total 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)
- Total Credit Hours: 9

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

THIRD YEAR SPRING:

- THEA 602 MFA Acting Project (4)
 - THEA Electives (5)
- Total Credit Hours 9

4.2.4 PROFESSIONAL SUMMER SEMESTER (THEA 579):

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 Graduate 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.

4.2.5 M.F.A. PROJECT GUIDELINES- see Appendix III

4.2.6 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 Performance in consultation with individual directors and the Graduate Theatre faculty. 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 Performance 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 Head of Performance.

No M.F.A. acting student may participate in non-departmental productions without written permission of the Head of Performance. 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 cannot be cast in two mainstage productions in one semester.

4.2.8 SUGGESTED READING LIST FOR ACTORS

Students in the M.F.A. Theatre: Acting program should be familiar with the following texts:

- Cicely Berry - *The Actor and the Text*
- Melissa Bruder et al. - *A Practical Handbook for the Actor*
- Robert Cohen - *Acting Professionally*
- Uta Hagen - *Respect for Acting*
- John Harrop and Sabin R. Epstein - *Acting with Style*
- Keith Johnstone - *Improv*
- Charles McGaw - *Acting is Believing*
- Sanford Meisner and Dennis Longwell - *Sanford Meisner on Acting*
- Konstantin Stanislavski - *An Actor Prepares*
- Konstantin Stanislavski - *Building a Character*
- Konstantin Stanislavski - *Creating a Role*

4.3 M.F.A. THEATRE: DIRECTING:

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

Goals: The M.F.A. Theatre: Directing program 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 M.F.A. THEATRE: DIRECTING

The M.F.A. Theatre: Directing degree 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.

Required courses are:

- THEA 451G Décor (4)
- THEA 481G Rehearsal Techniques (3)
- THEA 532 Directing Studio 1 (3)
- THEA 542 Directing Studio 2 (3)
- THEA 555 Directing Studio 3 (3)
- THEA 540 Visual Concepts for the Stage (3)
- THEA 545 Movement Lab: Warm Up (1)
- THEA 551 Graduate Scenic Design Studio (3)
- Or
- THEA 552 Graduate Costume Design Studio (3)
- Or
- THEA 553 Graduate Lighting Design Studio (3)
- THEA 565 Advanced Voice Techniques I (2)
- THEA 567 Advanced Voice Techniques III (3)
- THEA 576 Problems in Acting: Contemporary Texts (2)

Or

THEA 577 Problems in Acting: Period Texts (2)

Or

THEA 578 Problems in Acting: Comedy Texts (2)

- THEA 579 Professional Summer Semester (9)
- THEA 580 Theories of Acting and Directing (3)
- THEA 585 Directing Seminar (3)
- THEA 587 Problems in Acting/Directing: Score (3)
- THEA 590 Analysis (3)
- THEA 602 M.F.A. Final Project in Directing (4)

The electives available are:

- THEA 470G Stage Combat (4)
- THEA 473G Acting and the Camera {3 (repeatable to 9)}
- THEA 474G Stage Combat Armed {4 (repeatable to 8)}
- THEA 476G Advanced Musical Theatre Techniques (3)
- THEA 477G Dialects (3)
- THEA 496G Experiments and Topics in Theatre {1-3 (repeatable to 6)}
- THEA 600 Research and Projects in Theatre (1-6)

On rare occasions, students may request that courses from other departments be counted as elective credit. This requires approval of the Theatre 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.

4.3.4 THEA 579: PROFESSIONAL SUMMER SEMESTER

During their course of study, M.F.A. Theatre: 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 Theatre Graduate 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 DIRECTING FINAL PROJECT GUIDELINES – see Appendix IV

4.3.6 OTHER ASSIGNMENTS

In an effort to expose students 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. Theatre: Directing Program.

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

4.4.1 PROGRAM GOALS AND OBJECTIVES FOR M.F.A. THEATRE: DESIGN

Goals:

The M.F.A. Theatre: 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. THEATRE: DESIGN

Core Courses are:

- THEA 451(G) Décor (4)
- THEA 534 Graduate Technical Theatre Practicum (1-3, repeatable to 18) (min. 10)
- THEA 590 Analysis (3)
- THEA 602 MFA Project (4)
- THEA 540 Visual Concepts for the Stage (3)

Primary Area of Emphasis (15):

- THEA 551 Graduate Scene Design (3, repeatable to 18)
OR
- THEA 552 Graduate Lighting Design (3, repeatable to 18)
OR
- THEA 553 Graduate Costume Design (3, repeatable to 18)

Secondary Areas (6):

- THEA 551 Graduate Scene Design (3, repeatable to 18)
AND/OR
- THEA 552 Graduate Lighting Design (3, repeatable to 18)
AND/OR
- THEA 553 Graduate Costume Design (3, repeatable to 18)

Department and Directed Electives (12):

- ART 440G Studio Problems in Drawing (3)
- THEA 496G Experiments and Topics in Theatre (1-3, repeatable to 6)
- THEA 579 Professional Summer Semester (1-12, repeatable to 12)
- THEA 600 Research and Projects in Theatre (1-6, repeatable to 6)

TOTAL PROGRAM: 62 semester hours

4.4.2.1 M. F. A DESIGN FINAL PROJECT GUIDELINES – see Appendix V**4.4.3 THEA 579 PROFESSIONAL SUMMER SEMESTER**

During their course of study, M.F.A. Theatre: 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, assistant designers or other approved positions 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 Theatre Graduate 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.

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 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 sound for Mainstage productions.

5.1.2 DANCE CONCERTS

Two major dance concerts are produced each year: The WinterWorks Concert and The Spring Dance Gala. Concerts are choreographed by Faculty, students and guest artists. Both concerts are presented in Hainline Theatre.

5.1.3 STUDIO THEATRE PRODUCTIONS

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

5.2 PRODUCTION POLICIES: THEATRE

5.2.1 PROFESSIONALISM IN THEATRE

We depend on each other to create good theatre. Accepting and acknowledging everyone's contributions signals to ourselves and to our collaborators that what each of us does as a theatre artist is not only personally fulfilling but is also important, meaningful, and valuable to our society.

Expectations:

1. Arrive early to all rehearsals, production meetings, work calls, and performances. If the call is at 7:00pm be ready to work at that time. (If an emergency arises, please have clear communication with your supervisor about when you will arrive.)
2. Do **NOT** leave rehearsals, performances, strike, or work calls until dismissed.
3. Come to each rehearsal and work calls prepared and focused on the task with all required materials.
4. Company members **MUST** follow the "Departmental Cell Phone/Technology Policy."
5. Be courteous. Show respect for others. Company members should be unfailingly courteous to **ALL** production personnel. Company members are colleagues and collaborators, not assistants.
6. All company members should acknowledge the SM or ASM calls/requests with a polite "thank you."
7. Conscientiously meet all production deadlines. Including turning in drawings on time and being "**off book**" when scheduled.
8. The use of drugs, alcohol, or tobacco or non-theatrical weapons of any kind are **NOT** permitted at the theatre.
9. Company members must **NOT** engage in inappropriate public displays of affection.
10. Actors are expected to dress **appropriately** for all rehearsals unless otherwise guided by the director. Crewmembers should wear appropriate clean clothing to calls.

If a company member is in violation of this policy, the following protocol will be followed:

- **First Warning:** A meeting between the company member and the head of the area supervising the company member will be conducted (i.e. Director, Lighting Designer, Scenic Designer, Costume Designer, Costume Shop Supervisor, Tech Director, etc.) After the meeting, the company member will be assigned 5 hours of *Departmental Community Service.

- **Second Warning:** A meeting between the company member, the head of the area, and the Chair of the department will be conducted. After the meeting, the company member will be assigned 10 hours of *Departmental Community Service.
- **Third Warning:** A meeting with the Chair of the department will be conducted. After the meeting, the company member will be placed on probation for one semester and will not be allowed to participate in production.

*The Departmental Community Service will be scheduled through the Chair's office. If the Company Member fails to do the community service when scheduled the company member will be put on probation.

5.2.1.1 SCHEDULING AND CARE OF REHEARSAL SPACES

The Office Manager in the Theatre and Dance office maintains Space Schedule Book 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 production program rehearsal room schedule is created and entered in the Space Schedule Book at the beginning of each semester.

The following rooms are routinely available for theatre rehearsals:

- Simpkins Theatre
- 343 Simpkins
- 241 Simpkins
- 001 Simpkins
- 002 Simpkins
- Hainline Theatre
- Horrabin Theatre

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 clavichords as rehearsal furniture.
- Do not move the acoustic pianos or clavichords 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 and set downstage after every rehearsal & performance, to illuminate stage drop off and other hazards.
- 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.

5.2.3 CASTING FOR MAIN STAGE 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 one of the last weeks of fall semester, “Unified Auditions” and callbacks will be held for spring Mainstage productions. Studio Theatre “Unified Auditions” will be held during the first week of the spring semester.

Auditions for all Department productions are open to all University students, regardless of major and enrolled in at least one hour of class. Some plays have specific needs that cannot be filled by students, such as children. In these cases, non-students/community members may fill the roles, with the approval of the Head of Acting and Department Chairperson.

Pre-Casting:

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

General Casting Policies:

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

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 Head of Performance must arrive at a written agreement before cast lists have been posted. After posting, the two directors, along with the actor, must reach an understanding about the scheduling agreement and create a written, signed document detailing the schedule for each student.

If conflicts cannot be resolved, the following priorities will be followed:

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

5.2.4 POLICIES FOR 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 rehearsals will be scheduled between the hours of 5:00 p.m. and 7:00 p.m.* Regular rehearsals may be scheduled from 1:00-5:00 pm and 7:00-11:00 pm.

**Unless approved in advance by the Department Chairperson.*

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.

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

- No on-campus Department of Theatre and Dance rehearsals will be scheduled between the hours of 5:00 p.m. and 7:00 p.m.*
- Main Stage productions will hold “10 of 12” technical rehearsals on the Saturday and Sunday before the show opens. These rehearsals will be scheduled by the Production Manager in conference with the director and will require all cast, crew, and design team members of the production. The rehearsal will be scheduled for 12 hours, with a 2-hour break in the middle of the day.
- Technical Rehearsal calls may be made during the morning, afternoon, or evening hours.
- Regular rehearsals may be scheduled from 1:00-5:00 pm and 7:00-11:00 p.m.
- No single production can schedule more than one rehearsal on a Saturday or Sunday excluding Technical Rehearsals.
- 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 or University Closings. No one is required or expected to compromise their safety for rehearsals or performances.
- No rehearsals or technical calls are to be held during the fall or spring break periods. As defined, directors may call rehearsals on the preceding night. Rehearsals MAY be called on the Sunday night before the Monday when classes resume.
- No student shall be coerced or be made to feel obligated to rehearse or work during either fall or spring break.

**Unless approved in advance by the Department Chairperson.*

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

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. However, if a director (student or faculty) consistently violates this policy, it should be brought to the attention of the Department Chairperson. Since the Department Chairperson assigns directors and the Department assigns space for productions, reports of non-compliance to this policy will be considered when making future assignments.

NOTE: Students, faculty, and staff are urged to become familiar with the WIU Emergency Reference Guide: http://www.wiu.edu/vpas/risk_management_and_emergency_preparedness/ref_guide.php

5.2.5 EXCEPTIONS TO REHEARSAL TIME POLICY – TECH, DRESS, AND PERFORMANCES

Tech Rehearsals:

- The Friday prior to technical rehearsals should be dark.
- The Saturday and Sunday of technical rehearsals may be 10 out of 12 rehearsals depending on the needs of the designers and director. These rehearsals will be planned well in advance and with notice given to all who are involved.

Starting Times for dress/performances:

- 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 Stage Manager with Director's approval.
- 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:

- First Dress for all Mainstage shows will begin at 3pm on the Sunday of tech.
- First Dress for all Studio shows will begin at 7pm on the Monday of tech.
- The cast is not excused until costumes are hung up and dressing rooms are cleaned. Wardrobe crew will double check this.
- Wardrobers are not excused until Shop Manager or stage management has excused them.
- Wardrobers are responsible for laundry but must not stay past midnight to get it done. If it is not finished by midnight, they must come in the following day to finish.

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 for dinner at 5:00. If the agreement between director, tech director, and designers is that the rehearsal could be completed in a short period of time, it would seem beneficial to stay and complete the rehearsal even if it goes beyond 5:00, but no more than 30 minutes beyond. In addition, it should not go beyond the time when meals are served in the residence halls.

5.2.6 PRODUCTION STRIKE/CHANGEOVER POLICY

Mainstage and Studio productions

- Every student member of the cast and crew of each Mainstage and Studio 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.
- Costume Strike for all Studio shows will happen on the following Monday after the performance is closed.
- Every student involved in a strike/changeover must sign in and sign out with the Technical Director or Costume Shop Supervisor.
- The Technical Director determines when the strike/changeover has been completed.
- Students may not leave strike/changeover for any reason unless it is pre-arranged with the Technical Director or Costume Shop Supervisor.

5.2.7 COSTUMES – FOOD AND DRINK

There will be no eating or smoking while in costume, you may drink water or hot green tea. There are no food or drinks allowed in the dressing rooms with the exception of water or hot green tea. If you are found to have any food or drink other than water in the dressing rooms, the fine system will go as follows:

- First offense: Asked to remove items from the dressing room and given verbal warning.
- Second Offense: Items are removed for you and a final verbal warning is given.
- All other offenses: Fined, which will be determined by the Costume Shop Manager

During build of costumes, you are not allowed to eat or drink anything near or while working on costumes. All food must be placed on appropriate table, away from costumes, located in the costume shop. You are allowed water at your stations but it must be in a closed container. Any other beverages like tea, you must ask costume shop manager for approval first.

5.2.8 RECORDING MAIN STAGE 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 hired by the department. The Chairperson will determine who will do the taping, based on the cost factors involved.

5.2.9 PRODUCTION PHOTO CALLS

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

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

5.2.9.A 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

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 the student feedback on performance or design.

All students involved in a particular production are required to attend the response. Running crew members are invited to attend but are not required to attend. And, remember: responses are only educated opinions from various theatre practitioners.

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

All graduate students who are nominated for Irene Ryan or design awards are required to attend the ACTF Regional Festival. Failure to do so will result in a one-semester loss of assistantship.

The department raises money each year to send students to ACTF Regional Festival.

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.

5.2.12. TECHNOLOGY POLICY

NO cell phones or social media usage during rehearsals, tech rehearsals, dress rehearsals, or performances will be allowed.

The use of computers or tablets in working rehearsals for research is permitted.

Procedure:

Technology - turn it off when entering a rehearsal or performance space. This includes but is not limited to classroom rehearsal spaces, backstage, dressing rooms, greenroom, or stage.

Personal calls, messaging, or social media updating during rehearsals/performances interferes with the artists' productivity and is distracting to others. The Company is in rehearsal/performance to create a piece of art.

When Can I use it?

There is an appropriate time and place: during breaks, outside of the space.

5.2.13 CHILDREN IN THE THEATRE POLICY

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.

5.3 THE 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 design, scenic design, costume design, sound 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 PROCEDURE FOR SELECTION OF PLAYS FOR THE STUDIO SEASON

The Head of Directing serves as the Coordinator of Studio Theatre and, working with the Chairperson and Production Manager, 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 three to four per semester. Under rare circumstances, five 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 who have passed THEA 382 (Directing II) and THEA 481 (Rehearsal Techniques) with an “A” or a “B” and have completed other requirements assigned to them by the Head of Directing. 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. 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 Head of Performance will be integrally involved in the casting process.

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

5.3.2 THE STUDIO THEATRE ADVISORS

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

5.3.3 BUDGET FOR PRODUCTIONS IN THE STUDIO

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 within 10 days of the closing of the production 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 THE STUDIO

- Once the proposal and slot have been approved, the director is responsible for requesting that the Office Manager (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 company 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 THE STUDIO ORGANIZATION MEETING

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

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

Failure to conform to these deadlines will result in cancellation of the production.

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

5.3.6 CASTING POLICIES FOR THE STUDIO

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 audition 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. Unless approval for early casting is given by the Chairperson.

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

5.3.7 TECHNICAL SUPPORT FOR THE STUDIO

Scene Shop/Scenery:

Every studio season show will have the entire scene shop crew and resources to install the show on the Monday before technical rehearsals begin. The scenic designer and technical director for the show may coordinate with the faculty Technical Director for prep time in the shop beforehand or additional support after load-in.

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 Head of Design and Tech Director has final authority whether or not any scenic piece may be used for Studio Theatre.

Any alteration of stock scenic or prop pieces must be approved by the Technical Director.

Finishing and detail work on scenery may occur in Simpkins at the discretion of the Studio Theatre TD, director and scenic coordinator/designer.

In general, directors and designers are advised to avoid complex scenic designs and to take into account the amount of available construction time and personnel.

Lighting:

Each semester, the faculty lighting designer will assign a student designer to each production. There is a repertory light plot installed from which the designers will work.

There will be a limited number of instruments that can be used and moved for the needs of each production.

Any changes to the repertory light plot will only be made with the permission of the faculty lighting designer.

Color media may be taken from the light cage stock but must be returned at the end of each production.

Requests for additional materials, such as additional instruments, templates, or follow spots may be made to the faculty lighting designer.

In general, directors and designers are advised to avoid complex lighting designs beyond the capabilities of the repertory light plot.

Sound:

Studio Theatre has basic sound equipment available in the booth area.

Sound designers are chosen by the Production Manager. The designers are responsible for creating their design, setting up the technology, and training operators.

Do not reconfigure sound equipment without FIRST contacting the Studio Theatre TD. Help in using the sound equipment may be had by asking the Studio Theatre TD, the design/technical students, faculty or staff.

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 Coordinator.

Studio borrowers must fill out a borrowing form listing each piece.

Any alterations to props/furniture must be approved by faculty Technical Director.

The WIU Scenic Studio Website:

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

That address is: www.wiuscenicstudio.com

Costumes:

- All Studio productions will be assigned a designer/coordinator.
- All shows will run through the Costume Shop Manager unless a Costume Shop Coordinator has been assigned.
- Some costumes will not be allowed for use due to age or value as determined by the Costume Shop Manager,
- There will be no clothing built for any studio show, unless a specific thing is needed. The only exception would be if it is not in stock and it cannot be purchased.
- Costumes must be pulled from stock as much as possible.
- You may ask the actor to bring in their own pieces but you must clear this with the Shop Manager/Coordinator before asking the actor.
- There will be no dying of any garments without prior approval from the Costume Shop Manager.
- There will be deadlines for each show that correspond with the build calendar and must be met.
- Fittings will begin three weeks before tech; if this cannot happen due to scheduling, then no later than two weeks out for fittings.
- Each studio show will have the support of the Costume Shop in completion of the show.

- In general, directors and designers are advised to avoid complex costume designs and to take in account the available time and personnel in the shop.

5.3.8 REHEARSAL AND PERFORMANCES FOR THE STUDIO

- 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/backstage as dressing room and green room areas. Actors should stay in these spaces until the “Places” call is made by the Stage Manager.

5.3.9 REHEARSAL SPACES FOR THE STUDIO

Rehearsal spaces will be assigned and signed out for each Studio production at the beginning of the semester in the Space Schedule Book.

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 SI 343, 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 in Simpkins Theatre.

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 STRIKE FOR THE STUDIO

It is the Studio Theatre TD’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.

Costume strike will happen the Monday after the show closes.

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 THE STUDIO

The Department will include the overall Studio Theatre season in its general publicity (Mainstage programs, web page, etc.).

The Theatre Poster Designer in collaboration with the Director will create poster. A limited number of posters will be printed by the department and will be distributed by the Office Manager's Student Assistant.

Programs are to be formatted based on the Studio Theatre Program template which will be sent to all Studio Theatre Directors/Stage Managers 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 Social Media Chair will publicize the productions on all the department's social media sites.

5.3.12 RECORDINGS AND PHOTOS FOR THE STUDIO

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 social media.

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 or smoking while in costume, you may drink water or hot green tea. There are no food or drinks allowed in the dressing rooms with the exception of water or hot green tea. If you are found to have any food or drink other than water in the dressing rooms, the fine system will go as follows:

- First offense: Asked to remove items from the dressing room and given verbal warning.
- Second Offense: Items are removed for you and a final verbal warning is given.
- All other offenses: Fined, which will be determined by the Costume Shop Manager

During build of costumes, you are not allowed to eat or drink anything near or while working on costumes. All food must be placed on appropriate table, away from costumes, located in the costume shop. You are allowed water at your stations but it must be in a closed container. Any other beverages like tea, you must ask costume shop manager for approval first.

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 in a level two technique class or higher. 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 a level one technique class and audition again. 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 DANCE COSTUMING POLICIES

All choreographed dances for the dance concert, will have full support of the Costume Shop for the production. The following deadlines must be met for each choreographer. If any of them are missed, dance faculty is notified and they are responsible for any reproductions due to missing deadlines.

Deadline packer:

First UDT Meeting: Measurements of all Dancers in UDT at 5pm in Brophy

Monday following casting: Meet and Greet in the Costume Shop

- Learn about costumes
- What dyeing is and why the deadlines are there
- Meet the designers and coordinator for your production

Week After Casting: Any special needs for costumes are brought to the attention of the DCC (Dance Costume Coordinator) by the end of the day.

8 weeks before tech: The DCC will email you a link to schedule your appointment for the first design meeting. You must have signed up by end of day on that Friday.

7 weeks before tech: Costume design meetings in the costume shop. You must make an appointment for these and come prepared. If for some reason you cannot make this appointment you must notify the DCC or the Costume Shop Manager no later than 12 hours before scheduled appointment. You may do this either by email or calling the costume shop at 309-298-2904.

Items needed at meeting:

- Not final cut of music, Ideas for costumes, pictures, or any sort of colors.
- The feeling or story behind the dance
- If wanting something dyed a specific color, please bring in a swatch of fabric or even a paint chip to show what you would like.

6 ½ weeks before tech: A cast list for your piece and what day and time you rehearse must be emailed to the DCC, Costume Shop Manager and will be CC to Lara, Heidi, the UDT president and secretary by end of the day.

6 weeks before tech: The DCC will email you a link to schedule your appointment for pulling costumes. You must have signed up by end of day on the 19th.

5 weeks before tech: Costume pull/Build begins

- You will need to schedule an appointment with the DCC to go to Brophy and look at costumes that have been pulled for your piece.
- You may pull your own costume pieces for your number but you must still schedule a meeting with the DCC so that they know what is happening.
- If you do not like what is pulled, you may walk through the dance stock with the DCC until you have found something you like.
- If there is less dance feel or something a little different, you may have to meet the DCC in Theatre Storage to look at items.
- If you do not like any of these choices, you may need to schedule a second appointment with the DCC and the Costume Shop Manager to discuss option.
- If personal items are being used for the show, they must all be brought in to the costume shop by end of day last Friday.
- PLEASE NOTE: If you DO NOT meet with the DCC to look at your costumes by the end of the day on last Friday you will be dropped from Main Stage.

3 weeks before tech: COSTUME FITTINGS IN BROPHY

- All dancers for your piece must be at rehearsal for this week.
- You will need to allow about 30-45 minutes during your rehearsal for fittings to occur. We must fit ALL of your dancers at this time.
- The Costume Shop Manager will schedule these and send an email to all choreographers on 4 weeks before tech. This will give you plenty of time to notify your dancers and adjust your rehearsal for the fittings to happen.

2 ½ weeks before tech: DYE DEADLINE

- Deadline for this is 5pm on that day.
- Costumes that require dyeing may not be added after this date
- Swatches or paint chips for due colors must be in by this date.
- If you DO NOT bring in a swatch or paint chip the dye work will not be done and the costume will be left as is.

2 weeks before tech: ALL fittings have been completed.

- Costume Shop Manager has the right to refuse to buy, create, or modify costumes after this point.
 - No new costumes will be added. By this point everything should have been fit and is now being finished for the show. If you have decided, you do not like something please make an appointment with the DCC and Costume Shop Manager to discuss this and options that may be made.

Tech Week: 10/12 and FIRST DRESS

- First dress will happen the Sunday evening.
- Before each dance begins all dancers will meet at front of stage in full costume for the costumers, choreographers, and advisors to look at.
- Any alterations or repairs will be noted down at this time

The rest of tech week rehearsal schedule will be handed out at a later date. If you have any questions about anything stated in this, please feel free to email the Costume Shop Manager.

The Costume Shop is located in Browne 200 and is open from 1-5pm Monday- Friday

5.5 SAFETY POLICIES:

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

5.5.1 SCENIC STUDIO 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 allow to use any ma- chine 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.

Personal protective equipment (PPE) is supplied by the shop for all workers. The Technical Director or Master Carpenter will dictate which PPE must be worn during certain tasks. Any student who refuses to wear the PPE will be removed from the shop. Any worker who wishes to bring in their own PPE may do so provided they meet industry safety standards.

Safety Data Sheets (SDS) for all products used in the shop are kept outside the scene shop office so that they may be accessed by workers at any time. Anyone at any time may request to see the SDS for a product before using it to identify potential hazards of a 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.

Shop Safety:

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

Fire Extinguisher locations:**Scene Shop:**

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

Hainline Theatre:

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

5.5.2 COSTUME SHOP SAFETY RULES AND REGULATIONS**5.5.2.1 COSTUME FITTINGS****Fittings:**

- Fittings for all shows will be scheduled up to 24 hours before the time you are to arrive and will be sent out via email.
- You must check your email and responded to the fitting schedule so the Costume Shop Manager knows you have read it and will be there.
- If you cannot make your fitting time, you must inform the Costume Shop Manager within 12 hours or you will be considered late or missing for your fitting.
- If you show up 10 minutes late for your fitting or are a no show, you will be fined by the Costume Shop Manager and a new fitting time will be emailed to you.

- Fine system is usually something the shop needs, i.e. Kleenex, hand sanitizer, etc.
- If you miss more than one fitting, your director and the Chair will be notified.

5.5.2.2 GENERAL COSTUME SHOP SAFETY

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

All personnel will be trained on industrial and home sewing machines, overlock/sergers, industrial steam generated irons, steamer, hand grommet machine, and the washer and dryers. This training will be done either throughout the semester, so the student has time to learn, or at the beginning of the semester. Each personnel will be tested based on their experience within the shop. This test will be administered by the Costume Shop Manager. If any personnel fails the test for any of the equipment, they may retake the test up to two times.

Dye vat training will be done for only those personnel that have been with the shop for at least one semester. This training will consist of verbal and hands on safety requirements; as well as, a test to make sure they understand what is required to run the vat. If more intense training is needed as the semester goes by, either the Costume Shop Manager or the Professor of Costume Design will teach the required training. All personnel who use the dye vat must wear either a dust mask or respirator, safety goggles and a lab coat.

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 late, 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 lower your grade one level (A to B),
- 4 absences lower your final grade another level (B to C),
- 5 absences lower 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 lower your grade one level (A to B),
- 5 absences lower your final grade another level (B to C),
- 7 absences lower 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 CLASS 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.

5.6.3 THEATRE DESIGN/TECH CLASS ATTENDANCE POLICIES

Tardies

Class will begin promptly at the scheduled hour. Any student who is not in their seat or at their station ready to work within the first THREE (3) minutes of class will accrue a tardy.

Three (3) tardies will equal one (1) unexcused absence.

Excused Absences

Excused absences are when the instructor is notified prior to the start of class by phone call, text, or email. Having another person deliver a message for you is not

permitted. The Instructor will determine if reason is excusable (IE, oversleeping is not considered excused).

A student may have up to two (2) excused absences for this course. Any subsequent absence will count as an unexcused absence.

Unexcused Absences

Unexcused Absences are when the instructor is not notified by the student that they will not be attending class. The following charts cover how absences will affect grades:

Classes that meet twice a week:

Unexcused Absences	Result	Example
1	Does not affect grade	
2	Lowers grade one level	A to B
3	Lowers grade two levels	A to C
4	Lowers grade three levels	A to D
5	Automatic Failure	F

Classes that meet three times a week:

Unexcused Absences	Result	Example
1	Does not affect grade	
2	Does not affect grade	
3	Lowers grade one level	A to B
4	Lowers grade two levels	A to C
5	Lowers grade three levels	A to D
6	Automatic Failure	F

ELECTRONIC DEVICES

- Cell phones are not permitted to be used in class for any function, including calls, texting, and web browsing
- Some device such as laptop computers may be used at the discretion of your instructor.

STUDENTS WITH DISABILITIES

Students with disabilities: In accordance with University values and disability law, students with disabilities may request academic accommodations where there are aspects of a course that result in barriers to inclusion or accurate assessment of achievement. To file an official request for disability-related accommodations, please contact the Disability Resource Center at 309-298-2512, disability@wiu.edu or in 143 Memorial Hall. Please notify the instructor as soon as possible to ensure that this course is accessible to you in a timely manner.

TITLE IX RIGHTS

University values, Title IX, and other federal and state laws prohibit sex discrimination, including sexual assault/misconduct, dating/domestic violence, and stalking. If you, or someone you know, has been the victim of any of these offenses, we encourage you to report this to the Title IX Coordinator at 309-298-1977 or anonymously online at:

http://www.wiu.edu/equal_opportunity_and_access/request_form/index.php. If you disclose an incident to a faculty member, the faculty member must notify the Title IX Coordinator. The complete Title IX policy is available at:
<http://www.wiu.edu/vpas/policies/titleIX.php>.

STUDENTS RIGHTS & RESPONSIBILITIES

<http://www.wiu.edu/provost/students.php>

WIU ACADEMIC INTEGRITY POLICY

<http://www.wiu.edu/policies/acintegrity.php>

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 40 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 five of them have advanced to the National Finals: Shawn Durr in 1986, Nick Vienna in 2006, Kelli Crump in 2008, Jeff Allen Young in 2016, and Nissi Smith in 2018. 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.

Three previous Western Illinois University faculty members, Bill Kincaid, Gene Kozlowski and Michael Swanson, were recipients of the KC/ACTF Region III Gold Medallion Award of Excellence in recognition of their extraordinary service to educational theatre in the region.

WIU President Emeritus and Professor of Theatre, Dr. Al Goldfarb, is also a past recipient of this award. Professor Tim Kupka served three years as Regional Design Chair, and Professor Bill Kincaid is a KC/ACTF Faculty Fellow.

Four WIU productions have been invited to the regional festival in the last fifteen years: THE GREAT AMERICAN JUSTICE GAME in 1998, MARAT/SADE in 2001, STUD DUCKS AND HORNY TOADS in 2005 and DEARBORN AMERICANA in 2009. Our department's faculty members stay active in the region as volunteers, responding to productions and offering workshops at the festival.

6.2 KC/ACDA – Kennedy Center/ American College Dance Association

Western Illinois University is a member school in the American College Dance Association (ACDA). As a result, each year Western's University Dance Theatre participates in the regional American College Dance Association Festival.

ACDA 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 ACDA 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 ACDA 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 ACDA 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 ACDA 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 ACDA.

6.3 CONFERENCE SUPPORT

The Department attempts to provide support to many undergraduate or graduate students to attend the regional ACDA or ACTF festivals each year. While resources are extremely limited, 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, VP/Treasurer, and Secretary. 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, VP/Treasurer, Secretary, Clinic Chair, and Social Media. While still a recognized university student organization, funding for UDT activities comes through the Fine Arts Fee that all WIU students pay. The funds are managed by the Dance Faculty Advisors through the department office. UDT may also participate in University-wide activities and/or special projects such as Homecoming.

8.3 Other Committee Service Opportunities

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

- Theatre & Dance 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.
- The Theatre & Dance Recruitment Committee: Two to three undergraduate and two graduate students serve on this committee. Students are encouraged to volunteer.
- The Theatre & Dance Public Relations Committee: Students are encouraged to volunteer.
- The Theatre & Dance Season Selection Committee: Students are encouraged to volunteer.

If you are interested in serving on any of this committees please contact the Chair for more information.

8.4 STUDENT INPUT

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

8.5 “THE THEATRE GRAPEVINE”

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

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 http://www.wiu.edu/graduate_studies/
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 Office Manager in the Main 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 presentations, 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 supporting 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 applications 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 program may be grounds for losing the assistantship as well. Even with 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 not only lose their assistantship but 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

10.2 PREFERENCES FOR ASSIGNMENTS

The Department Chairperson assigns duties to graduate students. After the first semester, students on assistantship express their preference for an assignment on the Graduate Review form, 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 teaching materials, assessment, and academic procedures with the Head of Humanities.

10.3 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 as assignments. Students must fill out a Graduate Self-Evaluation form ELECTRONICALLY and submit it to the Chair 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 through the Chair.

10.4 TIME REPORTING

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 & Dance produced 15-18 productions each year: 5 mainstage productions in Hainline and Horrabin Theatres, 8 studio productions in Simpkins Theatre (including Faculty Showcase [Horrabin], New Friends Showcase, BFA Showcase, Underground Cabaret, and BYOP), and 2 dance concerts in Hainline Theatre. These shows are directed and designed by faculty and graduate students; in exceptional circumstances, undergraduate students will be invited to design in studio or for the dance concerts.

The Season Selection Committee works to solicit proposals and create a balanced season. All faculty are invited to submit proposals; any student wishing to propose must have a faculty advisor for the project. Proposals are submitted by September 30; the committee meets in early November to review and create a proposed season, which is presented to the faculty by the end of the fall semester. Late proposals will not be accepted for consideration. If the submitted proposals are not sufficient to create a balanced season, the committee can ask for additional submissions and present a proposed season at the first full-faculty meeting in the spring semester. When the faculty receives the proposed season, they will then vote to approve. The goal is to have an announced season by Jan. 15, before major recruiting events (URTAs, SETC, and USITT), and no later than March 1.

Timeline:

- End of spring semester: Season selection guidelines and updated proposal form distributed
- Sept. 30: Season proposals due
- Early November: Season selection committee meets
 - Creates proposed season OR
 - Asks for additional submissions with revised guidelines
- December/January: Season Selection Committee submits proposed season to faculty
- Jan. 15: Season Announced

Note: It is expected, assumed, and encouraged that there will be one-on-one dialogue between formal meetings, especially to discuss technical and design needs as well as thesis shows.

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

APPENDIX II ~

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 their 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 in 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 on line 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.

Note 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.

Graduate Review Process

1. The Chair 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 Chair with the Office Manager will assign each student a time slot for the Graduate Review with the faculty of their 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 will be emailed to the students around midterm with specific instructions. The Word form must be typed and submitted electronically to the Chair by a specified date.
4. If the student is in the first year of the program, or if they have received a “satisfactory with exception” rating at the previous review, the advisor may ask the student to meet with the before the review date to discuss the student’s progress in the program. During this meeting, the advisor will tell the student how they are 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,

relationships with peers and 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.
- 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 Chair 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 Chair 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 their assistantship suspended.

7. The Chair will write each student after the Graduate Review to inform them of the progress rating and to summarize the faculty discussion of progress.

8. If a student disagrees with the written summary of the Graduate Review, they may submit an appeal letter, enumerating relevant points, to the Graduate Coordinator and Chair one week after the written summary of the Graduate Review is received by the student. The Graduate Coordinator will convene the Graduate Review Committee, who will evaluate the points of disagreement and decide on appropriate action, which may include: revising the written summary (in the case of demonstrable factual error), conferring with the student's program supervisor or other involved faculty members to gain additional perspective, or adding the appeal letter and notes from the Graduate Review Committee's meeting to the student's permanent academic file without further action. If a student is released from the program they student may also follow the above procedure.

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.

APPENDIX III ~

MFA Project – Acting

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).

Prior to the final year in the MFA Acting Program the Head of Performance in conference with the Chair and graduate faculty choose roles for each of the MFA Acting Candidates. The Chair in conference with the Head of Performance will formulate a thesis committee consisting of three Department of Theatre and Dance faculty members, chaired by the production's director or the student's advisor. In cases where the director is not a faculty member, the Head of Performance 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 Chair and Head of Performance.

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

- Research into the play's cultural, political, historical and/or geographical setting
- Overview of the playwright's other work
- Statement of director's interpretation and/or concept
- 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.

Working Script: 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 10-20min. 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; i.e.-- 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; i.e.—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

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 Directing are eligible for the M.F.A. Final Directing Project. Registration for the project is THEA 602 (4 credit hours), to be taken in the semester when the project happens.

In their second year, in accordance with the season selection process, candidates will propose 3 projects for their Final Directing Project. These proposals should demonstrate growth and challenge for the director and represent a culminating project, ideally performed on one of the Department's mainstages (though exceptions can be made for studio productions). These proposals will be considered by the season selection committee, who will choose the Final Directing Project with input from the Head of Directing. Once the project is approved, the Head of Directing will formulate a thesis committee consisting of three Department of Theatre and Dance faculty members, chaired by the Head of Directing. The other members will be comprised of one member of the Performance faculty and one member of the Design faculty, with preference given to faculty members who are directly involved with the project.

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 play analysis, research, inspiration, and concept, due to all committee members by 4:30 p.m. on Monday the week before design meetings begin;
- Design & Production meetings;
- Rehearsal process, including tech and dress rehearsals;
- Performances;
- Post-mortem;
- Process paperwork, including the working copy of the script, rehearsal journal, and additional support materials if appropriate, due to the committee members by 4:30 p.m. a week Monday after closing;
- Post-production evaluation and summary of personal process, due to the committee members by 4:30 p.m. a week Monday after closing;
- Committee review and defense of production and submitted materials, chaired by the project advisor. This meeting must happen within 2 weeks 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 (one hour).

M.F.A. Project – Paperwork

The paperwork for the M.F.A. Directing Project should be a catalogue of the process and product in the creation of a production, as well as a clinical evaluation of both its and the director's 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.

Play Analysis (to be written in essay-form):

Action Analysis

1. 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?
2. 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)?
 - f. What is the denouement (What events happen after the climax, illuminating it)?
3. Write and rationalize a Root Action Statement for your play: The characters want X but are barred by Y; in the end...

Given Circumstances

4. When does the play take place? What is the significance?
 - a. 24 hours prior to the action of the play
 - b. One week prior to the action
 - c. Circles of time
5. Where does the play take place? What is the significance?
 - a. Circles of place
6. 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?
7. 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?)
8. 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?
9. 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?
10. 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?
11. Questions regarding Place and Given Circumstances

Character

1. What is each character like physically?
2. In what way is the character gifted or smart? Is s/he aware of this intelligence?
3. How is this character related or connected to the other characters in the play?
4. 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?
5. What is the character's most significant dream, aspiration, desire, or objective?
6. What is the character willing to do to get what s/he wants?
7. What are the most important decisions the character makes in the play?
8. How does this character respond to conflict and crisis?
9. Does this character change throughout the course of this play?
10. Sketch biographies
11. Indirect Characters
 - a. Facts
 - b. Questions
 - c. Sketch biographies

Language

1. 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?
- 2. What are the important moments of silence?
- 3. Are there important things left unsaid?
- 4. What are the most relevant images that arise through language in this play?

Theme or Idea

- 1. 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?
- 2. Why is the title significant?
- 3. What important philosophical statements do the characters make?
- 4. What images or ideas recur in the play?
 - a. How do they interact with each of the characters?

Director's Statement

- 1. Why did you choose this play?
- 2. What are your impressions of the play?
- 3. What issues in the play do you consider to be the most important?
- 4. What do you wish to communicate to (or provoke in) the audience?
- 5. What do you perceive to be the biggest challenges of staging this script? How do you plan to encounter those challenges?
- 6. Inspiration images that speak to your action statement.

Dramaturgical Analysis

- 1. 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?
- 2. 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?
- 3. 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?
4. 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.
 5. Criticism or scholarship about the play and/or that informs our understanding of the play.

Inspiration & Concept

This section is comprised of the material you will present to collaborators (including designers, choreographers, actors, etc.) to invite them into the world of your play. This presentation will likely include a visual component, and is enhanced by the use of a Pinterest board, PowerPoint or Prezi presentation, or other similar digital aid. It must include a focused concept statement, select inspiration images, and any necessary staging considerations and/or technical elements.

Process Paperwork: Working Script & Journal

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.

The journal is comprised of notes for the self and for the production team. This may include notes regarding the production to be given to collaborators, personal reflections, revelations, frustrations, creative goals and challenges, and unanswered questions. The journal should also include any feedback given by committee members, advisors, and collaborators, as well as questions brought up by the cast and design team. The journal may be in excerpt form if there are sections that are deemed by the student and advisor to be too personal for the committee to read.

Post-Production Paperwork – Evaluation and Summary of Process

The post-production paper consists of an objective review of pre-rehearsal ideas and their results, comparing the submitted pre-rehearsal paperwork to the outcomes of the project. Which parts of the original research and concept were reflected in the final performance, were useful in the process, or were particularly successful? Comments and critiques from peers, faculty, and other sources can be quoted, cited, acknowledged, and/or rebutted. This should also include a reflection on the run of the show; what did you notice about audience response and engagement, and how the show matured over time? The candidate is encouraged to engage with feedback from the post-mortem as well. Reflect on all aspects of production, and the candidate's role within each aspect – what would you do differently? What will you take forward with you?

Project Evaluation

Committee members are expected to have attended at least three rehearsals of the final project production, 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 projects 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

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. SummerStage 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. 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 and are encouraged 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.

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 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 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

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 1/4" or 1/2" = 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 1/4" or 1/2" = 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 1/4" or 1/8" = 1'-0" scale
- Drafting Packet (PDF's printed page size: 8 1/2"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. Additionally 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

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 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
- 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. Additionally 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

MFA Projects - 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 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 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

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
- 1/2" or 1/4" Drafted Lighting Plan/Plot
- 1/2" or 1/2" Drafted Elevation
- 1/2" or 1/2" 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

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. Additionally 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 VI ~

SCREENING AUDITIONS

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

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

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

URTA Auditions: Each January, Chicago

UPTA Auditions: Each February, Memphis

StrawHat Auditions: Each February, NYC

Midwest Auditions: Each February, St. Louis

SETC Auditions: Each March, location varies.



APPENDIX VII ~

CAMPUS SAFETY

Reporting Emergencies

Office of Public Safety (from campus phone): 911

Fire: 911

Ambulance: 911

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

Explain the problem and location to the OPS dispatcher. Do not hang up until told to do so. For additional emergency procedures information, speak with your building emergency coordinator. A list of building emergency coordinators can be obtained from the Office of the Vice President for Administrative Services or by clicking on the Emergency Coordinator link on this page.

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

Emergency Reference Guide

http://www.wiu.edu/vpas/risk_management_and_emergency_preparedness/ref_guide.php

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

http://www.wiu.edu/vpas/public_safety/escort.php

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/