



**Western Illinois
University**

THEATRE & DANCE

UNDERGRADUATE

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 128	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 classrooms, 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). 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 Main 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

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

2.9 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 Main 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.

2.10 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.
 - 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 TO THE BACHELOR OF ARTS IN THEATRE PROGRAM

Students do not need to audition or interview for admission into the BA Theatre program. Students must audition/interview if they want to be considered for a Talent Grant or Tuition Waiver in their first semester. Talent Grant/Tuition Waiver signup sheets are placed on the callboard in Browne Hall Lobby at the end of each semester. The student needs a resume and cover letter and will be interviewed by the Talent Grant/Tuition Waiver committee for the position the student is interested in.

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

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

3.3 REGISTRATION FOR NEW STUDENTS

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

3.4 ACADEMIC ADVISING

Undergraduate students are assigned an advisor in their first semester of enrollment. Adam Lewis, Steven House, and Lysa Fox serve as the undergraduate advisors for the program. Advisors assist with program and career planning, scheduling, and registration. Each advisor is required to post office hours that will vary each semester. Advising times may be scheduled by appointment as well. Knowing degree requirements and careful planning with your advisor will eliminate most scheduling problems. Keep a file of grade reports, program sheets, long range plans, and other pertinent information. WARD reports, which may be obtained online through STARS at any time, verify what courses are on your transcript and what courses are needed for degree completion. Check with your advisor before dropping a class, adding a class, or changing your major emphasis so you have a clear picture of your alternatives and the possible results of your action.

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

3.5 SEEKING HELP FROM YOUR INSTRUCTORS

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

3.6 PERSONAL COUNSELING

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

3.7 ABSENCE POLICY

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

3.7.1 ONLINE ABSENCES REPORTING SYSTEM - O.A.R.S.

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

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

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

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

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

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

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

If you want to drop a class, discuss it first with your advisor and notify your instructor. BE SURE to officially drop it on STARS. No one but you can officially drop a class, and if you don't drop a class you are no longer attending by certain drop dates, your grade will be an F and you will have paid for that class. Be aware of all official University drop dates. The dates are available at <http://www.wiu.edu/calendar/>

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

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

Graduation Application: After earning at least 75 credit hours, you must file an Application for Graduation. This is an important step in your academic career. The Registrar takes a close look at the application and sends a “final” WARD report to you and your advisor noting any unfulfilled requirements. Forms may be obtained from the Registrar's Office:
<http://www.wiu.edu/registrar/forms/graduation.pdf>

Commencement: Students completing graduation requirements at the end of the fall or spring semester are encouraged to attend commencement exercises.

3.9 GRADE APPEALS

If you feel you have been graded unfairly, FIRST CONSULT WITH YOUR INSTRUCTOR. If, after this consultation the instructor will not change the grade, and you still believe you have been judged unfairly, contact the Chairperson of the Department of Theatre and Dance. The Chair will meet with you and discuss the next steps in the Grad Appeals process. Detailed procedures for appealing a grade can be found online at <http://wiu.edu/policies/gradeapp.php>

3.10 OUTSIDE WORK PERMISSION FOR BA STUDENTS

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

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

You must fill out a “Request for Outside Work”, noting if you wish to receive academic credit. The form is available in the Main Office (Browne 101).

3.11 CURRICULUM REQUIREMENTS AND CATALOG YEAR

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

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

3.12 TRANSFER STUDENT POLICIES

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

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

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

4.0 Undergraduate Degree Programs:

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

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

4.1 B.A. IN THEATRE—Performance OPTION

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

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

- To provide the student with experiential learning in production and performance.

4.1.2 COURSE REQUIREMENTS: BA in Theatre/Performance

Required Courses: All B.A. Core:

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

Special Option Courses, choose 10 hours from:

THEA 170	Movement I	2
THEA 171	Voice Techniques I	2
THEA 311	Acting II	3
Or THEA 382	Directing II	3
THEA 145	Fundamentals of Lighting and Sound	3
Or THEA 165	Fundamentals of Costume Construction	3
Total: 9 credit hours		

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

Total for Theatre major: 47 credit hours

General Education Courses

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

Minor: 16-24 credit hours

Electives: 9-17 credit hours

Total: 120 credit hours

Although 9 hours are required in the Humanities area, 3 of those hours are included in the major requirements. Number varies according to chosen minor

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

FRESHMAN YEAR – Fall	SH	FRESHMAN YEAR – SPRING	SH
THEA 172 (SP) – Acting I	3	THEA 171 – Voice Techniques 1	2
THEA 100 – Theatre Arts: Practice & Performance	3	THEA 170 – Movement I	2
THEA 101Y (SP) – Play Analysis	3	THEA 151 – Technical Theatre Practicum I	1
THEA 150 – Stagecraft	3	General Education Courses	10
General Education Courses	3		
SEMESTER HOURS	15	SEMESTER HOURS	15
SOPHOMORE YEAR – Fall	SH	SOPHOMORE YEAR – Spring	SH
THEA 165 – Fund. Costume Construction/or THEA 145 – Fund. Lighting & Sound	3	THEA 251 – Technical Theatre Practicum II	1
THEA 311 – Acting II	3	THEA 381 – Directing I	3
THEA 321 – Stage Management	3	General Education Courses	9
General Education Courses	6	Minor	3
SEMESTER HOURS	15	SEMESTER HOURS	16
JUNIOR YEAR – Fall	SH	JUNIOR YEAR – Spring	SH
THEA 390 – World Theatre History I	3	THEA 391 – World Theatre History II	3
Directed Electives in Theatre	3	Directed Electives in Theatre	3
Minor	3	General Education Courses	6
Electives	3	Minor	3
General Education Courses	3		
SEMESTER HOURS	15	SEMESTER HOURS	15
SENIOR YEAR – Fall	SH	SENIOR YEAR – Spring	SH
THEA 392 – World Theatre History III	2	Minor	3
Directed Electives in Acting	6	Electives	12
Minor	6		
SEMESTER HOURS	14	SEMESTER HOURS	15
		TOTAL FOR DEGREE	120

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

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

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

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

4.3.2 Course Requirements for BA in Production/Design

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

Special Courses: Production/Design Option

Total: 9 credit hours		
THEA 350	Theatre Practice	1
THEA 450	Theatre Practice	1
THEA 451	Decor	4
THEA 145	Fundamentals in Lighting & Sound	3
Or THEA 165	Fundamentals in Costume Construction	3
Total: 10 credit hours		

Total for theatre major: 47 credit hours

General Education Courses

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

Total Gen Ed: 43 credit hours

Minor: 16-24 credit hours

Electives²: 9-17 credit hours

TOTAL: 120 credit hours

**Although 9 hours are required in the Humanities area, 3 of those hours are included in the major requirements. **Number varies according to chosen minor.*

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

FRESHMAN YEAR – Fall	SH	FRESHMAN YEAR – SPRING	SH
THEA 172 (SP) – Acting I	3	THEA 151 – Technical Theatre Practicum I	1
THEA 100 – Theatre Arts: Practice & Performance	3	General Education Courses	13
THEA 101Y (SP) – Play Analysis	3		
THEA 150 – Stagecraft	3		
General Education Courses	3		
SEMESTER HOURS	15	SEMESTER HOURS	14
SOPHOMORE YEAR – Fall	SH	SOPHOMORE YEAR – Spring	SH
THEA 165 – Fund. Costume Construction/or THEA 145 – Fund. Lighting & Sound	3	THEA 251 – Technical Theatre Practicum II	1
THEA 321 – Stage Management	3	THEA 381 – Directing I	3
General Education Courses	6	General Education Courses	7
Minor	3	Minor	3
SEMESTER HOURS	15	SEMESTER HOURS	14
JUNIOR YEAR – Fall	SH	JUNIOR YEAR – Spring	SH
THEA 390 – World Theatre History I	3	THEA 391 – World Theatre History II	3
THEA 350 – Theatre Practice III	1	THEA 451 – Décor	4
Directive Electives in Production/Design	3	General Education Courses	6
General Education Courses	6	Electives	2
Minor	3		
SEMESTER HOURS	16	SEMESTER HOURS	15
SENIOR YEAR – Fall	SH	SENIOR YEAR – Spring	SH
THEA 392 – World Theatre History III	2	Directed Electives in Production/Design	3
THEA 450 – Theatre Practice IV	1	Minor	3
Directive Electives in Production/Design	4	Electives	9
Minor	6		
Electives	3		
SEMESTER HOURS	16	SEMESTER HOURS	15
		TOTAL FOR DEGREE	120

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

4.4 B.F.A. IN MUSICAL THEATRE

4.4.1 MISSION STATEMENT

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

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

4.4.2 VOCAL STUDY

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

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

There is potential to change voice teachers or possibly create a situation to work with more than one vocal instructor over the course of the four-year study plan. An initial conversation with the program advisor in semester advising appointments is a potential place to start a conversation about this possibility. The student can also talk directly to the vocal teachers about making a switch. Accommodating such a request may be inherent to the requested vocal teachers' availability.

For end-of-semester juries, each student fills out a Musical Theatre Jury sheet and returns it to their studio teacher. Constructive comments will be made on these sheets during the jury. Copies of the results will be filed in each student's advising file in the main office.

4.4.3 MUSIC STUDY

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

4.4.4 ACTING SEQUENCE

All BFA students take THEA 176, Techniques of Musical Theatre Performance, fall semester of the freshman year. THEA 276, Musical Theatre Studio, is taken spring semester of the sophomore year. THEA 476, Advanced Techniques of Musical Theatre Performance, is taken spring semester of the junior year. THEA 172, Acting I, must be taken the first semester of the freshman year. THEA 311, Acting II, must be taken in the fall of the sophomore year. THEA 311 has specific prerequisites which are enforced. THEA 492, Musical Theatre Auditions/Professional Prep, is only offered in the fall every other year, with THEA 497 Musical Theatre History being offered the opposite fall. These courses are taken in the Junior and Senior year. See suggested course sequence, page 27 below.

THEA 171, Voice and Articulation, is one of two prerequisites for THEA 311, Acting II, and must be taken in the spring of the freshman year in order to take THEA 311 in the fall of the sophomore year. THEA 270, Movement II, is a required course that generally happens in Junior or Senior year.

4.4.5 DANCE GUIDELINES

Students should be enrolled in at least one dance class every semester as a Musical Theatre major. However, being enrolled in two classes is strongly suggested and preferred by the faculty. There is the possibility to audit a class, with consideration by the dance faculty and the program advisor. Many of the core dance courses are taken multiple times and are built to do so for optimum training purposes.

4.4.6 GRADE POLICY FOR ALL BFA STUDENTS

Students in the BFA program must receive a grade of “B-” or better in all courses required for the degree. If a grade of “C+” or lower is received, the course must be repeated. This includes any directed elective course in the major. If you are receiving a Talent Grant/Tuition Waiver you must obtain a 3.0 to continue to receive funds for the next semester.

For the WIU policy on repeating courses for grade replacement please go to:

<http://www.wiu.edu/registrar/retake.php>

4.4.7 MUSICAL THEATRE PROFICIENCY AND EVALUATION

There is protocol information for Proficiencies that is distributed at the beginning of each year to all BFA's. Proficiencies in acting, singing, and dancing are held at the end of each spring semester for all BFA students except for graduating seniors. Additionally, dance has a proficiency each fall for the current classes of that semester. Transfer students must do proficiencies at least twice during their degree program and may be recommended to do a third in any given area as requested by the faculty.

Singing and acting proficiencies are scheduled at the end of spring semester (generally sometime in April) with feedback following during the same week. Dance proficiencies are scheduled

separately the weekend immediately prior to finals week. See the notes below on how proficiencies of each area of study is structured.

Evaluations for all BFA students are scheduled at the end of each semester to discuss progress in the program overall and proficiency information. These are approximately 10 minutes of individual time with each student with the full BFA faculty and are generally held on the Thursday of finals week. An additional part of spring eval is a student self-assessment of the year and goal setting for the next. Seniors do not participate in spring evals.

- **Dancing:** Freshmen, sophomores and juniors perform combinations learned in their classwork. All students must do the required combinations, corresponding to their dance enrollment for that particular semesters.
- **Acting:** Students are to perform two contrasting monologues. Deadline for material is five weeks prior to performances. Each monologue should be approximately two minutes in length. Material from current acting classes can be used and is permissible. However, monologues may not be repeated at successive proficiencies. Monologues are approved by the head of the program and each student is assigned a graduate actor as their monologue coach.
- **Singing:** For singing proficiencies, students will prepare two contrasting songs. Deadline for materials is five weeks prior to performance. Songs from THEA 276 or THEA 476 projects are discouraged in an effort to expand student repertoire. Students may not sing any song they have not previously rehearsed with their jury accompanist. Get your music to your accompanist and arrange rehearsal time as early as possible.

4.4.7.1 PROFICIENCY RANKINGS

Students can receive rankings as follows: High Pass, Pass +, Pass, Pass -, Low Pass and Probation. Students are given specific feedback in terms of what they need to work on and how to work toward continual improvement of skills.

4.4.7.1 PROBATION

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

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

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

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

4.4.8 BFA SENIOR SHOWCASE (THEA 499 - 3 credit hours)

Course Description:

In the fall of each semester the graduating BFA's (fall and spring grads) will sign up for THEA 499 – Senior Showcase. This is an actual class that meets on Wednesdays during the seminar hour (seniors are exempt from seminar during this semester) and on Fridays for a two hour time slot, generally from 1-3pm. With guidance from the BFA faculty (specifically vocal teachers) and the directors of the showcase, the students put together a production in a basic cabaret format in the studio season at the end of the semester. Preparation for this begins the spring semester prior, generally during some THEA 499 class periods, so there is a plan immediately upon arriving back to school in the fall.

Along with material preparation and rehearsal of material, students participate in production elements as well - such as production meetings, organizing music and scripts, setting up social media pages, coordinating the band, props and costumes, etc. Each student chooses an area(s) of strength or interest with guidance from the directors.

There is a fundraising element to this class/event that all the seniors are expected to participate in, which allows for the opportunity to bring in guest artists from larger markets to respond to the work in the form of workshops and feedback. All the performances for the Senior Showcase happen on our campus – we do not tour it.

4.4.9.1 PROFESSIONAL SUMMER SEMESTER (THEA 479, 6 credit hours required)

BFA students must complete 6 credit hours in THEA 479, Professional Summer Semester for summer stock employment. The number of credits negotiated in advance and taking into account the company's professional reputation, the size of roles to be played, the length of the contract, the career value of the proposed employment experience, and other pertinent factors.

Appropriate paperwork MUST be filled out with the Head of Musical Theatre in order to get credit for the work. This includes an evaluation by the hiring body (direct supervisor, producer or director) at the end of the contract. THEA 479 credit is not granted retroactively for transfer students with the exception of the summer immediately prior to attending WIU.

Students are encouraged to attend off-campus auditions in February and March such as Midwest Theatre Auditions (MWTAs), UPTAs, URTAs, SETCs, NETC's, ITA's, Straw Hats, National Dinner Theatre Association auditions, and many others including in-house individual theatre auditions.

Screening Auditions -

In an effort to help in preparation for these auditions, the department has Screening Auditions each fall semester. These are required for BFA sophomores, juniors, and seniors regardless if the credits are completed or not. It is highly encouraged for freshman to participate in the screenings even if they are not planning on a professional summer merely for the audition practice. Many off-campus auditions require faculty endorsement and this process allows a mechanism to that end. The student must perform in and pass the screening auditions held on campus during the fall semester in order to be granted that endorsement. Please plan ahead as the off-campus auditions all have early deadlines generally beginning in early October.

(For BA students with options in performance or production/design, you must consult with your academic advisor and major area faculty for specific requirements for each program option for THEA 479.)

4.4.9.2 OUTSIDE WORK PERMISSION FOR BFA STUDENTS

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

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

4.4.10 CURRICULUM REQUIREMENTS AND CATALOG YEAR

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

4.4.11 TRANSFER STUDENT POLICIES

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

All major requirements (including Freshmen-level courses such as THEA 176) apply unless specifically waived through petition to the Musical Theatre faculty and Department Chairperson.

The Chairperson is the only one who can approve official changes in the curriculum through the Registrar's Office.

4.4.12 Course Requirements for BFA in Musical Theatre:

Required Courses – All BFA Core:

Total: 72 semester hours

THEA 101Y – Play Analysis (Gen Ed/Humanities)	3 sh
THEA 130 – Theatre Practice	1 sh
THEA 171 – Voice Techniques I	2 sh
THEA 172 – Acting I (Gen Ed/Humanities)	3 sh
THEA 176 – Technique of Musical Theatre Performance	3 sh
THEA 230 – Theatre Practice	2 sh
THEA 270 – Movement II	3 sh
THEA 271 – Music Skills for Musical Theatre I	2 sh
THEA 274 – Music Skills for Musical Theatre II	2 sh
THEA 276 – Musical Theatre Studio	3 sh
THEA 311 – Acting II	3 sh
THEA 330 – Theatre Practice	1 sh
THEA 430 – Theatre Practice	1 sh
THEA 476 – Advanced Techniques of Musical Theatre	3 sh
THEA 479 – Professional Summer Semester	6 sh
THEA 492 – Musical Theatre Auditions and Professional Preparation	3 sh
THEA 497 – Musical Theatre History (WID Course)	3 sh
THEA 499 – BFA Senior Project	3 sh
MUS 216 – Applied Musical Theatre Voice, Lower Division	8 (2 sh x 4 semesters)
MUS 416 – Applied Musical Theatre Voice, Upper Division	8 (2 sh x 4 semesters)
DAN 110 – Ballet I	2 sh
DAN 112 – Jazz Dance I	2 sh
DAN 113 – Modern Dance I	2 sh
DAN 116 – Tap Dance I	1 sh
DAN 212 – Jazz Dance I	2 sh
DAN 216 – Tap Dance II	1 sh
DAN 316 – Musical Theatre Dance	2 sh

Directed Electives

Select a minimum of 5 semester hours in EACH area:

Total: 21 semester hours

Theatre (minimum 5 semester hours)

THEA 150 – Stagecraft	3 sh
THEA 151 – Technical Theatre Practicum I	1 sh
THEA 269 – Makeup	2 sh
THEA 273 – Improvisation for Theatre	3 sh
THEA 381 – Directing I	3 sh
THEA 337 – Professional Semester	12 sh
THEA 370 – Movement III	3 sh
THEA 371 – Voice Techniques II	3 sh
THEA 372 – Acting: Characterization	3 sh

THEA 373 – Acting: Shakespeare	3 sh
THEA 390 – World Theatre History I	3 sh
THEA 391 – World Theatre History II	3 sh
THEA 392 – World Theatre History III	2 sh
THEA 470 – Stage Combat: Unarmed	4 sh
THEA 472 – Auditions	2 sh
THEA 473 – Acting and the Camera	3 sh
Music (minimum 5 semester hours)	
MUS 105 – Concert Choir	1 sh
MUS 106 – University Singers	1 sh
MUS 107 – Vocal Jazz Ensemble	1 sh
MUS 108 – Madrigal Singers	1 sh
MUS 109 – Opera Workshop	1 sh
MUS 195 – American Popular Music	3 sh
MUS 196 – Music in the Rock Era	3 sh
MUS 394 – Music in World Cultures	3 sh
MUS 397 – Jazz Survey	2 sh
Dance (minimum 5 semester hours)	
DAN 117 – Pilates Exercise	1 sh
DAN 119 – Improvisation	1 sh
DAN 210 – Ballet III (repeatable to 6 sh)	2 sh
DAN 213 – Modern Dance II (repeatable to 6 sh)	2 sh
DAN 219 – Composition	2 sh
DAN 310 – Ballet III (repeatable to 6 sh)	2 sh
DAN 313 – Modern Dance III (repeatable to 6 sh)	2 sh
DAN 413 – Advanced Techniques in Modern Dance (repeatable to 6 sh)	2 sh

Total for Major: 92 semester hours

General Education Courses:

Communication Skills	9 sh
Natural Science & Mathematics	10 sh
Social Sciences	9 sh
Humanities	9 sh
Multicultural Studies	3 sh
Human Well-Being	3 sh

Total Gen Ed: 43 semester hours

Minor: NONE

Electives: NONE

Total for Degree: 135 semester hours

4.4.13 Suggested Course Sequence Chart BFA in Musical Theatre

FRESHMAN YEAR – Fall	SH	FRESHMAN YEAR – SPRING	SH
THEA 172 (SP) – Acting I	3	THEA 171 – Voice Techniques 1	2
THEA 176 – Techniques of Musical Theatre	3	THEA 130 – Theatre Practice	1
THEA 101Y (SP) – Play Analysis	3	MUS 216 – Applied Musical Theatre Voice	2
DAN 110 – Ballet I	2	DAN 116 – Tap Dance I	1
DAN 113 – Modern Dance I	2	DAN 112 – Jazz Dance I	2
MUS 216 – Applied Musical Theatre Voice	2	General Education Courses	8
ENG 180 (or other GE Course)	3		
SEMESTER HOURS	18	SEMESTER HOURS	17
SOPHOMORE YEAR – Fall	SH	SOPHOMORE YEAR – Spring	SH
Dance Courses as advised*	2	Dance Courses as advised*	2
MUS 216 – Applied Musical Theatre Voice	2	MUS 216 – Applied Musical Theatre Voice	2
THEA 270 – Movement II	3	THEA 230 – Theatre Practice	1
THEA 271 – Music Skills for Musical Theatre I	2	THEA 274 – Music Skills for Musical Theatre II	2
THEA 311 – Acting II	3	THEA 276 – Musical Theatre Studio	3
General Education Courses	5	General Education Courses	6
SEMESTER HOURS	17	SEMESTER HOURS	16
JUNIOR YEAR – Fall	SH	JUNIOR YEAR – Spring	SH
Dance Courses as advised*	2	Dance Courses as advised*	2
MUS 416 – Applied Musical Theatre Voice	2	MUS 416 – Applied Musical Theatre Voice	2
THEA 330 – Theatre Practice	1	THEA 476 – Advanced Tech of Musical Theatre	3
THEA 492 – Musical Theatre Auditions	3	Directed Electives	3
Directed Electives	3	General Education Courses	6
General Education Courses	6		
SEMESTER HOURS	17	SEMESTER HOURS	16
SENIOR YEAR – Fall	SH	SENIOR YEAR – Spring	SH
Dance Courses as advised*	2	Dance Courses as advised*	2
MUS 416 – Applied Musical Theatre Voice	2	MUS 416 – Applied Musical Theatre Voice	2
THEA 430 – Theatre Practice	1	Directed Electives	8
THEA 499 – BFA Senior Project	3		
THEA 497 – Musical Theatre History	3		
General Education Courses	5		
SEMESTER HOURS	16	SEMESTER HOURS	12

*both required and elective dance courses		THEA 479 – Professional Summer Semester – any summer after freshman year	6
		TOTAL FOR DEGREE	135

This chart is only a suggested degree plan to illustrate a typical four-year program for this degree. All students will have an advisor who will work out a personal degree plan, which will include the courses listed, but could vary in the semester or year they are taken. A minor is not required. This program is not part of GradTrac.

4.5 THEATRE MINOR

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

Minor in Theatre: 18 credit hours.

1. Required Courses, 9 credit hours:

THEA 100	Profession & Practice	3
THEA 172	Acting I	3
THEA 150	Stagecraft	3

2. Select 2 to 3 credit hours from the following courses:

THEA 101	Play Analysis	3
THEA 390	World Theatre History I	3
THEA 391	World Theatre History II	3
THEA 392	World Theatre History III	2

3. Theatre Electives: Select 6 to 7 credit hours of electives in THEA (theatre)

TOTAL: 18 semester hours

4.6 DANCE MINOR

The Department of Theatre and Dance offers a Dance Minor that consists of beginning, intermediate and advanced levels of ballet, modern, jazz and tap. In addition, courses are available in dance history, beginning and advanced levels of composition, improvisation, and movement and music analysis. Each year, the WIU Dance Program sponsors several resident guest artists and master classes featuring renowned choreographers and performers. These artists visit the WIU campus for four to ten days to teach classes and create choreography for the nationally recognized University Dance Theatre (UDT). UDT produces two major dance concerts per year with choreography by students and faculty.

Minor in Dance: 19 semester hours.

1. Required Courses: 11 credit hours:

DAN 119	Improvisation	1
DAN 210	Ballet II	2
DAN 213	Modern Dance II	2
DAN 219	Composition	2

DAN 310	Ballet III	2
DAN 313	Modern Dance III	2
2. Directed Electives in Dance, minimum of 3 credit hours from the following courses:		
DAN 382	Dance History/Philosophy	3
DAN 385	Movement/Music Analysis	3
3. Electives in Dance, minimum of 5 credit hours from the following courses:		
DAN 110	Ballet I	2
DAN 112	Jazz Dance	2
DAN 113	Modern Dance I	2
DAN 116	Tap Dance I	1
DAN 212	Jazz Dance II	2
DAN 216	Tap Dance II	1
DAN 310	Ballet III	2
DAN 313	Modern Dance III	2
DAN 316	Musical Theatre Dance	2
DAN 386	Special Projects in Dance	1-2
DAN 413	Advanced Techniques of Modern Dance	2
DAN 490	Independent Study	1-3
TOTAL: 19 Semester Hours		

4.6.1 MINOR IN STAGE COMBAT

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

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

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

Minor in Stage Combat: 19 Semester Hours.

1. Required Courses:	
THEA 100 - Theatre Arts: PRA&PRO	3
2. Directed Electives:	
THEA 470 –Stage Combat: Unarmed	4
THEA 474 –Stage Combat:Armed(weapon 1)	4
THEA 474 –Stage Combat:Armed(weapon 2)	4
THEA 474 –Stage Combat:Armed(weapon 3)	4
TOTAL: 19 Semester Hours	

4.7 THEATRE & MUSICAL THEATRE HONORS PROGRAMS

Students may complete an honors curriculum in University Honors, Upper Division Honors, or Lower Division Honors. All Honors students must complete the one-hour honors colloquium (GH 299). Lower Division Honors includes General Honors coursework. Upper Division Honors includes honors work in the major. University Honors combines Upper and Lower Division Honors. See the Coordinator of the Theatre and Dance Honors Program for more information.

- Honors students in Theatre & Musical Theatre must complete all requirements for a major in Theatre or Musical Theatre.
 - Grade Requirements: 3.4 overall GPA, 3.4 GPA in Honors courses
 - Courses available for Musical Theatre Honors are: THEA 371, THE 390, THEA 392, THEA 476, THEA 497, MUS 394, MUS 397, DAN 313, DAN 413
- *Variable credit courses

Lower Division Honors Requirements:

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

Upper Division Honors Requirements:

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

*Variable credit courses

University Honors:

- Two General Honors seminars (6 semester hours)
- An honors section of the First Year Experience (in some cases a General Honors seminar may be substituted)
- GH 299 COFAC Honors Seminar (1 semester hour)

- 9 semester hours of departmental in course honors selected from list above
- THEA 401 (3 SH), Honors Thesis/Project. THEA 401 may be taken as an interdisciplinary thesis/project.

4.8 THEATRE PRACTICE

“The Department of Theatre and Dance believes in the philosophy of a well-balanced program of theory and practice.” To provide for this balance, Theatre Practice (THEA 130, 230, 330, 430) and Technical Theatre Practicum (THEA 151, 251, 350, 450) have been developed.

All BA options require 151 and 251. Some BA options and the BFA in Musical Theatre require a specific number of Theatre Practice hours. The courses do not meet as a regular class. Theatre Practice students receive credit for working on productions onstage or backstage serving as performers, choreographers, or run crew.

Students must complete at least two assignments to accrue enough points (6) for the one semester hour of credit. These assignments are made by the Technical Director. Technical Theatre Practicum students receive credit for completing 45 hours of work in the scene shop, costume shop, or electrics crew, helping to build the semester’s productions. The students choose their position and are approved and monitored by the Technical Director.

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. Crew members 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 clavinos as rehearsal furniture.
- Do not move the acoustic pianos or clavinos to another space without prior written approval from the Department Chairperson.
- Please keep rehearsal areas clean. No food or drink is allowed in classrooms, studios or theatres, except water in closed containers.
- After every rehearsal, the room being used must be straightened up, with desks put back in place, so it is ready for the next use.
- Close all windows when you leave.
- Plug in Ghost Light 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 casting 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.

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.

5.2.9.1 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.

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 allowed to use any machine or tool in the shop. A record of each student's compliance will be retained in the Technical Director's office.

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

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

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, Secretary, Clinic Chair, Social Media. 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, 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 these 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!

8.6 UNDERGRAD THEATRE RECRUITMENT

Faculty and students can attend Midwest, SETC, and other regional theatre conferences and auditions, Illinois and Indiana Theatre Association conferences, high school festivals, and Discover Western programs to recruit students for the BA and BFA programs. Members can also visit regional high schools to give workshops, see performances, and sustain contact with drama teachers. Undergraduate students are also asked to serve on this committee. If you are interested in helping recruit students to our department and programs, please contact the Department Chairperson.

9.0 THEATRE AND DANCE AWARDS, HONORS, AND SCHOLARSHIPS:

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

9.1 TALENT GRANTS/TUITION WAIVERS (TG/TW): Theatre

The department grants a limited number of awards to qualified theatre students, who must complete applications, and either interview or audition as well as meet the requirements for these awards. Application Forms for TG/TW in theatre are available in the Main Office.

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

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

Important: TG/TW can be cancelled. See Appendix II.

9.2 TALENT GRANTS/TUITION WAIVERS (TG/TW): Dance

TG/TW are given to students who are active in the dance program. Students must apply to the Director of University Dance Theatre who selects students to receive the grants/waivers. This procedure will be re-evaluated when Dance becomes a major. Important: TG/TW can be cancelled. See Appendix II.

9.3 SCHOLARSHIPS IN THEATRE

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

Frank J. Horn Memorial Scholarship

Freshman/Transfers

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

The Pearl LeCompte Memorial Scholarship

Freshman/Transfers & Sophomores

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

The Ronald R. Maurer Scholarship in Theatre

Sophomores to Seniors

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

The Dorothy and Maughan McMurdie MT SCHOLARSHIP

Sophomore to Senior BFA Students

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

The Harold F. Schory Award in Theatre

Juniors and Seniors

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

The Mary Ewing Award in Theatre

Juniors/Seniors or Graduate Students

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

9.4 MORE INFORMATION ABOUT SCHOLARSHIPS/FINANCIAL AID

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

9.4.1 IN-STATE TUITION, FEES, ROOM AND BOARD

All students are assessed the in-state rate for tuition.

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

9.4.2 WESTERN COMMITMENT SCHOLARSHIP

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

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

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

For more information: http://www.wiu.edu/student_services/scholarship/westerncommitment.php

9.4.3 SCHOLARSHIPS FOR CURRENT STUDENTS

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

http://www.wiu.edu/student_services/scholarship/

10.0 EMPLOYMENT OPPORTUNITIES:

10.1 REGULAR STUDENT EMPLOYMENT

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

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

Online: http://www.wiu.edu/student_services/student_employment/

10.2 FEDERAL WORKSTUDY

Federal Work-Study is a federally funded student employment program and eligibility is determined through the Free Application for Federal Student Aid (FAFSA) form. Otherwise, Federal Work-Study positions have the same qualifications and pay rate as regular student employment. Federal Work-Study funds are limited and funds are awarded to students who file early. To be eligible to apply for these jobs, students must be awarded Federal Work-Study on their financial aid award letter. Contact Student Employment, Sherman Hall 127, 309-298-1996.

Online: http://www.wiu.edu/student_services/financial_aid/policies/StudentEmployment.php

10.3 THEATRE AND DANCE MAIN OFFICE

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

10.4 SODEXO FOOD SERVICES

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

Online: http://www.wiu.edu/student_services/dining/employment.php

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 ~

TALENT GRANT AND TUITION WAIVER CANCELLATION PROCEDURE:

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

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

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

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

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

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

APPENDIX III ~

SCREENING AUDITIONS/SUMMER STOCK 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 IV ~

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/