

UNDERGRADUATE



WESTERN
ILLINOIS
UNIVERSITY

Student Handbook

2011 - 2012 Academic Year

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

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

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

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

Department of Theatre and Dance

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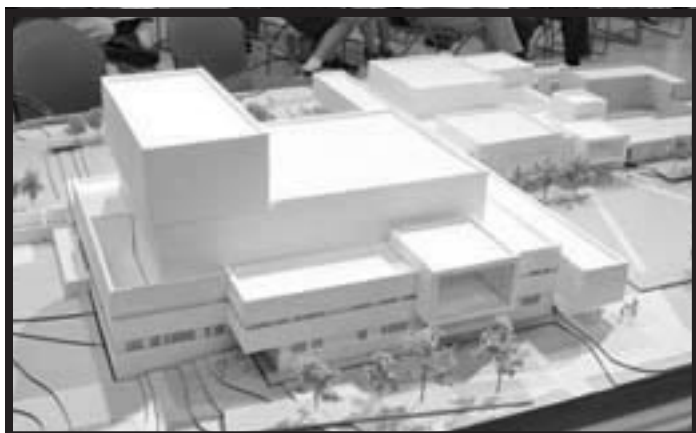
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Performing Arts Center Plans

The Department of Theatre and Dance and the College of Fine Arts and Communication ceremoniously broke ground on the new \$68 million PAC to be located just south of Browne Hall. The PAC will house 3 theatres, 2 spacious dance studios, 2 spacious rehearsal rooms, a jazz ensemble room and complete support facilities. It is anticipated that the lobby will house a cafe with seating for light lunch dining. Construction is scheduled to begin in January 2013 with a projected completion date of April 30, 2015, and to be done for fall semester, 2015.



1.0 Mission and Goals Statements

1.1 MISSION STATEMENT

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

1.2 GOALS AND OBJECTIVES

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

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

2.0 General Information

2.1 FACULTY AND STAFF

Name	Area(s)	Office	Phone	Email
Matt Bean*	Musical Theatre	Browne 123	298-1422	M-Bean@wiu.edu
Carolyn Blackinton	Voice	Browne 102B	298-1713	CS-Blackinton@wiu.edu
Scot Bouillon	Scene Shop Technician	Browne Scene Shop	298-1554	sl-bouillon@wiu.edu
Denise Brakefield	Dance	Brophy 204	298-1704	DM-Brakefield@wiu.edu
Heidi Clemmens	Dance	Brophy 203	298-1707	HS-Clemmens@wiu.edu
Jason Conner	Humanities	Browne 113	298-1697	JA-Conner@wiu.edu
Ray Gabica	Costume Design	Browne 109	298-1318	R-Gabica@wiu.edu
egla birmingham Hassan	Directing	Browne 100A	298-1029	EG-Hassan@wiu.edu
Kitty Karn*	Musical Theatre	Browne 218	298-2857	MK-Karn@wiu.edu
Michael Kelly	Musical Theatre	Browne 100B	298-1747	michaelkelly.wiu@gmail.com
Bill Kincaid	Acting	Browne 108	298-1173	B-Kincaid@wiu.edu
Tim Kupka	Lighting Design	Browne 111	298-1223	TJ-Kupka@wiu.edu
Adam Lewis	FYE Program	Browne 110	298-1340	A-Lewis@wiu.edu
Cynthia Lohrmann	Costume Shop Supervisor	Browne Costume Shop	298-2904	cg-lohrmann@wiu.edu
Wendi Mattson	Office Support Specialist (OSS)	Browne 101	298-1543	WK-Mattson@wiu.edu
Sharon Nott	Musical Theatre	Simpkins 515	298-1821	SA-Nott@wiu.edu
David E. Patrick	Chairperson & Scenic Design	Browne 103	298-1543	DE-Patrick@wiu.edu
Dan Schmidt	Technical Director	Browne Scene Shop	298-1554	dr-schmidt@wiu.edu
Lynn Thompson*	Musical Theatre	Browne 125	298-1065	L-Thompson@wiu.edu
Candace Winters-March	Dance	Brophy 201	298-2116	CA-Winters-March@wiu.edu
Jeannie Woods	Directing & Theatre History	Browne 102A	298-2495	JM-Woods@wiu.edu
D.C. Wright	Movement & Stage Combat	Browne 106	298-1926	DC-Wright@wiu.edu

*School of Music faculty

2.0 General Information

2.2 FACILITIES

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

2.0 General Information

2.3 MASTER CALENDAR, MAINSTAGE PRODUCTIONS & DANCE CONCERTS 2011-2012

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

Production	Director	Set Design	Costume Design	Light Design
FALL SEMESTER:				
<i>The Arabian Nights</i>	Jeannie Woods	Scot Bouillon	Erin Tucker	Will Stacey
<i>The Seafarer</i>	Egal Hassan	Tim Kupka	Ilana Solomon	Tim Kupka
<i>She Loves Me</i>	Tommy Iafrate*	David Patrick	Heather Carey	Kathryn Steele*
Winter Faculty DanceWorks Concert	Candace Winters-March Heidi Clemmens Denise Brakefield		Students	Students
SPRING SEMESTER:				
3 University ShakeFest				
<i>Measure for Measure</i>	Loyola University			
<i>The Tempest</i>	Bradley University			
<i>Henry VI</i> (compilation)	Bill Kincaid	Mark Lohman**	Heather Carey	Will Stacey
<i>Hair</i>	Ray Gabica	TBA	Sarah Kindt	TBA
<i>Rock 'N' Roll</i>	Maggie Ellsworth*			
Spring Gala Dance Concert	Candace Winters-March Heidi Clemmens Denise Brakefield	TBA	Ilana Solomon Students	TBA Students

* indicates MFA Final Projects

** WIU MFA scenic design graduate, Bradley University professor

2.4 CALLBOARDS AND BULLETIN BOARDS

The theatre and dance bulletin boards and callboards 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 Support Specialist (OSS) must grant permission. There are also callboards with information about ACTF, ACDF, workshops, auditions, and other off-campus events.

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

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

2.0 General Information

2.6.2 Copying and Secretarial Help

- No students, except for the Department student worker, may use the copy machine. The OSS has been directed to enforce this policy.
- If you need the OSS 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 back to back to save the trees. Duplication of copyrighted materials is strictly forbidden.
- Scripts, scores, librettos, etc. for productions may not be copied on the machine.

2.7 EQUIPMENT CHECKOUT AND LOAN

The Department has several boom boxes, cameras and other portable equipment that may be checked out for class, when authorized by a professor. Please see the OSS to reserve equipment. Equipment should be returned promptly. If any equipment needs repair, please advise the OSS.

2.8 COMPUTER ACCESS

There are a number of computer labs on campus for use by undergraduate students. In Browne Hall, there is a computer lab in the main hall next to the Departmental Office. There is also a CAD lab used for design class assignments by theatre students in Sallee 116. Students needing access are given the computer code for the door.

2.9 KEYS

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

2.10 UNIVERSITY MAIL

Mail is picked up and delivered once a day at approximately at 11 a.m. The mailbag is located near the faculty mailboxes, just outside the Theatre and Dance Office (101 Browne). All off-campus mail must be in pre-printed envelopes having the return address label/WIU logo; or you must use pre-printed labels with the return address/WIU logo included, provided by the Department office. Hand-written return address information will not be accepted and the envelopes will be returned to the Department by Document and Publication Services (DPS). 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. Document and Publication Services will accept stamped personal mail.

2.0 General Information

Please be cautious in leaving mail in the faculty mailboxes – because mailboxes are in a public hall, mail should be in envelopes. However, confidentiality cannot be assured. Very confidential materials should be left with the OSS to deliver to the appropriate recipient.

3.0 Academics

3.1 ADMISSION TO THE BACHELOR OF ARTS IN THEATRE PROGRAM

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

Early in spring semester there will be auditions for incoming freshmen BA students who want to be considered for a Talent Grant/Tuition Waiver. Students considering the BA Theatre with Acting Option must present two contrasting monologues in a formal audition. Students considering the BA Theatre with Directing or Production/Design Option must undergo a formal interview (and portfolio review, if available.)

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 early in spring semester. Students are required to perform two contrasting monologues and two contrasting songs, plus learn a dance combination that is taught at the audition.

3.3 REGISTRATION

The Chairperson meets with each freshman and transfer student who appears for pre-registration to develop a schedule of classes for the first semester. Students may elect to change their advisor at any time.

3.4 ACADEMIC ADVISING

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

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

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

3.5 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 a class, let the instructor know immediately so that s/he can suggest ways to remedy the situation.

3.6 PERSONAL COUNSELING

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

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. If a student is going to miss a class, it is his/her responsibility to discuss the situation with the appropriate faculty member in advance and in accordance with that faculty member's guidelines for class attendance. If documentation of the reason or reasons for an absence is desired by the faculty member, that information should be included in the course syllabus—for example: medical documentation, proof of court appearance, etc. 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 the request to make up missed work.

The Office of Student Development and Orientation will serve as a contact resource for a student in extreme/emergency 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. Check your registration printout carefully and ask your advisor to help with any discrepancies noted.

3.0 Academics

If you drop a class, discuss it first with your advisor and notify your instructor, but also 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.

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

Application for graduation should be made during the last semester of your junior year. Forms may be obtained from the Registrar's Office or online at the Registrar's site. Pencil in the appropriate courses and take it to your advisor for approval and finalizing.

Commencement

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

3.9 GRADE APPEALS

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

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—ACTING OPTION

4.1.1 Program Objectives for the B.A. in Theatre—Acting 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;
- To enable the student to develop skills in voice and movement for effective stage performance;
- To enable the student to develop technical skills for auditioning;
- 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—Acting Option 2011-2012

Required Courses: All BA Core

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

4.0 Undergraduate Degree Programs

Special Courses: Acting Option

Thea 170	Movement I	2
Thea 171	Voice Techniques I	2
Thea 272	Acting II	3
		Total: 7 credit hours

Directed Electives in Acting, 9 hours from:

Thea 130	Theatre Practice	1
Thea 176	Musical Theatre Techniques	3
Thea 230	Theatre Practice	1
Thea 269	Make-up	2
Thea 270	Movement II	3
Thea 273	Improvisation for Theatre	3
Thea 330	Theatre Practice	1
Thea 370	Movement III	3
Thea 371	Voice Techniques II	3
Thea 372	Acting: Characterization	3
Thea 373	Acting: Shakespeare	3
Thea 430	Theatre Practice	1
Thea 470	Stage Combat: Unarmed	4
Thea 472	Auditions	2
Thea 473	Acting and the Camera - repeatable	3-6
Thea 474	Stage Combat: Armed - repeatable	4-8
Thea 477	Dialects	3
		Total: 9 credit hours

Total for theatre major: 47 credit hours

General Education Courses

Communication Skills	9
Natural Sciences & Mathematics	10
Social Sciences	9
Humanities	9 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

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

²Number varies according to minor chosen.

4.0 Undergraduate Degree Programs

4.1.3 Suggested Course Sequence Chart: BA in Theatre—Acting Option 2011-2012

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

FRESHMAN YEAR - FALL		FRESHMAN YEAR - SPRING	
(First Year Experience course required)		(First Year Experience course required)	
THEA 100 University Theatre Perspectives	3	THEA 101 Play Analysis (Gen Ed/Humanities)	3
THEA 150 Stagecraft	3	THEA 151 Technical Theatre Practicum I	1
THEA 172 Acting I	3	THEA 170 Movement I	2
General Education courses	6	THEA 171 Voice Techniques I	2
	Credit Hours 15	General Education courses	7
			Credit Hours 15
SOPHOMORE YEAR - FALL		SOPHOMORE YEAR - SPRING	
THEA 250 Design for Performance	3	THEA 251 Technical Practicum II	1
THEA 272 Acting II	3	THEA 282 Directing I	3
THEA 321 Stage Management	3	General Education courses	9
General Education courses	6	Minor	3
	Credit Hours 15		Credit Hours 16
JUNIOR YEAR - FALL		JUNIOR YEAR - SPRING	
THEA 390 World Theatre History I ^{1&2}	3	THEA 391 World Theatre History II ¹	3
Directed Electives in Acting	3	Directed Electives in Acting	3
Minor	3	General Education courses	6
Electives	3	Minor	3
General Education courses	3		Credit Hours 15
	Credit Hours 15		
SENIOR YEAR - FALL		SENIOR YEAR - SPRING	
		Minor	3
THEA 392 World Theatre History III	2	Electives	12
Directed Electives in Acting	3		Credit Hours 15
Minor	6		
			TOTAL FOR DEGREE 120

¹THEA 390 and 391 are “WID” - writing in the discipline courses.

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

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

4.0 Undergraduate Degree Programs

4.2 B.A. IN THEATRE—DIRECTING OPTION

4.2.1 Program Objectives for the BA in Theatre – Directing Option

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

4.2.2 Course Requirements: BA in Theatre – Directing Option 2011-2012

Required Courses: All BA Core

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

Special Courses: Directing Option

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

4.0 Undergraduate Degree Programs

Directed Electives in Directing, 7 hours from:

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

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

²Number varies according to minor chosen.

4.0 Undergraduate Degree Programs

4.2.3 Suggested Course Sequence Chart BA in Theatre – Directing Option 2011-2012

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

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

¹THEA 390 and 391 are “WID” - writing in the discipline courses.

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

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

4.0 Undergraduate Degree Programs

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

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

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

4.3.2 Course Requirements for BA in Production/Design 2011-2012

Required Courses: All B.A. Core

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

Special Courses: Production/Design Option

THEA 330	Theatre Practice	1
THEA 430	Theatre Practice	1
THEA 451	Decor	4
		Total: 6 credit hours

4.0 Undergraduate Degree Programs

Directed Electives in Production/Design, choose 10 hours from:

THEA 130	Theatre Practice	1
THEA 230	Theatre Practice	1
THEA 269	Make-Up	2
THEA 330	Theatre Practice	1
THEA 338	Advanced Topics in Technical Theatre	2
THEA 345	Lighting Design I	3
THEA 354	Theatrical Drafting	3
THEA 355	Scene Design I	3
THEA 356	Theatrical Rendering	3
THEA 365	Costume Design I	3
THEA 430	Theatre Practice	1
THEA 446	Lighting Design II	3
THEA 455	Scene Design II	3
THEA 456	Scene Painting	3
THEA 479	Professional Summer Semester	1-6
		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

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

²Number varies according to minor chosen.

4.0 Undergraduate Degree Programs

4.3.3 Suggested Course Sequence Chart BA in Theatre – Production/Design Option 2011-2012

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

FRESHMAN YEAR - FALL		FRESHMAN YEAR - SPRING	
(First Year Experience course required)		(First Year Experience course required)	
THEA 100 University Theatre Perspectives	3	THEA 172 Acting I	3
THEA 101 Play Analysis (Gen Ed/Humanities)	3	THEA 151 Technical Theatre Practicum I	1
THEA 150 Stagecraft	3	General Education courses	9
General Education courses	6	Electives	1
Credit Hours	15	Credit Hours	14
SOPHOMORE YEAR - FALL		SOPHOMORE YEAR - SPRING	
THEA 250 Design for Performance	3	THEA 251 Technical Practicum II	1
THEA 321 Stage Management	3	THEA 282 Directing I	3
General Education courses	6	General Education courses	7
Minor	3	Minor	3
Credit Hours	15	Credit Hours	14
JUNIOR YEAR - FALL		JUNIOR YEAR - SPRING	
THEA 330 Theatre Practice	1	THEA 391 World Theatre History II ¹	3
THEA 390 World Theatre History I ^{1 & 2}	3	THEA 451 Decor	4
Directed Electives in Production/Design	3	General Education courses	6
General Education courses	6	Electives	2
Minor	3	Credit Hours	15
Credit Hours	16		
SENIOR YEAR - FALL		SENIOR YEAR - SPRING	
THEA 392 World Theatre History III	2	Directed electives in Production/Design	3
THEA 430 Theatre Practice	1	Minor	3
Directed Electives in Production/Design	4	Electives	9
Minor	6	Credit Hours	15
Electives	3		
Credit Hours	16	TOTAL FOR DEGREE	120

¹THEA 390 and 391 are “WID” - writing in the discipline courses.

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

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

4.0 Undergraduate Degree Programs

4.4 B.F.A. IN MUSICAL THEATRE

4.4.1 Mission Statement

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

As members of this auditioned program, the diverse student body is afforded a variety of in-class and on-stage performance opportunities throughout the undergraduate career, culminating in a final Senior Project. Class sizes are small. Students are given significant individual attention in each medium of study. Students are encouraged to participate in artistic pursuits in straight 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; however, the freshmen meet as a group Wednesdays 4:00-4:50 pm separately from the other BFA majors to acquire a mutual grounding in the basics of classical and belt vocal technique. Then in their second semester as a Musical Theatre major, they begin meeting with the other BFAs in Seminar (see below).

Two contact hours occur weekly in MUS 216/416: an hour-long voice lesson each week, and Seminar every Wednesday 4:00-4:50 pm, either in COFAC Recital Hall or Browne 130. Schedules are posted indicating studios and venues for Seminar each week.

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

For end-of-semester juries, each student fills out a Musical Theatre Jury sheet and submits it to Dr. Bean, Musical Theatre Vocal Coordinator, who then copies it for the faculty to use in juries.

4.4.3 Music Theory Sequence

During their first semester of enrollment at WIU, Musical Theatre freshmen take the BFA Music Placement Exam to determine their levels of sight-singing and piano skills. Based on the results of that exam, freshmen may need to take either MUS 065, Remedial Piano (1), MUS 180, Fundamentals of Music (3), or both in the second semester of their freshman year as prerequisites for taking the Music Theory Sequence.

4.0 Undergraduate Degree Programs

In the sophomore year, Musical Theatre majors take the two-semester sequence of THEA 271, Music Skills for Musical Theatre and THEA 274, Music Skills for Musical Theatre II. The music theory sequence is pragmatic and based on actual music theory needs 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 entering Freshman BFA's will sign up for THEA 176, Techniques of Musical Theatre Performance, for their first fall semester. THEA 276, Musical Theatre Studio, is taken in the 2nd semester of the sophomore year, and THEA 476, Advanced Techniques of Musical Theatre Performance, is taken 2nd semester of the junior year. Acting I and Acting II, THEA 172 and 272 respectively, can be taken when students' schedules permit, but they must be taken in sequence, and students are encouraged to take them as early as possible. THEA 492, Musical Theatre Auditions/Professional Prep, is only offered in the fall every other year, and should generally be taken first semester of the senior year.

Related performance courses (THEA 171, Voice and Articulation, and THEA 270, Movement II) can be taken at the student's discretion, but an effort should be made to spread out performance courses over the college career.

4.4.5 Dance Guidelines

Students should be enrolled in at least one dance class every semester as a Musical Theatre major. Freshman and Sophomores should attempt to take 2 classes per semester. In addition, most dance classes have an unofficial open door policy allowing non-enrolled students to sit in and participate. All Musical Theatre students are strongly encouraged to add Pilates, yoga, fitness training, and core strengthening to their development as well.

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. Western has a plus/minus grading system: a 'B minus' would be acceptable, but not a 'C plus'.

4.4.7 Musical Theatre Proficiencies

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

Students may be put on probation in one, two, or all three areas. Probationary students do special proficiencies at the end of the following Fall semester in their area(s) of weakness, at which time they will either pass and return to full status, or be dismissed from the BFA program. Students who are not put on probation receive pass rankings as follows: High Pass, Pass +, Pass, Low Pass and Probation. If a Low Pass is received, students are given specific feedback in terms of what they need to work on.

4.0 Undergraduate Degree Programs

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

Dance

Freshmen, sophomores and juniors perform combinations learned in their classwork. All students must do the required combinations, corresponding to their dance enrollment from the previous two semesters. If students are put on probation in dance at the end of their sophomore year, their fall proficiencies will consist of new combinations in 2 of the 4 dance styles.

Acting

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

Singing

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

4.4.8 BFA Final Senior Projects (THEA 499)

In the final semester before graduation (usually the Spring Semester before May Commencement, or Fall Semester of the Senior Year), each graduating senior is to mount a Final Senior Project in fully-staged recital format. The project content should be carefully chosen to demonstrate the student's professional abilities in singing, acting, and dance, and should capitalize on the student's strengths — but also include challenges that will continue to stretch the student's capabilities in all directions.

Seniors are encouraged to invite other students to assist with their project as scene and/or song partners. Special note: a maximum of one scene or song performed by graduating seniors from separate projects may be repeated in both projects for credit.

The emphasis is on performance, not production. BFA Final Senior Projects do not receive departmental technical support for costumes, lighting, or sets.

Written Proposal

Upper Class BFA students are to submit in Fall Semester of their senior year (or Spring Semester, if a Fall Senior Project has been approved by the BFA faculty) a formal written proposal for their Final Senior Project. This proposal is to include a printed program and extensive written justification for the choices made in selecting the material to perform, candidly addressing what the student perceives to be their strengths and their weaknesses.

4.0 Undergraduate Degree Programs

Time Guidelines

Projects may be mounted by one, two, or three graduating seniors, with the following strict time guidelines: 30-40 minutes for a single project, 45-60 minutes for a tandem project, and 70-90 minutes for a three-partner project. These time guidelines do not include an intermission or breaks between sections (if taken).

Previews

All Senior Projects must have a preview for the Musical Theatre faculty no later than three weeks before the anticipated performance date; there are no exceptions. At the preview, the student submits five copies of a printed program of the entire project, and performs a representative sampling of 15-20 minutes' worth of material from the project. Project previews are to be scheduled well in advance with the faculty, and perform at the 5:00 hour on a Wednesday (following the weekly BFA master class that meets Wednesdays at 4:00).

Evaluation

The Wednesday following the performance, the student(s) and faculty will meet together at 5:00 to discuss and evaluate the project. The student (or each student if it was a joint project) will submit at that time a detailed journal of the creation and performance journey, concluding with an honest self-assessment of the final product.

4.4.9 Summer Music Theatre and Other Summer Stock Opportunities

Summer Music Theatre is still undergoing a review.

Students receive 6 credits in THEA 479 for performing in the first 2 larger shows in a given season as part of the SMT Company; it is also possible to earn these 6 credits piecemeal over 2 seasons. If a BFA student is cast in all 3 shows in the same season (or wishes to receive additional credit for being cast in multiple seasons) it is possible to receive the 3 additional credits under 'Directed Electives' – making the total SMT credits 9. The maximum number of credits a BFA student may receive from work in SMT is 9. Casting for the SMT Company is by audition only and not guaranteed, with auditions occurring in mid-February. Positions are generally paid, with housing provided if needed. The summer season roughly corresponds to the WIU academic summer term dates. Members of the SMT Company also have crew assignments Monday, Wednesday, and Friday mornings 9:00-12:00, either in the Scene Shop or the Costume Shop.

Students may also receive 1-9 credits of THEA 337: Professional Semester for paid summer stock employment elsewhere, with the number of credits negotiated with the Musical Theatre faculty in advance and taking into account the company's professional reputation, the size of roles to be played, the career value of the proposed employment in experience and making professional contacts, and other pertinent factors. These credits do not substitute for the THEA 479 (Summer Music Theatre) requirement, but may be used to help fulfill directed electives. THEA 337 credit is not granted retroactively.

4.0 Undergraduate Degree Programs

Students are encouraged to attend outside auditions in February and March such as Midwest Theatre Auditions (MWTA), UPTAs, URTAs, Straw Hat auditions, National Dinner Theatre Association auditions, and others. For all outside auditions requiring faculty endorsement, the student must perform in and pass the screening auditions held on-campus the previous October.

4.4.10 Curriculum Requirements

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.

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 works closely with transfer students to aid 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.

4.4.12 Course Requirements for BFA in Musical Theatre 2009-2010

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

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

4.0 Undergraduate Degree Programs

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

Directed Electives - 21 credit hours

Select a minimum of 5 credits hours in EACH area:

THEATRE (minimum 5 credit hours)

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

MUSIC (minimum 5 credit hours)

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

4.0 Undergraduate Degree Programs

DANCE (minimum 5 credit hours)

DAN 117	Pilates Exercise	1
DAN 119	Improvisation	1
DAN 210	Ballet III (repeatable to 6)	2
DAN 213	Modern Dance II (repeatable to 6)	2
DAN 219	Composition	2
DAN 310	Ballet III (repeatable to 6)	2
DAN 313	Modern Dance III (repeatable to 6)	2
DAN 413	Advanced Techniques of Modern Dance (repeatable to 6)	2
		Total: 21 credit hours
		Total for musical theatre major: 92 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: None
Electives: None

TOTAL: 135 credit hours

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

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

4.0 Undergraduate Degree Programs

4.4.13 Suggested Course Sequence Chart BFA in Musical Theatre 2011-2012

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

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

THEA 497 is a “WID” - writing in the discipline course

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

4.0 Undergraduate Degree Programs

4.5 THEATRE MINOR

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

Minor in Theatre: **18 credit hours**

- | | | | |
|----|--|---------------------------|------------------------|
| 1. | Required Courses, 9 credit hours: | | |
| | THEA 110 | Introduction to Theatre | 3 |
| | THEA 172 | Acting I | 3 |
| | THEA 150 | Stagecraft | 3 |
| 2. | Select 2 to 3 credit hours from the following courses: | | |
| | THEA 101 | Play Analysis | 3 |
| | THEA 390 | World Theatre History I | 3 |
| | THEA 391 | World Theatre History II | 3 |
| | THEA 392 | World Theatre History III | 2 |
| 3. | Theatre Electives: Select 6 to 7 credit hours of electives in THEA (theatre) | | |
| | | TOTAL: | 18 credit 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 Pilates, anatomy, dance history, beginning and advanced levels of composition, improvisation, movement and music analysis, performance and dance concert production.

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

Minor in Dance: **25 semester hours**

- | | | | |
|----|--|-------------------------------------|-----|
| 1. | Required Courses: . 18 credit hours | | |
| | DAN 110 | Ballet I | 2 |
| | DAN 112 | Jazz Dance I | 2 |
| | DAN 113 | Modern Dance I | 2 |
| | DAN 117 | Pilates Exercise | 1 |
| | 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. | Select a minimum of 5 credit hours from the following courses: | | |
| | DAN 382 | Dance History and Philosophy | 3 |
| | DAN 385 | Movement and Music Analysis | 3 |
| | DAN 413 | Advanced Techniques of Modern Dance | 2 |
| 3. | Select a minimum of 2 credit hours from the following courses: | | |
| | DAN 116 | Tap Dance I | 1 |
| | DAN 212 | Jazz Dance II | 2 |
| | DAN 216 | Tap Dance II | 1 |
| | DAN 386 | Special Projects in Dance | 1-2 |
| | DAN 490 | Special Problems | 1-3 |

Total: 25 credit hours

4.0 Undergraduate Degree Programs

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
- 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
 - Complete 12 semester hours of in course honors in Theatre courses.
 - Courses available for Theatre Honors are: THEA 337, 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*
 - Courses available for Musical Theatre Honors are: THEA 371, THEA 390, THEA 392, THEA 476, THEA 497, MUS 394, MUS 397, DAN 313, DAN 413
- *Variable credit courses
- University Honors
 - Two General Honors seminars (6 semester hours)
 - An honors section of the First Year Experience (in some cases a General Honors seminar may be substituted)
 - GH 299
 - 12 semester hours of departmental in course honors selected from list above

4.8 THEATRE PRACTICE

The Department of Theatre and Dance believes in the philosophy of a well-balanced program of theatre and practice. To provide for this balance, Theatre Practice, THEA 130, 230, 330, 430, Technical Theatre Practicum I and II, THEA 151 & 251, have been developed. All BA options require 151 and 251. Some BA options and the BFA in Musical Theatre require a specific number of Theatre Practice hours.

The courses do not meet as a regular class. Instead, students receive credit for working on productions backstage (doing design, construction, serving on crews, publicity, stage managing, etc.), directing, or onstage (acting). Students will do at least 2 assignments to accrue enough points (6) for the one semester hour of credit. Assignments are made by the Coordinator of Theatre Practice. The "Theatre Practice" form lists possible assignments and corresponding points available for those assignments. Requirements for 151 and 251 are to be found on the syllabi for those courses. The student tracks his/her own points on the "Theatre Practice" form and submits it by the date posted on the callboards in the Theatre and Dance office wing lobby. If no form is received, a student enrolled in a theatre practice course will receive a failing grade.

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 six theatre productions each year in Hainline Theatre and Horrabin Theatre. The productions in the Mainstage season are directed by theatre faculty and by third-year MFA Directing graduate students. Faculty and students design costumes, lights and sets for Mainstage productions.

5.1.2 Dance Concerts

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

5.1.3 Studio Theatre Productions

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

5.1.4 Other Theatre and Dance Performances

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

5.1.5 Regional Touring Theatre Company (RTTC)

The RTTC is a touring company, composed of third-year MFA Acting graduate students and a second-year MFA Directing student (who serves as company manager). Occasionally undergraduate students participate in Tour. The Tour presents as many as 100 performances a year throughout the west-central Illinois region. Traveling with scenery and costumes, the company provides education as well as entertainment for elementary schools and provides support for graduate assistants. The RTTC presents a preview performance on-campus early in the fall and spring semesters.

5.1.6 Summer Music Theatre

Every summer since 1972 (with the exception of summer 2010 and 2011), Western has presented Summer Music Theatre, three musicals in an 8-week summer season. Company members include undergraduates and graduate students from Western, as well as guest artists. Opportunities exist for performance, design and construction, and theatre production. The Department hopes to reestablish SMT in 2012.

5.0 Production Policies

5.2 PRODUCTION POLICIES: THEATRE

5.2.1 Scheduling and Care of Rehearsal Facilities and Theatres

The OSS in the Theatre and Dance office maintains schedule books of all classrooms assigned to the theatre program. If you wish to schedule a classroom or rehearsal hall in Sallee Hall, Simpkins Hall, or Hainline Theatre, please sign up for the space in the logbook 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.

The following rooms are routinely available for theatre rehearsals:

Simpkins Theatre
241 Simpkins
001 Simpkins
002 Simpkins (RTTC and Mainstage has priority)
Hainline Theatre (Mainstage productions only)
Horrabin Theatre (Mainstage productions only)
221 Sallee (DURING FALL 2011 ONLY)

When using a classroom, studio, or theatre is used, 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.
- Turn off all lights.
- Lock the doors.

The same policies apply to rehearsals and performances of Studio Theatre productions. The 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

Policy on Use of University Facilities; University Policy on Smoking

All facilities users are required to comply with the University Smoking Policy as implemented January 1, 1995. In summary, all building interiors, exclusive of residence halls and graduate and family housing, are smoke-free.

5.0 Production Policies

5.2.3 Casting for Mainstage Productions

At the beginning of the fall semester, open auditions and callbacks are held for the fall Mainstage productions. Once those shows are cast, auditions are held for the fall Studio Theatre productions. For spring semester shows, Mainstage auditions are held late in fall semester and the Studio Theatre auditions are held early in spring semester.

Auditions for all Department productions are open to all University students and personnel. Any person enrolled in at least one hour of class, and any person employed by the University, may audition and be cast. Some plays have specific needs that cannot be filled by students or employees, such as children. In these cases, non-students/community members may fill the roles.

- Graduate students with an assistantship in acting must audition for all Mainstage productions:
 - If cast—auditioning for Studio Theatre productions is optional.
 - If not cast—actors are required to audition for all Studio Theatre productions.
- Undergraduate students receiving a Talent Grant or Tuition Waiver in the performance area must audition for all productions.
- Students are expected to accept all roles assigned to them on posted cast lists.
- Actors may be in productions with scheduling conflicts only with written consent of the directors involved and the Program Coordinator of Acting.
- No graduate actor may be cast in two shows that have overlapping rehearsal periods without the written consent of the Program Coordinator of Graduate Acting. The assigned consent form must be filed with the Departmental Chairperson.
- No first year MFA actor can be cast in two mainstage productions in one semester.
- Pre-casting of roles may occur on rare occasions (i.e. guest artists) when approved by the Theatre and Dance faculty. Prior to auditions, any pre-cast roles will be announced.
- Directors are *strongly urged* to consider NOT casting anyone on Tour in a given semester as conflicts with Mainstage and Studio rehearsals, techs/dresses, or performances will inevitably occur.

All directors *are strongly urged to avoid* casting students in productions where the rehearsal *or* performance periods overlap. If an actor should be cast in more than one show and rehearsal conflicts are apparent, the two directors and the Program Coordinator of Acting *must* arrive at a written agreement *before* cast lists have been posted. After posting, the two directors, along with the actor, must reach an understanding about the scheduling agreement *and* create a written, signed document detailing the schedule for each student. If conflicts cannot be resolved, the following priorities will be followed:

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

5.0 Production Policies

- In all cases, Mainstage productions take priority over Studio Theatre productions.
- No rehearsals are to be scheduled during strike times of Mainstage, Studio, or Summer Music Theatre productions.
- No rehearsals or technical calls are to be held during the fall or spring break periods. The break periods begin on Saturdays. As defined, directors may call rehearsals on the preceding Friday night. Rehearsals MAY be called on the Sunday night before the Monday when classes resume.
- No student shall be coerced or be made to feel obligated to rehearse or work during either fall or spring break.

Casting for Summer Music Theatre occurs each spring semester and follows procedures established by the Department Chairperson. BFA and graduate students have the option to fulfill their professional summer semester requirement during the semester before, during, or after their course work.

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

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

Monday - Friday Rehearsals

- No calls for rehearsals are to be made before 7:00 p.m. (Exception: Tour)
- Actors are expected to arrive for rehearsal prepared for 7:00 p.m. call.
- No on-campus Department of Theatre and Dance meetings, rehearsals, production meetings, crew calls, or classes will be scheduled between the hours of 5:00 p.m. and 7:00 p.m.
- Work on shows will be completed by 11:00 p.m. An exception is made for “long” productions – those shows that have a running time of close to 3 hours where a run-through starting at 8 p.m. would go beyond the 11:00 p.m. cut-off time. For such shows, the cut-off time can be extended to 11:30 but not beyond that.

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

Weekend Rehearsals

- No on-campus Department of Theatre and Dance meetings, rehearsals, production meetings, crew calls, or classes will be scheduled between the hours of 5:00 p.m. and 7:00 p.m.

5.0 Production Policies

- Rehearsals may be scheduled from 1:00-5:00 pm and 7:00-11:00 pm.
- Technical calls may be made during the morning, afternoon, or evening hours.
- No single production can schedule more than one rehearsal on a Saturday or Sunday.
- Although more than one production may be in rehearsal at the same time, students should not be asked or required to attend two different rehearsals or performances of two different productions on the same day.

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

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 four weeks of rehearsal *before* techs, and have no more than five 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 five weeks of rehearsal before techs, and have no more than six weeks of rehearsal *including* techs and dresses.

5.2.5 Exceptions to Rehearsal Times Policy

Starting Times

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

Ending Times

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

Dress Rehearsals

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

Performances

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

5.0 Production Policies

Special Cases

A “Special Case” is a decision made that benefits the student cast and crew members in terms of time. An example of a “special case” would be a Saturday afternoon technical rehearsal that is close to completion at 5:00. If the agreement between director, tech director, and designers is that the rehearsal could be completed in a short period of time, it would seem beneficial to stay and complete the rehearsal even if it goes beyond 5:00. However, it should not go beyond the time when meals are served in the residence halls.

5.2.6 Production Strikes/Changeovers

Mainstage productions

- Every member of the cast and crew of each Mainstage production is required to attend the strike/changeover of that particular production. This does not apply to community members.
- 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.

Summer Music Theatre productions

- Every member of the cast, company, and crew of each Summer Music Theatre production is required to attend the strike of that particular production. This does not apply to community members.
- Strikes/changeovers are generally held immediately after the final performance, except that the last strike, if needed, can be held on the Sunday after the closing performance.

No other departmental activity, including rehearsals, will be scheduled during any strike/changeover for Mainstage or Summer Music Theatre productions. If there are questions concerning strikes, please consult the Technical Director and/or Costume Shop Supervisor.

5.2.7 Recording Mainstage Productions

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

5.2.8 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.

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

5.0 Production Policies

5.2.9 American College Theatre Festival Responses

It is standard practice that the department enters all 6 Mainstage productions each year as associate entries in ACTF to receive a verbal response by off-campus responders. Generally, these responses occur on Friday or Saturday nights immediately after the performance. If a response is scheduled on another night, changes in the schedule will occur. These responses give you feedback on your performance or design. All students involved in a particular production are required to attend the response. Running crew members are invited to attend but are not required to attend. And, remember: responses are only educated opinions from various theatre practitioners.

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

All graduate students who are nominated for Irene Ryan or design awards are required to attend the ACTF Regional Festival. Failure to do so will result in a one-semester loss of assistantship. This does not apply to students who have graduated by the time of the next ACTF Regional Festival.

5.2.10 Headshots

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

5.3 STUDIO THEATRE

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

5.0 Production Policies

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

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

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

Graduate and undergraduate student directors must apply to the Coordinator of Studio Theatre for permission to direct in Studio Theatre no later than the last four weeks of the semester prior to the one in which they intend to direct. 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 for permission to direct in Studio Theatre no later than the last two weeks of the semester prior to the one in which they intend to direct.

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

5.3.2 Studio Theatre Advisors

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

5.0 Production Policies

5.3.3 Budget for Studio Theatre

The budget is \$150 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, or PCard which is arranged through the OSS. Purchases must follow U.T. and University guidelines. Original invoices from vendors **MUST** be turned in to the OSS for payment *or the purchaser will pay the invoice themselves*. Please turn in receipts as soon as possible after the purchase so that the theatre office may begin the payment process.

5.3.4 Scripts and Royalties for Studio Theatre

- Once the proposal and slot have been approved, the director is responsible for requesting that the OSS place an order for scripts as early as possible.
- The director must provide the OSS with specific information about the number of scripts needed and the play licensing house that controls the rights.
- The number of scripts must be kept to a minimum – no more than the total number of cast members plus one for each of the following: stage manager, scenic, lighting and/or costume designer.
- Royalties must fall within a usual range (\$35 to \$100 per performance). If a play has excessive cost for royalties and/or scripts, those expenses must have pre-approval from the Department Chairperson before the proposal is accepted.
- Rights for musicals must have pre-approval from the Coordinator of Studio Theatre and the Department Chairperson. If contemplating a musical, give advance notice a semester before the production might happen.

5.3.5 Studio Theatre Organizational Meeting

At a meeting called at the beginning of each semester, all Studio Theatre directors who have been approved to direct a play in a given semester must meet with the Coordinator of Studio Theatre, the Chairperson, UT Faculty Advisor 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. Failure to conform to these deadlines will result in cancellation of the production.

Keys for Simpkins Theatre can be obtained through the Coordinator of Studio Theatre. The Chairperson will not issue keys.

5.0 Production Policies

5.3.6 Casting Policy for Studio Theatre

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

- Studio Theatre auditions will be held after Mainstage productions have been cast.
- Theatre majors must try out for Mainstage productions in a given semester in order to be eligible for Studio Theatre casting (unless a specific exception is made by the Theatre Faculty).
- Talent Grant/Tuition Waiver recipients in the performance areas are required to audition for Mainstage and Studio Theatre productions until cast.
- Roles in Studio Theatre will be given first to those students who have not been cast in Mainstage productions.
- All Studio Theatre productions are to be cast ONLY in the semester during which they will be performed.
- Pre-casting is not permitted, unless specifically approved by the Theatre Faculty and the Coordinator of Studio Theatre.
- Audition and casting of Studio Theatre productions is limited to the students, faculty, and staff of Western Illinois University. However, when the part of a child must be cast, the director may cast the role from outside the University community.

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 Coordinator of Acting will make the final decision about how a given actor is cast. They will use the following guidelines:

- The first consideration: If one student actor is, in the opinion of the director, the Coordinator of Studio Theatre, the Coordinator of Acting and the project advisor, the only actor who can play the role effectively—and the actor is not already cast in a Mainstage production that conflicts with the Studio production—that actor will be awarded the role.
- If there are choices that can be made between actors who can play the same role, freshmen and sophomores will be given first priority.
- Upper classmen and graduate students who have not had performance experience on this campus will be given second priority.
- Students who have not been cast in Mainstage productions that semester will be given third priority.
- The least acceptable decision is to cast upper classmen and graduate students who have had a good deal of Mainstage experience and who are cast in one or more Mainstage productions that semester.
- Actors who are cast in Mainstage productions may be cast in a Studio Theatre production that will be rehearsing during the same period of time only if the Mainstage director gives the actor written permission to do so.
- No graduate actor may be cast in two shows that have overlapping rehearsal periods without the written consent of the Program Coordinator of Acting.

5.0 Production Policies

- Actors who do not apply for and receive written permission will be pulled out of any conflicting Studio Theatre productions.
- Except in very rare and specific cases (to be approved by the Theatre Faculty), any Theatre major who has refused a role that has been offered in a Mainstage production is ineligible to act in a Studio Theatre production during that semester.
- Directors may not post their cast lists until cast lists have been approved by the Coordinator of Studio Theatre, in consultation with the project advisors and the Program Coordinator of Acting Program, will see that the casting policy above is being observed.

5.3.7 Technical Support for Studio Theatre

Scene Shop/Scenery

- If available, a student scene designer/coordinator will be assigned to a Studio Theatre production. If no designer is available, a director may contact any WIU student, staff or faculty member to design the scenery. Another student from the group of directors that semester could also assume the role of scenic designer.
- The Scene Shop is available to a Studio Theatre production on the Sunday before performance from 1:00-5:00 p.m.
- Other student directors, the cast, and crew can be required to attend this construction call.
- Scenic pieces are in stock in Simpkins Theatre and may be used. These pieces must be kept in good repair by the Studio Theatre staff, directors, actors, and crew.
- Some scenic items may not be used in Studio Theatre due to their singularity or value.
- The Program Coordinator of Production and Design has final authority whether or not any scenic piece may be used for Studio Theatre.
- Any alteration of the stock scenic pieces may not be done. Painting of stock units is permitted only after requesting permission from the UT faculty advisor.
- Finishing and detail work on scenery may occur in Simpkins at the discretion of the director and scenic coordinator/designer.
- In general, directors and designers are advised to avoid complex scenic designs and to take into account the amount of available construction time and personnel.

Lighting

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

5.0 Production Policies

Sound

Studio Theatre has basic sound equipment available in the booth area. Directors are responsible for obtaining sound effects/music. Help in using the sound equipment may be had by asking any of 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 Master.
- Studio borrowers must fill out a borrowing form listing each piece.
- No permanent alterations will be made to any prop or furniture piece.
- The Program Coordinator of Production and Design has final authority whether or not any prop or furniture piece may be used for Studio Theatre.

Costumes

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

Stage Managers and Running Crews

- Directors of Studio Theatre productions are responsible for recruiting all stage managers and running and house crews. During fall semester, THEA 321, Stage Management, is offered and assignments of stage managers will be made from that class. The faculty coordinator of production assignments must first approve all such assignments.

5.0 Production Policies

5.3.8 Rehearsal and Performance Policies for Studio Theatre

- All Studio Theatre productions will follow all rehearsals policies stated in sections 5.2.1 through 5.2.6.
- All Studio Theatre productions will also follow all policies in this section.
- If two directors intend to use the same actor in major roles, the actor must be finished with the first production at least four weeks before the second production is scheduled to open.
- IN NO CASE will a Studio Theatre production be permitted to rehearse for more than five weeks.
- Studio Theatre productions may be given for two public performances and that is all, unless the Coordinator of Studio Theatre makes an exception to this policy.

5.3.9 Rehearsal Spaces for Studio Theatre

- Rehearsal time and space must be reserved through the department office and the room schedule books.
- It is extremely important that all rehearsals be confined to the theatres and rehearsal rooms and that classes are not disturbed. (See “Scheduling and Care of Facilities” Sec. 5.2.1)
- When you use the Simpkins Theatre and rooms 241, 001, and 002, or Sallee 221 (FALL SEMESTER ONLY) be sure to clean up after rehearsal and return the furniture to its normal arrangement. You may NOT borrow items from SI 241 for rehearsal.
- Every director is responsible for leaving the stage and rehearsal areas clean after each rehearsal and performance.
- Under no circumstances is SI 241 to be used as a “dumping ground” for items in the theatre that need to be removed for performance. Be sure to store all items within the confines of the theatre space, not SI 241.

5.3.10 Strikes for Studio Theatre

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

5.0 Production Policies

5.3.11 Publicity for Studio Theatre Productions

- The Department will include the overall Studio Theatre season in its general publicity (Mainstage programs, web page, etc.).
- The individual directors are responsible for publicizing the Studio Theatre productions.
- Directors may create a one-page copied flyer/poster to promote their productions. They are responsible for the design, copying, posting and removal of their posters. The copying must be done through DPS and will be charged back to the director's budget for the production. If the director wishes to create a larger, full color poster, the cost will be born by the director and will not be covered through production budgets or reimbursed to the director.
- Programs are to be limited to one sheet of paper, printed both sides, copied at DPS with the cost charged back to the director's budget for the production.
- The department office copier is not to be used for posters or programs.
- Studio Theatre production posters/flyers may be posted off-campus.

5.3.12 Recording of Studio Theatre Productions

- Studio Theatre productions will NOT be recorded by the department.
- 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.

5.0 Production Policies

5.4 PRODUCTION POLICIES: DANCE

5.4.1 Auditions and Placement

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

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

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

5.4.2 Rehearsals

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

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

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

5.4.3 Sign-Up Sheets for Faculty Conferences

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

5.0 Production Policies

5.5 SAFETY POLICIES

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

5.5.1 Scene Shop Safety Policies and Regulations

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

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

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

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

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

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

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

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

5.0 Production Policies

Shop Safety

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

Fire Extinguisher locations:

Scene Shop

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

Hainline Theatre:

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

Date _____

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

5.5.2 Costume Shop Safety Rules and Regulations

Equipment Safety

5.5.2.1 Paid Costume Shop Workers

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

5.0 Production Policies

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

5.0 Production Policies

5.5.2.2 Un-paid Costume Shop Workers

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

5.5.2.3 General Costume Shop Safety Items:

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

5.0 Production Policies

5.6 ATTENDANCE POLICIES

5.6.1 Performance Classes Attendance Policies

Tardies

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

Absences

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

For classes that meet two or less times a week:

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

For classes that meet three or more times a week:

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

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

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

5.6.2 Performance Classes Dress Code

Appropriate attire for performance based classes consists of:

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

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

6.0 Festivals and Conferences

6.1 KC/ACTF - Kennedy Center American College Theatre Festival

The Department of Theatre and Dance has a long history of involvement and success with the Kennedy Center American College Theatre Festival. Over the last 30 years, KC/ACTF has recognized dozens of actors, designers, choreographers, directors and playwrights from WIU for their excellence. Hundreds of Western Illinois University students have been nominated for the Irene Ryan Foundation Acting Scholarship and three of them have advanced to the National Finals: Shawn Durr in 1986, Nick Vienna in 2006 and Kelli Crump in 2008. At the 2009 National Festival, alumni Christian Krauspe won the first Ken Ludwig Playwriting Scholarship for his script for *Dearborn Americana*.

Two Western Illinois University faculty members, Gene Kozlowski and Michael Swanson, have been 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 thirteen years: *The Great American Justice Game* in 1998, *Marat/Sade* in 2001, *Stud Ducks and Horny Toads* in 2005 and *Dearborn Americana* in 2009. Our department's faculty members stay active in the region as volunteers, responding to productions and offering workshops at the festival.

6.2 KC/ACDF – Kennedy Center College Dance Festival

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

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

Candace Winters March 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 has been accepted into an international conference.

6.0 Festivals and Conferences

6.3 Conference Support

The Department attempts to provide support to many undergraduate or graduate students to attend the regional ACDF or ACTF festivals each year. While resources are extremely limited in the tight WIU budget, the department endeavors to provide support to 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/library/info/

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.

8.0 Leadership Opportunities

8.1 University Theatre (UT)

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

8.2 University Dance Theatre (UDT)

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

8.3 Other Committee Service Opportunities

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

- Theatre Talent Grant and Tuition Waiver Awards Committee

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

- Theatre and Dance Grade Appeals Committee

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

8.4 Student Input

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

8.5 The “Theatre Grapevine”

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

8.0 Leadership Opportunities

8.6 Theatre Undergraduate Recruitment

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

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

9.0 Theatre and Dance Awards, Honors and Scholarships

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

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

The department grants a limited number of awards to qualified theatre students, who must complete applications and meet the requirements for these awards. Applications for TG/TW in theatre are available in the department office (Browne 101).

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 over the summer and winter break, will outline the expectations of the grants and waivers. The Theatre and Dance faculty will determine (and subsequently monitor) appropriate participation, considering the particular balance of grants and tuition waivers received by each student.

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

9.2 Talent Grants and Tuition Waivers: Dance

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

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

9.0 Theatre and Dance Awards, Honors and Scholarships

9.3 Scholarships in Theatre

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

COFAC New Student Scholarship **Incoming Student (Grad or Undergraduate)** **(Presidential Scholarships in COFAC)**

Students who receive these awards must be new entering students. If freshmen, they should have highly competitive GPAs and decent ACT scores, and rank (if you choose to use rank) in the upper 15% of his/her class. If transfers, they should have highly competitive GPAs (competitive GPAs are usually a minimum of 3.0 to 4.0 as the high). If graduate students, they should have an outstanding undergraduate record and be accepted into the graduate program (students accepted on probation should not be considered). Students should also possess some outstanding talent in the area of art, music, theatre, voice, or dance. The amount of the award for 2009-2010 is approximately \$1,000.

Frank J. Horn Memorial Scholarship **Freshman/Transfers**

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

The Pearl LeCompte Memorial Scholarship **Freshman/Transfers & Sophomores**

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

The Ronald R. Maurer Scholarship in Theatre **Sophomores to Seniors**

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

The Dorothy and Maughan McMurdie Musical Theatre Scholarship **Sophomore to Senior BFA Students**

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

The Harold F. Schory Award in Theatre **Juniors and Seniors**

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

9.0 Theatre and Dance Awards, Honors and Scholarships

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 Student Scholarships and Finances

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

9.4.1. In-State Tuition, Fees and Room and Board

All students that reside in Indiana, Iowa, Missouri, and Wisconsin on the Quad Cities Campus will pay Illinois in-state tuition and there is no requirement to establish Illinois residency. WIU also offers guaranteed fees, as well as guaranteed room and board rates for each new class of entering students. The guaranteed rates remain in effect for four years as long as students maintain continuous enrollment.

9.4.2. Western Opportunity Scholarship

- GPA, ACT, Year in School: ACT 25 and/or rank in the upper 15% of high school graduating class. Leadership, extracurricular activities and community service are considered. Preference to minority freshman.
- Major, Other Requirements: Any Major
- Program Information: General
- Deadline to Apply: February 15
- Award Amount: Varies
- Apply to/Contact Information: Scholarship Office Sherman Hall 308 309-298-2001

Comments: Must have 3.0 GPA or better and full-time enrollment at the end of the first semester to receive award for the second semester. Consideration for possible renewal of this scholarship (based on the availability of funds), on an annual basis if 3.2 or higher cumulative GPA is maintained at WIU.

9.0 Theatre and Dance Awards, Honors and Scholarships

9.4.3. Residential Scholar Initiative Program Scholarship

- GPA, ACT, Year in School: Entering Freshman - ACT 27 or higher
- Major, Other Requirements: All majors considered
- Program Information: General
- Deadline to Apply: Open as long as funding available
- Award Amount: Room Cost Waiver for
- Apply to/Contact Information: Scholarship Office

Comments: Apply early; 125 awards annually for new freshman and transfer students

10.0 Employment Opportunities

10.1 Regular Student Employment

Many student employment opportunities are available with university departments. Student employment is a good way to earn money while building a resume for the future. Student employees find that part-time employment can be a nice “mix” with an academic career. Research shows an effective mix between work and school is no more than 12-15 hours for upper class students and no more than 8-10 hours for new students. Job listings for the Fall semester will be posted August 1 (or Monday if August 1 falls on a weekend). Contact Student Employment, Sherman Hall 127, 309-298-1996.

10.2 Federal Work-Study

Federal Work-Study is a federally funded student employment program and eligibility is determined through the FAFSA. Otherwise, Federal Work-Study positions have the same qualifications and pay rate as regular student employment. Federal Work-Study funds are limited, so file your FAFSA early. Students, who are offered a Federal Work-Study position by a department on campus but did not receive a Federal Work-Study award, may request that the hiring department contact the Student Employment Office and have their name put on a waiting list. Contact Student Employment, Sherman Hall 127, 309-298-1996.

10.3 Theatre and Dance Office

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

Appendix I Season Selection Process

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

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

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

Year	2011-2012	2012-2013	2013-2014	2014-2015
Mainstage 1	Woods	Hassan	Hassan	Hassan
Mainstage 2	Hassan	Blackinton	BFA Professor	Blackinton
Mainstage 3	Iafrate	Gabica	Kincaid	Kincaid
Mainstage 4	Kincaid	Woods	Wright	Woods
Mainstage 5	Gabica	Edwards	Nash	MFA student
Mainstage 6	Ellsworth	Weiswerda	Katsu	MFA student

Note: During 2012-2013 season selection, the directing order will be determined, based on the shows that are chosen. The 2011-2012 directing order is correct. This rotation is subject to change.

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

Following those guidelines, directors will prepare their proposals. All directors will submit three titles, each on a Directing Proposal Form. The proposals must be submitted by the Friday before Fall Break. Late proposals will not be considered, although the committee may request additional submissions. At the beginning of spring semester the faculty, staff and MFA directors will meet and begin to select the season. Once selected, announcement of the upcoming season will be made, at least by Spring Break. The tentative schedule for season selection of the 2011-2012 academic year is as follows:

Sept. 30	Season selection guidelines distributed
Nov. 18	3 directing proposals due
Jan. 25	First season selection meeting
Mar. 31	Season announced

Note: It is expected that there will be dialogue in between formal meetings, both individually and possibly as a group during faculty/staff meetings.

Appendix II Talent Grant and Tuition Waiver Cancellation Procedures

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 2011 - 2012 Theatre and Dance Productions, Concerts & Events

Dates	Production/Concert/Event	Director	Venue
Aug. 24, 7:00 pm Aug. 25, 7:00 pm Aug. 26, 7:00 pm Aug. 27, 1:00 pm	Unified Auditions Callbacks: <i>The Arabian Nights</i> Callbacks: <i>The Seafarer</i> Callbacks: <i>She Loves Me</i>	Jeannie Woods Egla Hassan Tommy Iafrate	Hainline Theatre Horrabin Theatre Horrabin Theatre Hainline Theatre
Aug. 29, 7:00 pm Sept. 30, 7:00 pm	Studio Unified Auditions Studio Callbacks	Kristin Katsu, Brooke Edwards, Moirra Nash, Maggie Ellsworth	Simpkins Theatre Simpkins Theatre
Sept. 18 (preview), 2:00 pm	<i>Man O' War</i>	Brennin Weiswerda	RTTC
Sept. 28 - Oct. 1, 7:30 pm	<i>The Arabian Nights</i>	Jeannie Woods	Horrabin Theatre
Oct. 7 & 8, 7:30 pm	Studio: <i>Love Song</i>	Kristin Katsu	Simpkins Theatre
Oct. 9, 3:00 pm	Mc Murdie Concert		Hainline Theatre
Oct. 14 & 15, 7:30 pm	<i>Immaculate</i>	Brooke Edwards	Simpkins Theatre
Oct. 19 - 22, 7:30 pm	<i>The Seafarer</i>	Egla Hassan	Horrabin Theatre
Nov. 4 & 5, 7:30 pm	<i>Three Tall Women</i>	Moirra Nash	Simpkins Theatre
Nov. 9 - 12, 7:30 pm	<i>She Loves Me</i>	Tommy Iafrate	Hainline Theatre
Nov. 16 & 17, 7:30 pm	<i>God of Carnage</i>	Maggie Ellsworth	Simpkins Theatre
Dec. 1 - 3, 7:30 pm	Winter Faculty DanceWorks Concert	Candace Winters-March Heidi Clemmens Denise Brakefield	Hainline Theatre
Dec. 5, 7:00 pm Dec. 6, 7:00 pm Dec. 7, 7:00 pm Dec. 8, 7:00 pm	Unified Auditions Callbacks: <i>Henry VI</i> Callbacks: <i>Hair</i> Callbacks: <i>Rock 'N' Roll</i>	Bill Kincaid Ray Gabica Maggie Ellsworth	Hainline Theatre Hainline Theatre Horrabin Theatre Horrabin Theatre
Jan. 17, 7:00 pm Jan. 18, 7:00 pm	Studio Unified Auditions Studio Callbacks		Simpkins Theatre Simpkins Theatre
Feb. 12 (preview), 2:00 pm	TOUR SHOW TITLE		RTTC
Feb. 17 & 18; 7:30 pm	Studio #1: TBA	TBA	Simpkins Theatre
Feb. 17 - 19	ShakeFest; <i>Henry VI</i> - Feb. 18	Bill Kincaid	at Loyola University, Chicago
Feb. 24 & 25; 7:30 pm	Studio #2: TBA	TBA	Simpkins Theatre
Feb. 24 - 26	ShakeFest; <i>Henry VI</i> - Feb. 26	Bill Kincaid	at Bradley University, Peoria
Feb. 28 - Mar. 2, 7:30 pm	<i>Henry VI</i>	Bill Kincaid	Hainline Theatre
Mar. 2, 7:30 pm Mar. 3, 7:30 pm Mar. 4, 1:30 pm	ShakeFest: <i>Henry VI</i> ShakeFest: <i>The Tempest</i> ShakeFest: <i>Measure for Measure</i>	Western Illinois University Bradley University Loyola University	at WIU, Hainline Theatre
Mar. 6, 7:30 pm	<i>In The Heights</i>	BCA performance	Western Hall
Mar. 7 & 8, 7:30 pm	Studio #3: TBA	TBA	Simpkins Theatre
Mar. 23 & 24, 7:30 pm	Studio #4: TBA	TBA	Simpkins Theatre
Mar. 28 - 31; 7:30 pm	<i>Hair</i>	Ray Gabica	Horrabin Theatre
Apr. 6 & 7, 7:30 pm	Studio #5: TBA	TBA	Simpkins Theatre
Apr. 11 - 14, 7:30 pm	ROCK 'N' ROLL	Maggie Ellsworth	Horrabin Theatre
Apr. 26 - 28, 7:30 pm	The Spring Gala Dance Concert	Candace Winters-March Heidi Clemmens Denise Brakefield	Hainline Theatre
May 3 - 5; 7:30 pm	BYOP	Jason Conner	Simpkins Theatre
May 4 & 5; 7:30 pm	<i>Phantom of the Opera</i> Concert Version	Egla Hassan	Hainline Theatre

PRODUCTION SCHEDULE 2011-2012

Fall 2011

UPDATE: 9:09 AM ON 7/22/11

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
14-Aug	15	16	17	18	19	20
22	AUG 22 CLASSES BEGIN	23 DEPT MEETING	24 UNIFIED AUDITIONS	25 CALLBACKS	26 CALLBACKS	27 CALLBACKS
28	29 STUDIO UNIFIED AUDS ARABIAN REH BEGIN	30 STUDIO CALLBACKS	31	SEPT 1	2	3
4	5 LABOR DAY UNIV CLOSED	6	7	8	9	10 MFA Exam
11	12	13	14	15	16	17
18 TOUR PREVIEW	19 SEAFARER REH BEGIN TOUR AVAILABLE	20	21	22	23	24 TECH ARABIAN
25 TECH ARABIAN	26 DRESS ARABIAN	27 FINAL DRESS ARABIAN	28 THE ARABIAN NIGHTS HORRABIN	29 THE ARABIAN NIGHTS HORRABIN	30 THE ARABIAN NIGHTS HORRABIN	OCT 1 THE ARABIAN NIGHTS HORRABIN
2	3 LOVES ME REH BEGIN	4	5	6	7 STUDIO - LOVE SONG	8 STUDIO - LOVE SONG BARD IN THE BARN
9 MCMURDIE CONCERT	10	11	12	13	14 STUDIO - IMMACULATE	15 STUDIO - IMMACULATE TECH SEAFARER
16 TECH SEAFARER	17 DRESS SEAFARER	18 FINAL DRESS SEAFARER	19 THE SEAFARER HORRABIN	20 THE SEAFARER HORRABIN	21 THE SEAFARER HORRABIN	22 THE SEAFARER HORRABIN
23	24	25	26	27	28 DEAD	29 DEAD
30	31	NOV 1	2	3	4 STUDIO - 3 TALL WOMEN	5 STUDIO - 3 TALL WOMEN TECH SHE LOVES ME
6 TECH SHE LOVES ME	7 DRESS SHE LOVES ME	8 FINAL DRESS SHE LOVES ME	9 SHE LOVES ME HAINLINE	10 SHE LOVES ME HAINLINE	11 SHE LOVES ME HAINLINE	12 SHE LOVES ME HAINLINE
13	14	15	16 STUDIO - GOD OF CARNAGE	17 STUDIO - GOD OF CARNAGE	18 DEAD	19 BREAK
20 BREAK	21 BREAK	22 BREAK	23 BREAK	24 BREAK	25 BREAK	26 BREAK
27 BREAK	28 CLASSES RESUME	29	30	DEC 1 DANCEWORKS	2 DANCEWORKS	3 DANCEWORKS
4	5 UNIFIED AUDITIONS	6 CALLBACKS	7 CALLBACKS	8 CALLBACKS	9	10
11	12 FINALS	13 FINALS	14 FINALS	15 FINALS	16 FINALS	17 COMMENCEMENT
18	19	20	21	22	23	24
25	26	27	28	29	30	31
	MAINSTAGE	STUDIO	DANCE	BCA	BYOP	OTHER

PRODUCTION SCHEDULE 2011-2012

SPRING 2012

UPDATE: 9:23 AM ON 7/22/11

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JAN 1	2	3	4 ACTF	5 ACTF ILHSTF	6 ACTF ILHSTF	7 ACTF ILHSTF
8	9 LIMITED REH CALL FOR PRINCIPALS IN SHAKES.	10	11	12	13	14
15	16 MLK DAY UNIV CLOSED	17 CLASSES BEGIN STUDIO UNIFIED AUDS	18 STUDIO CALLBACKS	19	20	21
22	23	24	25	26	27	28
29	30	31	FEB 1	2	2	4 MFA Exam
5	6	7	8	9	10	11
12 TOUR PREVIEW	13 NO CLASSES TOUR AVAILABLE TECH HENRY HAIR REH BEGIN	14 TECH HENRY	15 DRESS TECH HENRY	16 FINAL DRESS HENRY (MUST BE UP AND READY TO TRAVEL)	17 STUDIO 1 SHAKEFEST AT LOYOLA (MEASURE FOR MEASURE)	18 STUDIO 1 SHAKEFEST AT LOYOLA (HENRY VI)
19 SHAKEFEST AT LOYOLA (THE TEMPEST)	20	21	22	23	24 STUDIO 2 SHAKEFEST AT BRADLEY (THE TEMPEST)	25 STUDIO 2 SHAKEFEST AT BRADLEY (MEASURE FOR MEASURE)
26 SHAKEFEST AT BRADLEY (HENRY VI)	27	28 HENRY VI HAINLINE	29 HENRY VI HAINLINE	MAR 1 HENRY VI HAINLINE	2 HENRY VI HAINLINE SHAKEFEST AT WIU	3 SHAKEFEST AT WIU (THE TEMPEST)
4 SHAKEFEST AT WIU (MEASURE FOR MEASURE)	5 ROCK N ROLL REH BEGIN SHAKES CAST AVAIL	6 IN THE HEIGHTS BCA (NOT IN OUR THEATRES)	7 STUDIO 3	8 STUDIO 3	9 DEAD	10 BREAK
11 BREAK	12 BREAK	13 BREAK	14 BREAK	15 BREAK	16 BREAK	17 BREAK
18 BREAK	19 CLASSES RESUME	20	21	22 NAST	23 STUDIO 4 NAST	24 STUDIO 4 TECH HAIR NAST
25 TECH HAIR	26 DRESS HAIR	27 FINAL DRESS HAIR	28 HAIR HORRABIN USITT	29 HAIR HORRABIN USITT	30 HAIR HORRABIN USITT	31 HAIR HORRABIN USITT
APR 1 HAIR MATINEE HORRABIN	2	3	4	5	6 STUDIO 5	7 STUDIO 5 TECH ROCK
8 TECH ROCK	9 DRESS ROCK	10 FINAL DRESS ROCK	11 ROCK N ROLL HORRABIN	12 ROCK N ROLL HORRABIN	13 ROCK N ROLL HORRABIN	14 ROCK N ROLL HORRABIN
15	16	17	18	19	20 DEAD	21 DEAD
22	23	24	25	26 SP GALA DANCE	27 SP GALA DANCE	28 SP GALA DANCE
29	30	1-May	2	3 BYOP SIMPKINS	4 BYOP SIMPKINS PHANTOM CONCERT VERSION HAINLINE	5 BYOP SIMPKINS PHANTOM CONCERT VERSION HAINLINE
6	7 FINALS MAINSTAGE	8 FINALS STUDIO	9 FINALS DANCE	10 FINALS BCA	11 FINALS BYOP	12 COMMENCEMENT OTHER

Guidelines: Reporting Emergencies

Office of Public Safety (OPS): Dial 911 (on-campus)

Non-Emergency 309/298-1949

Fire - 911 (on-campus)

Ambulance - 911 (on-campus)

- For help with any type of emergency, phone the Office of Public Safety by dialing 911.
- Explain the problem and location to the Office of Public Safety Telecommunicator.
- Do not hang up until told to do so.

For additional emergency procedures information, speak with your building representative. A list of Building representatives can be obtained from the Office of Public Safety or the Physical Plant web site:

http://www.wiu.edu/vpas/physical_plant/represent.php

Preparedness Guide: Active Shooter (http://www.wiu.edu/vpas/public_safety/shooter.php)

It is impossible to set forth the exact procedures that people should follow in every situation. It is important for persons to remain calm and exercise their best judgment in applying these guidelines to specific incidents. If it is possible to do so safely, exit the building immediately when you become aware of an incident, moving away from the immediate path of danger.

A Safe Campus Benefits Everyone (http://www.wiu.edu/vpas/public_safety/)

Western Illinois University's Office of Public Safety provides a safe and secure environment for our campus. We are committed to the prevention of crime; protection of life and property; preservation of the peace; order and safety; enforcement of laws and University policies; quality parking services; and the safeguarding of constitutional guarantees.

With community service as our foundation, we investigate public safety and parking related problems and seek solutions which result in a safe, secure, and as accessible a campus as possible. We attempt to establish such a campus environment by working collaboratively with the community and by treating every individual with respect, fairness and compassion. We strive to maintain public trust and confidence by holding ourselves to the highest level of integrity and professional standard.

Safety and Security is Everyone's Business (http://www.wiu.edu/vpas/public_safety/)

We partner with all members of the WIU community to provide a safe environment. Through training, education, and environmental management, we strive to provide a campus that is pleasant, safe, secure, and provides for a high quality of life for all of our members and guests.

Some of our safety programs & strategies include;

- An escort system
- The installation and recent testing of our Emergency Alert System
- Upgrades to our emergency blue light callboxes
- A dedicated group of Team Police stationed in the residence halls
- Crime Victim Assistance & Advocacy
- Maintenance and support/oversight of the non-transport emergency medical service, "Western EMS"
- Student Patrols
- Campus-sponsored prevention programs to educate the community about sexual assault, acquaintance rape and other sex offenses are offered on an ongoing basis throughout the year

EMERGENCY CONTACT UPDATE (<http://www.wiu.edu/alertsystem/>)

- Emergency contact information for the WIU Emergency Alert System can be updated on STARS (students) and MVS/WIUP (employees)
- To access the screen on STARS, go to the STARS homepage and click "Launch STARS."
- Employees only: To access the screens on MVS/WIUP, go to the MVS homepage and click "Launch WIUP in a new window".
- New students are able to update emergency contact information as soon as they are admitted to WIU.

END OF UNDERGRADUATE HANDBOOK