

**Western Illinois University**

**Department of Theatre and Dance**

**UNDERGRADUATE  
STUDENT  
HANDBOOK**

**Academic Year 2007-2008**

*This handbook is a compilation of useful information for the undergraduate students of the Department of Theatre and Dance at Western Illinois University. This handbook is updated annually. It does not include all policies, nor does it supplant existing policies. Students are expected to be familiar with the Western Illinois University college catalog, with the information on the WIU website and other such resources.*

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## 1.0 Mission and Goals Statements

### 1.1 DEPARTMENT OF THEATRE AND DANCE

#### 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.

#### Department of Theatre and Dance 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

<u>Name</u>	<u>Area(s)</u>	<u>Office</u>	<u>Phone</u>	<u>Email</u>
Matt Bean	Musical Theatre	Browne 123	298-1422	M-Bean@wiu.edu
Caroline Blackinton	Voice	Browne 108	298-1713	CS-Blackinton@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	Costuming	Browne 102B	298-1318	R-Gabica@wiu.edu
Al Goldfarb	University President & Theatre History	Sherman 209	298-1824	A-Goldfarb@wiu.edu
egla birmingham Hassan	Directing	Browne 100A	298-1029	EG-Hassan@wiu.edu
Kitty Karn	Musical Theatre	Browne 218	298-2857	
Bill Kincaid	Acting	Browne 102A	298-1173	B-Kincaid@wiu.edu
Michael Klippert	Technical Director	Browne Scene Shop	298-1554	MA-Klippert@wiu.edu
Tim Kupka	Lighting	Browne 111	298-1223	TJ-Kupka@wiu.edu
Wendi Mattson	Department Secretary	Browne 101	298-1543	WK-Mattson@wiu.edu
Christiane Morel	FYE Program	Browne 110	298-1340	CM-Morel@wiu.edu
Sharon Nott	Musical Theatre	Simpkins 515	298-1821	SA-Nott@wiu.edu
Marcus Olson	Musical Theatre & Directing	Browne 100B	298-1747	M-Olson@wiu.edu
David Patrick	Scenic Design	Browne 109	298-1668	DE-Patrick@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	Chairperson, Directing & Theatre History	Browne 103	298-1543	JM-Woods@wiu.edu
D.C. Wright	Movement & Stage Combat	Browne 106	298-1926	DC-Wright@wiu.edu

### 2.2 THEATRE AND DANCE CLASSROOMS AND PERFORMANCE SPACES

#### 2.2.1 Browne Hall

Browne Hall is the location for the Departmental Offices of Theatre and Dance, of 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 Hainline Theatre with its scenic and costume shops.

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. Sound

reinforcement and playback and multi-channel output interface feed a 24/8 Mackie mixer. Laptop computer control uses Logic Pro and Audacity software. There are 39 T-track fly lines. Dressing rooms are located directly behind the stage.

### 2.2.3 Sallee Hall

Sallee is located a short distance to the east of Browne and contains lecture rooms, the Sallee 101 Auditorium, and the Sallee 116 Computer Lab for Theatre and Dance.

### 2.2.4 Simpkins Hall

Simpkins is the English Department building but also contains the Recital Hall, acting and directing studios, the Graduate Student offices, and Simpkins Hall Theatre.

2.2.5 Simpkins Theatre is located in Simpkins Hall, the English Department building, and is the workhorse theatre of our department. Minimally, ten to twelve Studio productions are presented each year in this theatre. Converted from a 1930's proscenium theatre, Simpkins Theatre is an intimate and flexible space that changes from proscenium to thrust to arena. Seating capacity varies accordingly but ranges from 100 to 138 seats. The theatre is equipped with a Leprechaun LP1536 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 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

The facilities for WIU's dance program in Brophy Hall are among the finest of any sizeable dance program. The large, state-of-the-art studio, which is used for classes and rehearsal, also accommodates 250 audience members for concerts. Adjoining the main studio are the Pilates Studio and a rehearsal room equipped with mirrors, make-up areas, dance barres, and dressing spaces. Mirrors and ballet barres cover one wall of the studio. The facility is covered with marley and boasts a brand new Rosco, sprung sub-floor. A cyclorama hangs at the back of the studio, and masking flats at the sides are available for performances as well as classes. The studio ceiling is engineered with a stage lighting and sound system, allowing this generous classroom space to easily transform into a black box for performances, complete with essential theatrical

illusion. Brophy houses the Kinesiology department, which provides access to various amenities conducive to the maintenance of healthy dance bodies. Some of the other facilities in Brophy are therapeutic treatment rooms, a swimming pool, gymnasium, and an athletic training complex complete with emergency first aid supplies and access to conditioning equipment.

### 2.3 MASTER CALENDAR & ARTISTIC ASSIGNMENTS 2007-2008

The Department’s Master Calendar includes all performances and major departmental events. A copy is included in APPENDIX V.

Artistic assignments for the coming year are as follows:

<b>Production</b>	<b>Director</b>	<b>Costume Design</b>	<b>Set Design</b>	<b>Lighting Design</b>
<i>Curse of the Starving Class</i>	Jamie McCoy	Conya Thompson	David Badon	TBA
<i>Parade</i>	egla Hassan	Ray Gabica	David Patrick	TBA
<i>Moon over Buffalo</i>	D.C. Wright	Ann Dunn	David Patrick	TBA
<i>The Visit</i>	Bill Kincaid	Ann Dunn	David Badon*	TBA
<i>The Bald Soprano</i>	Marcus Olson	Justin Collings	TBA	TBA
<i>Arms and the Man</i>	Jeannie Woods	Conya Thompson*	TBA	TBA

\*MFA Final Project

### 2.4 CALLBOARDS AND BULLETIN BOARDS

The theatre bulletin boards and callboards are located in the foyer at the eastern entrance to Browne Hall. Most of the boards are dedicated to various production programs (i.e., mainstage, studio, etc.). In order to post information on the boards, the departmental secretary must grant permission.

### 2.5 NEWSLETTER AND WEBSITE

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, or if they have suggestions for improving the website.

The department’s student publicity representative (a graduate student) distributes an on-line newsletter about department events and announcements. To get on the list or to suggest information for the newsletter, contact the graduate student in charge of publicity, Brian LeTraunik at [B-Letraunik@wiu.edu](mailto:B-Letraunik@wiu.edu)

### 2.6 OFFICE RESOURCES

### 2.6.1 Office Supplies

Only faculty members, staff, and graduate assistants who are teaching classes or assisting classes may use supplies from the supply room. Supplies are considered to be anything in the supply room including: paper, pencils, pens, tape, glue, legal pads, thumb tacks, paper clips, labels, index cards, envelopes, file folders, etc.

### 2.6.2 Copying and Secretarial Help

- No students, except for the Department student worker, may use the digital copy machine. The Departmental Secretary has been directed to enforce this policy.
- If you need the Departmental Secretary 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 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 Departmental Secretary to reserve equipment. Equipment should be returned promptly. If any equipment needs repair, please advise the Departmental Secretary.

## 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 by theatre students in 116 Sallee. Students needing access are given the computer code for the door.

## 2.9 KEYS

Undergraduate students (such as stage managers) shall be authorized to checkout keys when needed for particular production assignments. Requests are submitted to the Departmental Secretary. It is imperative to lock all studios, rehearsal halls, 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 Departmental Secretary immediately.

## 2.10 UNIVERSITY MAIL

Mail is picked up at approximately 8:15 a.m. and 1:15 p.m. Mail is also received at the same time and is distributed to faculty mailboxes located outside the Theatre and Dance Office (101 Browne). All mail to go off campus 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 outgoing mailbag is located near the faculty mailboxes. The Department of Theatre and Dance 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.

Please be cautious in leaving mail in the faculty mailboxes – because they are in the hall, mail should be in envelopes and very confidential materials should be left with the Departmental Secretary to deliver to the appropriate recipient.

### **3.0 Admission, Registration and Advising**

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

For students coming in as BA in Theatre majors, they only need to audition or interview if they want to be considered for a Talent Grant/Tuition Waiver in their first semester. They do not need to audition or interview for admission into the BA in 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 in Musical Theatre program in theatre must audition for entrance. The area head of the BFA program coordinates 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.

#### **3.3 REGISTRATION**

The Chairperson meets with each freshman and transfer student who appears for pre-registration to work out the schedule of classes.

### **3.4 ACADEMIC ADVISING**

Undergraduate students are assigned an advisor in their first semester of enrollment.

Advisors assist with problems of program and career planning, scheduling, and registration. Each advisor posts advising office hours, which will vary each semester or advising times may be scheduled by appointment.

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 requested from the Registrar 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.**

### **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 Office has an excellent staff trained to help with personal problems or problems of adjustment to college life. They also offer special sessions on developing better study skills, making career choices and other related topics. Do not hesitate to call this office for any type of assistance you may need. Telephone: 298-2453.

### **3.7 ABSENCE POLICY**

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.

### **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 the required courses and theatre practice. 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.

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, your grade will be an F.

Be sure to keep a portfolio of all important paperwork regarding your progress toward the degree (Ward Reports, recital programs, transfer credit evaluations, grade reports, etc.) and check with your advisor to be certain you have furnished copies of everything needed for your file.

#### End Of First Year:

Discuss your progress with your principal applied instructor and ask for an evaluation of your performance level in relation to your program option and long-range career goals.

#### Constitution Test:

All students who did not graduate from an Illinois high school must take a test on the Constitution of the United States and the Constitution of the State of Illinois OR successfully complete Political Science 122.

#### Graduation Application:

Application for graduation should be made during the second semester of your junior year. Forms may be obtained from the Registrar's Office. 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. Students must complete a graduation application within the first four weeks of the last semester as a junior.

### **3.9 GRADE APPEALS**

If you feel you have been graded unfairly, **FIRST CONSULT WITH YOUR INSTRUCTOR**. If, after this consultation, 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 in-line at <http://www.wiu.edu/policies/gradeapp.php#rnone>

## **4.0 Department of Theatre and Dance 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 overarching goal of the BA degrees in Theatre at Western Illinois University is 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.

### **4.1 B.A. IN THEATRE—ACTING OPTION**

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

- In the B.A. in Theatre—Acting Option, the objectives of the program include:
- 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 2007-2008

**Required Courses: All BA Core**

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

**Special Courses: Acting Option – 7 s.h.**

Thea 170	Movement I	2	
Thea 171	Voice Techniques I	2	
Thea 272	Acting II	3	<b>7 s.h.</b>

**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	<b>9 s.h.</b>
Thea 474	Stage Combat: Armed - repeatable	4-8	
Thea 477	Dialects	3	
	Total for theatre major	47	

**General Education Courses**

	Communication Skills	9	
	Natural Sciences & Mathematics	10	
	Social Sciences	9	
	Humanities	6 <sup>1</sup>	
	Multicultural Studies	3	
	Human Well-Being	3	<b>40 s.h.</b>

**Minor**

**Electives** (number varies according to minor chosen) **16-24 s.h.**

**9-17 s.h.**

**TOTAL** **120 s.h.**

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

4.1.3 Suggested Course Sequence Chart  
BA in Theatre—Acting Option 2007-2008

*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 hours.*

<b>FRESHMAN YEAR – FALL</b>	<b>FRESHMAN YEAR – SPRING</b>
[Freshman Year Experience Course Required]	[Freshman Year Experience Course Required]
Thea 100 Showcase 3	Thea 170 Movement I 2
Thea 171 Voice Techniques I 2	Thea 101 Play Analysis (Gen Ed/Humanities) 3
Thea 150 Stagecraft 3	Thea 172 Acting I 3
General Education courses <u>7</u>	General Education courses <u>7</u>
15	15
<b>SOPHOMORE YEAR – FALL</b>	<b>SOPHOMORE YEAR – SPRING</b>
Thea 151 Technical Practicum I 1	Thea 251 Technical Practicum II 1
Thea 250 Design for Performance 3	Thea 282 Directing I 3
Thea 321 Stage Management 3	General Education courses 7
Thea 272 Acting II 3	Minor <u>3</u>
General Education courses <u>6</u>	14
16	
<b>JUNIOR YEAR – FALL</b>	<b>JUNIOR YEAR – SPRING</b>
Thea 390 World Theatre History I * 3	Directed electives in Acting** 3
Directed electives in Acting** 3	Thea 391 World Theatre History II * 3
General Education courses <u>9</u>	General Education courses 4
15	Minor 3
	Electives <u>2</u>
	15
<b>SENIOR YEAR – FALL</b>	<b>SENIOR YEAR – SPRING</b>
Thea 392 World Theatre History III 2	Minor 3
Directed electives in Acting** 3	Electives <u>12</u>
Minor 9	15
Electives <u>1</u>	
15	
<b>TOTAL: 120 Semester Hours</b>	

\*Thea 390 and 391 are “WID” – writing in the discipline courses

\*\*See Directed electives in Acting on the Course Requirements list, above

## **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 2007-2008

**Required Courses: All BA Core**

Thea 100	Showcase	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

**31 s.h.**

**Special Courses: Directing Option – 9 s.h.**

Thea 382	Directing II	3
Thea 481	Rehearsal Techniques	3
Thea 482	Independent Projects in Directing	3

**9 s.h.**

**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

**7 s.h.**

Total for theatre major 47

**General Education Courses**

Communication Skills	9
Natural Sciences & Mathematics	10
Social Sciences	9
Humanities	6 <sup>1</sup>
Multicultural Studies	3
Human Well-Being	3

**40 s.h.**

**Minor**

**16-24 s.h.**

**Electives** (number varies according to minor chosen)

**9-17 s.h.**

**TOTAL**

**120 s.h.**

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

4.2.3 Suggested Course Sequence Chart  
BA in Theatre – Directing Option 2007-2008

*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 hours.*

<b>FRESHMAN YEAR – FALL</b>		<b>FRESHMAN YEAR – SPRING</b>	
[Freshman Year Experience Course Required]		[Freshman Year Experience Course Required]	
Thea 100 Showcase	3	Thea 172 Acting I	3
Thea 101 Play Analysis (Gen Ed/Humanities)	3	Thea 151 Technical Practicum I	1
Thea 150 Stagecraft	3	General Education courses	7
General Education courses	<u>6</u>	Minor	<u>4</u>
	15		15
<b>SOPHOMORE YEAR – FALL</b>		<b>SOPHOMORE YEAR – SPRING</b>	
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	<u>3</u>	Minor	<u>3</u>
	15		16
<b>JUNIOR YEAR – FALL</b>		<b>JUNIOR YEAR – SPRING</b>	
Thea 382 Directing II	3	Thea 481 Rehearsal Techniques	3
Thea 390 World Theatre History I *	3	Thea 391 World Theatre History II *	3
Directed electives in Directing**	3	General Education courses	6
General Education courses	<u>6</u>	Minor	<u>3</u>
	15		15
<b>SENIOR YEAR – FALL</b>		<b>SENIOR YEAR – SPRING</b>	
Thea 392 World Theatre History III	2	Thea 482 Ind. Projects in Directing	3
Directed electives in Directing**	4	Electives	<u>12</u>
Minor	5		15
Electives	<u>3</u>		
	14		

**TOTAL: 120 Semester Hours**

\*Thea 390 and 391 are “WID” – writing in the discipline courses

\*\*See Directed electives in Directing on other side of page

### **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 2007-2008

**Required Courses: All BA Core**

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

**Special Courses: Production/Design Option – 6 s.h.**

Thea 330	Theatre Practice	1	
Thea 430	Theatre Practice	1	
Thea 451	Décor	4	<b>6 s.h.</b>

**Directed Electives in Production /Design, 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 366	Costume Construction and Patterning	3	
Thea 430	Theatre Practice	1	
Thea 446	Lighting Design II	3	
Thea 455	Scene Design II	3	
Thea 456	Scene Painting	3	<b>10 s.h.</b>
Thea 479	Professional Summer Semester	1-6	
	Total for theatre major	47	

**General Education Courses**

Communication Skills	9	
Natural Sciences & Mathematics	10	
Social Sciences	9	
Humanities	6 <sup>1</sup>	
Multicultural Studies	3	<b>40 s.h.</b>
Human Well-Being	3	

**Minor** **16-24 s.h.**

**Electives** (number varies according to minor chosen) **9-17 s.h.**

**TOTAL** **120 s.h.**

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

4.3.3 Suggested Course Sequence Chart  
 BA in Theatre—Production/Design Option 2007-2008

*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 hours.*

<b>FRESHMAN YEAR – FALL</b>		<b>FRESHMAN YEAR – SPRING</b>	
[Freshman Year Experience Course Required]		[Freshman Year Experience Course Required]	
Thea 100 Showcase	3	Thea 172 Acting I	3
Thea 101 Play Analysis (Gen Ed/Humanities)	3	Thea 151 Technical Practicum I	1
Thea 150 Stagecraft	3	General Education courses	9
General Education courses	<u>6</u>	Minor	<u>2</u>
	15		15
<b>SOPHOMORE YEAR – FALL</b>		<b>SOPHOMORE YEAR – SPRING</b>	
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	<u>3</u>	Minor	<u>3</u>
	15		14
<b>JUNIOR YEAR – FALL</b>		<b>JUNIOR YEAR – SPRING</b>	
Thea 390 World Theatre History I *	3	Thea 451 Decor	4
Thea 330 Theatre Practice	1	Thea 391 World Theatre History II *	3
Directed electives in Production/Design**	3	General Education courses	6
General Education courses	6	Electives	<u>2</u>
Minor	<u>3</u>		15
	16		
<b>SENIOR YEAR – FALL</b>		<b>SENIOR YEAR – SPRING</b>	
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	<u>2</u>
Minor	4		15
Electives	<u>4</u>		
	15		

**TOTAL: 120 Semester Hours**

\*Thea 390 and 391 are “WID” – writing in the discipline courses

\*\*See Directed electives in Production/Design on other side of page

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

### 4.4.1 Program Objectives

The Bachelor of Fine Arts program in Musical Theatre at Western Illinois University is a comprehensive professional training program, teaching students to gain expertise in and to synthesize the performance skills of singing, acting, and dancing.

In the BFA in Musical Theatre the objectives of the program include:

- To enable the student to be able to analyze scenes and songs from musical theatre, and find ways to fully inhabit the characters as singer-actors
- To identify and eliminate personal physical or vocal 'isms' (habitual patterns) which inhibit the true expression of a character's emotional life
- To enable the student to develop technical expertise in jazz, tap, ballet, and other dance forms specific to musical theatre genres
- To enable the student to develop as a musician/singer, and to expand range and vocal control
- To enable the student to develop the necessary skills to successfully audition for musical theatre
- To enable the student to develop an appreciation for the musical theatre repertory and to have a working knowledge of musical theatre history
- To ensure that students are familiar with all the elements of the business side of musical theatre (and theatre business in general)
- To provide the student with experiential learning in production and performance

4.4.2 Course Requirements  
BFA in Musical Theatre 2007-2008

**Important Note: There are changes being made in this curriculum which may become effective in September 2007. Please consult your advisor, as those changes may give you other options for degree requirements. The program listed below is in effect until those changes are approved.**

**Required Courses: All BFA Core (Total of 73 Hours)**

**Theatre: 50 hours:**

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 269 (Make-Up)	2	
Thea 271 (Music Skills for M. Thea I)	2	
Thea 272 (Acting II)	3	
Thea 274 (Music Skills for M. Thea II)	2	
Thea 276 (Music Theatre Studio)		3
Thea 330 (Theatre Practice)	1	
Thea 371 (Voice Techniques II)		3
Thea 430 (Theatre Practice)	1	
Thea 476 (Advanced Techniques of Musical Theatre Performance)	3	
Thea 479 (Professional Summer Semester)	12	
Thea 492 (Musical Thea Auditions)	2	
Thea 497 (Musical Thea History)		3
Thea 498 (Final Project)		3

**Music: 13 hours:**

Mus 162 (Group Voice)	1	
Mus 212 (Applied Voice)	6	
Mus 412 (Applied Voice)	6	

**Dance: 10 hours:**

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

**Directed Electives: 21 hours**

**Theatre Directed Electives**

Thea 273 (Improv for Thea)	3	
Thea 282 (Directing I)	3	
Thea 337 (Professional Semester)		1-9
Thea 372 (Acting: Characterization)	3	
Thea 373 (Acting: Shakespeare)		3

Thea 390 (World Thea History I)		3	
Thea 391 (World Thea History II)	3		
Thea 470 (Stage Combat)	4		
Thea 473 (Acting and the Camera)	3		
<b>Music Directed Electives</b>			
Mus 195 (American Pop Music)		3	
Mus 196 (Music in the Rock era)		3	
<b>Dance Directed Electives</b>			
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		
<b>Total courses required for major</b>			<b>94 s.h.</b>
<b><u>General Education Courses</u></b>			
Communication Skills	9		
Natural Sciences & Mathematics	10		
Social Sciences	9		
Humanities	9 <sup>1</sup>		
Multicultural Studies	3		
Human Well-Being	3		<b>43 s.h.</b>
	<b><u>TOTAL</u></b>		<b>137 s.h.</b>

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<sup>1</sup> Includes Theatre 101, Play Analysis

#### 4.4.2 Suggested Course Sequence Chart BFA in Musical Theatre 2007-2008

*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. .*

<b>FRESHMAN YEAR – FALL</b>	<b>FRESHMAN YEAR – SPRING</b>
[Freshman Year Experience Course Required]	[Freshman Year Experience Course Required]
Dan 113 Modern Dance I 2	Dan 112 Jazz Dance I 2
Mus 162 Group Voice 1	Mus 212 Applied Voice 2
Thea 171 Voice Techniques I 2	Thea 101 Play Analysis (Gen Ed/Humanities) 3
Thea 176 Techniques of Musical Theatre 3	Thea 130 Theatre Practice 1
General Education courses 8	Thea 172 Acting I 3
16	General Education courses 5
	16
<b>SOPHOMORE YEAR – FALL</b>	<b>SOPHOMORE YEAR – SPRING</b>
Dan 110 Ballet I 2	Dan 116 Tap Dance 1
Mus 212 Applied Voice 2	Mus 212 Applied Voice 2
Thea 230 Theatre Practice 1	Thea 274 Music Skills for Music Theatre II 2
Thea 271 Music Skills for Musical Theatre I 2	Thea 276 Musical Theatre Studio 3
General Education courses 9	Thea 269 Stage Make-Up 2
16	General Education courses 6
	16
<b>JUNIOR YEAR – FALL</b>	<b>JUNIOR YEAR – SPRING</b>
Dan 216 Tap II 1	Dan 212 Jazz Dance II 2
Mus 412 Applied Voice 2	Mus 412 Applied Voice 2
Thea 272 Acting II 3	Thea 371 Voice Techniques I 3
Thea 330 Theatre Practice 1	Thea 476 Advanced Techniques of Mus Th 3
Thea 492 Musical Theatre Auditions 2	General Education courses 5
General Education courses 7	15
16	
<b>SENIOR YEAR – FALL</b>	<b>SENIOR YEAR – SPRING</b>
Musical Theatre electives** 9	Thea 498 Final Project 3
Mus 412 Applied Voice 2	Musical Theatre electives** 12
Thea 430 Theatre Practice 1	15
Thea 497 Musical Theatre History* 2	
15	
<b>SUMMER – ANY YEAR</b>	
Thea 479 Professional Summer Semester 12	
	<b>TOTAL: 137 Semester Hours</b>

\*Thea 497 is a “WID” – writing in the discipline course

\*\* 21 hours of Musical Theatre electives are required. Select from the following:

MUS 195, 196, 262, 263, 394, 397

DAN 119, 210, 213, 219, 310, 313

THEA 150<sup>1</sup>, 265, 273, 337, 372, 373, 390, 391, 470, 473

#### 4.4.4. Vocal Study for BFA in Musical Theatre Students

<sup>1</sup> THEA 150 may be substituted for Thea 256, which has been dropped from the catalog

The entering Freshman class takes Music 162: Group Voice together in the Fall semester 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 Music 212: Applied Voice, having been assigned a private teacher by the Musical Theatre Voice Faculty.

Two contact hours occur weekly in Music 212/412: 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.

Freshmen and sophomores take Music 212 for 2 credit hours each semester; juniors and seniors take Music 412 for the same. Seniors only may take Music 412 for 1 credit hour for each of their last two semesters in residence, so that they may eke out a full year of vocal study out of the remaining two credit hours of vocal study left to them.

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 the student's increased vocal progress.

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.

- 4.4.5. Acting Sequence for BFA in Musical Theatre Students  
All entering Freshman BFA's will sign up for Theatre 176 – Techniques of Musical Theatre Performance – for their first fall semester. Theatre 276 (Musical Theatre Studio) is taken in the 2<sup>nd</sup> semester of the sophomore year, and Theatre 476 (Advanced Techniques of Musical Theatre Performance) is taken 2<sup>nd</sup> semester of the junior year. Acting I and Acting II (Theatre 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. Theatre 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 (Theatre 171 – Voice and Articulation, Theatre 270 – Mask Characterization) can be taken at the student's discretion, but an effort should be made to spread out performance courses over the college career.

- 4.4.6 Music Theory Sequence for BFA in Musical Theatre Students  
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 Music 065: Remedial Piano (1), Music 180: Fundamentals of Music (3), or both in the second semester of their Freshman year as prerequisites for taking the Music Theory Sequence.

In the sophomore year, Musical Theatre majors take the two-semester sequence of Theatre 271: Music Skills for Musical Theatre and Theatre 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.

#### 4.4.7 Dance Guidelines for BFA in Musical Theatre Students

Students should be enrolled in at least one dance class every semester as a Musical Theatre major. All Musical Theatre students are strongly encouraged to add Pilates, yoga, fitness training, and core strengthening to their development as well.

#### 4.4.8 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.

Receiving high grades in your class work is no guarantee that you will pass proficiencies. Students receive high grades from their professors for many reasons: attendance, participation, effort, and growth, to name a few. By contrast, successful proficiencies are based primarily on results — in much the same way that success in the profession is based primarily on results.

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

#### Acting Proficiencies

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 Proficiencies

Music 212 students are to have a minimum of three songs ready, and will sing two of them. The student will choose the first song, and the faculty will choose from the remaining two. As a general rule, it is preferred that the student's jury repertoire be a mix of musical theatre classical (legit) and belt songs.

Music 412 students are to have a minimum of five songs ready, and will sing three of them. The student will choose the first song, and the faculty will choose from the remaining four. One of the three songs to be performed (either by the student's choice as the first song, or by the faculty choice as the second or third song) is to be completely self-prepared: the student may rehearse this song with the accompanist, but is to receive no input or coaching from either the voice teacher or the accompanist before performing it at the proficiency.

The singing proficiency doubles as the student's voice jury (final exam for Music 212/412). 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.

### Dance Proficiencies

Freshmen and sophomores perform combinations learned in their classwork. Juniors and seniors are taught new combinations in ballet, jazz, tap, and modern, simulating conditions found in a professional dance audition. All students are required to do two combinations, corresponding to their dance enrollment from the previous two semesters.

#### 4.4.9 BFA Senior Thesis Projects (Theatre 498)

In the final semester before graduation (usually the Spring Semester before May Commencement), each graduating senior is to mount a Senior Thesis 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 Senior Thesis Projects do not receive departmental technical support for costumes, lighting, or sets.

### Written Proposal for BFA Senior Thesis Project

Seniors are to submit in Fall Semester of their senior year a formal written proposal for their Senior Thesis 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.

### Time Guidelines for BFA Senior Thesis Project

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 for BFA Senior Thesis Project

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 of BFA Senior Thesis Project

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.

#### 4.4.10 Summer Music Theatre and Summer Stock Opportunities for BFA Majors

Students receive 9 credits for performing in all three shows in a given season as part of the SMT Company; it is also possible to earn the 9 credits piecemeal over more than one season. Casting for the SMT Company is by audition only and not guaranteed, with auditions occurring in mid-February. All positions are paid, with housing provided. Rehearsals normally begin the first Saturday in June, with the final show of the season closing eight weeks later (the last Saturday in July). 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 Theatre 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 experience in experience and making professional contacts, and other pertinent factors. These credits do not substitute for the Theatre 479 requirement, but may be used to help fulfill directed electives. Theatre 337 credit is not granted retroactively.

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 the previous October.

#### 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 is a wonderful addition to many academic degrees, from psychology to sociology to English literature. Students do not have to major in theatre to audition for theatre or dance productions.

Minor in Theatre: 18 semester hours

Required Courses: 9 s.h.

THEA 110	Introduction to Theatre	(3)
THEA 172	Acting I	(3)
THEA 150	Stagecraft	(3)

2. Electives: Select 2 to 3 s.h. from the following:

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. Other Theatre Electives: Select 6 to 7 s.h. of electives in THEA (theatre)

TOTAL 18 s.h.

#### 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 to three dance concerts per year with choreography from students and faculty. Other performance opportunities are available through the WIU Department of Theatre.

***Minor in Dance: 25 semester hours***

1. Required Courses: 18 s.h.
  - DAN 110 Ballet I
  - DAN 112 Jazz Dance I
  - DAN 113 Modern Dance I
  - DAN 117 Pilates Exercise
  - DAN 119 Improvisation
  - DAN 210 Ballet II
  - DAN 213 Modern Dance II
  - DAN 219 Composition
  - DAN 310 Ballet III
  - DAN 313 Modern Dance III
  
2. Select a minimum of 5 s.h. from the following courses: 5 s.h.
  - DAN 382 Dance History and Philosophy
  - DAN 385 Movement and Music Analysis
  - DAN 413 Advanced Techniques of Modern Dance
  
3. Select a minimum of 2 s.h. from the following courses: 2 s.h.
  - DAN 116 Tap Dance I
  - DAN 212 Jazz Dance II
  - DAN 216 Tap Dance II
  - DAN 386 Special Projects in Dance
  - DAN 490 Special Problems

#### **4.7 HONORS**

Undergraduate students may pursue an Honors degree in both the BA in Theatre and the BFA in Musical Theatre programs. See Appendices II and III for details.

#### **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, and 430 have been developed. Some BA options and the BFA in Musical Theatre require a specific number of Theatre Practice hours.

The course does 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.) or onstage (acting). If a student registers for this course, he/she will be supervised by a faculty member or graduate assistant, who will assign a grade. Students may have to do multiple assignments to accrue enough points for the one semester hour of

credit. Assignments are made by a theatre faculty member who coordinates the theatre practice course each semester.

The student tracks his/her own points on the "Theatre Practice" form and submits it the Friday before finals. 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 five to six theatre productions and two dance concerts each year in Hainline Theatre and Horrabin Theatre. The theatre productions in this Mainstage Season are directed by theatre faculty and by third-year MFA in Directing graduate students. Faculty and student designers design costumes, lights and sets for Mainstage productions. Faculty choreographers choreograph the Winter Faculty DanceWorks concert in the fall and the Spring Gala Dance Concert is principally choreographed by student choreographers.

#### 5.1.2 Studio Theatre Productions

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

#### 5.1.3 Other Theatre and Dance Performances

Whereas the major dance concerts are presented in Hainline Theatre. There are other informal dance presentations including culminating performances of residencies by guest choreographers. There is the annual spring **BFA Musical Theatre Showcase**, which is a fundraiser for the McMurdie Musical Theatre Scholarship. Musical Theatre students also present **BFA Project Performances** near the end of each semester.

#### 5.1.4 Regional Touring Theatre Company (RTTC)

The **RTTC** is a touring company, composed of third-year MFA in Acting graduate students and a second-year MFA in Directing student (who serves as company manager). The Tour presents as many as 150 performances a year throughout the west-central Illinois region. Traveling with scenery and costumes, the company provides education as well as entertainment in secondary schools and provides support for graduate assistants. The RTTC presents a preview performance in the Studio Theatre early in the fall and spring semesters.

### 5.1.5 Summer Music Theatre

Every summer since 1972, 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.

## **5.2 PRODUCTION POLICIES: THEATRE PROGRAM**

### 5.2.1 Scheduling and Care of Rehearsal Facilities

The Departmental Secretary in the Theatre office maintains a schedule of the 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 should go through David Patrick. 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)

When a classroom, studio, or theatre is used, please return it to the set-up in which you found it, or feel free to improve upon that state. 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 move the acoustic pianos or clavichords as set pieces
- Do not move the acoustic pianos or clavichords to another space without prior written approval from the Department Chairperson
- Please keep rehearsal areas clean. **No food or drink is allowed in classrooms, studios or theatres, except water in closed containers.**
- After every rehearsal, the room being used must be straightened up, with desks put back in place, so it is ready for the next class.
- Close all windows when you leave; and
- Turn off all lights.

The same policies apply to rehearsals and performance 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 Policies

There is **NO SMOKING** in any rehearsal or performance space.

#### *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.

#### *Departmental Policy Regarding Smoking Onstage* 14, 2007

*Effective May*

1. Smoking is not allowed in any of the theatre and dance department spaces, including offices, classrooms, theatres (Hainline Theatre, Horrabin Theatre, Simpkins Theatre and Brophy Studio) and support areas (dressing rooms, green room, etc.)
2. An exception to the smoking policy may be allowed in Hainline Theatre under certain conditions:
  - The director determines that the action of smoking is required by the script and necessary for the dramatic action of the scene(s);
  - The director has obtained prior written approval from the Department Chairperson;
  - The director has obtained the written approval from all members of the production ensemble;
  - Smoking is only allowed during technical rehearsals and performances.
  - Audience members are notified, by way of lobby sign, that there will be smoking on stage during the performance.
3. Please note that the departmental budget cannot pay for the purchase of cigarettes, cigars or other smoking products.

### 5.2.3 Casting Policies for Mainstage Productions

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

Auditions for all Theatre 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 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.
- Pre-casting of roles may occur on rare occasions (i.e. guest artists) when approved by the Theatre faculty.

Casting for Summer Music Theatre occurs each spring semester and follows procedures established by the Department Chairperson. 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 Guidelines for Rehearsal Times

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 space for reflection and creative regeneration. To that end, the following scheduling restrictions are in place during the fall and spring semester for all rehearsals (except tech or dress rehearsals and performances):<sup>1</sup>

- No calls for rehearsals are to be made before 7:00 p.m., seven days a week.
- With a 7:00 p.m. call, directors should allow actors ten to fifteen minutes to prepare before “formal” rehearsal begins.
- No on-campus Theatre Department or University Theatre meetings, rehearsals, crew calls, or classes will be scheduled between the hours of 5:00 p.m. and 7:00 p.m. seven days a week.
- Work on shows will be completed by 11:00 p.m. seven days a week. (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 director, designers, and technical directors to maintain these hours. A cast or crew does not have the right to walk out at

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<sup>1</sup> Summer Music Theatre sets its own policies and these restrictions do not apply to SMT.

11:00 if the director, designers, or tech director has 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 of Theatre assigns space for productions, reports of non-compliance to this policy will be considered when making future assignments.

#### Weekend Rehearsal Guidelines:

- All efforts should be made to schedule no rehearsal calls before 1:00 p.m.
- Technical calls may be made during the morning, afternoon, or evening hours.
- Except in “Special Cases,” the 5:00-7:00 rehearsal policy applies to weekends.
- No single production can schedule more than one rehearsal on a Saturday, or on a 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 of two different plays on the same day.

Directors must be aware of production schedules for 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 being presented on the same Friday and Saturday nights would be a violation of this policy.

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

Directors should try to avoid casting students in productions where the rehearsal/ performance periods overlap. If an actor should be cast in more than one show and rehearsal conflicts are apparent, the two directors should arrive at an agreement before cast lists have been posted. After posting, the two directors, along with the actor, should reach an understanding about the scheduling agreement. If conflicts cannot be resolved, the following priorities will be followed:

- First choice of an actor goes to a Mainstage (Hainline or Horrabin Theatre) production.
- Studio Theatre productions will be cast according to Studio Theatre procedures.
- 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 which is closest to opening will have priority.

- In all other 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.

### 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 rather than 7:00.
- Crew and cast calls for dress rehearsals may be set at 6:30 rather than 7:00; 6:00 if special make-up is required.

#### Ending Times

- Tech rehearsals should end at 11:00 p.m.
- All cast and crewmembers 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 crewmembers.
- Crewmembers will not be kept beyond midnight.

#### Performances

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

A “Special Case” is a decision made that benefits the student cast and crewmembers 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 Policy

#### Mainstage productions

- Every member of the cast and crew of each Mainstage production is required to attend the strike of that particular production.

- Strikes are generally held on the Sunday following the closing performance. Exceptions to Sunday strikes 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.
- Strikes are generally held immediately after the final performance, except that the last strike is generally held on the Sunday after the closing performance.

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

#### 5.2.7 Policy on Recording 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 the academic fair use guidelines.

For Mainstage productions, the graduate student assigned as Publicity Assistant will serve as liaison between the director and the videographer. The Publicity Assistant arranges the shoot of the production at the director's convenience in either dress rehearsal or during performance week. The videographer may be a faculty member or someone from ETV. The Chairperson will determine who will do the taping, based on the cost factors involved.

### **5.3 STUDIO THEATRE**

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

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

The Department Chairperson serves as the Coordinator of the Studio Theatre and, working with the Faculty Advisor for University Theatre, selects dates each semester for performances of Studio Theatre productions in the Simpkins Hall Theatre. Care will be taken to avoid conflicts with Mainstage productions and class projects. The number of slots available is set at four to five per semester.

The first priority for directing slots in the Studio Theatre Season is for MFA in Directing students enrolled in Theatre 482G, Theatre 582 or Theatre 600. The second priority is for undergraduates in the Directing Option who have passed Theatre 382 (Directing II) and Theatre 481 (Rehearsal Techniques) with an “A” or a “B.” Those students are eligible to enroll in Theatre 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 Theatre 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 should apply to the Area Head of Directing 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 Area Head of Directing, in consultation with the Coordinator of the Studio Theatre, makes the decision on what productions are directed by students in the directing classes and what slots are assigned.

The third priority for directing slots in the Studio Theatre Season is for theatre faculty. The Coordinator of the Studio Theatre, in consultation with the Faculty Advisor for University Theatre and the Area Head of Directing, determines if faculty can direct in the Studio Theatre season. Potential faculty directors should apply to the Coordinator of the 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 the Studio Theatre and Area Head of Directing will determine how auditions are to be held each semester (subject to department requirements for majors and minors). The Heads of the Directing and 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 Theatre 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 the 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.

### 5.3.3 Budget for Studio Theatre

The University Theatre advisor and the department Chairperson will set the budget for the Studio Theatre season. The budget is approximately \$150 per production. This does not include scripts or royalties. All purchases for Studio Theatre productions must be made on either a University Theatre or a Department of Theatre and Dance purchase order. Purchases must follow U.T. and University guidelines.

### 5.3.4 Scripts and Royalties for Studio Theatre

Once the proposal and its time slot has been approved, the director is responsible for requesting that the Departmental Secretary place an order for scripts and royalties.

- The director must provide the Departmental Secretary with specific information about the royalty agent and the number of scripts needed
- The number of scripts should be kept to a minimum – no more than the total number of cast members plus one for the stage manager and director.
- Note that the royalties must fall within a usual range (\$25 to \$60 per performance). If a play has excessive cost for royalties and/or scripts, those expenses must have pre-approval before the proposal is accepted.

### 5.3.5 Studio Theatre Organizational Meeting

At a meeting called at the beginning of each semester, all Studio Theatre directors who have been authorized to direct a play in a given semester must meet with the Coordinator of Studio Theatre, Area Head of Directing, 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.

### 5.3.6 Casting Policy for Studio Theatre

- 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 the 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 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 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.

- 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 they have been approved by the Coordinator of Studio Theatre, who (in consultation with the project advisors, Head of Acting and Head of Directing) 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 from the group of directors that semester will assume the role of scenic coordinator.

- 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 ONE construction period.
- 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.
- Any alteration of the stock scenic pieces may not be done. Painting of stock units is permitted only after requesting permission from the faculty advisor to the University Theatre.
- Finishing and detail work on scenery may occur in Simpkins at the discretion of the director and scenic coordinator/designer.

#### *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 from the faculty lighting designer.
- In general, directors are advised to avoid complex lighting designs beyond the capabilities of the repertory light plot.

### *Sound*

Studio Theatre has basic sound equipment available in the booth area. Speakers are permanently mounted and may not be moved. Directors are responsible for obtaining sound effects/music. Help in using the sound equipment may be had by asking any of the design/technical faculty.

### *Prop/Furniture Cages*

- A basic stock of chairs, tables, and cubes is available in Simpkins Theatre to be used as stock furniture.
- Directors are strongly urged to make full use of this stock
- Hand props and furniture may be borrowed from the respective storage areas in Browne Hall ONLY if the props or furniture are used or referred to in the production. This usage will be controlled by the requirements of the scripts.
- In addition, some props or furniture will not be lent due to their age or value, which will be determined by members of the technical faculty.
- 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.
- The Head of the Design Program has final authority whether or not any individual prop may be used for Studio Theatre.
- No permanent alterations will be made to any prop or furniture piece.

### *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 staff costumer or 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 costumer or shop foreman 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 staff costumer.

### *Stage Managers and Running Crews*

- Directors of Studio Theatre productions are responsible for recruiting all stage managers and running and house crews. The faculty coordinator of production assignments must first approve all such assignments.

#### 5.3.8 Rehearsal Policies for Studio Theatre

- All Studio Theatre productions of full-length plays must be rehearsed for a minimum of four weeks. Thus, 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.
- Normally, a one-act play will receive three weeks of rehearsal time. Most full-length plays will receive four weeks of rehearsal time. Musicals and plays with special requirements (such as a text in verse) may (with permission of the Coordinator of Studio Theatre) be rehearsed for five weeks. IN NO CASE will a Studio Theatre production be permitted to rehearse for more than five weeks.
- The same guidelines that apply to the rehearsals of Mainstage productions also apply to the Studio Theatre: evening rehearsal during the week cannot begin until 7:00 and must be over by 11:00. No rehearsals can be scheduled between 5:00 and 7:00 p.m. (See the Rehearsal Policy above for full details).
- 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

- It is extremely important that all rehearsals be confined to the theatres and rehearsal rooms and that classes not be disturbed. (See “Scheduling and Care of Facilities” section above.)
- When you use the Studio Theatre and Rooms 241, 001, and 002, be sure to clean up after rehearsal and return the furniture to its normal arrangement. You may “borrow” items from 241 for use in the studio if you return them when you have finished. Blocks, chairs, tables, props, etc., from 241 are often needed for classes the next day.
- Every director is responsible for leaving the stage and rehearsal areas clean after each rehearsal and performance.

#### 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 crewmembers will 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 the 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 Studio Theatre, Technical Support policy below 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.

#### 5.3.11 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 Xerox flyer poster to promote their productions. They are responsible for the design, copying, posting and removal of their posters. The Xeroxing must be done through DPS and charged back to the director's budget for the production.

#### 5.3.12 Recording of Studio Theatre Productions

- Studio Theatre productions will NOT be recorded by the department.
- Studio directors wishing to record a production must make their own arrangements for the recording.
- Only scripts in public domain or original scripts (with written permission of the playwright) may be recording. This permission must be filed with the Chairperson prior to recording.
- Studio directors who intend to record their shows and use department equipment, must have successfully completed Acting and the Camera, or find a student who has completed the course to do the taping for them.
- Equipment (video and sound) is subject to availability and must be arranged no less than 2 days in advance of the shoot. Equipment must be checked out in advance with the Departmental Secretary.
- Students must provide their own recording media for Studio Theatre productions. See also "Recording Policies."

### **5.4 PRODUCTION POLICIES – DANCE**

#### 5.4.1 Auditions and Placement

University Dance Theatre auditions are held for admission to UDT and 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. 213 level dancers may not take 313 or 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 the 100 level modern class and to audition again the following semester. If there are any questions, 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 UST. 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 faculty for extended rehearsals times. Keep this in mind when committing to pieces. The process may be time consuming and tiring. So 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 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 precedent 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

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

## **5.5 SAFETY POLICIES**

All students working in the shops must adhere to the following policies.

### **5.5.1 Scene Shop Safety Rules 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.

Due to the nature of theatre in this shop 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 be asked to leave until you can comply with them.

All Students both undergraduate and graduate must watch the following two videos and pass the short test after them before being allowed to use any machine or tool within the shop. The titles of these are "*Shop Safety*" and "*Woodworking Safety*." A record of each student's compliance will be kept in the Technical Director's office.

These two videos will give the students the basics in safety for working within the shop and using all of the tools they may be asked to use. After the videos students will be given a tour of the shop and shown where all the tools are located as well as the location of the first aid kit.

In the event a student is asked to do any metal working or welding they will be trained by the Technical Director on the uses of the tools and welder before they are allowed to continue.

Safety glasses and hearing protection will be provided for all workers. These are to worn at all times when operating any power tool. If the student requires gloves for their hands they will be expected to supply their own.

Material Safety Data Sheets (MSDS) for all products used in the shop are kept in a book by the first aid kit. Anyone at anytime may use these sheets to check on potential hazards in their work.

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 presented below.

#### **Shop Safety**

1. Always think before acting. If it appears to be unsafe it probably is.
2. Wear eye and hear protection when needed.
3. NO sandals or open toed shoes EVER.
4. NEVER leave anything on top of a ladder.
5. IF it is too heavy get 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 around tools.
9. If you are unsure of how something works ASK.
10. Report all injuries immediately.
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. NO Shorts Allowed.
13. You will never be asked to do anything you are uncomfortable doing.

14. Remove any scrap lumber from the saw areas after using them. The shop will be cleaned before you are allowed to for the day at 5 pm.

FIRE Extinguisher locations:

**Shop**

- a. Southeast corner next to air lock
- b. On west wall above power disconnect
- c. North wall next to exit

**On stage (Hainline)**

- 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 let 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 Safety Procedures WIU Costume Shop

### Equipment Safety

#### A: Paid Costume Shop Workers

1. Husqvarna Sewing Machines
  - Introduction to machine given by Costume Shop Foreman including proper operation, start up, basic maintenance, and safety.
  - Detailed instruction given on a job-to-job basis by either Costume Shop Foreman 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 Foreman including proper operation, start up, basic maintenance, and safety.
  - Detailed instruction given on a job-to-job basis by either Costume Shop Foreman 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 Foreman 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 Foreman 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 Foreman 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 Foreman 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 Foreman 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 Foreman 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 Foreman 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.

B: Un-paid Costume Shop Workers

1. Husqvarna Sewing Machines
  - Introduction to machine given by Costume Shop Foreman including proper operation, start up, basic maintenance, and safety.
  - Detailed instruction given on a job-to-job basis by either Costume Shop Foreman or Professor of Costume Design
  - A skills test is administered which the student must successfully complete.
2. Overlock/Serger Sewing Machines
  - Introduction to machines given by Costume Shop Foreman including proper operation, start up, basic maintenance, and safety.
  - Detailed instruction given on a job-to-job basis by either Costume Shop Foreman or Professor of Costume Design
  - A skills test is given which the student must successfully complete.
3. Industrial Steam Generator Irons
  - Introduction to irons given by Costume Shop Foreman 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 Foreman 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 Foreman or Professor of Costume Design including proper operation, start up, basic maintenance and safety.

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.

## **6.0 Festival 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 couple decades, KC/ACTF has recognized dozens of designers, choreographers and directors 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 2007.

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 Dr. Alvin Goldfarb is also a past recipient of this award. Professor Tim Kupka served three years as Regional Design Chair, and Associate Professor Bill Kincaid is currently Illinois State Chair.

Three WIU productions have been invited to the regional festival in the last ten years: *The Great American Justice Game* in 1998, *Marat/Sade* in 2001 and *Stud Ducks and Horny Toads* in 2005. 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/AMERICAN 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 Kennedy Center in Washington D.C., at the ACDF National Gala. These experiences have proven invaluable to UDT and especially the dancers involved. Training and discipline in the WIU classroom fosters creative and experimental minds that go far at ACDF. Performing in both formal and informal dance concerts for entire festival audiences, receiving accolades from adjudicators and peers alike, the UDT dancers have been spirited and competitive. Adjudicators have given WIU dancers high praise and favorable feedback; particularly for their professional approach to dance and performance.

### **6.3 CONFERENCE SUPPORT**

The Department provides support to many undergraduate or graduate students to attend the regional ACDF or ACTF festivals each year. While resources are limited, 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 Library**

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 computer 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.

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

## **7.2 THE WIU MUSIC LIBRARY**

The Music Library houses a collection which includes over 12,000 books on music, 18,000 performing, study and scholarly scores, 11,000 recordings, 240 videos/DVDs, and about 50 current periodical titles as well as electronic access to many more. The collection supports the School of Music and the Department of Theatre and Dance.

Eight 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 Audiovisual Unit of the Malpass Library. The Music Library houses three computers, which form a computer resource center. Two Macs and 1 PC are available for student use.

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

## **8.0 Leadership Opportunities**

### **8.1 UNIVERSITY THEATRE (UT)**

Composed of all interested 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. The group receives funding through the Council on Student Activity Fees. The funds (which are managed by the Faculty Advisor) support Mainstage and Studio Theatre productions. 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.

#### University Theatre Officers 2007-2008

Sam Weller, President  
C.J. Langdon, Vice-Pres.  
Susan Knobloch, Secretary  
Corey Weinberg, Treasurer

### **8.2 UNIVERSITY DANCE THEATRE**

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. The University Dance Theatre officers meet as needed. The group receives funding through the Council on Student Activity Fees. The funds (which are managed by the Faculty Advisors) support University Dance Theatre productions and activities. UT may also participate in University-wide activities and/or special projects such as Homecoming.

University Dance Theatre Officers 2007-2008

Emily Jacobs, President  
Kelsey McCausland, Vice President  
(TBA) Secretary  
(TBA) Treasurer  
Matthew Wyss, Public Relations/Historian

**8.3 STUDENT ADVISORY COUNCIL**

The Student Advisory Council is comprised of student representatives from the BA, BFA, MFA, and Dance. They meet several times a semester with the Department Chairperson to discuss issues and concerns about the department and production program. Applications are taken in the spring from students interested in serving for the following academic year.

Student Advisory Council 2007-2008

Ann Marie Dunn  
Josh Huppert  
Emily Jacobs  
Kelsey McCausland  
Sara Pavlak  
Michael Susong  
Sam Weller

**8.4 OTHER COMMITTEE SERVICE OPPORTUNITIES**

The Department of Theatre and Dance greatly values student participation and involvement with our programs. Students have opportunities to serve on the following departmental committees:

Theatre and Dance Awards, Honors and Scholarship Committee

Composed of faculty from theatre (performance and production) and dance as well as student representatives in their final year, this committee coordinates the allocation of scholarship and Talent Grant/Tuition Waiver monies and facilitates the nomination and application by faculty for faculty awards.

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 classes, makes recommendations to the College Grade Appeals committee.

### Theatre Season Selection Committee

Composed of the Department Chairperson, theatre faculty from performance and production areas, two first-year MFA in Directing students and one undergraduate student representative, this committee reads proposals and scripts submitted by faculty and graduate student directors who are scheduled to direct in the next year. The committee selects the University Theatre season by the beginning of the spring semester. See APPENDIX I: Season Selection Process

### Theatre Undergraduate Recruitment Committee

These faculty attend Midwest, SETC, and other regional theatre conferences, high school festivals, and Discover Western to recruit students for the BA and BFA programs and for Summer Music Theatre. Produce the fall Theatre Workshop for prospective students. 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.

## **9.0 Theatre and Dance Awards, Honors and Scholarships**

The Theatre and Dance Awards, Honors and Scholarship Committee coordinates the applications for Talent Grant/Tuition Waiver applications and scholarship applications for incoming and continuing undergraduate students.

### **9.1 TALENT GRANTS AND TUITION WAIVERS: 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 grants in theatre are available in the department office (Browne 101).

Qualified students must submit applications for scholarships and talent grant/ tuition waiver awards by April 1<sup>st</sup> of each year to be considered. Theatre scholarships and awards are determined by the Department of Theatre and Dance faculty, with the selection process being coordinated by the Theatre and Dance Awards, Honors, and Scholarships Committee. Recipients of awards are selected in the Spring semester for the following Fall term.

The Committee may consider students for both scholarship and Talent Grant/ Tuition Waivers, but students may only receive one named theatre scholarship in a given year.

All recipients of theatre Talent Grants and Tuition Waivers must participate in the theatre program at Western Illinois University. The award letter and agreement, which the students receive over the summer, will outline the expectations of the grants and waivers. The Theatre and Dance Awards, Honors, and Scholarships Committee, in conjunction with the department faculty, will determine (and subsequently monitor) appropriate

participation, considering the particular balance of grants and tuition waivers received by each student.

Important: Talent Grants and Tuition Waivers can be cancelled. Please see Appendix IV of this handbook for more information.

## **9.2 TALENT GRANTS AND TUITION WAIVERS: DANCE**

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

Important: Talent Grants and Tuition Waivers can be cancelled. Please see Appendix V of this handbook for more information.

## **9.2 SCHOLARSHIPS IN THEATRE**

In addition to the 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. This is a new award that is starting in the fall of 2007. The amount of the award for 2007 is \$1,186.

### **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 Jerry L. Oitker & Debra S. Miller Scholarship**

**Sophomore to Senior**

**Design/Tech Students**

This \$2,000 scholarship is awarded to a theatre major in production/design who is recognized for outstanding contributions to the design and/or technical theatre areas. Applicants must have completed 30 semester hours by the conclusion of the semester of application and have a minimum grade point average of 3.0.

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

**Juniors**

**and Seniors**

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

**The Mary Ewing Award in Theatre**

**Juniors/Seniors or Graduate**

**Students**

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

**More Information about Student Scholarships**

The following information is important for the members of the Theatre & Dance Awards and Scholarships Committee. Although the department does not make the following awards, it is important for the faculty to be aware of the resources that are available to theatre and dance students.

**1. In-State Tuition**

Students at the main campus of Western Illinois University who are residents of Clark, Lewis, Lincoln, Marion, Pike, or Ralls in Missouri or Clinton, Des Moines, Dubuque, Jackson, Lee, Louisa, Muscatine, or Scott counties in Iowa are subject to special procedures regarding tuition. Specifically, students living in WIU residence halls or at a local Illinois address and commuting students enrolled for nine or more semester hours will be treated as in-state students for tuition purposes for their first academic year of enrollment, after which they must establish and maintain Illinois residency to retain the in-state tuition benefit.

Commuter students enrolled for eight semester hours or less will be treated as Illinois in-state students for tuition purposes.

**2. Western Opportunity Scholarship in Art and Theatre**

This scholarship is not awarded by the department. Students apply directly to the scholarship office. However, worthy candidates should be encouraged to make application. Applicants must be Majoring in Theatre or Art, have a 3.0 or higher cumulative GPA in high school. Transfer students and currently enrolled students also considered with a 3.0 or higher cumulative GPA. One award is available each year. The deadline is June 2<sup>nd</sup>, and the award is \$1000 per year. It is renewable, up to four years if 3.0 or higher cumulative GPA is maintained. Contact the Scholarship Office Sherman Hall 308 309-298-2001

**3. Residential Scholarships and Room Cost Waivers**

A maximum of 125 room scholarships will be awarded to incoming fall freshmen and transfer students. Scholarships will be offered on a continuing basis until May 1. After that date, applicants will be considered on a case-by-case basis. These awards do not apply to students who plan to live in University graduate and family housing, apartments or off-campus housing.

The room scholarship awards will be given to students with outstanding academic credentials. Valedictorians and salutatorians are automatically eligible for the awards. Recipients are expected to maintain a 3.0 or better cumulative grade point average during the academic year. Failure to do so will mean the cancellation of the award.

Freshmen and transfer scholarship recipients will receive a room cost waiver for a double room in a WIU residence hall for the Fall and Spring semesters only during the first year of enrollment. Students must pay the board portion of their housing contract during the applicable Fall and Spring semesters and live in the residence hall the following year and pay full room and board.

## **10.0 Employment Opportunities**

### **10.1 WORK STUDY**

For students who qualify for the Federal Work Study program, the student receives an allocation from the university and works on an hourly basis in a variety of jobs including the costume shop, scene shop, department office, and box office. The program is administered through the university financial aid office.

### **10.2 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.

**UNDERGRADUATE STUDENT HANDBOOK  
APPENDIX I**

**Season Selection  
Department of Theatre and Dance  
Western Illinois University**

The Department of Theatre and Dance schedules four Mainstage productions every fall and every spring semester. These eight productions include two dance concerts, which are scheduled at the end of each semester in Hainline Theatre. The two dance concerts are coordinated by the co-artistic directors of University Dance Theatre.

The remaining six Mainstage productions are staged in Hainline Theatre or Horrabin Theatre. They are directed by faculty directors and third-year MFA in Directing graduate students. Costumes, lighting and scenic elements are designed by faculty and MFA designers.

In the fall semester, the Chair of Theatre and Dance will convene a season selection committee to read production proposals and to select the theatre productions for the Mainstage season. The season selection committee will include:

- the Department Chair
- the Head of Directing
- the Head of University Theatre
- two other faculty members appointed by the Department Chair
- the (two) first-year MFA in Directing students
- one undergraduate theatre major, selected by University Theatre officers

The committee must include at least one representative from the performance area and one representative from the design/technical areas.

The directors for the Mainstage theatre productions are selected by the chair. The assignments for the 2007-2008 are as follows:

Egla Hassan	Mainstage fall	<i>Parade</i>
Marcus Olson	Mainstage spring	<i>The Bald Soprano</i>
Bill Kincaid	Mainstage spring	<i>The Visit</i>
Ray Gabica	Tour fall	<i>The Tales of the Quilter</i>
Carolyn Blackinton	Tour spring	<i>archy &amp; Friends</i>
D.C. Wright	Mainstage fall	<i>Moon over Buffalo</i>
Jeannie Woods	Mainstage spring	<i>Arms and the Man</i>
MFA Director: Jamie McCoy	Mainstage fall	<i>The Curse of the Starving Class</i>
MFA Director: Jeff Day	Studio spring	<i>Pillowman</i>

The Season Selection Committee will develop the guidelines for the upcoming season. These guidelines 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 early in the fall semester.

The Season Selection Committee will meet with all the directors for the upcoming season. The committee will review the guidelines for the next season and the directors and committee will discuss possible productions. After this meeting, directors will prepare their proposals.

All directors will submit a Directing Proposal Form and two copies of the script for three productions. The proposals must be submitted by the deadline for that year's schedule. Late proposals will not be considered, although the committee may request additional submissions. The Season Selection Committee will then read all of the submitted scripts.

At the beginning of spring semester the Season Selection Committee will meet and select the season. Once selected, publicity of the upcoming season can commence.

The schedule for the season selection for the 2007-2008 academic year is as follows:

- October 22<sup>nd</sup> Selection Committee meets to draft the guidelines (the schedule and the academic and artistic goals) for 2007-2008 season
- October 24<sup>th</sup> Guidelines are distributed to the directors
- November 12<sup>th</sup> Committee meets with directors to brainstorm ideas for season
- December 3<sup>rd</sup> Deadline for proposals to be submitted to the Selection Committee
- January 23<sup>rd</sup> Selection Committee meets to select the season
- Feb. 4<sup>th</sup> Announcement of 2007-2008 season

Note: It is expected that there will be dialogue in between formal meetings, both individually and possibly as a group. This first year will be an experiment and adjustments will be made in following years as needed to refine a system that serves the student and faculty artists.

**UNDERGRADUATE STUDENT HANDBOOK  
APPENDIX II**

**HONORS PROGRAM – BA IN THEATRE**

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.

Honors students in Theatre must complete all requirements for a major in 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), and GH 299 (one semester hour).

**Upper Division Honors Requirements**

- GH 299
- Complete 12 semester hours of incourse honors in Theatre courses. Courses available 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\*

\*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 incourse honors selected from list above

(catalog year 2007-2008)

**UNDERGRADUATE STUDENT HANDBOOK  
APPENDIX III**

**HONORS PROGRAM – BFA IN MUSICAL THEATRE**

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.

Honors students in Theatre must complete all requirements for a major in 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), and GH 299 (one semester hour).

**Upper Division Honors Requirements**

- GH 299
- Complete 12 semester hours of incourse honors in Theatre courses. Courses available are: THEA 371, THEA 390, THEA 391, THEA 392, THEA 476, THEA 497, MUS 394, MUS 397, DAN 313, DAN 413

**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 incourse honors selected from list above

(catalog year 2007-2008)

**UNDERGRADUATE STUDENT HANDBOOK  
APPENDIX IV**

**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.

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APPENDIX V**

**THEATRE AND DANCE  
2007-2008 SEASON**

**All productions start at 7:30  
Box Office 298-2900**

<b>Dates</b>	<b>Production</b>	<b>Author(s)</b>	<b>Director</b>	<b>Space</b>
<b>September</b>				
6-8	<i><b>I Love You, You're Perfect, Now Change</b></i>	Joe DiPietro & Jimmy Roberts	Emily Cherry	Hainline
16 (preview)	<i><b>The Quilters Story</b></i>	Ray Gabica	Ray Gabica	RTTC tour
21-22	Fall Studio show #1 <i><b>Within the Shadows</b></i>	Scott Shallenbarger	C.J. Langdon	Simpkins
26-29	<i><b>The Curse of the Starving Class</b></i>	Sam Shepard	Jamie McCoy	Horrabin
<b>October</b>				
5-6	Fall Studio show #2 <i><b>Ghosts</b></i>	Henrik Ibsen	Carl Lindberg	Simpkins
16-20	<i><b>Parade</b></i>	Alfred Uhry	egla birmingham	Hainline
26-27	Fall Studio show #3 <i><b>448 Psychosis</b></i>	Sarah Kane	Jeff Day	Simpkins
<b>November</b>				
2-3	Fall Studio show #4 <i><b>Agnes of God</b></i>	John Pielmeier	J.C.Clementz	Simpkins
7-10	<i><b>Moon over Buffalo</b></i>	Ken Ludwig	D.C. Wright	Hainline
Nov. 29, 30 & Dec 1	<i><b>Winter Faculty DanceWorks</b></i>		Heidi Clemmens & Candace Winters March	Hainline
<b>December</b>				
<b>6-7</b>	Fall Studio show #5 [tba]		Drew Quintero	Simpkins
<b>February</b>				
7-9	MFA Production <i><b>Pillowman</b></i> - studio #1	Martin McDonagh	Jeff Day	Simpkins
9	<i><b>BFA Musical Showcase</b></i>		Marcus Olson	Recital Hall
10 (preview)	<i><b>archy &amp; Mehitabel</b></i>	Carolyn Blackinton	Carolyn Blackinton	RTTC tour
20-23	<i><b>The Visit</b></i>	Friedrich Dürrenmatt	Bill Kincaid	Hainline
29-March 1	Spring Studio show #2			Simpkins
<b>March</b>				
5-6	Spring Studio show #3			Simpkins
28-29	Spring Studio show #4			Simpkins
<b>April</b>				
2-5	<i><b>The Bald Soprano</b></i>	Eugene Ionesco	Marcus Olson	Horrabin
10-12	<i><b>Spring Gala Dance Concert</b></i>		Heidi Clemmens & Candace Winters	Hainline

			March	
18-19	Spring Studio show #5			Simpkins
23-26	<b><i>Arms and the Man</i></b>	George Bernard Shaw	Jeannie M. Woods	Horrabin

**DEPARTMENT OF THEATRE AND DANCE**

**MASTER CALENDAR**

**2007-2008**