MILLIKIN UNIVERSITY | Theatre & Dance

Millikin University School of Theatre & Dance

Policies and Practices

Updated 08/27/2024

This handbook lays out many of the policies and practices currently in use by the Millikin University School of Theatre & Dance (SOTAD). This is presented as a resource for students, faculty, and staff within SOTAD. It is not an exhaustive document, nor is it fixed. Policies and practices will adjust based on time and circumstance. It is possible that in exceptionally rare circumstances, an exception to stated policy may be made. These exceptions may only be made at the discretion of the Director of the School of Theatre & Dance.

We highly recommend that, in addition to this document, students familiarize themselves with the Millikin University Bulletin, which can be found online at https://millikin.edu/academics/registrar/course-catalog.

Questions about the content of this handbook can be directed to any member of the faculty, or to the following people:

- **Rachel Barnett,** Director of the School of Theatre & Dance
- **Jeshae Ali,** Administrative Assistant & Audition Coordinator
- **Jana Henry Funderburk,** Coordinator of Design & Production
- **Angela Miller,** Coordinator of Performance Programs
- **Sean T. Morrissey,** Coordinator of Marketing & Recruiting
- **Samantha Thompson,** Production Manager

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Section One: Overall Departmental Policies

The below list of policies speak to general departmental ethos.

1. **Responsibility for Classwork.** In order to become a professional working artist, one must learn how to maintain a balance between their work and the other responsibilities of life. One can easily become absorbed in a show or a project and let other considerations slip. Neglecting necessary responsibilities is imprudent and unrealistic training for a life in the theatre/film/television industries. An artist must be organized in order to budget their time and energy and arrange priorities. Production is a vital part of training, but only part. If a student concentrates only on performance or production, they are missing vital steps in training, which are offered in the classroom setting under the guidance of experience and skilled professionals. If the faculty learns that a student is failing to meet classroom responsibilities, or falling behind academically in general, they may take disciplinary action, including removal from production responsibilities.
2. **Attendance.** Students are expected to attend all classes, and they are responsible for work missed during any absences. At the beginning of each semester instructors will provide students with written guidelines regarding attendance policies for their courses, including potential grade penalties for absences (this will be found in the course syllabus). Please take care to note that different instructors and different courses will likely have different attendance policies, and it is the student's responsibility to learn them. The same courses, taught by different instructors, may also have variance, and it is the student's responsibility to be aware of them. To further clarify, please see the Academic Freedom Policy found in Section 2 of this document.
3. **Student Organization Policy.** SOTAD faculty recognize that for many students, participation in student organizations such as a social sorority or fraternity can enhance the overall college experience. However, we also stress that successful completion of a theatre degree requires substantial time outside the classroom for rehearsing, shop hours, projects, and other such obligations. As such, students in this major must possess excellent time management. Choices between academic/artistic responsibilities and social activities must always respect the integrity and rigor of the curriculum. Thus, <u>under no circumstances</u> will students be excused from departmental activities of any sort for sorority/fraternity activities. This policy is supported by the Office of Campus Life, and all organizations are expected to adhere to this expectation. Some examples:
    a. **Conflict sheets.** You should not mark yourself as unavailable on an audition conflict sheet, for example, due to recruitment week.
    b. **Practicum calls.** You will not be excused from Practicum work calls due to a Greek activity.

4. **Professionalism.** We expect students to carry themselves professionally at all times. *Some* actions that would be considered a violation of professionalism include:
    a. **Gossip.** Please do not contribute to it.
    b. **Lateness.** In SOTAD we abide by the Ten-Minute Rule. Students should arrive at least ten minutes before the start of rehearsal in order to properly warm up and focus. Students who expect to arrive later than ten minutes prior to the start of rehearsal should call or text the stage manager to inform them.
    c. **Performance Majors.** The Professional Suitability policy for BFA – Performance Majors is found under Section 12.
5. **Communication.** We expect that all students in SOTAD check their Millikin email addresses daily. If you do not check your email, you will miss vital information. Additionally, if an email requests a response from you, please do it in a timely fashion.
6. **Working Hours.** SOTAD retains a strict 12:00am curfew on work in University buildings. Our classroom and rehearsal spaces are open from 7:00am to midnight for students working on assigned projects. All work must end, and the building must be vacated, at midnight. This information is on file with Public Safety.
7. **Safety.** Students should never work in a shop or theatre alone, especially if engaged in technical theatre work.
8. **Building Maintenance.** All individuals using the facilities are responsible for maintaining that facility. Please use wastebaskets to dispose of trash. Please place furniture in its designated location, regardless of where you found it. Upon completion of a class or rehearsal, please restore the room to its proper condition (even if you did not find it in that condition when you entered.) We are all responsible for keeping our spaces in good condition.
9. **Student Advisory Council.** SOTAD maintains an elected group of student representatives known as the Student Advisory Council (SAC), intended to keep the Director and the faculty aware of student concerns. This committee is comprised of students selected by their peers and representing all class years and majors within SOTAD.
    a. **SAC meets with the SOTAD Director** on a monthly basis.
    b. **Minutes from the SAC meetings** are shared with the full department a week or so after the meeting.
    c. **Elections for SAC representatives**:
        i. **Sophomores, Juniors, and Seniors** vote on SAC representatives at the end of the spring semester. These students will begin serving in the Fall.
        ii. **First-Years** vote on SAC representatives shortly after the start of the Fall semester.
10. **Concern Resolution Path.** If you are having concerns with one of your faculty or staff members, there are <u>multiple possible paths</u> to resolution:

a. **Speak directly to that person.** This is the optimal first step - most issues can be resolved with a simple conversation.
b. **Speak to your advisor,** ideally in tandem with step “a”.
c. **Speak to the relevant area coordinator.** (Example: Coordinator of Performance Programs or Coordinator of Design & Production).
d. **Speak to the Director of SOTAD** if above steps have been taken and proven ineffective.

Section Two: Academic Policies

1. **Academic Freedom.** In accordance with Section 1.2 (Faculty Responsibilities and Academic Freedom) of the *Millikin University: Policies and Procedures*, SOTAD faculty members “establish the curricula that guide student learning, serve as the mentors who help students develop competence, and are the *de facto* role models for intellectual, professional, and artistic development.”

   Syllabi are created by SOTAD faculty to meet the expectations outlined above, and also to make individual, course expectations clear to students. SOTAD faculty may define policies in their syllabi that address issues including, but not limited to: absences, tardiness, missing/late work, professional work, grading, details for final exams, and preparation. It is the responsibility of faculty to provide syllabi to students. It is of equal responsibility that students read the syllabi and ask questions if clarification is needed. Faculty must submit syllabi to the Director and Dean at the start of each semester.

2. **Advisors.** Each student is assigned a faculty advisor within the School of Theatre & Dance for assistance in developing a Plan of Study, and for continued advice and counsel throughout the student’s years at Millikin. The student and advisor will work collaboratively to develop the student’s Plan of Study, which will be reviewed and revised throughout the student’s undergraduate years. This advising is an integral and continuous part of the educational process.
   a. **Millikin University Definition of Academic Advising:** Academic advising is a proactive, on-going relationship that pairs guided discovery with intentional strategic planning to result in enhanced persistence, connection to appropriate campus and community resources, and development of career goals.
   b. **Responsibilities of the Academic Advisor:**
      i. **Be familiar with each advisee** and their academic histories and be available to partner with the advisee to develop and revise the plan of study, incorporating career goals, skill development, and personal and professional development as part of the student’s University experience.
      ii. **Be familiar with the curricular requirements** and progression policies of the student’s chosen field(s) of study.

iii. **Be familiar with the various campus support services and resources** (such as Student Development, Center for Academic and Professional Performance, Writing Center, Math Center, tutoring services, Health Clinic, Counseling Services, etc).
iv. **Be aware of confidentiality issues** and FERPA requirements.
v. **Develop partnerships with Secondary (Student Development) Advisors** (if applicable) and report issues through available technologies.
vi. **Participate in ongoing training** and development on advising.

c. **Responsibilities of the Student Advisee:**
   i. **Maintain an ongoing rapport** with the assigned advisor, to include regular communication.
   ii. **Know the university, college, and major requirements** of the chosen field(s) of study.
   iii. **Be proactive in advising meetings**. Present specific questions, prepare for class scheduling sessions by creating a tentative schedule, and monitor own progress, keeping in mind the requirements, plan of study and career goals.
   iv. **Participate in regular self-reflection** regarding personal and academic growth, and take advantage of university resources beyond the faculty advisor (including Secondary Student Development Advisors, Center for Academic and Professional Performance, Writing Center, Math Center, tutoring services, Health Clinic, Counseling Services, etc).

d. **Advising Day.** Every student will meet with their advisor on or around Advising Day every semester. During this meeting students will work with their advisors to determine what classes to take the following semester. Students must be sure to do the following for Advising Day:
   i. **Schedule the Meeting.** When your advisor emails and asks you to schedule your advising meeting, respond quickly. Some advisors post sign-up sheets on their office doors, while others use an online tool like SignUpGenius. Make sure to write down the time that you have signed up for.
   ii. **Prepare for the Meeting.** Prior to your advising appointment, do the following:
      1. **Review your recommended 8-semester plan of study.** This can be found at https://millikin.edu/academics/cas/theatre-dance/resources/current-students/school-forms.
      2. **Review your degree evaluation.** This can be found through MU Online. If you don't know how to do it, ask your advisor.
      3. **Complete a Scheduling Worksheet.** This can be found at https://millikin.edu/academics/registrars-office/academic-advising/resources. If you come to your advising

appointment without a completed scheduling worksheet, your advisor may choose to send you away.

iii. **If you do not meet with your advisor, you will not be able to register for classes.**

e. **PLEASE NOTE:** Although your advisor provides information regarding course selection, you are ultimately responsible for ensuring that all of your degree requirements are met.

i. **If you intend to participate in Study Abroad**, communicate that interest to your advisor as early as possible so that you can plan your schedule carefully, as not all classes are offered every semester.

3. **Graduation Requirements.**

a. **The Millikin University Academic Bulletin** is the authoritative document for your academic requirements and standards.

i. **Normally, the catalog that is in effect when you first enroll** is the edition that governs your course of study.

ii. **If there are program changes during your course of study,** you may choose to adopt the new catalog or stay under the current one. You may not adopt only a portion of a new catalog.

iii. **You can find the Bulletin** at https://millikin.edu/academics/registrars-office/course-catalog.

iv. **Guideline for Overload Tuition Fees can be found here:** https://millikin.edu/academics/registrars-office/academic-advising/resources.

b. **Make sure to fulfill ALL the requirements for graduation.** Remember that to earn a Millikin degree you need to complete more than your SOTAD classes. Beyond those courses required for your major, do not lose track of things like:

i. **University Studies.**

ii. **Checking your assigned bulletin for total credits needed to graduate.**

iii. **39 credits at the 300-level or above.**

4. **Accommodations.** Academic accommodations are available to students with documented disabilities. To access services, students must self-identify and provide appropriate documentation to the Student Success Center, located on the third floor of the University Commons. For further information, please contact that office. www.millikin.edu/campus-life/campus-services/academic-support/student-success-center

5. **Religious Holidays.** SOTAD aspires to create a space inclusive and welcoming of students and faculty from a wide and diverse variety of backgrounds. Consistent with our commitment to creating an academic environment that is respectful of all, we believe that all reasonable efforts should be made to allow all members of our community to observe their religious holidays without jeopardizing the fulfillment of their academic obligations.

Faculty should provide course syllabi at the beginning of each term that specify dates of exams and due dates of assignments. Every effort should be made to avoid scheduling exams on religious holidays. It is the responsibility of students to review these syllabi as soon as they are distributed and, within the first two weeks of class, to consult the faculty member regarding any possible conflicts. Upon the timely request of students, faculty members should, whenever possible, reschedule exams and assignment deadlines that fall on religious holidays.

Students may be excused from attending rehearsals or participating in performances if they conflict with a religious holiday. It is the responsibility of students to include religious holidays on their conflict sheets at the time of auditions. A student listing a religious holiday conflict will not be held against them in any casting considerations.

Holidays observed by many members of the University community include, but are not limited to: Rosh Hashanah; Yom Kippur; Sukkot; Passover; Shavuot; 'Id al-Fitr; 'Id al-Adha, and Good Friday. Please note that Jewish holidays begin at sundown the evening before the date listed.

6. **Plagiarism and Academic Dishonesty.** The intellectual and moral integrity of an academic community depends upon an uncompromising commitment to honesty which guides the actions of all its members. Any disregard for this threatens the unrestricted and honest exchange of knowledge. Faculty has the right and the responsibility to hold students to high ethical standards in conduct and in works performed, as befits a scholar at the university.
    a. **Violations of academic integrity include**, but are not limited to, cheating, collusion, electronic dishonesty, grade falsification, and plagiarism.
    b. **Faculty members have the responsibility to investigate** all suspected breaches of academic integrity that arise in their course and shall have the authority to decide whether the student(s) has/have violated the Academic Integrity Policy.
    c. **Consequences to an academic integrity violation include**, but are not limited to: failure on the assignment, failure in the course, issuance of an XF (failure due to academic dishonesty), or a conduct hearing with Student Development. Repeated instances of academic dishonesty can result in dismissal from the university.
    d. **Millikin's full policy on academic integrity can be found in the Bulletin.**
7. **Course Evaluations.** Student evaluation of faculty takes place at the end of each semester.
    a. **Students receive notification by email** and complete these evaluations through MUOnline.
    b. **Evaluations are anonymous** unless the student chooses to disclose their name.
    c. **Faculty members cannot see evaluations** until after all of their final grades have been submitted.

d. **The impact of course evaluations.** These evaluations are very important to faculty members, as they affect contract status, tenure and promotion decisions, and serve as feedback to the professor regarding their teaching effectiveness. Specific feedback is appreciated.

8. **Student Privacy Rights**
    a. **The Family Educational Rights and Privacy Act (FERPA)** protects your privacy as a student. There are a number of ways that FERPA might impact your experience at SOTAD. Below is a non-exhaustive list.
        i. **Faculty may not discuss your academic performance with your parents.** Unless you have signed a FERPA waiver and filed it with the Registrar's Office, faculty may not speak about you with anyone else. If a parent tries to speak with us, we can only tell them that we can't help them. We are not even allowed to confirm that you are our student.
        ii. **Forms requiring signatures.** At times you will need a faculty member's signature on a form, such as an Add/Drop Slip or an Application to Graduate. Your best approach is to place that form directly in the faculty member's hand. If this is not possible, <u>do not leave it tacked to an office door, as this is a violation of federal law.</u> (Please also do not slide it under an office door. This is not a violation of federal law, but it is a safety hazard.) If you need to leave a form for someone to sign, please leave it with Administrative Assistant for the School of Theatre and Dance at the main office desk.

<u>Section Three: Theatre Lab: Mainstage</u>

1. **Auditions & Casting:** Any student currently enrolled at Millikin University, regardless of major, is welcome to audition for a School of Theatre & Dance production.
    a. **Audition Requirements:** Requirements to audition may vary based upon degree program and year.
        i. **BFA Performance Majors** are required to participate in Unified Auditions every semester they are enrolled in the program, with the exception of those who are studying abroad.
            1. **BFA Musical Theatre majors** are required to present a monologue, sing, and participate in the dance call every semester they are enrolled in the program.
            2. **BFA Acting majors** are required to present a monologue, sing, and participate in the dance call during their first and second years in the program. Juniors and seniors may petition out of the singing and dancing portion of Unifieds. The deadline for petitions is during the semester prior to the auditions. To petition, students must email the Coordinator of Performance by 5pm on the Monday after Thanksgiving

break in the Fall semester, and by 5pm on the Friday of Celebration of Scholarship in the Spring semester.

ii. **Bachelor of Arts Majors and Other Students** are strongly encouraged to participate in Unified Auditions, but are not required to do so. These students are also strongly encouraged to act, sing, and dance at auditions, but may elect only to perform the monologue if they so choose.

b. **Non-Negotiable Conflicts.** For BFA students, non-negotiable means being completely incapable of altering a conflict. Non-negotiable means accepting the impact availability has on casting in all SOTAD sanctioned events, including those beyond mainstage. In cases of significant family events or work, please contact the Coordinator of Performance to investigate next steps.

c. **Eligibility.** Students on academic probation are ineligible for casting. This applies to Mainstage season, Studio Series, Pipe Dreams Studio Theatre productions, or any production/event that requires a faculty advisor or is funded by APO.

d. **Outside Productions**. For BFA students, participation in productions outside of MU cannot cause lack of availability for mainstage productions. In cases of paid professional work opportunities, please contact the Coordinator of Performance for guidance.

e. **Petitioning out of a role.** Students who audition for the mainstage season are required to accept whatever role and/or ensemble or understudy assignment that may be offered to them. If a student has a compelling reason why they should not be considered for such a role or show, they must petition the SOTAD Director and Coordinator of Performance for consideration to be exempted from the production by 5pm on the first Monday of classes. Examples of compelling reasons may include but are not limited to content being at odds with a performer's moral or religious beliefs, content that may trigger past traumatic events, health issues, or academic issues. Conversations with the Student Success Center may be required to facilitate this request and exclusion from additional SOTAD sanctioned performance opportunities may be required to assist in matters of academic, physical, or mental health.

f. **Sexual Content & Nudity**. No student will ever be asked to appear in a state of undress in an audition setting. In the event that a play requires a performer to appear nude, all performers will have the power to opt out of consideration for that role at the time of auditions, no questions asked. (Further discussion of sexual content and nudity in the production process appears later in this document.)

g. **Swings and Understudies**. Learning to work as a swing is a valuable career move and SOTAD directors typically cast several swings for each production. They should bring black clothing to wear should they need to go onstage. Given the short runs of our productions, production budgets,

and labor pool, it is not possible for the costume studio to provide a complete second set of costumes.

h. **Posting of Cast Lists.** Cast lists will be posted on the Unifieds Moodle page within 72 hours of the completion of auditions.

2. **Mainstage Course:** Students cast in a mainstage production must enroll in the TH 314/315 course for one credit. Students will receive a syllabus for this course by the end of the first day of rehearsal. While the mainstage syllabus changes somewhat for every production based on needs, among the consistent policies found in that syllabus are the following:
    a. **Students must complete the production in good standing**—including completion of all required duties—in order to receive a passing grade.
    b. **Grounds for immediate dismissal from the production**:
        i. **Consumption of alcohol or use of drugs** before or during rehearsals or performances.
        ii. **Any incident or expression of physical violence** during rehearsals or performances.
        iii. **Sexual Harassment or inappropriate touching** during rehearsals or performances.
        iv. **Discrimination related to race, gender or identity** during rehearsals or performances.
    c. **Probation.** Any student may be placed on probation for any of the below reasons. If probationary instances continue, the faculty member may choose to remove the student from the show and award a failing grade.
        i. **Lateness:** Two issues of lateness to rehearsal, costume fittings, load-in, etc.)
        ii. **Unexcused Absence:** One issue of failure to attend a scheduled rehearsal, costume fitting, work call, etc. without being excused by the faculty director.
        iii. **Unsatisfactory Preparation:** Two conversations with faculty regarding failure to prepare, including memorization, preparation for work call, or attitude.
        iv. **Disrespect:** One issue of disrespecting other artists on the production, equipment, artistic process, or facilities.
        v. **Academic Concerns:** Inability to maintain satisfactory progress in course work outside the production.
        vi. **Health:** It is a top priority to maintain one's physical and mental health. If it is evident that one is unwell, faculty will work with students to obtain the resources they may need. Removal from a production may be a result for safety purposes.
3. **Costume Measurements and Fittings.**
    a. Measurements and fittings are requested by the costume shop and scheduled by the stage manager. Once scheduled, you should consider a fitting the same as you would a rehearsal, meaning you cannot miss it. In

the event an emergency occurs necessitating you missing your fitting, you must contact the Costume Shop Supervisor at 217-424-6372.

b. Please arrive on time. Often the fittings are scheduled one right after the other or around class schedules. Arriving late cuts into the time we have to make sure we are getting the costume right.
c. Come to your costume fitting having recently showered and wearing the appropriate undergarments.
    i. Students coming from dance classes should bring bra/underwear with them and you will be given a moment to change before your fitting begins.
    ii. Performers arriving with issues of basic hygiene or without appropriate undergarments will be asked to leave and will be considered as missing their fitting.
d. Performers with shoulder-length or longer hair should come prepared to arrange it up from their necks.
e. **The first appointment will be for measurements.** At this appointment, the shop will literally use a measuring tape to gather data to be used to create costumes to fit your body. We don't care what those numbers are – they are simply numbers. If a performer is uncomfortable with particular parts of their body being touched, please feel free to share that information and your wishes will be respected. In addition, we will ask for other information to assist in the creation of costumes. Other moments may include matching hair color, skin tones, and making note of allergies. If you know of fit issues, sensitivity issues, or physical needs (orthotics, braces, etc.), this is a GREAT time to share that information so the design and fit can be altered to accommodate.
f. **The first fitting is the next appointment**. The performer will be shown to the fitting room, given a first look to put on and then the costume personnel will leave the room to allow time for dressing. Please put the clothes on as quickly as possible, and feel free to crack the door and ask for assistance if needed. Dressing quickly allows us more time to try options, mark alterations, and let you move on with your day. Frequently the first fitting will include shoes, items pulled from stock, and mock ups. Rarely will the first fitting be completed costumes.
g. **Mock Ups**. Depending on the complexity of the garment, the costume shop may choose to make a first "draft" of the garment, called a Mock Up. Do not be alarmed if the dress that is rendered in black is being fitted in plain, tan cotton.
    i. **Notes**. The costume designer and draper will often be speaking to each other during the fitting using terms you may not understand. If you have questions about their plans, feel free to ask – you may learn something that will be helpful!
    ii. **Performer Responsibilities**. While it may feel like you are just standing still, the performer has an active part in the fitting. This is

a time to ask questions about the sequence of looks, to talk about choreography that needs accommodated (Toe touches! High kicks! Shoulder sits if you are trying on a hat!), or to express concerns if the discussion in the room isn't matching with what you are hearing in the rehearsal room. Now is the time to make sure we are all on the same page!

iii. **Personal Clothing**. If you are wearing your own dance shoes in the show, please bring those to every fitting. If you are wearing a padded bra, shaper, or other particular undergarment for the show, please bring that to every fitting.

h. **The second/final fittings**. At this appointment, we will try on new garments, garments that have been altered since the first fitting, and builds will be fit in the fashion fabric. Depending on the complexity of the built garments, they may need additional fittings to attend to finishing details.

4. **Etiquette and Professionalism**
   a. **Ten-Minute Rule**. In SOTAD we abide by the Ten-Minute Rule. Students should arrive at least ten minutes before the start of rehearsal in order to properly warm up and focus. Students who expect to arrive later than ten minutes prior to the start of rehearsal should call or text the stage manager to inform them.
   b. **Cell Phones**. Cell phones should be completely silenced while in the rehearsal room. Depending on the production, you may be asked to leave your phone powered down or outside the room.
   c. **Notes**. Say "thank you" when you receive a note. If you don't understand the note or disagree, ask to speak with the director privately after the notes session concludes. Do not give notes to other actors.
   d. **Quiet.** Please be quiet when offstage in the rehearsal studio or backstage in the theatre.
   e. **Tech Rehearsals.** This is the only time that the design and production team get to fine tune their work with you there, so please give them your respect, pay attention, and follow instructions. Do not wander away from the theatre or your spot onstage. Please remain quiet and still while lighting is being adjusted.
   f. **Props.**
      i. Always check your props prior to performance.
      ii. Do not touch any prop that is not yours.
      iii. Please report any flaws or concerns, so that they may be addressed before the next rehearsal or performance.
      iv. Protocol for weapons that may cause safety concerns, especially firearms, will be addressed during rehearsal.
   g. **Script Changes.** Performers are expected to learn the text of the script word-perfect and to maintain that for every performance. Please do not ad-lib. Speak the text as written. Any necessary improvisation, as in a

devised piece or if directed in script, will be in consultation with the director.

h. **Cast Deputy**. During the first rehearsal the company will select a Cast Deputy. Based on the standard practice by Actors Equity Association (AEA), the Cast Deputy is elected by the performing company to serve as a liaison between the cast and the creative staff and/or producer to voice concerns on ethical practices and safe and sanitary conditions. Identities of the complainant(s) are kept confidential by the Deputy.

5. **Rehearsal Costumes**. For mainstage productions, actors are expected to provide their own basic rehearsal costume pieces. Rehearsal costumes mimic the movement of a costume piece and help the performer understand their character better. If your character wears a hat in the play, you should have one in rehearsal to understand how it informs your movement and acting choices. Similarly, if your character wears heels, you should get used to working in them in the rehearsal room. If a mainstage production has an irregular costume item (hoop skirt, train, etc.), a rehearsal costume will be provided by the costume shop. For standard items (character shoes, suit jacket, full skirt, hats, etc.), the actor is responsible for providing it. Most of these items can be obtained very inexpensively from local thrift stores.
6. **Costumes, Makeup, and Hair Supply Expectations.**
    a. **Shoes.** Performers are expected to supply typical dance shoes (tap, character, jazz) as specified by the costume design. Any specialty or "street" shoes will be provided by the School of Theatre & Dance.
    b. **Tights.** Nude tights are to be supplied by the performer. Specialty tights (fishnets, colors) will be provided as part of the costume.
    c. **Makeup Supplies.**
        i. **Basic Theatrical Makeup**. All actors are required to provide their own theatrical makeup. Theatrical Makeup products contain different compositions of pigments and binders, and are formulated to give consistent color and coverage, as well as last through perspiration. We suggest either the Ben Nye Theatrical Kit (https://www.bennye.com/product/kits/theatre-film-makeup-kits/theatrical-creme-kit/) or the Mehron Cream-Blend All-Pro Makeup Kit (https://www.mehron.com/creamblend-all-pro-makeup-kit/). These are the same kits used in the Makeup for Entertainment Arts class, so BFA performers will need it for classwork as well. DO NOT SHARE MAKEUP, as this creates a chance of spreading infectious diseases such as MRSA, staph, and pink eye. The kit should be listed as a required material in the syllabus and must be acquired prior to makeup workshop for the production. There is not a local vendor for these supplies, so order them as soon as you are cast.
        ii. In addition to the kit, the actor is expected to supply basics such as lashes, mascara, and typical lipstick colors. Specialty colors,

products and prosthetics will be provided by the School of Theatre & Dance.

iii. If you have questions about which color kit would best suit your skin tone, see Jana (or ask at your measurement appointment).

d. **Hair supplies.** Standard hair supplies such as bobby pins, hairbrush, comb, gel, and hairspray are to be provided by the actor and should not be shared. Sharing a hairbrush is a great way to share lice!

7. **Dressing Room/Green Room Behavior**
    a. **No eating, drinking, or smoking** is permitted in costume or in the dressing/green room area. While you may be planning to be very careful with your drink, it is not reasonable to expect others to be careful with your drink in their preparations.
    b. **Warmups** should be conducted in appropriate clothing *prior* to putting on costumes. Once costumes are on, please remember that rolling around on the floor or deep stretching may strain delicate garments past the point of repair. If you have questions about how to do so, please see your wardrobe supervisor.
    c. **Hang up your costume** neatly on the racks in the dressing room. While quick changes often happen backstage, you should make sure you leave your costumes neatly hung at the end of the show. If you need help in how to do that, the wardrobe supervisor is a great resource.
    d. **Keep the dressing room/backstage areas neat, clean, and free of clutter.** Each performer is expected to pick up after themselves following each performance. If makeup is on the counter, please clean it up. The dressing room is also a classroom space, so performers should either take their possessions with them or store them neatly on the shelf above the mirrors. Bags/backpacks should be hung on the hooks under the counter to avoid creating a tripping hazard for others.
    e. **During Calls.** Performers should remain in the dressing rooms/backstage areas while in makeup/costume. The backstage area of the Virginia Rogers Theatre is delineated by the double doors near the elevator and at the hallway on the north side of the theatre. You should not be roaming the lobbies, office, or other floors of the building.
    f. **Wardrobe Supervisor & Dressers**. Our mainstage productions are staffed with practicum students functioning as dressers, led by a student Wardrobe Supervisor. In a team effort, the performer and dresser must communicate and work together to learn the choreography of the pre-show preparation and quick changes. Both performer and dresser should learn the others' names. While they are not a servant, they are there to service the needs of the production. The Wardrobe Supervisor should be advised of any repairs needed, missing items, etc., so they can either: a) resolve it immediately or b) report it to the shop for resolution the following day.

8. **Photo Call Policy**
    a. **The purposes** of production photo calls are:
        i. To provide an archival record of the production work of SOTAD.
        ii. To provide photographic documentation of the artistic achievements of directors, designers, and choreographers for their professional portfolios.
        iii. To provide photography for the purposes of marketing the school and its production season.
    b. **Photo Call Planning.** A production meeting specifically to determine the list of shots to be taken at photo call shall be scheduled close to opening night. This meeting shall include, but shall not be limited to, the director, the designers, the choreographer, and the stage manager. It is the responsibility of this group to ensure that the photo list adequately captures the outstanding characteristics of the production for the three purposes noted above within a 60 minute timeframe. For that reason, designers, directors, choreographers, and other key stakeholders as identified by SOTAD are allowed and encouraged to shoot through the final dress rehearsal.
        i. **Photo setups are to be designated** as “close up” (photographer shoots from onstage) or “wide” (photographer shoots from the house).
        ii. **The stage manager will distribute the final list** to photographers and will make sure the list is posted in the dressing rooms and backstage for cast and crew.
    c. **Photographers**.
        i. **Professional photographer**. As able, SOTAD will hire a professional photographer to document the show.
        ii. **Production staff**. Production staff are also permitted to take photos with their own personal cameras.
    d. **Photo Call Management.** The stage manager will oversee the photo call.
        i. **Length.** Photo call shall last no more than one hour.
        ii. **Professional Photographer.** They will be the first person to shoot a particular setup. If a shot is intended as a portfolio shot rather than an archival shot, the professional photographer should be clearly informed. For archival shots, the professional photographer is free to request adjustment of light levels to ensure adequate illumination for the photo.
        iii. **If another photographer is in the view of your photo,** ask them kindly to step out of the way after they finish their photo.
        iv. **When done shooting** state “Clear!” in a full voice so that the stage manager is ready to move on.
    e. **Photo Call Scheduling.** Photo call will be scheduled either after final dress or after one of the performances, depending on the production and calendar.

If photo call is after a performance, cast members may *briefly* say hello to friends and family in the lobby after the show—remaining in costume—before returning to participate in photo call.

9. **Rehearsal Hours**
    a. **Weekly.** Mainstage productions may not rehearse in excess of 20 hours per week.
        i. **Tech.** This policy softens during tech, when the length of the show and the needs of tech may dictate later evenings. No one may remain in the theatre past midnight.
        ii. **Break Schedule.** SOTAD rehearsals run according to the Actors' Equity Association break schedule, requiring one 5-minute break 55 minutes of rehearsal or one 10-minute break every 80 minutes of rehearsal. Time will be kept by the stage manager, and directors may not ignore these break schedules.
10. **Assistant Directors and Dramaturgs.** At the discretion of the director, a production may elect to employ a student Assistant Director and/or Dramaturg. These positions are awarded through an application and interview process.
    a. **Eligibility.** These assignments are prioritized for students in the BA program.
    b. **Application Procedure:**
        i. Shortly after the announcement of the season, faculty will email all of SOTAD inviting applications.
        ii. Students will submit these applications, following the criteria laid out in the email, to the listed faculty member.
        iii. Faculty and directors will collaborate to make assignments. Sometimes this will involve directors conducting interviews with possible ADs and dramaturgs.
    c. **Responsibilities.** By the nature of these positions, responsibilities will change based on a show-by-show basis. In general, however, the responsibilities are as follows:
        i. **Assistant Director:** Attend all design meetings the semester prior to production, participate in auditions/casting, attend all rehearsals, attend all production meetings the semester of the production. The AD will work closely with the director, with tasks including taking notes, contributing ideas, and possibly staging scenes or working with understudies.
        ii. **Dramaturg:** Attend all design meetings the semester prior to production, provide dramaturgical research to the company as requested, attend selected rehearsals during the rehearsal period. The dramaturg is also responsible for writing a short program note and for preparing a lobby display outside the theatre.
            1. **Faculty advisor.** The student dramaturg will be paired with a faculty mentor for the production, with whom they will check

in occasionally. This mentor will also be there to assist that student at their request.

d. **Academic Credit.** Both the AD and Dramaturg should enroll in TH 315 and receive one credit for their work on the show. They should earn this academic credit the semester of the production.
e. **Assistant Directors and Dramaturgs are not eligible to be cast in productions the semester of their assignment.**

11. **Assistant Choreographers.** At the discretion of the choreographer, a production may elect to employ an assistant choreographer. The process for selecting or appointing an assistant choreographer will vary based on the needs of the production. Students interested in such a position should contact the Faculty Choreographer and/or Director for the production as early as possible. In some cases, a call for proposals may go out to the entire student body. If selected before casting is complete, assistant choreographers may or may not be eligible for casting, depending on the level of involvement anticipated for the position. Any BFA Musical Theatre or Acting student selected as student choreographer must still participate fully in the Unifieds as required for their degree program, even if their appointment takes them out of the casting pool. In other cases, students will be asked during the Unifieds sign up whether they wish to be considered for an Assistant Choreographer position. The faculty choreographer may choose to select from among those interested in serving in that role who have not been cast. If a student wishes to serve as an assistant choreographer, but does not wish to audition, they should speak with the choreographer in advance. Students who wish to receive academic credit for their work as assistant choreographer may do so with faculty approval by registering under DA491 as appropriate.

Section Four: Theatre Practicum

1. **Requirement.** Students in the BA, BFA Acting, BFA Musical Theatre, and BFA Stage Management programs are required to complete three credits of TH 101: Theatre Practicum in order to graduate.
2. **Signing up for Practicum.** Students will complete Practicum preference forms at the beginning of the semester and submit them to the Production Manager. The Production Manager will make every effort to accommodate a student's preferences for practicum assignments, but cannot guarantee that every student will receive their first choice assignment. Students will receive their practicum assignment the Tuesday of the second week of the semester so they can plan their lives accordingly.
3. **Conflict Deadline.** Students have one week after practicum assignments are distributed to identify any previously undiscovered conflicts that would make them unable to complete this practicum. (Example: You were assigned to a run crew for a show, but forgot that your cousin's wedding is that weekend and you won't be here.)

a. Students identifying such conflicts should email Danielle Curtis (and copy your academic advisor) within that week, and she will work to adjust your assignment.
b. Students who do not communicate these conflicts to Danielle Curtis by the Conflict Deadline will not be able to adjust their practicum. They will be expected to complete the assignment, or they will fail the course.

4. **Practicum Failure/Withdrawal.** Students who fail a practicum assignment, or withdraw after the Conflict Deadline, will be ineligible for casting in any production the following semester. This applies to Mainstage season, Pipe Dreams Studio Theatre productions, or any production/event that requires a faculty advisor or is funded by APO.
5. **Practicum Syllabus.** As Practicum is a course, you will receive a syllabus. Please note that all standard academic policies apply to Practicum, including (but not limited to) attendance, punctuality, and academic honesty. (Example: Claiming to have worked practicum hours that you did not work is a violation of academic honesty, and is grounds for failure for the course.)
6. **Practicum Accommodations.** We realize that not all life experiences can be planned, such as a death in the family or a medical issue. If a student cannot complete their assignment due to a life event, they need to contact the Dean of Student Success, Carrie Pierson (cpierson@millikin.edu) who will work with Danielle to create an accommodations plan to assist the student.

Section Five: Petitioning, and Changing Your Major

1. **Petitioning.** Students who are not yet in a BFA Performance program may be invited into a BFA program at the discretion of the Performance Faculty.
2. **Petitioning for a Class**. Several classes within SOTAD are designed for students within specific degree programs, and as such space in those classes is prioritized for those students. At times, students from other degree programs may be able to take those courses, if room is available and if the instructor believes the interested student could be successful in that course. Students should not assume that they will be able to take courses intended for other degree programs. Below are some examples of courses with restricted access and guidelines for attempting to gain admission. This list is not exhaustive.
    a. **Playwriting.** This course is reserved for students in the BA program. Students in other degree programs interested in taking the course should email the professor. As with Movement, above, the professor will keep a list and admit non-BA students into the course on a first-come, first-served basis.
    b. **Design & Production Seminar.** This course is reserved for students in the BFA Design & Production program. Students in other degree programs interested in taking the course should email the Coordinator of Design & Production, to schedule a meeting.
    c. **Advanced Scene Study I and II.** These courses are reserved for students in the BFA Performance programs.

d. **Beginning Movement I.** All performance majors take this course during their first year, but there is often space for students in other majors to take it during the sophomore year. Interested students should email the professor~~,~~ expressing their interest. The instructor will keep a list of interested students and will admit them into the course in the order that students email.
e. **Voice for Stage, Combat, and Other Performance Electives.** Non-performance majors should email the instructor of the course.

3. **Changing Your Major.** It is not uncommon for a student to want to change their major during the college experience. Below are steps for changing your major:
    a. **Talk to your advisor.** This should be your first step any time you are considering a change in your program of academic study.
    b. **Changing to a program outside of SOTAD.** If you no longer wish to study theatre, speak with your advisor about completing paperwork to change to your new major. We will miss you, but we will support you however we can.
    c. **Changing to the BA in Theatre & Performance Studies.** Speak with your advisor. We also recommend speaking with Coordinator of Academic Programs. All that is required to move into the BA program is a signed Change of Major form.
    d. **Changing to the BFA in Design & Production.** Students wishing to move into the BFA Design & Production program will follow a three-step process.
        i. **Contact the Coordinator of Design & Production** to schedule a meeting. All prospective internal transfers will have an informal meeting with any Design and Production member, who will explain the commitment, dedication, and focus that is necessary and expected from students in this major.
        ii. **Have an interview.** All prospective internal transfers must arrange for a formal interview. The interviews are by request and dates may vary. See the school website for specifications about portfolio requirements.
        iii. **After the interview** there are three possible outcomes.
            1. **The student will be informed that they will be accepted** into the degree program.
            2. **The student will be asked to participate in a trial semester** before the final decision regarding acceptance is made.
            3. **The student will be informed that they will not be accepted into the degree program**.
    e. **Changing to the BFA in Stage Management.** Students wishing to move into the BFA Stage Management program should contact Stage Management Faculty to arrange an interview.
    f. **Will changing my major impact my financial aid?** If you are receiving a scholarship or talent award from the School of Theatre & Dance you will

continue to receive that financial aid as long as you stay within the College of Fine Arts (Theatre, Music, Art, Arts Technology, Arts Management). If you move into a different College at the University (Arts & Sciences, Professional Studies, Tabor School of Business), you will forfeit that portion of your aid.

Section Six: Design & Production Area Policies

1. **Design Assignments**. Students regularly design on the mainstage season.
    a. **Preference for these designs** goes to Junior and Senior-level students in the BFA Design & Production major, as these courses fulfill requirements for the degree. Although, any student is eligible to apply for a position.
    b. **The requirements** include having worked as an assistant designer under a Millikin faculty designer and having completed the application for a design position.
    c. **Students interested in designing** should meet with the Coordinator of Design & Production in order to secure an assistant position in a timely manner.
    d. **Designs are typically assigned** in December for the following season. Once student designers are assigned, remaining roles are filled by faculty and guest designers.
2. **Production Assignments.** Students regularly hold leadership positions on productions for the mainstage season for SOTAD.
    a. **Preference for these assignments** goes to students in the BFA Design & Production program, as they are required to fulfill two of these assignments each semester.
        i. **Remaining assignments** are open for interested students.
        ii. **Those interested in taking on these positions** should communicate their interests to the Coordinator of Design & Production.
    b. **Assignments are typically made** shortly after Advising Day for the following semester.
    c. **The positions available** vary depending on the production, but they could include:
        i. **Wardrobe Supervisor**
        ii. **Asst. Production Electrician**
        iii. **Props Charge**
        iv. **Costume Crafts Artisan**
        v. **Paint Charge**
        vi. **And others**
3. **Extra Project Forms.** Students in the BFA Design & Production program who wish to take on additional theatrical work outside of their assigned season responsibilities must submit an Extra Project Form to the design faculty. The faculty will consider this application and make a decision in the best interests of the student. BFA Design & Production majors may not take on additional

theatrical work without permission from the design faculty. Failure to gain approval for a project will result in NO support for the project – no shop/stock access, no advising from faculty or staff, and no usage of shop tools.

4. **Portfolio Review.** Students in the BFA Design & Production program are required to participate in periodic portfolio reviews. These are mandatory, and students may not opt out of them. Typically, seniors will present in December and underclasspersons will present in May.

Section Seven: Dance Policies

1. **Dance Class Attire.** Students enrolled in dance courses are required to wear attire appropriate to those courses. Proper shoes and dance wear should be considered as required educational materials for courses, akin to textbooks. There is no need to purchase new dancewear/shoes if the student already owns these items. It is possible to find shoes at a range of prices. Purchasing the most expensive option is not recommended, however with a little investment and care some of these items can last the duration of the college career. Attire should consist of the following:
    a. **Female-Identifying Students**.
        i. **Outerwear.** As appropriate to the style of dance being studied: leotard and tights, jazz/yoga pants and form-fitting yoga/fitness shirt, a unitard, ballet skirt, or dance shorts/skorts.
        ii. **Underwear.** Proper undergarments must be worn at all times. Underpants should not be worn with a leotard and tights, but a thong/g-string is appropriate if the student feels it is necessary. Bras can and should be worn under any of the required attire if necessary. Shirts and leotards with built-in bras are also acceptable.
        iii. **Shoes.** Soft-soled jazz shoes and heeled character shoes (with 2”-3” heels) are necessary. Some appropriate examples can be found at the following links. There is no need to purchase these exact shoes, but this is a good guideline.
            1. **Jazz Shoes.** http://www.capezio.com/women/shoes/jazz-shoes
            2. **Character Shoes.** http://www.capezio.com/women/shoes/character-shoes.
    b. **Male-Identifying Students.**
        i. **Outerwear.** As appropriate to the style of dance being studied: form-fitting attire such as thick men’s tights, fitted tank top, dance/yoga pants, exercise shirts, biker shorts, unitards, etc.
        ii. **Underwear.** Tight fitting undergarments are essential. Dance belts are required. No boxer shorts.
        iii. **Shoes.** A soft-soled jazz shoe and character shoes are necessary. Some appropriate examples can be found at the following links.

There is no need to purchase these exact shoes, but this is a good guideline.

1. **Jazz Shoes.** http://www.capezio.com/men/shoes/jazz-shoes.
2. **Character Shoes**. http://www.capezio.com/men/shoes/character-shoes.

c. **Non-Binary Students.**

i. **Outerwear.** As appropriate to the style of dance being studied: any form-fitting attire options that are listed above.

ii. **Underwear.** The student's current anatomy must be supported by their undergarments. See options above.

iii. **Shoes.** Students may wear whichever is most comfortable from the options above.

d. **Dress Code.**

i. Instructors will articulate dress code preferences for specific courses in their syllabi.

ii. Regardless of gender expression, the student's current anatomy must be supported by their undergarments.

2. **Dance Level Placement.** A student's jazz and modern level are decided by their ballet level. If a student is eligible for Ballet 3, then they are eligible for Jazz 3 and Modern 3 or any previous level that fits better in their schedule. For Tap, if a student has tapped before and wants to be placed higher than Tap 1, then they need to attend a placement class or be placed by a dance instructor. If they have not taken the pre-requisite classes for a level they have been placed in, then they need to email the instructor of the class, include their student ID#, and ask for a pre-requisite override.

3. **Dance Concert**

a. **Number of Pieces.** Dancers may perform in no more than five pieces in the dance concert, including Dance Ensemble pieces.

b. **Student Choreography.**

i. For consideration for the dance concert, all student choreographed works must be complete at the time of the audition. Notes may be given and adjustments may be made between auditions and the Designer Run, but for consideration all pieces must be complete and all dancers cast in a piece must be present at the auditions.

ii. Choreographers are responsible for making sure their dancers, musicians, or other artists involved with their pieces, are aware of and in attendance for all required calls.

iii. Student choreographers must communicate clearly, promptly, and regularly with stage management and dance concert directors.

c. **Designer Run.** Designer Run is when designers and stage managers get to see completed works. So that lighting designers may design and plan cues before tech rehearsals begin, the level of completion at Designer Run includes the following:

i. **Costumes.** Dancers should wear planned costumes to Designer Run.
ii. **Props.** Choreographers should be certain to bring all props to Designer Run.
iii. **Furniture.** All furniture to be used in the Dance Concert should be approved by the Technical Director prior to Designer Run. If possible furniture should be used for designer run.
iv. **Rental/Approval.** It is the choreographer's responsibility to make an appointment to rent scenic pieces and/or props and have them approved.

d. **Costumes.** Dance Ensemble pieces will be costumed by the Costume Studio. All other choreographers are welcome to rent costumes and seek design advice from the costume faculty and staff.

e. **Lighting Designers.** Students wishing to be considered for costume or lighting design positions should submit applications to the appropriate supervisor by the specified due date. Designers will be required to attend Designer Run, Costume Fittings (for costume designers), Lighting Calls (for lighting designers), and all Tech/Dress runs of the show.

f. **Dance Ensemble.** Any student can audition for Dance Ensemble. They need to leave 1 credit available in their schedule and they need to be available Tuesdays and Thursdays, 3:30-5pm, the semester of the dance concert. Dance concert auditions usually take place the second week of classes, which is the week after Unified auditions. Dance Ensemble members may be asked to purchase certain personal items for use in the dance concert (ex. basic leotard, tights, dance shoes, etc.).

g. **Featured Senior Choreographer for Dance Ensemble.** Senior dancers may apply for this role. The application must include a written proposal and a link to movement ideas. More details will be distributed by the directors of the dance concert.

4. **Plagiarism and Academic Dishonesty in Dance**. Do not use someone else's choreography without asking them first and giving them credit. This includes combinations learned in dance class being used for auditions in which they weren't originally intended. Always ask first.

Section Eight: Departmental Resources

1. **Script Library.** SOTAD maintains a library of scripts that are available for student checkout. The Script Library hours vary by semester, but in general you will find the library open on weekday afternoons. Students may check out up to two scripts at a time for free, but you will need your Millikin ID to do so. Students will be charged late fees for overdue materials, or replacement fees for items never returned.
2. **Publications.** ArtSearch, Backstage, and other available position notices are available for student viewing, as are graduate school directories and other

resources for life beyond Millikin. Students have access to these materials through the Center for Academic and Professional Performance.

3. **Prop Rental.** Students, Organizations, Clubs and Theatre Companies are permitted to rent/lease props from the SOTAD Prop Shop. Information about hours the SOTAD Prop Shop is open will be shared through email and posted in the shop near the beginning of each semester. **Props may only be checked out during the SOTAD Prop Shop's posted hours**, and lessee must email the prop shop supervisor at least 5 business days in advance to schedule a check-out time. The SOTAD Prop Shop will be closed to all rentals 2 weeks prior to each SOTAD mainstage production opening. Rental fees are non-refundable. If props are returned damaged, the lessee or organization will be charged a repair and/or replacement fee. This is in addition to the rental fee. If a prop is not returned, the lessee or organization will be charged a replacement fee and will not be allowed to rent until the balance is paid in full to the Prop Shop or the prop is returned in its original condition. Rental pricing will be shared through email and posted in the shop at the beginning of the academic year.
4. **Costume Rental.** Costumes for theatre projects and class scenes can be rented from the costume studio. The renter should make an appointment with the student rental coordinator. A ($25) deposit is left to ensure the costumes are returned on time, cleaned, and without damage. Renters should bring measurements of the individual(s) wearing the costumes. Items which require dry-cleaning are to be returned with an attached dry-cleaning receipt. Renters will be charged for any damaged or dirty costumes. Anyone signing out costumes is personally responsible for their return or replacement.
5. **Lost and Found.** Found items should be given directly to Jeshae Ali or dropped in the Lost and Found box. Jeshae or a SOTAD student worker will email all of SOTAD once a month with information about recovered items. At the end of each semester, those items that remain in Lost & Found will be discarded or donated.
6. **Rehearsal and Performance Spaces.** The Production Manager schedules the use of theatre department spaces. <u>All faculty, staff, and students are strongly encouraged to sign out spaces ahead of time to ensure that the space is available for their sole use.</u>
    a. **Priority is given** in the following order for use of departmental facilities:
        i. University Needs
        ii. SOTAD mainstage productions.
        iii. SOTAD non-mainstage productions.
        iv. Theatre Faculty and Staff.
        v. SOTAD students' classwork/review work.
        vi. Other SOTAD student productions.
        vii. Other non-department student groups *and* Department majors' personal projects.
    b. **On rare occasions** a student with a valid space reservation may be "bumped" out of that space due to SOTAD or university needs. These

occurrences are rare and regrettable, but they do happen from time to time.

c. **Reserving Spaces.** We use 25Live to reserve spaces in SOTAD. Space reservation requests must be made <u>at least 72 hours in advance</u>.
    i. **The only way to reserve a space is through 25Live.** Do not stick a sign on the door, "claim" a space on social media, etc.
    ii. **Students may only reserve a space for one hour at a time** for class or scene rehearsals.
d. **Leave the space clean.** Anyone using a SOTAD space is completely responsible for leaving the space in an orderly, clean condition. <u>Always aim to leave a room better than you found it.</u> Failure to follow this procedure may result in the withdrawal of permission to use the facilities.
    i. **Do not tape signs/papers to the walls.** The tape damages the paint. If you must tape, do it to a door, mirror, or other hard surface.
    ii. **If you are leaving your personal items (dance bags, shoes, etc.) outside of rehearsal spaces, please place your items along the wall.** Do not block doorways, use tablespaces, etc. Others may need to use those tables, move through those spaces, etc., while you are in class.
e. **Dance Studios.**
    i. **No shoes** other than dance shoes should be worn in the studios.
    ii. **No sliding barres or rehearsal furniture. Pick it up and carry it.**
    iii. **No hanging or pulling on ballet barres,** only use them as ballet barres.
    iv. **Do not put your hands all over the mirrors.**
    v. **No food or drink, including gum/candy, in studio spaces.**

<u>Section Nine: Production Attendance, Tickets, and Posters</u>

1. **Attendance at SOTAD mainstage productions** is expected of all majors in the School of Theatre & Dance.
2. **Attendance at SOTAD studio productions and Pipe Dreams Studio Theatre productions** is encouraged in the strongest possible terms.
3. **Tickets.** Tickets for departmental productions may be picked up at the Kirkland Fine Arts Center box office.
    a. **For productions in Kirkland Fine Arts Center and Albert Taylor Theatre** all Millikin students receive one free ticket. Students cannot receive their one free ticket in the lobby prior to the performance; they must go to the ticket office during its normal operating hours.
    b. **For productions in the Virginia Rogers Theatre,** students can purchase a ticket in advance for $10. Students wishing to see a production for **<u>FREE</u>** may reserve a Free Preview Ticket anytime within the one week period prior to preview night in the Kirkland Box Office, T-F, 12-4:30p **<u>OR</u>** they may obtain a student "rush" ticket at the Center for Theatre & Dance's box

office between 5:30-6:30p on show nights and between noon-1p for matinees.

c. **For production in Pipe Dreams Studio Theatre and other small spaces** students are required to purchase tickets. (This is due to the very small house size and our need to make at least some money at the ticket office in order to partially offset production expenses.)

4. **Posters.** If students involved in a production would like a copy of that production's poster, they may request one after the production has closed. Student workers will take posters down the week after the show closes and return them to the Administrative Assistant in the theatre office. Students wishing for a copy of a show poster may ask the Administrative Assistant to set one aside for them.
    a. **Please do not remove posters from hallways for your own keeping before the show has closed.** We have a very limited budget to print these and need every poster to be seen as long as possible.

Section Ten: Miscellaneous Policies

1. **Voice Lessons** are available through the School of Music. BFA MT majors are assigned a private instructor, as voice lessons are a required class for their degree program. Other SOTAD students may take voice lessons through Class Voice (a one-credit course for non-music majors) or through the Millikin Community Arts Academy (MCAA).
    a. **Voice teachers are assigned by the Coordinator of Vocal Studies**. Ideally, a student will study with the same voice teacher for their entire time at Millikin. Should a student require a change of voice instructor, the process shall begin with consultation between the student and their teacher. If a consensus for change is reached, reassignment must be approved by the Coordinator of Vocal Studies. In cases where agreement is not possible, the Director of the School of Music will make the final decision. (School of Music Handbook 2023-24, p. 12)
    b. It is a priority of both SOTAD faculty and the Coordinator of Voice to keep an open line of communication regarding any SOTAD student enrolled in voice lessons. Various evaluation touchpoints have been created as an opportunity for voice faculty to provide feedback on student progress – not only vocal progress, but professionalism as well.
2. **Any SOTAD student may continue their voice study** through Class Voice (a one-credit course for non-music majors) or through the MCAA.
    a. **Students may register for Class Voice** during their regular registration process. When you take this class there are no extra fees, no end of semester juries, no skill assessment tests, and no recital attendance

requirements. Currently the class meets on Mondays and Wednesdays at 1:00pm and is a 1-credit class.

b. **Students may sign up for private lessons through the Millikin Community Arts Academy.** Students can sign up for 30-, 45-, or 60-minute lessons. This will cost additional money. The cost will vary depending on the length of the lesson and whether the instructor is a student or a faculty member. When you take MCAA lessons there are no end of semester juries, no skill assessment tests, and no recital attendance requirements. There are, however, opportunities to perform on MCAA recitals at various points during the semester. Information on how to sign up for MCAA lessons can be found at: https://millikin.edu/form/millikin-community-arts-academy

3. **Summer Employment and Other Professional Contracts/Obligations.** Occasionally professional contractual obligations dictate that students must miss either the beginning or end of a semester. If this applies to you, there are steps that must be followed.
   a. **Students arriving late to the start of the semester** must communicate this information to the SOTAD Director, their advisor, and their appropriate area Coordinator.
   b. **If approved, the student will receive a letter of support from the Director to distribute to their instructors.** This letter does not EXCUSE absences, but ASKS the instructor to consider working with the student on make up work or challenges of the absence. The student is RESPONSIBLE for communicating with each faculty member on how they can and will be proactive in completing course work/obligations to their classes during time missed. They are subject to any and all attendance policies in each course syllabus, including grade penalties for those absences.
      i. **BFA Performance majors** must participate in Unified Auditions, regardless of employment status. The student should communicate with the Coordinator of Performance to arrange a virtual audition process.
      ii. **Employment does not excuse you from finishing course requirements, including finals.** Please note, that some courses and syllabi require attendance at finals. You should check on this early in the semester and be aware that, in these cases, to finish the course you must attend the scheduled final. Please refer to Academic Freedom Policy.
4. **SOTAD Sanctioned Extra-Curricular Performance Opportunities**
   a. **Definition.** SOTAD has an exciting variety of Millikin University sanctioned extra-curricular performance opportunities. Pipe Dreams Studio Theatre, Senior Capstone projects, JMS projects, Millikin Independent Project Series, Physical Graffiti, 1901 Productions, Burlesque Underground, Gregory, Math Club, Un Bit Butter, and 4Square are all examples of activities that require a faculty advisor, and are therefore

University sanctioned. We encourage SOTAD students to engage in these activities.

b. **Callbacks and Cast Lists.** For all SOTAD sanctioned activities, all callbacks and cast lists must be approved by the Director of SOTAD and Coordinator of Performance Programs prior to posting. Individual faculty advisors for these activities should be copied as well.

5. **Technology Policy**
    a. **Technical Rehearsals and Performances**
        i. **Cell phones should be disabled** (airplane mode or turned off, not just silenced) backstage at all times during tech and performance. The only exception to this rule is stage-management, who may use their technology to communicate issues to the Production Manager, or of issues of a sensitive nature that are not appropriate for headset communication.
        ii. **Laptops, tablets, and other technology** may be used in front of house during tech by designers and technicians under the supervision of their faculty mentors. Work on these devices should be restricted to work being done for the production. Run crew may do homework backstage during the rehearsal process, as long as it does not interfere with their onstage duties.
        iii. **Crew heads** backstage are empowered to police use of technology.
        iv. **Starting with the first run-through of the show** (generally on Sunday), all personal technology must be turned off during the run/performance.
    b. **Social Media Etiquette.** These guidelines are intended to help us maintain an online social media presence that is professional and appropriate for our work in production and in all aspects of our educational endeavors. Please observe the following guidelines about posting content to social media during production:
        i. **During the rehearsal/design/build phases of productions**, photographs and video recordings should not be seen by individuals not associated with the production. Images from the production should not be shared on any form of social media (Instagram, Snapchat, Twitter, Facebook, etc.) or any website unless they are part of a coordinated promotional effort under the supervision of a faculty member.
        ii. **Prior to opening**, only approved promotional materials are to be posted to the internet as efforts to promote the show. <u>Do not share photos,</u> <u>videos, or other recordings</u> that feature performance, tech, or design elements prior to opening as they may misrepresent the work as finished products, when there is still work to be done and changes to be made.
        iii. **Dressing rooms are private spaces**, and backstage use of personal technology is distracting and detrimental to the safety of

others. Be considerate of your colleagues and refrain from taking (and posting) photographs in dressing rooms, or backstage during rehearsals and performances, when artists should be focused on their work.

iv. **If posts occur that are not in line with these guidelines,** please communicate your concerns to the Production Manager or the Coordinator of Design and Production.

Section Eleven: Showcase

The BFA Showcase is an immersive entrepreneurial experience offering students an in-depth introduction to the New York and/or Chicago markets. The Showcase is not a degree requirement and students must demonstrate a consistent level of preparedness and professionalism to participate. The BFA Showcase is designed to:

1. Introduce students to leading professionals in the theatre industry (agents, casting directors and other industry professionals)
2. Introduce students to the environment and locations in which they will be conducting business
3. Allow students to apply the performance and communication skills they have developed through their 4-year plan of study in a professional setting
4. Facilitate an opportunity for students to begin building meaningful professional relationships with industry professionals
5. Inform the faculty on current and emerging trends and common practices in the industry

Showcase is **NOT** designed to:

1. Allow students to “try out” a city to see if they like it.
    a. Showcase is a serious professional development tool for those highly focused on building relationships in a specific market.
2. Allow students to showcase in more than one market.
3. Guarantee students will book an agent
4. Guarantee audition opportunities from casting directors.
5. Guarantee students will book work

For consideration for the showcase students must:

1. Be committed to relocate to the market in which they showcase within 6 months after graduation
2. Visit the city in which you plan to establish your career prior to participating in the showcase

Eligibility

1. All BFA Performance students in good standing will be offered an opportunity to showcase in either Chicago or New York.

Students enrolled in the BA in Theatre and Performance Studies

1. Our unique approach to Showcase has and continues to inform the development of our BFA performance curricula and the sequencing of the performance-based coursework. Students who have not successfully completed the prescribed BFA course requirements are not adequately prepared to participate in the showcase. Therefore, beginning with the class of 2026, the showcase will only be available to those studying in the BFA Acting or BFA Musical Theatre programs.
    a. Students enrolled in the BA program who will graduate between 2022 and 2025 may audition for consideration for the Showcase.
    b. A formal petition must be submitted to the Coordinator of the Performance by 5pm on the Friday before Fall Break. Submission of a petition does not guarantee an audition. Auditions will be granted at the discretion of the Performance Faculty based on the petition.
    c. Beginning with the Class of 2026, students not enrolled in the BFA performance programs will only be allowed to audition for Showcase if invited by faculty.

Additional Requirements

1. Students are responsible for all costs associated with the Showcase (travel, lodging, meals, transportation, etc…)
    a. The university often designates funds for student travel to conferences and events. Students may apply for these funds through the Provost's office.
2. Students participating in Showcase must enroll in the Showcase Course, TH383 (December graduates will be ineligible to participate in Showcase) This 2-3-credit course has 3 components:
    a. The Working Actor Lecture series which prepares students with practical information about the industry, (unions, agents, casting directors, headshots, resumes, websites, social media presence, branding, marketing, and entrepreneurial thinking)
    b. Performance Preparation in which students work with faculty on fine-tuning their audition repertoire
    c. A digital showcase consisting of self-taped materials from all participants.
3. Those opting NOT to participate in the New York or Chicago Showcases may enroll in TH383 at the discretion of the instructor. The Performance Preparation component of this course, however, will not be available to those who do not participate in the live Showcase.

4. Students must be prepared with **professionally competitive** headshots and resumes to participate in Showcase

Students are free to move to whichever market they choose. However, participation in the Showcase is an endorsement by the faculty that those involved are adequately prepared to meet the highest standards expected of those seeking work in a given market. The performance faculty is honor bound to prepare students for professional success. Putting a student who we know doesn't quite meet the standards each market expects of new talent is irresponsible and could put the reputations of the student, program, and faculty at risk. To ensure the Showcase experience will live on for many years to come, we must demonstrate to our professional partners a clear understanding of what is expected of those seeking their time.

Section Twelve: Professional Accountability Policy – BFA Performance Majors

Respect, Punctuality, Preparation, and Availability are the pillars of this policy. These pillars are necessary in establishing a learning environment that supports the Mission Statement and Learning Goals of the School of Theatre and Dance. All students are expected to take responsibility for their actions. Failure to address issues of professionalism that have been articulated to the student may result in probation, removal from current semester productions, future casting considerations, removal from SOTAD sanctioned extra-curricular performance opportunities, loss of scholarship, and ultimately removal from an academic program. The intent of this policy is not to punish, but to hold students accountable for their actions while providing ample opportunities to alter ineffective behavioral patterns.

Significant transgressions against these four pillars are subject to the following process. In cases that involve the health and safety of Students, Faculty, and Staff – immediate action may be taken, and the below articulated process, circumvented.

In cases involving Adjunct Faculty (Voice/Dance/Additional), below articulated processes may be circumvented as Performance Faculty will intercede on behalf of the Adjunct Faculty Member.

a. Upon the first incident, an instructor will communicate directly with the student. This communication will include an e-mail to both the student and the Coordinator of Performance, as well as an academic alert. The instructor has the autonomy to determine if a student's actions are worthy of this formal report.

b. Upon the second incident, an instructor will again communicate directly with the student. This communication will include an e-mail to both the student and the Coordinator of Performance, and an academic alert. It is not necessary that the second action be the same action that was addressed earlier, and it is not necessary that the same instructor move the process forward. In lay terms, if two instructors address two separate actions with the same student, the following actions will be taken.
    i. The student and faculty member (or members) will meet directly with the Coordinator of Performance and/or Director of School of Theatre and Dance. During this meeting parameters for change will be discussed and articulated. Following the meeting, the parameters for change will be e-mailed to the student. The Center for Academic and Professional Performance as well as the Office of Student Affairs will be informed and relevant academic alerts will be sent. At this point, the student is on probation and is subject to removal from casting from any SOTAD sanctioned event. In such cases, any of the above-articulated actions may be enacted, by consensus of the Performance Faculty.
c. If a third incident is observed or reported, the behavior can reasonably be understood by all parties to be consistent and documented. The student has been advised of the parameters for change. Those parameters have been articulated, mutually agreed upon, but not adhered to. "Willful and sustained disruption of the learning environment" has been established and multiple opportunities for adjustment have been given. In such cases, any of the above-articulated actions may be enacted, by consensus of the Performance Faculty.

A student will remain on probation for the current and following academic semester unless the Performance Faculty agree to remove the status earlier. At that point, unless otherwise articulated, the student is free to engage in the full scope of opportunities provided by SOTAD. If at any-stage during a previously probated student's tenure at Millikin another incident is reported, it is not necessary for the above process to be followed in its articulated order. The Performance Faculty may skip to the second or third step in the process. The Performance Faculty recognizes that each student and situation is unique and will act accordingly with the best interests of all students, faculty, and staff in mind.

Section Thirteen: Extra-Curricular Participation - BFA Performance Majors

SOTAD has an exciting variety of Millikin University sanctioned extra-curricular performance opportunities. Pipe Dreams Studio Theatre, Senior Capstone projects, JMS projects, Millikin Independent Project Series, Physical Graffiti, 1901 Productions, Burlesque Underground, Gregory, Math Club, Un Bit Butter, and 4Square are all examples of activities that require a faculty advisor, and are therefore University sanctioned. We encourage SOTAD students to engage in these activities.

If you are placed within the Professional Suitability protocol or if your grade in any SOTAD class drops below a C, you may be removed from the activity at the discretion of the Performance Faculty for the duration of the current semester or until such time as your formal classwork rises above a C. Remember that your academic faculty advisor is always available to talk through these opportunities with you and help determine how you can be successful in both classwork and extra-curricular performance participation.

Section Fourteen: Minimum Grade Requirement - BFA MT Majors

Candidates for the degree of BFA MT must earn a "C-" or better in MT 111, MT 113, MU 103, MT 112, MT 114 and MU 104 (the core music classes delivered by the SOM). Students who do not achieve the required grade will be required to retake the course and will not be allowed to progress within the curriculum until a satisfactory grade is achieved. It is the responsibility of the student to track their progress, make use of the tutoring that is available each and every semester, and complete the requisite work in a manner that results in a grade above a C-.

Section Fifteen: Anti-Racism Value Statement

Millikin University's School of Theatre and Dance (SOTAD) is committed to becoming actively anti-racist. We understand that this will require learning, unlearning, and discomfort. SOTAD will center Black, Indigenous, and People of Color (BIPOC)/Global Majority (GM), while also decentering whiteness to re-imagine structures and systems that have long existed in the fine and performing arts and within institutions of higher education.