Jury/Portfolio Review (JPR) Handbook
for the
BFA in Performing Arts
Music Theatre Concentration

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This Handbook applies to students who became Department of Theatre & Dance majors Fall 2008 or later.
WKU Department of Theatre & Dance

BFA Admission & Retention Policies & Procedures

All students pursuing a WKU Department of Theatre & Dance BFA Performing Arts Degree are required to fully participate in the department’s Jury Portfolio Review (JPR) process.

Mission Statement and Purpose of Jury/Portfolio Review
The WKU Department of Theatre & Dance Jury/Portfolio Review process (JPR) serves as a means to:

• Determine a student’s readiness for admission into, and retention in, the BFA Performing Arts degree program

• Provide the department faculty regular opportunities to assess a student’s potential for success in their chosen discipline, both in the BFA program, and after graduation.

• Provide regular opportunities for BFA students to practice presenting themselves in a professional manner to the assembled faculty, and to address issues related to their educational goals, future development, and long-term career plans.

• Assess the outcomes and effectiveness of the WKU Department of Theatre & Dance BFA Performing Arts degree.

NAST Standards
The Western Kentucky University Department of Theatre & Dance adheres to the standards for admission and retention at the BFA level outlined by the National Association for Schools of Theatre (NAST):

The Bachelor of Fine Arts (BFA) degree is the initial professional degree in the performing arts. Its primary emphasis is on the development of skills, concepts, and sensitivities essential to the performing arts professional. In any of the roles as creator, scholar, or teacher, the performing arts professional must function as a practitioner who exhibits technical competence, broad knowledge of performing arts, sensitivity to artistic style, and an insight into the role of the performing arts in the life of humankind.

Evidence of these characteristics and potential for their continuing development is essential for the awarding of the Bachelor of Fine Arts degree. Upon completion of the Western Kentucky University BFA in Performing Arts degree program students will have:

• Experienced significant and meaningful engagement in the creative/interpretive processes of performing arts event production;

• Achieved significant technical mastery in at least one of the BFA concentration areas (Acting, Directing, Music Theatre, Theatre Design & Technology);
• Experienced significant and meaningful engagement with the history, theories and aesthetics of the performing arts, and demonstrated a critical sense of how they inspire and inform their own work;

• Demonstrated their competency with all of the above through evaluated performance and/or portfolio review.

Criteria for Acceptance into the BFA in Performing Arts
All students matriculating at Western Kentucky University who state an intention to pursue a BFA in Performing Arts will first be enrolled under the status “seeking admission” to the major. Students are typically required to formally apply for admission into the BFA program in their 3rd semester as a Department of Theatre & Dance major, though special arrangements may be negotiated to accommodate students transferring into the Department of Theatre & Dance after completing semesters in other programs. To be eligible to apply, you must have:

• Earned at least 30 college credits from an accredited college, university or post secondary conservatory;

• Maintained an overall (cumulative, across all semesters) GPA of at least 2.5;

• Demonstrated exceptional talent, commitment, self discipline, reliability, and a reasonable likelihood of success in at least one disciplinary concentration of the BFA program;

• Participated fully in the department’s JPR process (outlined in detail in the remainder of this handbook).

Policies Regarding Concentrations in the BFA Program
The Western Kentucky University BFA programs are designed to facilitate mastery and in-depth study in a particular area. It is therefore recommended that you work toward only one concentration during your time at WKU. In exceptional circumstances, and with permission from your advisor, a student may decide to pursue a second concentration.

To add a second concentration, students are expected to meet the Criteria for Acceptance (above) and to fulfill the Audition or Application requirements for that concentration. If a second concentration is added, students should be aware that this will most likely increase time to graduation. It is not recommended that an additional concentration be added after the junior year, and in some cases, three semesters in residence may be required for the additional concentration.

Switching from one concentration to another should be done thoughtfully, and in consultation with your advisor. If a switch is desired, the Criteria for Acceptance (above) as well as the individual concentration’s Audition/Application requirements must be met. As is the case with adding a concentration, time to graduation may be increased as a result of the switch and a minimum number of semesters-in-residence may be required.
Criteria for Continuation (Retention) in the BFA Program

Once admitted, retention in the Western Kentucky University BFA in Performing Arts degree program requires that you:

- Maintain a cumulative (across all semesters) GPA of at least 2.5, and earn a grade of C or better in all classes included in your BFA program of study;

- Maintain an exceptional level of commitment, self-discipline, reliability, and demonstrate consistent artistic growth and development appropriate to the chosen area of concentration, as assessed through the departmental JPR process. Each JPR after the BFA application will receive one of four ratings:

  1. **Pass with Distinction:** Indicates an exemplary jury, and no further action is required.

  2. **Pass:** Student has met all the requirements but there are areas that need attention; no further action is required.

  3. **Pass with Conditions:** Requires a student to work with their advisor to address the specific issues that resulted in this rating.

  4. **Results in student being placed on probationary* status in the BFA. Requires student to work with their advisor to address the specific issues that resulted in this rating. A second consecutive Unsatisfactory JPR rating will result in being dropped from the BFA program.**

* A detailed outline of the Department’s Probation Policies and Procedures are appended at the end of this handbook.

**Appeals**

A student who has been dropped from the BFA program for failure to maintain the standards for retention may request permission to re-apply from the department faculty after discussing the matter with his or her advisor. Students in this situation should work closely with their advisor to prepare their appeal.

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**Follow the deadlines for submitting ALL Jury documents.**

*All JPR forms can be found on the T&D Department website. Download them, fill them out, and SAVE them for later edits.*

*You will need to get your advisor’s signature/approval for some forms.*
BFA Music Theatre Concentration JPR Requirements

As a BFA Music Theatre concentrator you are required to participate in the following developmental JPR sessions:

• Intake Interview
• Baseline Skills Jury
• BFA Application Audition
• Retention and Progress Check Juries
• Professional Readiness Jury
• Exit Interview

The details about when these JPR sessions will be scheduled and how to prepare for them are outlined in the remainder of this handbook, but in general there are three components to every Jury you do:

• Preparation & Paperwork
• Presentation
• Feedback

The Intake Interview

This first session is not a performance jury. It’s simply an interview that gives you an opportunity to meet the faculty and discuss your overall educational and career goals and plans. How to prepare for this Intake Interview is typically explained in PERF 175: University Experience in the Performing Arts, which is generally required of all Theatre & Dance Department majors. However, there are instances in which certain students, for legitimate reasons, are not required to take this course: If you have not taken PERF 175, please see your advisor for the proper instructions, forms and signatures required for your Intake Interview.

PREPARATION & PAPERWORK

For this first semester interview, you’ll need to prepare and submit the following items:

• A completed Personal Learning Goals Inventory, signed by your advisor. Bring this to your jury appointment.

• EMAIL TO YOUR ADVISOR: A WKU Department of Theatre & Dance Student Production Resume. This is a special resume, formatted by semester, which charts your overall production participation as you progress through your degree program. (To fill out, go Departmental Forms on the T&D Department website. An example of a completed form can be found at the end of this handbook.) You should list ALL of your production activities at WKU on this resume, not just performances; shop hours, crew assignments, box office work, PR assignments etc. should all be included. Please note: you are required to submit one of these Student Production Resume for this first semester interview even if you have little or nothing to list. Don’t worry about that, you won’t “lose points” of any kind in that case. We just want to know that you know how to access and get started using this specialized departmental resume.
**PRESENTATION**

For this first semester interview, all you need to do is should show up as scheduled with time to spare, dressed as you would for a job interview, all required paperwork in hand, ready to discuss your near terms plans as a Department of Theatre & Dance major, as well as your longer term educational/career goals. Please note: this **does not mean** you have to know exactly what they are! Just be ready and willing to honestly share your current thoughts.

**FEEDBACK**

Since this JPR session is a simple “get to know you” conversation, whatever feedback the faculty wishes to share will happen during the interview, and you may of course ask for any specific sort of feedback you wish, and/or ask any questions you have.

**Baseline Skills Jury**

The Baseline Skills Jury generally happens the semester immediately following your Intake Interview semester. (If you are a transfer student, your situation may be different, and you should check with your advisor if you have any questions.) The care and effort you put into preparing for this jury will weigh significantly on the faculty’s evaluation of your relative maturity and readiness for the BFA program.

The feedback you get on this performance JPR presentation will give you some idea of what the faculty expects of you, and how to best prepare for a successful Application Audition jury, which under normal circumstances typically happens at the end of the semester immediately following the semester in which you present the Baseline Skills Jury (typically at the end of your 3rd semester at WKU).

Because this is a Baseline Skills JPR, your evaluation will be based on your ability to demonstrate competence and mastery of skills gained in classes such as Voice & Movement, Voice Lessons, Music Theory, Level One Dance classes, Prod I, Design I, and so on.

**PREPARATION & PAPERWORK**

For this Baseline Skills Jury you’ll need to prepare and submit/perform the following:

- **ONE 60-90 second contemporary monologue.** “Contemporary” means that the play from which your monologue comes was written after 1960.

- **ONE song from the American musical theatre.** The song should not be excessively long but should **NOT** be a cut. Complete songs, please, but do not sing multiple verses. **NOTHING** by Jason Robert Brown, Michael John LaChiusa, or Adam Guettel. Stephen Sondheim may be used only with permission of advisor. For this first jury, you may present a song you have worked on with your voice teacher.

- **Performance of a dance audition combination learned on the spot.** This dance audition usually takes place in the morning. You are expected to warm-up on your own, which means you will need to arrive early. **PLEASE NOTE:** If you have a conflict with the
dance call, such as a final exam, please let your advisor know immediately so you can be excused, or other arrangements can be made. **Otherwise, failure to attend the dance audition will affect the overall impression you make at this first jury.**

The following documents should be submitted to your advisor no later than 4:00 p.m. on the Friday prior to the last week of classes:

- **EMAILED TO YOUR ADVISOR:** A [JPR Monologue/Song Analysis Form](#) for your monologue. *Your advisor will have to approve this form, so please submit early, in case you need to make corrections.*

- **EMAILED TO YOUR ADVISOR:** A [JPR Monologue/Song Analysis Form](#) for your song. *Your advisor will have to approve this form, so please submit early, in case you need to make corrections.* (Find the [JPR Monologue/Song Analysis Forms](#) on the department website. An example of a completed form can be found at the end of this handbook.)

- **EMAILED TO YOUR ADVISOR:** Your updated [WKU Department of Theatre & Dance Student Production Resume](#). This is the same as the one you should have presented at your first JPR Intake Interview, but updated to reflect your recent accomplishments. Don’t forget to save this document so you don’t have to retype it every year!

**PRESENTATION**

For this Baseline Skills JPR, you should show up as scheduled with time to spare, dressed appropriately (as for an audition) all required paperwork in hand, including a notebook and pen to take notes with during the feedback portion of the session. You should also be well warmed up and ready to perform.

When your turn comes, you will be called into the room, where you will have a moment to speak to the accompanist before beginning your jury. You may decide whether to sing or act first. You should plan to announce the titles of your song and monologue. When you’ve finished, you’ll be invited to sit for a few minutes for a brief verbal feedback session.

**FEEDBACK**

You may receive some feedback immediately after your dance audition, and more feedback after you sing/act. You may receive both written and verbal comments. **You should have a pen and paper in your music binder to take notes.** After you receive feedback, you will have the opportunity to ask questions or discuss your education.

**MONOLOGUE:** You will be expected to draw on the skills you’ve acquired in your coursework so far, as well as knowledge gained from watching or participating in productions at WKU. Here are things faculty may mention in their feedback:

- Professional appearance (clothing/makeup)
- Level of personal energy and confidence
- Memorization depth
- Vocal presence and “fit” to the room
- Resonance and/or quality of vocal production
- Diction and/or quality of speech (could include issues such as lisps, KY dialect, etc.)
• Physical presence: postural alignment, stability, and “sure-footedness”
• Quality of movement (if any)
• Eye focus
• Sustained concentration, characterization consistency
• Comprehension of the text, knowledge of the play your monologue comes from
• Clarity and dramatic value of your acting choices (goals, tactics, stakes, etc.)

**SONG:** You will be expected to draw on the skills you’ve acquired in your coursework so far, as well as knowledge gained from watching or participating in productions at WKU. Here are some areas that faculty may mention in their feedback:

• Professional appearance (clothing/makeup)
• Ability to sustain accurate pitch
• Basic breath control
• Quality of tone
• Memorization of material
• Basic understanding of lyrics
• Understanding of musical theatre singing style
• Ability to stay grounded: Alignment and posture while singing
• Quality of movement (if any)
• Level of energy

**DANCE:** For the dance call, please wear audition attire. For women, that means leotard/tan tights with hair secured and make-up; for men, form fitting shirt/jazz pants/dance belt. For dance, you will be evaluated primarily on technique from dance classes, but Voice & Movement, Acting, and watching or participating in productions at WKU also plays a part. Here are areas that faculty may mention in their feedback:

• Professional appearance
• Reproduction of movement patterns and sequence
• Ability to complete clean body lines with strength and flexibility
• Alignment, Placement
• Articulation of feet
• Movement integration and effective use of the core
• Spatial awareness, rhythmic accuracy, use of energy
• Performance quality

**BFA Application/Audition**

This jury is your audition for official admission into the BFA Music Theatre Concentration, and typically takes place the semester immediately following your Baseline Skills Jury semester. This Audition Jury gives you the opportunity to demonstrate your readiness for admission into the BFA Music Theatre Concentration. The faculty will base their assessment of your readiness on the quality of your application documents (including in particular the essay), the quality of your jury, and the general level of engagement, maturity, self-reflective insight, discipline, and artistic growth you’ve demonstrated in your first three semesters in the department.

Your GPA is also a factor in whether you will be fully admitted to the BFA. **A minimum 2.5 GPA (cumulative, across all semesters) is required for admission into the BFA program.**
PREPARATION & PAPERWORK

For this audition jury, you’ll need to prepare and submit/perform the following:

- ONE 60 second monologue. Though you will not be timed, it is expected that you will stay as close to 60 seconds as you can. Do not repeat monologues you’ve used in other juries or for KTA/SETC auditions.

- TWO contrasting songs from the American musical theatre. The songs should not be excessively long but should NOT be a cut. Complete songs, please, but please do not do multiple verses. NOTHING by Jason Robert Brown, Michael John LaChiusa, or Adam Guettel. Stephen Sondheim may be used only with permission of advisor. Do not repeat songs used in other juries.

For this jury, you may present one song you have worked on with your voice teacher, but the other song should be something you have worked on by yourself. Ideally, the two songs should contrast. Examples of contrasts might be:

- One song is fast, one song is slow
- One song is high, one song is low
- One song is serious, one song is funny
- One song is new (i.e., written after 1980), one song is old (before 1980)

The goal is to see whether you are able to take what you are learning and prepare to perform without help from a teacher. You will have the opportunity to rehearse both songs with an accompanist. Failure to meet with the accompanist will be discussed at your jury, and could affect your Audition outcome.

- Performance of a dance audition combination learned on the spot. The dance call is part of your audition. Barring exceptional circumstances, failure to attend will result in non-acceptance to the BFA.

NOTE: BFA APPLICATION PAPERWORK MUST BE DONE ON PAPER. NOTHING GETS EMAILED.

- BRING TO YOUR ADVISOR FOR SIGNATURE: Completed JPR Monologue/Song Analysis Forms for your monologue and each of your two songs. These will have to be approved by your advisor, so please complete them early in case corrections need to be made.

- BRING TO YOUR ADVISOR FOR SIGNATURE: All of your BFA Application documents. Blank BFA Application Forms are available on the department website. Make sure you have included everything or your application may be considered incomplete!!

You should begin preparing these materials early in the semester, starting with a discussion with your advisor about how to find and prepare your monologues for performance, and to establish a deadline schedule for turning in drafts of your BFA Application documents.
PRESENTATION

As with the Baseline Skills Jury you should show up as scheduled with time to spare, dressed appropriately (as for an audition) all required paperwork in hand, including a notebook and pen to take notes with during the feedback portion of the session. You should also be well warmed up and ready to perform. When given the nod, you should introduce yourself and announce the name of the play from which your monologues were taken, the names of the playwrights, and the names of the character you will be performing. When you’ve finished, you’ll be invited to sit for a few minutes for a brief verbal feedback session.

FEEDBACK

As with the previous jury, after you have made your acting/singing presentation and received feedback, you will have the opportunity to ask questions of the faculty.

• Please see the criteria for Monologue/Song/Dance in the previous jury section. You will be assessed on your progress in those same areas, plus your improvement on specific areas recommended by the faculty in your classes, previous JPRs, and production work.

The deadline for submitting ALL Jury documents is always 4:00 p.m. on the Friday prior to the last week of classes.

You will need to get your advisor’s signature on some forms.

Please allow enough time in case corrections need to be made.

BFA Status Notification

You will be notified by email of the faculty’s decision about your BFA status no later than the end of the first week of the semester following your application/audition. If you have earned acceptance into the BFA program your degree program status will be changed from Seeking Admission to BFA Performing Arts: Music Theatre Concentration. If you are denied admission into the BFA program, your options are:

• Remain in “Seeking Admission” status one more semester, and reapply/re-audition at the next available JPR, or
• Change your degree program status to another major/minor program of your choice, or
• Change your degree program to a BA in Theatre with a minor of your choice.

If you do not take action on one of the above, your status will be changed to a BA in Theatre, and you will need to complete a minor in order to graduate. If, after a second application/audition, you are again denied admission into the BFA program, you may ask the faculty for one more chance to apply/audition. You should discuss this with your advisor first.
Exceptions to the 3rd Semester Application/Audition Jury Requirement

As a general rule, students seeking admission into the BFA Performing Arts Music Theatre Concentration are required to apply/audition in their third semester in the department. However, under special circumstances (students transferring late into the WKU Department of Theatre & Dance, for example) it may be possible to schedule a different application/audition semester based on discussions with your advisor.

Retention and Progress Check Juries

Once you’ve been formally accepted into the BFA Music Theatre Concentration, you will be required to periodically demonstrate that you are continuing to perform at a level commensurate with the standard of retention in the BFA Program (see Criteria for Continuation in the BFA in Performing Arts at the beginning of this manual) and that you are growing and maturing as a music theatre performer. The mechanism for this is the Retention and Progress Check Juries.

At this point in your progress through the program, the quality of your citizenship as a member of the department will also be taken into account. Your performance as a “company member” of the WKU Department of Theatre & Dance both onstage and off, matters. Things like how you handle your off and/or back stage crew responsibilities, and your role as a mentor and leader to incoming students will be noted. Your ability to take skills you are learning in classes and utilize them in your performance work will be considered evidence that you are in the correct concentration and should remain in the BFA.

PREPARATION & PAPERWORK

- For each Retention and Progress Check Jury you will be expected to perform 2 songs and 1 monologue. Please follow the requirements listed for the “Audition Jury.” Do not repeat monologues or song you’ve used in other juries or for KTA/SETC auditions.

- EMAIL TO YOUR ADVISOR: JPR Monologue/Song Analysis Forms for each of the monologues and songs you perform, approved by your advisor.

- EMAIL TO YOUR ADVISOR: WKU Department of Theatre & Dance Student Production Resume.

- BRING TO JURIES: Two copies of your professional resume.

PRESENTATION

Please follow directions for your “Audition Jury,” but add the following:

Use these Retention and Progress Juries as practice for “real world” auditions by thinking about how best to present yourself in terms of clothing, song and monologue choices, preparation, and behavior. Your understanding of your “type” and the way you present yourself should be refined and polished in these juries. Working outside of your type is permitted with permission from your advisor; otherwise, you should be thinking in terms of building your audition “book” with the material you select for juries, which requires thinking about the kinds of roles you could play.
FEEDBACK

Feedback from the faculty will continue to focus on the Monologue/Song/Dance bulleted lists given above, but will also cover areas/issues you were told to address in your last jury and things you are working on in classes and lessons.

The Professional Readiness Jury

The Professional Readiness Jury typically happens the semester immediately preceding your last planned semester as a student in the department, and gives you the opportunity to demonstrate your readiness to compete as an early career actor in the field. You will be assessed on the quality of the material you choose to present, how well-suited that material is to you, and the quality of your presentation.

This JPR category also applies to students who are NOT scheduled for graduation but are in their 8th or later semester (Super Seniors). If you are unsure of which jury you should prepare for, please check with your advisor.

PREPARATION & PAPERWORK

- Prepare two contrasting monologues. At least one of these must be new, not used in any previous jury. You will pick the first monologue, the faculty may ask to hear a second. Traditional contrast is comic/serious, but you may also use contemporary/classic.

- Bring a list of five songs that you are prepared to sing. At least two of these must be new songs, not used in any previous jury. You will pick the first song (any song, your choice), and the faculty will choose the second one. You may be asked to sing a third song or part of a third song. One of the five songs on the list may be a 16-bar cut.

- There will be a dance combination, as in previous juries.

- EMAIL TO YOUR ADVISOR: An updated WKU Department of Theatre & Dance Student Production Resume.

- BRING TO JURIES: Two copies of your professional resume.

- You do not need to submit any Song/Monologue Analysis forms for this semester’s jury.

PRESENTATION & FEEDBACK

The 7th semester JPR should feel like a professional audition. You will be assessed on the material you choose, and how well-suited that material is to you. You will be evaluated on how well you have prepared your pieces, how well you present yourself, and whether you have gained mastery of the skills being taught in the classes you’ve taken. Your work will be measured against your previous juries, productions, and classes, but you will also be measured against your potential. In other words, have you fulfilled the promise of your talent? Have you done your best to become the best performer you can be at this time?
**The Exit Interview**

The Exit Interview is a “bookend” interview to the Intake Interview you did in your first semesters in the department, and typically happens at the end of your last planned semester as a student in the department. Like the Intake Interview, this not a performance jury, but rather a conversation with the faculty.

**PREPARATION & PAPERWORK**

- **BRING TO YOUR JURY:** Your updated *WKU Department of Theatre & Dance Student Production Resume*.

- **BRING TO YOUR JURY:** One copy of your professional resume

*Please note: The department will take and keep these documents. Make copies for yourself.*

**PRESENTATION**

As with the Intake Interview, all you need to do is should show up as scheduled with time to spare, dressed as you would for a job interview, all required paperwork in hand, ready to discuss your “next step” plans as a graduate of WKU Department of Theatre & Dance. Please note: this does not mean you have to know exactly what they are! Just be ready share your thoughts.

**FEEDBACK**

This JPR session is a conversation that is meant to reflect on your time at WKU as well as your plans post-graduation. At this time, the faculty may offer comments or observations about your progress over the years, and we encourage you to share your thoughts about your growth as a creative artist. As always, you can ask for specific feedback or critique from the faculty, and/or ask any questions you have. We also welcome any constructive comments you would be willing to offer about your overall educational experience at WKU, should you choose to share those with us.

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*An unsatisfactory performance of this Professional Readiness Jury will result in your being required to re-do it in the semester immediately following that unsatisfactory jury, in addition to any other regularly scheduled jury requirement, such as an Exit Interview.*
BFA Probation Policy

Except in extraordinary circumstances, any of the following will result in a BFA student being placed on departmental probation:

1. Failing to attend all or part of their end-of-semester JPR.
2. Failing to maintain a cumulative (across all semesters, including all classes) GPA of 2.5 or better.
3. Receiving a rating of “Unsatisfactory” for a JPR.

The first time one of the above occurs, a student will be placed on preliminary probation. A student on preliminary probation may only perform in, design, or stage manage a production with official permission from their advisor. The goal is for students to work with their advisors in order to address whatever issues caused their probationary status, and to only take on production work when their advisor is convinced that a) it will not negatively impact their overall performance and b) they have the necessary work ethic and maturity to successfully complete the assignment along with their other curricular commitments. Students may also be required to meet with the faculty during the semester and/or present a mid-semester JPR in order to fulfill the terms of their probation. Failure to fulfill any requirements may result in a second semester on preliminary probation or, if the faculty deems it appropriate, full probation (see below).

If a student is placed on probation a second time, they will be placed on full probation. This means that they are automatically barred from doing any production work (including performance) beyond what is required to complete their Prod assignment (if applicable) in their probation semester. This means students cannot be cast in any shows that semester, and roles they have already been assigned will be recast. Similarly, designers or stage managers will be replaced on any shows they had previously been assigned to. Students may also be required to meet with the faculty during the semester and/or present a mid-semester JPR in order to fulfill the terms of their probation. Failure to fulfill any requirements may result in a second semester on full probation or, if the faculty deems it appropriate, dismissal from the BFA (see below). Please be aware that probation semesters don’t need to be consecutive; once a student has been on preliminary probation once, barring extraordinary circumstances, a second probationary offence will result in full probation.

Students who commit further probationary offences after spending a semester on full probation may be dropped from the BFA. A student who has failed to meet the retention standards of the BFA program may be granted petition to reapply by petitioning the department faculty.
[Insert name here]

Matriculation semester: _____
Planned Graduation semester: _____
Number of semesters enrolled as a WKU student: ____

BA Theatre _____  ⇔ CHOOSE 1 ⇔  BA Dance _____

BFA Performing Arts:  Acting ___
                        Dance ___
                        Directing ___
                        Music Theatre ___
                        Design & Technology ___

First Semester: (insert semester date here, e.g. Fall 2004)
Production/Project Title  Your role in the project  Date
(Insert ALL WKU performance, design, and production support activities here. Italicize play titles.)

Second Semester: (insert semester date here, e.g. Fall 2004)
Production/Project Title  Your role in the project  Date
(Insert ALL WKU performance, design and production support activities here. Italicize play titles.)

Third Semester: (insert semester date here, e.g. Fall 2004)
Production/Project Title  Your role in the project  Date
(Insert ALL WKU performance, design and production support activities here. Italicize play titles.)

Fourth Semester: (insert semester date here, e.g. Fall 2004)
Production/Project Title  Your role in the project  Date
(Insert ALL WKU performance, design and production support activities here. Italicize play titles.)

…And so on, listing all WKU performance, design, and production support activities by semester.
### First Semester: Fall 2013

<table>
<thead>
<tr>
<th>Production/Project Title</th>
<th>Your role in the project</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Death of a Salesman</td>
<td>Biff</td>
<td>Sept 2013</td>
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<tr>
<td>Rapunzel</td>
<td>Publicity Crew</td>
<td>Sept 2013</td>
</tr>
<tr>
<td>Waiting for Godot</td>
<td>Usher</td>
<td>Nov 2013</td>
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<td>Winterdance 2013</td>
<td>Gel Changer</td>
<td>Dec 2013</td>
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### Second Semester: Spring 2014

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<th>Your role in the project</th>
<th>Date</th>
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</thead>
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<td>Ensemble</td>
<td>Feb 2014</td>
</tr>
<tr>
<td>West Side Story</td>
<td>Stitcher (costume shop staff)</td>
<td>Feb 2014</td>
</tr>
<tr>
<td>The Glass Menagerie</td>
<td>Box Office Manager</td>
<td>April 2014</td>
</tr>
<tr>
<td>The Glass Menagerie</td>
<td>Stitcher (costume shop staff)</td>
<td>April 2014</td>
</tr>
<tr>
<td>Evening of Dance—“Revelations”</td>
<td>Dancer</td>
<td>May 2014</td>
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<tr>
<td>“Agon”</td>
<td>Soloist</td>
<td></td>
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</table>
MONOLOGUE/SONG ANALYSIS FORM

Department of Theatre & Dance

YOUR NAME: __________________________________________

YOUR ADVISOR’S SIGNATURE ____________________________ DATE: _______

Instructions
Please fill out one of these forms for each monologue and/or song you have prepared for your JPR. After filling it out, email it to your advisor for review no later than the Friday before the last week of classes for their signature. Speak to your advisor if you have any questions.

SONG/MONOLOGUE ANALYSIS
(Use the space provided below to fill out this form. Handwritten is OK.)

Play or musical title:

Song or monologue title:

Who are you? (Write a brief character description.)

Who are you speaking/singing to, and how would you describe your relationship to this person? (Answer this in the context of the original play/musical)

Goal/Intention: What does your character want? What are you—the character—trying to DO with these words, these melodies? (Stick to active, direct, urgent verbs.)

Stakes/Urgency: (Why is this important? What will happen if you don’t get what you want?)

What happens right before your character starts to speak or sing (the “moment before”) and how does that affect the character? Is there anything about location, time of day, or other given circumstances that is important to the song/monologue?
MONOLOGUE/SONG ANALYSIS FORM - *EXAMPLE*

Department of Theatre & Dance

YOUR NAME: John Doe

YOUR ADVISOR’S SIGNATURE ______________________________ DATE: _________

SONG/MONOLOGUE ANALYSIS

Play or musical title: *The Rink*

Song or monologue title: “Marry Me”

- **Who are you?**

I am Lenny, referred to as “Good old Lenny” in the script. People make fun of me, but I’m the guy everyone counts on, the guy who follows the rules. You know the old saying, “Good guys finish last?” Well, that’s me: Good old Lenny. For years – ever since high school – I have been in love with Angel Antonelli. I would’ve married her if she had said yes, but she never took me seriously.

- **Who are you speaking/singing to, and how would you describe your relationship to this person?** *(Answer this in the context of the original play/musical)*

I am singing to Angel Antonelli. She is the girl of my dreams: pretty and smart, and although she acts tough, I know she’s not underneath. She is a pure Italian! Her mother owns the roller rink at the shore, and her dad was a tough guy, who died when she was young, so I know her heart is still hurting. Angel was my good friend growing up, but I wanted more from her. I love her, and I know I would be so good for her! But she only likes the bad boys, and ended up going to California and becoming a hippie.

- **Goal/Intention: What does your character want? What are you –the character-trying to DO with these words, these melodies?** *(Stick to active, direct, urgent verbs.)*

I want Angel to marry me. I want her to give up the drugs, the hippie life, the bad boys, and California, move back home and let me take care of her. I “get” her – I understand her and all her hopes, fears, and dreams. If she would just say YES when I ask her to “Marry me,” everything will be OK. I will make sure that it is. She can count on me to make everything all right. I will use everything I have – all my humor, my heart, my passion, my strength – to get her to say yes.

- **Stakes/Urgency: ** *(Why is this important? What will happen if you don’t get what you want?)*

This is my one shot: If Angel says no, my dream of being with her, taking care of her, being there for her: it all dies. I also worry what will happen to Angel if she doesn’t marry me. She’s not doing a very good job of taking care of herself.

- **What happens right before your character starts to speak or sing (the “moment before”) and how does that affect the character?** Is there anything about location, time of day, or other given circumstances that is important to the song/monologue?

This song takes place in a flashback, so it’s not really clear if I actually said this to her or not. I just know that this is what I want to say to her, so if I had the chance, I would grab it.
**MONOLOGUE/SONG ANALYSIS FORM - EXAMPLE**
Department of Theatre & Dance

YOUR NAME: Jane Doe

YOUR ADVISOR’S SIGNATURE ______________________________ DATE: ________

**SONG/MONOLOGUE ANALYSIS**

Play or musical title: *Chapter Two*
Song or monologue title: “You know what you want better than me, George”

- **Who are you?**
I am Jennifer Malone, a “highly attractive” 32 year old woman. I’m a former actress, recently divorced, very very organized (my clothes always match and my apartment is always clean). I think ahead, I never forget birthdays, and I am a great friend. I feel badly that my first marriage ended in divorce: it feels like I’m a failure. My parents are still married (no one in my family has ever been divorced); I’m originally from Cleveland, and I was really scared to move to New York but I did it. I was also afraid to fall in love again, but it seems I have done that, too.

- **Who are you speaking/singing to, and how would you describe your relationship to this person?** *(Answer this in the context of the original play/musical)*
I am speaking to George, the man I just married. George is wonderful. He’s a well-known mystery writer, and super smart. He makes me laugh, he makes me feel special, and he’s a really sweet guy. Unfortunately, he hasn’t gotten over his wife, Barbara, who died only a couple months ago. I love George, and I think we can make it work, but George isn’t even meeting me halfway. He’s just too sad. Which makes me sad.

- **Goal/Intention: What does your character want? What are you—the character—trying to DO with these words, these melodies?** *(Stick to active, direct, urgent verbs.)*
George seems to have given up on everything: work, me, love. I want George to show some signs of life! To fight with me, to push back, to care! Right now it’s like he’s sleepwalking; I can’t get him to be excited about our marriage. I want to lift him out of his “dead” state and back into the world of the living! It’s like I want to pull him up out of Barbara’s grave, stiffen his spine, and get him to CHOOSE ME, to CHOOSE LIVING over giving up. I refuse to feel badly about loving him and wanting things. I am alive, and I want George to be alive alongside me. I care about George, and I want him to be OK.

- **Stakes/Urgency:** *(Why is this important? What will happen if you don’t get what you want?)*
if I fail at this marriage, I will have failed at 2 marriages, and that cannot happen! Jennie Malone is not a failure at love! I have put everything I have into this marriage and I know it can work. But a marriage takes 2, so I need George to commit. This is my last chance to shake George out of his lethargy. I have to speak up, I have to give this marriage everything I’ve got.

- **What happens right before your character starts to speak or sing (the “moment before”) and how does that affect the character? Is there anything about location, time of day, or other given circumstances that is important to the song/monologue?**
Our honeymoon was 9 days ago, and we had such a bad fight when we got home that I moved back into my old apartment. It rained during our honeymoon. All our friends are having marital problems and giving up.
Name: 

WKU Student ID#: 

Semester first enrolled at WKU: 

Planned graduation semester: 

Current **program** GPA: 

Current **overall** GPA: 

**BFA Concentration:**

*You may choose multiple concentrations only after consulting with your advisor.*

- [ ] Acting
- [ ] Directing
- [ ] Music Theatre
- [ ] Design & Technology

Applicant’s Signature _____________________________________ Date:

____________________

Advisor’s Signature: _____________________________________ Date:

____________________

Attach this cover page to a separate, 1000-1200 word, typewritten explanation of:

1. Your long-term career goals.

2. Why you believe this particular program of study/training is the best path for you to take toward achieving those goals.

3. Based on your work so far at WKU, in what area(s) do you feel you need improvement? How do you plan to make that happen? Be specific and realistic.
The following page contains a form that you will be required to fill out and submit electronically. **Please do not print out.** Upon completion, please email the document to your advisor in order to obtain their signature. Your advisor will then distribute the completed form to the rest of the faculty.

**Helpful Hints:**

**Locating your Program GPA**
In order to locate your GPA you must do an ICAP audit on Topnet. You will see your Program GPA below the listing of your major:

**Major in Performing Arts (Theatre Design & Technology). The major in Performing Arts(Theatre Design & Technology) requires 74 semester hours.**

**EARNED: 41.00 HOURS 3.78 GPA**

**IN-PROCESS: 22.00 HOURS**

--> **NEEDS: 2.00 GPA**

**Creating your electronic signature:**
-Select the box where it says “Applicant’s Signature”
-Select “A new digital ID I want to create now” Click Next
-Select “New PKCS#12 digital ID file” Click Next
-Fill in the required fields. Your name and email address are most important. Click Next
-Create a password. Click Next
- Type in your password and click Sign

You must now select a file name and location to save your digital signature. Once you have completed this, click Save and your digital signature will now appear in the form. This is only a suggested format. Please don’t copy it exactly. Remember, the entire résumé must fit on the back of an 8” x 10” headshot. No two page résumés!
Your Name
Union Affiliations  If you have them

- Cell Phone Number
- Email Address
- Professional Website

Eyes/Hair:  if a B&W headshot
Height / Weight:  optional

Vocal Range:  only if you sing

There are many different ways to divide your work experience into categories. One example. . .

<table>
<thead>
<tr>
<th>Professional</th>
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<tbody>
<tr>
<td>Play Title</td>
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<tr>
<td>Role</td>
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<td>Theatre Company Name</td>
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<td>Play Title</td>
</tr>
<tr>
<td>Role</td>
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<tr>
<td>Western Kentucky University</td>
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| Musical Title |
| Role         |
| Western Kentucky University |

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<tr>
<td>Featured Dancer</td>
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<td>Dance Company Name</td>
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| Musical Title |
| Choreographer |
| Western Kentucky University |

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<th>Film/TV</th>
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<tbody>
<tr>
<td>TV Show Title</td>
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<tr>
<td>Recurring Guest</td>
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<tr>
<td>Production Company</td>
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| Film Project Title |
| Lead |
| Student Film |

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<tr>
<th>Commercial/Voice Over</th>
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</thead>
<tbody>
<tr>
<td>T.V. Commercials:  Bob’s Carpet, Service One Credit Union, Kellogg’s Rice Krispies</td>
</tr>
<tr>
<td>Voice Over:  Big Noise Sound Systems, Talking Books, Bell Systems</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Training</th>
</tr>
</thead>
<tbody>
<tr>
<td>Western Kentucky University - Currently pursuing a BFA in Performing Arts. Graduation - May 2008.</td>
</tr>
<tr>
<td>Don’t mention your graduation date unless it’s getting close. You may also want to list some special classes you’ve taken or some of your teachers to point out specific skills or drop names you think might be helpful. This is most important for dancers, but can benefit others as well. If you have studied elsewhere or taken workshops you can also list that separately, as in the example below . . .</td>
</tr>
</tbody>
</table>

| Summer Tap Intensive 2007, Steps Studio, NYC |
| Choreographer Name, Instructor Name |

<table>
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<tr>
<th>Related Skills or Special Skills</th>
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<tbody>
<tr>
<td>Dialects, juggling, stage combat, instruments, horseback riding, drive stick shift, technical theatre skills, but only if you are willing to do that work. These can be a conversation-starter, but be careful about coming off as overreaching or corny</td>
</tr>
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