**Marquette University**

**Diederich College of Communication**

**Digital Media and Performing Arts**

**Marquette Theatre**



Student Policies Handbook Revised 08/15

“To make a difference in one person’s life is immensely more precious than the value of the whole world.”

– St. Peter Canisius

# Marquette University Theatre Arts Program

# Welcome!

Welcome to the Marquette University Theatre Arts program! We are very glad you have chosen to be a member of the Marquette Theatre family.

This Student Policies Handbook is for you to use as a reference guide to the activities and policies of the Theatre Arts program within the Department of Digital Media and Performing Arts. It contains information that you are expected to know about the requirements and guidelines of being a theatre major, minor, or member of the Marquette Theatre company. Please read it and ask any faculty member about concerns that need clarification.

Theatre has been a presence at Marquette for nearing a hundred years. It has occupied numerous venues over the course of those decades. Our present building, the Evan P. and Marion Helfaer Theatre, was built in 1974. It seats 228 people, and contains a thirty-four foot proscenium stage, a scene shop, a black box theatre that also serves as a dance studio, and a costume shop. Also in the building are dressing rooms, a laundry room, and offices. We are very fortunate to have our very own building, with needed teaching, rehearsal, and performance space. We feel togetherness is a good thing; you will never be simply a number at Marquette.

Our season consists of five main stage shows. Typically, there are two a semester with the fifth being our Theatre for Young Audiences production which takes place during semester break. In addition to these productions, Marquette Theatre has a numerous opportunities ranging from work on dance shows, directing class work, and senior capstone productions to the Marquette University Players Society (MUPS), a student theatre organization which performs several productions and revues throughout the year. These shows are almost entirely student directed and designed, and have provided the Marquette campus with some very innovative dramatic works.

You will find this an exciting and rewarding place to learn. We are very glad you are here!

The Faculty and Staff of the Theatre Arts Program

Mission Statement

In Marquette University’s J. William and Mary Diederich College of Communication, the study of theatre takes place within the context of a liberal arts education. A liberal education is a freeing education. Its aim is to release the student from the bonds of ignorance, intolerance, parochialism and prejudice.

The mission of the Theatre Arts Program is to lay a foundation for our students in the theatrical principles, techniques and practices that will help them realize their potential not only as artists, but also as human beings. We recognize the role of theatre in social communication and the importance of fostering in our students and in ourselves scholarship, artistic expression, and expertise in the performing arts.

The curriculum of the theatre major in the Diederich College is dedicated to the idea that the study of theatre is more than the study of cultural and literary history. Theatre remains in an ever-evolving dialogue with society. To this end, we insist on the careful and disciplined integration of curriculum with actual stage production. The department believes that hands-on, realized stage experience is just as important as classroom work. The production season, where much true learning happens under the close individual guidance of department faculty, is a major part of Marquette’s pedagogical program.

The department expects its undergraduate students to gain practical experience in every area of theatre, developing all their strengths, even those that had been previously undiscovered. Such breadth differentiates a Marquette education from a professional theatre-training program. Collaboration in the departmental production program instills a strong professionalism grounded in respect and caring for others that students carry into the world beyond graduation. An education at Marquette University with a major in theatre therefore combines knowledge and skill; it requires that theory be tested in practice and that skill be demonstrated in production.

**Department Website**: <http://www.marquette.edu/theatre>

**Ticketing Website:** http://www.showclix/events/marquettetheatre

# City of Milwaukee

Milwaukee, Wisconsin is an excellent city in which to study theatre. There are numerous opportunities for students to both attend and participate in productions outside the department. The Marquette Theatre Arts program has developed relationships with many of Milwaukee’s professional theatres. Our students have been able to take advantage of internships in various disciplines at such prestigious theatres as the Milwaukee Repertory Theater and Milwaukee Chamber Theatre. We have also been lucky enough to have theatre professionals from those companies, as well as from First Stage, In Tandem, UPROOTED, Skylight Music Theatre, Splinter Group Theatre, Project Non-Violence, Windfall Theatre, and Danceworks on our faculty and in guest artist positions on our productions. In addition, each year we actively seek to create a collaborative production with one of the professional theatres in town as part of our Marquette theatre season. This gives our students a chance to gain invaluable real life experience and have the opportunity to build their professional resumes while still in school.

In addition to the more than 20 professional and semi-professional theatres in town, Milwaukee is home to numerous other arts groups and venues such as the Milwaukee Symphony Orchestra, Milwaukee Art Museum, Milwaukee Ballet, and the Florentine Opera. The Marcus Center for the Performing Arts, the Pabst Theatre, and the Riverside Theatre are all large performance venues used both by local companies and national tours.

Marquette Theatre students are encouraged to attend these diverse cultural opportunities, and with the downtown and Third Ward theatre districts only a little over a mile east of campus, they can be easily accessed. Many arts organizations offer discount tickets for students, or “pay what you can” nights that help make our local theatre scene not only vibrant but affordable. Information about local performances, auditions and internship possibilities can be found on bulletin boards in the Helfaer Theatre, and in postings on our department Listserve.

# Theatre Arts Faculty and Staff

Jamie Cheatham (Assistant Professor)

Helfaer Theatre, 110

E-mail: james.cheatham@marquette.edu

Phone: (414) 288-5558

Todd Denning (Lecturer/Acting Instructor)

Helfaer Theatre, 107

E-mail: todd.denning@marquette.edu

Phone: (414) 288-3505

Fr. Grant Garinger, S.J. (Artistic Assistant Professor)

Johnston Hall, 312

E-mail: grant.garinger@marquette.edu

Phone: (414) 288-3485

Stephen Hudson-Mairet (Digital Media and Performing Arts Chair/Associate Professor)

Helfaer Theatre, 009

E-mail: stephen.hudson-mairet@marquette.edu

Phone: (414) 288-3391

Maureen Kilmurry (Lecturer/Acting Instructor)

Helfaer Theatre, 107

E-mail: maureen.kilmurry@marquette.edu

Phone: (414) 288-3505

Debra Krajec (Artistic Director/Artistic Associate Professor)

Helfaer Theatre, 111

E-mail: debra.krajec@marquette.edu

Phone: (414) 288-1504

Chester Loeffler-Bell (Technical Director/Artistic Assistant Professor)

Helfaer Theatre, 014B

E-mail: chester.loeffler-bell@marquette.edu

Phone: (414) 288-7469

Connie Petersen (Costume Shop Manager/Artistic Assistant Professor)

Helfaer Theatre, 103

E-mail: connie.petersen@marquette.edu

Phone: (414) 288-1649

John Schneider (Lecturer/Acting Instructor)

Helfaer Theatre, 107

E-mail: john.schneider@marquette.edu

Phone: (414) 288-3505

Dr. Mark Weinberg (Lecturer)

Helfaer Theatre, 107

E-mail: mark.weinberg@marquette.edu

Phone: (414) 288-3505

(Theatre Operations Coordinator)

Helfaer Theatre, 008

E-mail: TBD

Phone: (414) 288-7505

Helfaer Theatre Contact

Box Office: (414) 288-7504

Fax: (414) 288-7048

Costume Shop: (414) 288-0624

Assistant to the Chair: (414) 288-6356

# Dance Faculty

Amy Brinkman-Sustache (Lecturer/Dance Instructor)

Helfaer Theatre, 015

E-mail: amy.brinkman-sustache@marquette.edu

Phone: (414) 288-3452

Roxanne Kess (Lecturer/Dance Instructor)

Helfaer Theatre, 015

E-mail: Roxanne.kess@marquette.edu

Phone: (414) 288-3452

Catey Ott Thompson (Lecturer/Dance Instructor)

Helfaer Theatre, 015

E-mail: cathleen.ott@marquette.edu

Phone: (414) 288-3452

# Diederich College of Communication Administration and Staff

Dr. Ana Garner (Interim Dean)

Johnston Hall, 111a

E-mail: ana.garner@marquette.edu

Phone: (414) 288-7373

Dr. Joyce Wolburg (Associate Dean)

Johnston Hall, 111b

E-mail: joyce.wolburg@marquette.edu

Phone: (414) 288-7309

Dr. Sarah Bonewits Feldner (Associate Dean for Graduate Studies and Research)

Johnston Hall, 412

E-mail: sarah.feldner@marquette.edu

Phone: (414) 288-3491

## Diederich College of Communication Chairs

Gee Ekachai (Strategic Communication Chair)

Johnston Hall, 304

E-mail: daradirek.ekachai@marquette.edu

Phone: (414) 288-3450

Scott D’Urso (Communication Studies Chair)

Johnston Hall, 413

E-mail: scott.durso@marquette.edu

Phone: (414) 288-5477

Stephen Hudson-Mairet (Digital Media and Performing Arts Chair)

Helfaer Theatre, 009

E-mail: stephen.hudson-mairet@marquette.edu

Phone: (414) 288-3391

John Pauly (Journalism and Media Studies Chair)

Johnston Hall, 425

E-mail: john.pauly@marquette.edu

Phone: (414) 288-7231

## Diederich College of Communication Staff of Interest

James Brust (Director, Wakerly Media Lab for Creativity and Innovation)

Johnston Hall, 122

E-mail: james.brust@marquette.edu

Phone: (414) 288-3449

Sheena Carey (Internship Director)

Johnston Hall, 404

E-mail: sheena.carey@marquette.edu

Phone: (414) 288-7026

Susan Clinton (Director of Student Records and Academic Advising)

Johnston Hall, 114

E-mail: susan.clinton@marquette.edu

Phone: (414) 288-7702

David Denomie (Director of Debate/Interim Director of Student Services)

Johnston Hall, 020

E-mail: david.denomie@marquette.edu

Phone: (414) 288-3498

Steven Repati (Graduate Records Coordinator)

Johnston Hall, 112

E-mail: steve.repati@marquette.edu

Phone: (414) 288-5923

Donna Turben (Administrative Assistant to the Deans)

Johnston Hall, 111

1. mail: donna.turben@marquette.edu
2. Phone: (414) 288-3489

# Theatre Arts Curriculum

### Student Learning Outcomes for a Theatre Arts Major

At the completion of the Theatre Arts major, the graduate is able to:

* 1. Apply basic knowledge of the processes and practices of Acting, Directing, Playwriting, Scenic, Costume, Lighting and Sound Design, Production Technology and Stage Management to producing theatre productions.
	2. Demonstrate theatrical collaboration and respect for all the contribution of the production team.
	3. Analyze the role of theatre throughout history as a cultural force.

4. Demonstrate the knowledge and skills in preparation for their chosen path after graduation for professional success.

### Know what’s required

You’re required to complete 41 credits for the major in theatre arts, as shown below. For course descriptions, see the online bulletin at [http://www.marquette.edu/cur\_students/bulletin.shtml.](http://www.marquette.edu/cur_students/bulletin.shtml)

* PEAR 2964 Performing Arts Practicum – 3 credits
* THAR 1100 Acting I – Fundamental Technique – 3 credits
* THAR 1300 Stagecraft – 3 credits
* THAR 1310 Stagecraft Practicum – 0.5 credit
* THAR 1320 Basic Costume Technology – 3 credits
* THAR 1330 Basic Costume Technology Practicum – 0.5 credit
* THAR 2140 Voice and Movement for Stage OR THAR 2320 Scenographic Techniques– 3 credits
* THAR 2600 Play Analysis – 3 credits
* THAR 2400 Aspects of Theatrical Design – 3 credits
* THAR 4240 Period Styles – 3 credits
* THAR 4200 History of Theatre – 3 credits
* THAR 4210 Contemporary Theatre – 3 credits
* THAR 3953 Career and Preparation Studies Seminar – 1 credit
* Theatre Arts electives – 9 credits

### Choose your track

For students who wish to concentrate in a specific discipline within the performing arts, the following courses are strongly recommended.

Performance

* PEAR 2964 Performing Arts Practicum\* – 3 credits
* THAR 1100 Acting I – Fundamental Technique\* – 3 credits
* THAR 1120 Acting 2 — Characterization – 3 credits
* THAR 1340 Make-Up – 3 credits
* THAR 1300 Stagecraft\* – 3 credits
* THAR 1320 Basic Costume Technology\* – 3 credits
* THAR 2140 Voice and Movement for Stage\* – 3 credits
* THAR 2160 Voice and Speech 1 – 3 credits
* THAR 2100 Advanced Scene Study – 3 credits
* THAR 3100 Acting 4 — Shakespeare – 3 credits
* THAR 2600 Play Analysis\* – 3 credits
* THAR 2500 Play Direction – 3 credits
* THAR 4200 History of Theatre\* – 3 credits
* THAR 3953 Career and Preparation Studies Seminar\* – 1 credit
* DANC 3100 Theatre Dance – 2 credits
* DANC 2320 Beginning Dance Technique 1 – 2 credits
* DANC 2340 Beginning Dance Technique 2 – 2 credits
* DANC 2500 Composition: Improvisational Sources – 3 credits

Directing

* PEAR 2964 Performing Arts Practicum\* – 3 credits
* THAR 1100 Acting I – Fundamental Technique\* – 3 credits
* THAR 1120 Acting 2 – Characterization – 3 credits
* THAR 1300 Stagecraft\* – 3 credits
* THAR 1320 Basic Costume Technology\* – 3 credits
* THAR 2400 Aspects of Theatrical Design\* – 3 credits
* THAR 2140 Voice and Movement for Stage\* – 3 credits or THAR 2320 Scenographic Techniques – 3 credits
* THAR 2600 Play Analysis\* – 3 credits
* THAR 2500 Play Direction – 3 credits
* THAR 4500 Advanced Play Direction – 3 credits
* THAR 4200 History of Theatre\* – 3 credits
* THAR 4360 Theatre Management – 3 credits
* THAR 3953 Career and Preparation Studies Seminar\* – 1 credit

Depending on your interest, other recommended courses include Dance Composition, additional acting courses, advanced play analysis, an internship, and an independent project or a senior thesis.

Design/Technical

* PEAR 2964 Performing Arts Practicum\* – 3 credits
* THAR 1100 Acting I – Fundamental Technique\* – 3 credits
* THAR 1300 Stagecraft\* – 3 credits
* THAR 1320 Basic Costume Technology\* – 3 credits
* THAR 2600 Play Analysis\* – 3 credits
* THAR 2400 Aspects of Theatrical Design\* – 3 credits
* THAR 2320 Scenographic Techniques – 3 credits
* THAR 2500 Play Direction – 3 credits
* THAR 4420 Lighting Design – 3 credits
* THAR 4400 Costume Design – 3 credits
* THAR 4440 Scenery Design – 3 credits
* THAR 4200 History of Theatre\* – 3 credits
* THAR 4360 Theatre Management – 3 credits
* THAR 4380 Computer Applications for the Theatre – 3 credits
* THAR 3953 Career and Preparation Studies Seminar\* – 1 credit

Depending on their interest, Theatre Arts students are often recommended to take courses in dance and art.

\*Required courses

### Participate in Theatre Productions

All theatre arts majors and minors are required to audition for theatre productions and participate in a technical, design or management capacity. Majors and minors must get a signed release to not participate in a main stage audition.  Such a release must be signed by either the Artistic Director, the play’s director, or the student’s Theatre academic advisor.  Participation is also open to all university students. Students must have at least a 2.0 grade point average to participate in any production.

### Wisconsin Teaching License in Theatre Arts

MIDDLE CHILDHOOD/EARLY ADOLESCENCE

You must complete all requirements as specified by the College of Education, as well as all requirements listed under the theatre arts major.

EARLY ADOLESCENCE/ADOLESCENCE

You must complete all requirements as specified by the College of Education; those listed under the theatre arts major; and these courses: THAR 2500, Play Direction, and THAR 4360, Theatre Management—both of which count toward required electives in the theatre arts major.

## Theatre Arts Minor

In order to qualify for a minor in the Theatre Arts program, you must complete at least 18 credits including the following required classes:

* PEAR 2964 Performing Arts Practicum – 2 credits (4 semesters)
* THAR 1100 Acting I – Fundamental Technique – 3 credits
* THAR 1300 Stagecraft – 3 credits
* THAR 1320 Basic Costume Technology – 3 credits
* THAR 2600 Play Analysis – 3 credits
* THAR 4200 History of Theatre – 3 credits
* Theatre Arts Electives

## Fine Arts Minor (through MIAD)

The Fine Arts minor represents a unique program created in collaboration with the nearby Milwaukee Institute of Art and Design (MIAD). The collaboration offers students the opportunity to enhance creative skills, increase knowledge of the arts and fulfill artistic desires by choosing one of the three 18-credit minors: Fine Arts-Graphic Design, Fine Arts-Photography and Fine Arts-Studio Art. Each minor offers a unique blend of creative conceptualizing, execution, theory and technology. MIAD is fully accredited by the National Association of Schools of Art and Design (NASAD).

Students who wish to pursue a FIAR minor must apply for admission to the program. Space is limited and applications are only accepted from Freshmen and Sophomores. Applications are due by October 1 (for admission in spring term) or February 15 (for admission in fall term). Applicants will be notified of their status by October 15 (for spring term) or March 1 (for fall term). All program applications should be emailed to the Program Director, Dr. Jean Grow, at jean.grow@marquette.edu. No late applications will be accepted. Students must provide an artist statement, a portfolio with up to 10 creative samples and one letter of reference.

·      The artist statement should be a 500- to 750-word statementdescribing the history of the student’s interests and experiences in art, the student’s goals and what motivates the student to achieve those goals. The student statement should also include the following: name, college, rank (freshman or sophomore), major and desired FIAR minor.

·      Up to 10 samples of creative work should be uploaded into an online portfolio and the link to it should be included at conclusion of the artistic statement, along with the name of the student’s reference.

·      Reference letters should come from someone who knows of the student’s creative passion and may be a high school teacher. Letters should be sent directly to the Program Director: jean.grow@marquette.edu.

Only full-time Marquette students, accepted into the FIAR program as declared FIAR minors, may registrar for classes. Normally FIAR minors complete one course per semester. However, under some circumstances students may be allowed to register for a second class. Any declared minor who has not taken a FIAR class by junior year, may be dropped from the minor. Students may not exceed 18 FIAR credits overall. Students must meet any prerequisites before registering for a course. Placement is subject to availability. Students should consult the Schedule of Classes at the time of registration. Registration forms must be filed by November 15 (for spring term) and April 15 (for fall term). The MIAD Registration form is located on the [Marquette Central academic forms website.](http://www.marquette.edu/mucentral/registrar/policy_forms.shtml) The tuition cost of enrolling in MIAD courses is included in the Marquette full-time student tuition rate. However, other course material fees may apply, and students will need to pay them directly to MIAD before the start of classes. Finally, please do not contact MIAD teachers or the registrar regarding scheduling, substitutions and/or waivers. All of these must be approved by Dr. Jean Grow, Marquette FIAR Program Director.

Students registered for FIAR course will receive notification from MIAD shortly before classes begin. This notification will include information about supplies, class location, course website, parking options, as well as any specific instructions from individual MIAD instructors. Student lockers are available at MIAD. Transportation to MIAD is not provided; however public transportation is readily available and many students car pool. Finally, all FIAR courses are offered at MIAD unless otherwise noted. MIAD is located at 273 East Erie Street.

Further information can be obtained by contacting Dr. Jean Grow, Program Director and Associate Professor in the Diederich College of Communication. Dr. Grow’s office is located in room 510 Johnston Hall. You may also contact her at 414-288-6457 or jean.grow@marquette.edu. Students are also encouraged to visit <http://diederich.marquette.edu/COC/fiar-minorprogram.aspx> for additional information

# College of Communication Common Curriculum

### Prepare for Tomorrow

Think how much the world has changed since you started high school. What’ll it be like in another four years? Ten years? Twenty?

In the J. William and Mary Diederich College of Communication, you gain the knowledge and skills to manage change throughout your professional career.

* Start with the University Core of Common Studies, exploring human behavior, faith and culture through courses in the arts and sciences
* Build on this base with Diederich College classes in communications theory and practice, developing specialized knowledge in your major
* Sharpen your skills through involvement in our student-run media, theatre, clubs and activities and professional internships—gaining hands-on experience from day one.

Throughout your studies, you’ll find an emphasis on community service, values and ethics that prepares you for responsible citizenship in an ever-changing world.

University Core of Common Studies

These are the knowledge areas all Marquette University students address—the intellectual heart of a Marquette education. Core courses include the following:

### Examining the World

* Rhetoric – 6 credits
* Mathematical Reasoning – 3 credits

### Evaluating the World

* Human Nature and Ethics – 6 credits
* Theology – 6 credits

### Engaging the World

* Diverse Cultures – 3 credits
* Histories of Cultures and Societies – 3 credits
* Individual and Social Behavior – 3 credits
* Literature and Performing Arts – 3 credits
* Science and Nature – 3 credits

For details and a current list of core courses, see [www.marquette.edu/core.](http://www.marquette.edu/core)

## Diederich College Curriculum

The Diederich College of Communication has its own required curriculum. You take these classes, plus classes in your major and minor. Except where noted, these classes are in addition to the university core (for a total of 57 - 65 credits).

Some majors may require specific courses to fulfill the University Core of Common Studies or the college’s curriculum. You may also have to take courses that meet your major’s requirements without counting toward your major hours. See each major’s course list for details.

### Diederich College curriculum

* Minor or second major – 18 credits
* Introduction to Communication – 3 credits
* Contemporary Presentation\* – 3 credits
* Media in Society – 3 credits
* Introduction to Communication Research Methods – 3 credits
* Foreign language – 6-8 credits as determined by placement test, *or* two university core Diverse Cultures courses\*\*
* Fulfills university core Rhetoric requirement

\*\*Does not fulfill university core Diverse Cultures requirement

### Credits

Beginning in the Fall 2015, you need at least 120 credits with a 2.0 grade point average in courses completed at Marquette to graduate. Students matriculating to Marquette prior to Fall 2015 need 128 credits with a 2.0 grade point average. You must complete at least 32 upper division credits at MU.

# Theatre Arts Program: Policies and Procedures

## Statement of Purpose

The aim of the Theatre Arts program is to educate students in many aspects of theatre. Students will study the history of theatre as well as differing approaches to analysis, criticism, design, theory, performance, and practice. The main stage productions and the studio season are an integral part of the education students receive. They provide students and faculty with opportunities to teach, experiment, and develop many skills. Through our work together on these shows, we apply what is learned in class directly to theatre practice, and in the process reinforce and refine techniques and talents.

All students are expected to fulfill a wide range of responsibilities for departmental productions. It is as important for a person whose primary focus is on technical theatre to experience performance conditions as it is for an actor to understand how design and technical elements support a production. The challenge of a variety of jobs enables students to achieve a fuller appreciation of the art of the theatre and a deeper respect for fellow artists. The goal of the department is to integrate classroom and production experiences in order to give students a well-rounded and extensive introduction to performing arts.

## Code of Ethics

Part of the great tradition of the theatre is a code of ethics, which belongs to all who work on the legitimate stage. This code reflects an appreciation toward craftsmanship, a respect for associates, and a dedication toward the audience. It outlines a self-discipline, which, far from robbing one of individuality, increases personal self-esteem and dignity through cooperation and common purpose. All those who participate in the art and craft of theatre activities are expected to follow this Code of Ethics:

Theatre is a group activity; others are depending on me. I will do my best to be at each and every rehearsal, work call or performance.

*The readiness is all!* I will be on time and ready (to start rehearsal, to go on stage, to get to work) at the beginning of each call. Ten minutes early is “on time”!

*There are no small parts!* I will do my best with each role or project I take on.

Each production is a collaborative effort. I will do my best to aid the needs of the many.

Communication is the key to collaboration. I will regularly check the Theatre Callboards and Listserv (our official channel of communication) and be responsible for any information posted or e-mailed by Stephen Hudson-Mairet.

The theatre is not a democracy. I will listen to and give proper respect to those in positions of authority above me.

Criticism is hard. I will do my best to listen to and receive notes with a constructive outlook.

I will receive compliments with humility, knowing that my good work is dependent on that of many others.

*Be not afraid of greatness*; I will choose to learn not only from my successes but also from failure. “Only those who dare to fail can ever achieve greatly.”

Patience is a virtue; I will practice this virtue, especially during times of stress and/or frustration.

*The fault, Dear Brutus, is not in our stars but in ourselves.* I will not blame others for my own shortcomings!

*The walls have ears.* I will avoid saying negative or hurtful things about my colleagues and classmates.

*O this learning, what a thing it is!* If I don’t know something, I will ask! (You are here to learn.)

My work and I represent Marquette Theatre and the Theatre as a whole. I will direct my efforts in such a manner that when I leave, the Theatre will stand as a greater institution for my having labored here.

I will avoid social or outside activities that could interfere with my work in the theatre.

I will use the tools of my craft with respect. These include actual tools, stage properties and costumes.

I will observe backstage courtesy and shall comport myself in strict compliance with the rules and regulations of the Helfaer Theatre.

*Illusion is the first of all pleasures*. Our aim is to create illusion; therefore, I will not destroy that illusion by appearing in costume and make-up off stage or outside of the theatre.

I will attend the strike and carry out all duties assigned by my supervisor/s to the best of my ability.

I will observe the smoking/no smoking areas as designated.

*Though this be madness, yet is there method in it.* I will meet all deadlines and responsibilities as assigned.

*Forewarned is forearmed.* I will try to inform my supervisor of any conflicts well in advance*.*

*Double, double toil and trouble.* I will be part of the solution, not a part of the problem.

I will celebrate my colleagues’ successes, even in the face of my own disappointments.

I will celebrate my successes with appropriate sensitivity to others’ disappointments.

**Marquette Theatre MAIN STAGE AUDITION POLICY**

Premise: Participation in our main stage season provides the student with opportunities to put into practice the techniques and tools that are learned in class. Although casting a play is determined by many factors and a director cannot guarantee roles for all who audition, familiarity with the audition process is an invaluable and necessary experience certainly for those wishing to pursue a performance career. It is also valuable for those who will not be performers, in order to understand and respect the process and work that goes into an audition*.*

An undergraduate student must have a 2.0 overall grade point average to participate.

Students are reminded that, except in plays where race itself is an issue, casting is decided on the basis of ability, not race.

It is always recommended that students read the entire script prior to auditioning. Scripts will regularly be available to read in the green room, and occasionally at the Raynor Library.

**All Theatre majors are required to audition for all main stage productions.**

There are two exceptions for majors to not audition:

1. The student is serving in a design/technical/management position that precludes the student from auditioning.
2. Official written permission has been granted, excusing the student from auditioning.

1) Automatic excuse from auditioning.

If a student has been given a design, technical, or management position for a production in advance of the audition, this will automatically excuse that student from having to audition. Note: this position must be confirmed by the appropriate supervisor prior to the audition. {“Planning to be on crew” is not a sufficient excuse.} If you are not sure if you are excused, check with your advisor.

2) Requesting permission to be excused from auditioning

It is understandable that from time to time a student might have legitimate academic or personal reasons to not audition.

In order to be officially excused from an audition, a student must obtain a permission form (see below) that requires two signatures: one by the student's academic advisor, and a second signature from either the artistic director or the play's director. Students must have a legitimate reason to be excused from each audition that must be stated on the form, and then signed by the advisor and artistic director or play director. Either signatory may refuse to sign the request if the legitimacy of the request is in question. If both signatures are not acquired, the student is expected to audition.

All completed forms must be submitted to the artistic director by 5:00 PM the day BEFORE the auditions take place.

Completed forms will be shared with the director and all faculty, and a record will be kept.

Students who are required to audition as part of their class requirements are responsible for discussing the grade ramifications of not auditioning with their acting instructor.

**Failure to audition without permission to be excused**

Failure to audition without documentation of permission can result in the student’s ineligibility to audition and/or participate in acting roles or significant design/technical/management positions for main stage productions or MUPS shows/studio workshops for the remainder of that semester. Failure to audition may also affect one’s practicum grade if a penalty is applied.

**Expectations for Theatre Minors**

Theatre minors are expected to follow the requirements of any acting class that they are enrolled in regarding auditioning for productions. If not enrolled in an acting course, it is recommended that Theatre minors audition for a least two productions a season.

**Acceptance of roles**

Any student who attends a callback audition when called back, indicates by their presence that they will accept any role assigned, even if it is for a role for which the student has not been called back. Students will not be given the option to refuse a role once it has been posted.

**Appeal of ineligibility to audition**

A student who has been declared ineligible to audition for future roles according to the audition policy may appeal the ineligibility.  Students can appeal the decision by writing to the Department Chair providing a written rationale for missing the auditions without prior approval.  The student must initiate the action before the successive round of auditions is held. The Department Chair will then request a meeting with the student and the director of the auditions missed or the student and the student’s advisor.

Following the meeting, the Chair will determine if the ineligibility should stand or if the student should be allowed to audition for the next available roles.  The Chair will provide a written decision regarding eligibility for future auditions before the next round of auditions occur.  A copy of the student’s written rationale, along with the Chair’s written response will be kept on file by the student’s academic advisor.  Normally, a student will not be allowed to successfully appeal the ineligibility more than once as a Marquette Theatre student.

Request To Be Excused From Auditioning

**This form must have two required signatures prior to audition date to be valid.**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Current GPA: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Name of Show: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Are you currently enrolled in any acting class? YES\_\_\_\_\_ NO\_\_\_\_

(If YES, please circle which class)

Acting: I II III IV V Special Topics

Grounds for Request:

Advisor’s name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Note: Both your advisor and the director or artistic director must sign-off on this request in advance in order to be excused from requested audition/s. Forms must be submitted to the Artistic Director by 5:00 PM the day BEFORE the audition.**

Check to

Approve

 ☐ Advisor’s Signature:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date\_\_\_\_\_\_\_

☐ A.D./Director’s Signature:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_­­­ Date\_\_\_\_\_\_\_

PEAR 2964 and Practicum Classes

The purpose of student crews is to educate students in the many aspects of technical theatre through practical, hands-on experience with the tools and techniques used in contemporary theatres. This is a vital element of a well-rounded theatre education and serves to provide our students with additional skills in problem solving and management, which cannot be accomplished through traditional classroom instruction. All majors and minors are required to fulfill one crew assignment on one of the Main stage productions within the semester.

Students will be assigned in multiple disciplines to achieve well-rounded hands-on experience; which may include the following:

1. Building (takes place during the four weeks prior to the opening of a show during regular scheduled shop hours)
* Costume construction, set construction, props preparation, light hanging and maintenance
1. Running Crew (takes place during the run of a show and technical rehearsals)
* Board operators (light and sound), deck crew (backstage hands), wardrobe, front of the house (house manager and box office)
1. Production (takes place before and during the run of a show)
* Stage management, Assistant Stage Manager

Crew Sign-Up & First Rehearsal

Students are required to sign up for crews at the crew sign-up meeting during the first week of classes each semester. The Season at a Glance calendar will be handed out at that time.

The Technical Director and Costume Shop Manager will then meet to assign the necessary crews. Every effort will be made to give each student the crew requested, while ensuring that each student fulfills his or her crew requirements, and that each crew is filled. Students should be aware that it is sometimes not possible to give each student their choice. It is at this meeting you must bring your class schedule and any conflicts that would forbid you to fulfill your assignment for the semester.  Any late excuses will not be permissible.  **Once assigned to a production or cast in a show, the student is required to fulfill that obligation**. You can expect an “U” Unsatisfactory for your grade if any part of your assignment is not in attendance or work completed.

We ask that you respect work that is taking place in the theatre and take the effort to volunteer when assistance is needed. In these crunch times we highly request that there is no game or video watching in the greenroom. We would expect you would want to step up an assist your fellow colleagues.

Directors and designers meet with the entire cast and crew of each production at the first rehearsal of each show to explain concepts, styles, and designs for each production.

Crew Assignment Guidelines

1. The Technical Director and the Costume Shop Manager will make crew assignments following the initial crew sign-up which is held the first week of classes each semester.
2. **It is the student’s responsibility to make sure he/she receives a crew assignment.** Students will find their assignments posted on the callboard - Students are responsible for knowing their assignment, and when their crew hours start.
3. Costume and Scenery Build time equals 40 hours per semester with the requirement of 20 hours completed by midterms. If you are acting on the main stage, 20 of your required hours may be used as acting and then 20 hours in the shop for build time.
4. Courses with crew requirements are THAR 1300 Stagecraft and THAR 1320 Basic Costume Technology. Crew work is part of the lab portion of these courses.
5. Majors need to be enrolled in PEAR 2964 for a total of 6 semesters and Minors enrolled in 4 semesters.
6. Running crews are equivalent to being in the cast. It is essential that running crew members be present for **all tech rehearsals, all performances, and for strike**. Failure to do so will result in non-fulfillment of the running crew requirement, and will achieve a “U” for the final grade.
7. Students will be graded on process, application of training, development of craft, attitude toward the assignment, and the final product.

Department Calendar – Season at a Glance

At the beginning of each semester, the Department Calendar will be handed out the Crew sign up Meeting. Please examine this calendar carefully. It will contain important information, dates, and deadlines. Every production is color coded by Build Dates and Running Crew Dates. Note especially dates and times of scheduled technical rehearsals, performances, strikes and any other required activities. Keep in mind the dates on this calendar are targets--things unavoidably get behind schedule, unforeseen circumstances arise, and planning is an imperfect art. If and when changes need to be made on the Calendar, announcements will be made; notices will be posted on the callboard and sent out via List-serve. Please remain flexible and willing to accommodate necessary changes.

Time management is extremely important in academic theatre, as it is in the wider theatre world. We post the Season at a Glance to provide you with the opportunity to plan your work, studies, and social life more effectively. Please take advantage of this opportunity. Realize that during tech and performance weeks your time will be at a premium, especially if you have a major role on or backstage. Examine the syllabi in your classes to determine what projects, exams, etc. will be due or will take place during our busiest times so you may be prepared ahead of time. Do not use participation in a production as an excuse for skipping classes or asking for extensions on course work.

## Department Must-Haves

In order to facilitate and enliven performance classes and productions, each performer must have a set of “stock” costumes. It’s a good idea to shop in thrift stores and used clothing supplies when building some of your stock. None of these items need be expensive.

* Men should have long black pants, black long sleeve shirt (no logos), black shoes, and black socks. Please also have dress shoes (Tie shoes with leather soles) and a coat jacket/blazer and tie as well for rehearsal purposes.
* Women should have long black slacks, black long sleeve shirt (no logos), black moderate heel shoes/character shoes, and a medium length black skirt.
* Anyone working in the scene shop should have a c-wrench, safety goggles, and a tape measure.

Responsibilities of Running Crew Positions

Stage Manager

Runs all production meetings, communication between technical designers and director – sending out rehearsal and production reports; responsibility to director and actors; officiates at the technical rehearsals; starts all performances; gives all cues, calls the actors, postal calls, charged with maintaining the production standards set by the director.

Assistant Stage Manager

Involved in all rehearsals, tech rehearsals and performances; run the backstage during productions; props setup, fly systems, and care for actors backstage.

Light and Sound Board Operators

Attend all technical rehearsals including the dry tech. Focus on what’s happening on the stage, the cues come from the stage manager and sometimes feeling as if you are the actor on stage. These roles are very important to be consistent in every show; it’s all about timing.

Wardrobe Supervisor

Locks up dressing rooms, scheduling of crew doing laundry; informing shop manager of needed supplies, responsible for crews during set-ups, check-ins, quick changes and all notes to be done on costumes before the next performance.

House Manager

Running the front of house, communication between stage manager and box office personnel; starting the show once the audience is in the house; flashing lights at intermission; helping box office staff set-up and run concessions; in charge of ushers; teaching ushers how the seating works; aware of emergency situations and how to deal with it.

Deck Crew

All backstage work relating to the set and props; cleaning and upkeep which means mopping & sweeping every night; any shift changes within the show; striking props at the end of the show; the general care of the set and props; safety for the actors and often being a fly man.

Master Electrician

Work closely with the designer; hang and focus of lighting instruments; light checks every night before the performance; train the light board op; any other work given from the technical director or lighting designer; maintenance of all electrical equipment.

Follow Spot Operator

Attend all tech rehearsals; run the follow spot when needed in the show and follow commands from the stage manager.

Wardrobe

Attend tech rehearsals starting as of the 1st dress rehearsal; be in the hallway or dressing rooms before the show and intermission; switch over the laundry when it is your assigned night; put laundry away; costume check-ins when you arrive and check-out with the actors after the show; do any notes listed on the grief sheets or on the bulletin boards; upkeep of costumes and accessories; prepare for quick changes.

**The job responsibilities listed here are not a definite list. You may be asked to do more or less depending on each production. This is just a list to give you an idea of what the jobs entail…**

Shop Procedures and Rules

**Requirements for all Building Crews**

Building crew takes place during the four week period before a show opens. The Scene Studio is open for work from 1:00pm to 5:00pm Monday through Friday. The Costume Shop is open from 1:00-5:00pm Monday, Tuesday and Thursday; Friday is open from 10am – 5pm. At certain times, working hours may be extended to include evenings or weekends. Please do not count on this when calculating hours in your schedule to put in your lab hours. Both shops prefer to get the work done during regular hours.

1. Labs are structured around a two-hour minimum call. Each call includes cleanup time at the end.
2. The shop assistants or supervisor will sign off on your record attendance. Be certain that your presence has been noted or the hours you have worked will not count.
3. All students working in the Costume and Scene shop MUST have a signed copy of the University Shop Safety Regulations on file. You must pass the Safety Test given at the beginning of the school year. This form must be updated and signed each year. See your shop supervisor to be certain you have met this requirement.
4. All students must observe the University Shops Safety Rules when working in the shops. Failure to do so may result in disciplinary action. Rules are summarized as follows:
	* Clean-up is required following each work period.
	* Horseplay of any kind is forbidden.
	* Do not operate unfamiliar equipment without a supervisor.
	* Shop facilities may not be used unless a supervisor is present.
	* Report all accidents immediately to the shop supervisor. Paperwork must be filled out within 24 hours.
	* Wear eye protection and hard hats whenever appropriate when working in the scene shop.
	* Dress appropriately for work. Wear comfortable and protective shoes and clothing. Avoid loose clothing and jewelry that might become tangled in machinery or tools.
	* Keep power tool machine guards in place when equipment is in operation.
	* Use hand tools only for their intended purpose.
	* Do not use defective tools, equipment, or cable.
	* Report problems to your supervisor immediately.

**Production Meetings**

All production meetings will be decided at the beginning of the semester. Suggested time if it works with schedules of the Stage manager, Director, Costume, Scenic, Lighting and Sound Designer would be at noon on Wednesdays. It will vary from 30-60 minutes in length. Production meetings are intended to report progress and facilitate production coordination. Problems with budget, schedule of space, or construction time/ manpower should be brought forth. People directing or designing should try to avoid teaching or taking classes during the regular scheduled time.

**Technical Rehearsals and Performances**

1. Actors will not be required to rehearse more than eight (8) hours in one day on weekends and holidays, except during technical and/or dress rehearsals. Break periods of 5 minutes after 55 minutes, or 10 minutes after 80 minutes, will be taken. The Stage Manager will enforce these breaks**.** There shall be no rehearsal call of more than 5 hours without a meal break of at least one-and-a-half (1 1⁄2) hours. The cast must have one weekend day off in seven, except for the seven days prior to opening.
2. All run crew members (including Stage Managers and Board Ops) should dress in black pants (no sweat pants), black shirt (with no writing or artwork), and dark closed-toe shoes. Skirts, dresses, high heels, sandals, and flip-flops are not appropriate. Crew members who will be seen by the audience during scene changes, etc. should not wear any clothing that could prove distracting. For some productions, run crew members may be required to wear long sleeved black shirts, or there could be other requirements. Using black gaff tape to cover logos or to create instant black shoes is not appropriate. If you are financially unable to provide appropriate clothing, please contact the Costume Shop Manager.
3. Paper Tech will take place 2-3 days in advance of the actual Tech Weekend. Stage Manager, Director, Lighting and Sound Designer need to be present.
4. Friday Rehearsal during the day is Dry Tech. Actors will be called in at night rehearsal to begin Cue-to-Cue Rehearsal. Deck crew, board operators will be called for this rehearsal.
5. Saturday Rehearsal will begin at noon giving actors the chance to eat before arriving at the theatre. 2-hour dinner break will be allowed and rehearsal should not go past 10pm.
6. Sunday rehearsal will begin with a dress rehearsal in the early evening. Usually actors are called 2 hours prior to start of the run to work through quick changes, first time with hair, makeup and costumes. It will be during this rehearsal that the Wardrobe crew will be called half-hour prior to actors.
7. Monday is a dark night. Dress rehearsals continue Tuesday and Wednesday with a photo call that will take place during final dress rehearsal. Runs begin at 7:30pm with the end time of rehearsal at 11:00pm.
8. Opening night occurs on Thursday night with a reception following the performance. All theatre majors are highly recommended to attend using their complimentary ticket.
9. First week of performances occur Thursday through Saturday at 7:30pm and Sunday matinee at 2:30pm; Second week occurs Wednesday through Sunday.

**Requirements for all Running Crews**

Running crews take place during the tech rehearsals, dress rehearsals, and actual performances of a production. A technical schedule, which includes dates and times when your running crew is called will be posted on the callboard. Running crew members are as vital to the show as the actors, and must consider their duties as part of the performance. NO SUBSTITUTIONS ARE ALLOWED. All running crew members must:

1. Participate in all technical rehearsals, performances, and crew meetings for the production.
2. Attend the strike of the show you are running. Strike immediately follows the final Sunday matinee.
3. It is your responsibility to meet all scheduled commitments. No reminders will be sent, or phone calls made. Additional production calendars are available from the stage manager.
4. Substitutes are never allowed. You will be trained to complete the tasks needed for a successful production in which you will practice multiple times before opening.
5. Calls: Everyone is expected to arrive several minutes early for any call so the call may start on time. Early is on time. On time is late. Late is not acceptable.

NOTE: It is mandatory to observe a run-through rehearsal before your crew duties begin. Information regarding run times will be posted or emailed by the stage manager.

**Rehearsal and Performance Etiquette**

All members of a production team, including directors, designers, actors, stage managers, and technicians must conduct themselves with concern for the ensemble during rehearsals, crew calls and performances. Respect for colleagues, commitment to the art form, responsibility, discipline, care for others’ time, and common sense are all important to the quality and eventual success of the production experience.

Quiet: Respect the audience and actors who are on the stage by being quiet. Likewise, actors and crew backstage must focus on the performance and hear cues. Control booth and headset chatter should also be kept to a minimum.

Waiting Offstage: The “quiet” guidelines above apply here as well. Wait in the Green Room, or other designed area, until you must take your place backstage for an entrance. Don't wander to the shops, halls, or other areas, as you may become distracted and miss a cue. Be careful not to lean on light towers, speakers, or other equipment, as this will affect settings and may cause damage.

Handling Props/Furniture: Never handle props other than those you will use. Return your props to the proper location as soon as you finish with them on stage. Always check the presence and placement of your props well before rehearsal and performance time.

Costumes: An actor's costume is a vital part of his/her character. A costume has no separate life of its own. An actor seeks to understand the costume's relationship to his/her performance and explore ways to integrate it into his/her acting.

**Backstage Cell Phone and Electronics Usage**

Cell phones and other electronic usage: It is crucial that everyone involved in the production maintains complete focus on the task at hand, for both artistic and safety reasons. For this reason, cellphones, computers and laptops should not be in use backstage, or during technical rehearsals and performances by crew and performers alike. Electronic distractions in the green room that prevent prompt reactions from cast and crew during rehearsal or performances should also be avoided. Exceptions may only be granted by the technical director or stage management, and should be approved before the rehearsal or performance commence. In the rare occurrence that this policy is abused, students involved in a production may be required to turn in devices to stage management prior to the evening’s activities for secure keeping until the performance is completed. As is best practice within the profession, post it notes or labels will be provided so students can label their phone prior to turning it in, and the items will be safely locked up during the show.  The devices will be returned promptly after the show.  If members of the cast and crew are concerned about turning over their devices, they are encouraged to leave them at home, or safely stowed away in purses or backpacks for the duration from call time to the final curtain.

**Main stage Strike Guidelines**

The strike of each show (the taking down and putting away of the set, lights, and costumes) is an opportunity for all of us to work together for the good of the entire department. The purpose of strike is to prepare for the next production, to ensure that materials and equipment are maintained and stored in the proper manner and in the proper place. This task is a large one, and through the participation of all, the job will be more quickly done. “Many hands make light work” is especially true in theatre. Strike is a time of community, where we all gather together and have a good time while we work.

Sunday shows start at 2:30pm (as opposed to Wednesday, Thursday, Friday, and Saturday shows which begin at 7:30pm). As soon as the show is over, we strike the set. With the exception of actors and crew in the show are allowed to take a 20-minute break before starting to strike. **All majors, minors and Costume Tech / Stagecraft Lab students are required to be there.**

**Strike**

1. The organization and management of strike will be the responsibility of the technical director and Costume Shop Manager.
2. Cast and crew members, shop assistants, and lab students MUST participate in the strike unless otherwise excused by the technical director or Costume Shop Manager. STUDENTS WITH CONFLICTS MUST RECEIVE PERMISSION TO BE ABSENT PRIOR TO STRIKE DAY.  The Technical Director or Costume Shop Manager will have to agree and sign off the release. Students who miss strike will have to work will make up the work by the Friday after Strike working double the hours that strike ran.
3. The production stage manager will secure a list of theatre majors from the artistic director and he/she shall take attendance at strike.

## Student Assessment

In all arts, the growth and development of the artist is often measured in subjective and intangible ways. The faculty of the Theatre Arts program strives to maintain an open and honest relationship with all students regarding the student’s artistic and scholarly growth.

In order to insure that every student has the opportunity to share feedback with the faculty, the theatre faculty will make every effort to annually offer times to meet with students individually to evaluate the student’s progress. Students will be encouraged to sign up for meeting times towards the latter end of the semester. This is not mandatory, and is offered only for those students who wish to participate in the process.

****Rules and Regulations for Use of Production and Shop Facilities

Due to the nature of production activities and to the concentration necessary to perform work requiring utmost detail, careful consideration must be made to the following rules and regulations for use of department shop facilities. The safety of shop assistants, student crews, and others involved in the mounting of a production is paramount, and the procedures, below, are designed to ensure a safe, professional working environment. The shop facilities may be used only for the purpose of designing, building, and striking a show, and are not to be considered storage areas for personal items or studios for personal projects. Personal items unnecessarily cluttering work areas will be discarded immediately, and any personal projects underway in the scene or costume shops or production support will be removed from these spaces.

No work may be performed in the scene or costume shops and their related areas without the consent of the Technical Director or Costume Shop Manager or their appointed Shop Assistant representatives. Because activities in the scene and costume shops demand operation of lightweight and heavy machinery, all safety procedures for use of these machines must be followed, and all necessary safety gear must be worn. If students have any questions concerning the proper operation of machinery or the location of safety gear, they must seek the advice of the Technical Director for work in the scene shop or Costume Shop Manager for work in the costume shop.

Students may not eat and drink in the scene shop, especially while operating machinery or handling tools; smoking is forbidden. Students should place any type of liquid container (e.g. soda bottles, water bottles, paint buckets, cleaning solutions) away from machinery, tools, and tabletops to ensure soil-free surfaces and damage-free equipment. Students working in the costume shop may not eat, drink, or smoke in the costume shop proper, storage areas, or dressing rooms while work is taking place.  Smoking is not allowed in the Helfaer Theatre.  Please use the green room for consumption of food and drink.

The shop assistants and student crews are responsible for cleaning all shop facilities after each work session.

COSTUME SHOP GUIDELINES

1. **Costume Fittings:** This is a conference between the costume designer and the actor. A mutual exchange of ideas is essential to its success. Use the fitting as a time to discover how the costume relates to your specific character and affects your movement. Discuss with your designer any specific needs you have. Please remember that appropriate undergarments and basic hygiene are required for a fitting. **It is important to be on time for all fittings.** If you cannot make a scheduled fitting, notify your stage manager immediately so the fitting can be rescheduled. If you are late for your fitting or completely miss it, the Costume Shop Manager will notify the stage manager, director, and instructor of Production Acting; your grade may be affected. Costuming is tightly scheduled for every show and a responsible attitude will help ensure that your costumes are finished on time.
2. **Handling and Care:** Once the costumes have been given to the actor to wear, the costumes are to be treated with care and respect. Eating, drinking, or smoking in costume is prohibited except as required on stage. Long skirts and trains are to be lifted off the floor and carried in a way not to wrinkle them when offstage. Skirts, tails, and capes are lifted before sitting. If you are unsure of how to wear an article of clothing, consult with the Costume Shop. Some items need practice to get used to. Shoes should fit and be comfortable and safe. If you are having problems with shoes, let the Costume Shop know.
3. Acting students are expected to provide their own rehearsal clothes for use in selected acting studio courses as well as during rehearsals for productions. Men should have their own sport coat or suit jacket, a tie, and hard-soled dress shoes. Women should have their own heeled character shoes and a floor-length skirt that is quite full. Most of these items can be found in second-hand stores; character shoes can be found online. If you have questions about obtaining these items, contact the Costume Shop. For period plays, the Costume Shop will provide rehearsal items such as corsets, hoop skirts, etc. Shoes that are specific to a show will be given to the actor to use in the rehearsal process as early as possible.
4. Once an actor is cast in a production, **he/she is not to alter his/her hair in any way** (color, length, style, etc.) without first consulting the production’s costume designer. The costume designer will inform actors if a special cut, style, or color will be needed. All hair arrangements are subject to prior approval by the costume designer or Costume Shop Manager. If an alteration to an actor’s hair is deemed necessary for a production, the costume designer will either accompany that actor to the salon or will supply a photo of the style desired that the actor must take to the salon. The Costume Shop will supply money for approved hair service(s); actors must turn in a receipt and all change. The shop will only pay if it is a special haircut style, not a general trim. If an actor changes his/her hair without the Shop's approval, no reimbursement will be given and if required to restore one’s hair to a style compatible with the production, said restoration will be exclusively at the actor’s own expense
5. Dressing Rooms/Makeup Room: Dressing room conditions are not ideal. Space is limited and so is privacy. There are often people changing for night classes while a show is in production. Please ensure that behavior in the dressing rooms and backstage at all times will avoid any suggestion of harassment of others. To this end, friends, family, roommates, classmates, and majors not in the production are prohibited from the dressing rooms beginning one hour prior to curtain until thirty minutes after curtain down. People may wait in the hall outside the dressing rooms.
6. Actors are responsible for maintaining and restoring a clean Makeup Room. Boisterous behavior and loud music must be avoided after half an hour, as many actors use this period and place to begin concentration for the performance. Respect your fellow performers.
7. Food, Drink, Smoking, Chewing Gum: **No food or drink, other than water, may be consumed onstage, backstage, or in costume (except when wearing a dressing gown), unless part of the stage action or expressly approved by the stage and Costume Shop Managers.** Extreme care must be taken with smoking materials at all times.
8. **Deposit**--Individuals may be required to post a deposit on file to enjoy the privilege of checking out costumes. The Costume Shop will take one $10.00 deposit for all items borrowed at one time. A check or credit card number may also be taken and filed. The deposit(s) will be refunded or check/credit card slip destroyed contingent upon the return of the borrowed item(s) clean and in good repair. Any student abusing the costume check out policy may be required to post a $10.00 cash deposit for all subsequent rentals. Continued abuse will result in the suspension of all borrowing privileges.

Scene Studio Usage Policies

1. Anyone entering the scene studio when it is open must wear safety goggles, hearing protection and closed toe shoes. Avoid loose clothing and jewelry that might become tangled in machinery or tools. You never know when you may be painting or working with materials that may permanently soil your clothing, so you should dress accordingly.
2. Throughout the semester, the scene studio will be open for scenic construction work on Mondays through Fridays from 1:00pm to 5:00pm. Scene studio hours may be changed at the discretion of Chester Loeffler-Bell, scene studio supervisor.
3. The scene studio will be under direct faculty supervision when it is open for scenic construction work. All power tools, metal working equipment and hand tools will be made available for use by student technicians.
4. The scene studio can be opened at any time at the discretion of Stephen Hudson-Mairet, scenic artist, for property and scenic art work. All power tools, metal working equipment and hand tools will be made available for use by student technicians under his direct supervision.
5. When the scene studio is closed, it is OFF LIMITS to students. The only exception is if a Helfaer Theatre production in performances needs an emergency repair; students may enter the scene studio to acquire the appropriate tools and materials to affect the repair. A report must be filed with Chester by the next business day describing the type of repair, tools and materials used, and that tools and unused materials were returned.
6. All show props must be stored onstage in a location approved by the production stage manager. Props for future shows must be stored in a props cabinet or shelving. Large props for future shows will be stored in props cabinet unless the piece is actively being worked on in the scene studio. When the piece is finished, it is to be moved to props storage until its show begins rehearsal.
7. The use of the scene studio for a production crossover must now be a topic for discussion at production meetings. If there is major work for the next show(s) taking up scene studio space; crossovers will not be available.
8. Materials and items not related to departmental production work stored in the scene studio without the permission of Chester Loeffler-Bell or Stephen Hudson-Mairet will be labeled as trash and placed in the dumpster or courtyard for disposal.
9. There will be a discounted safety check of scene studio equipment at the beginning of every workday the scene studio is open for scenic construction. Twenty minutes will be allotted at the end of the workday for scene studio and stage clean up.

## Department Callboards

The series of bulletin boards in the main hall carry a variety of information about department and outside events. There is one callboard dedicated to each main stage production. These should be checked daily for important announcements.

Other board list information and scheduling of capstone productions, directing class projects, Marquette University Players productions, graduate schools, auditions, and area productions.

## Procedures for Requesting Use of Items

Students fulfilling requirements of a Marquette University Capstone, MUPS or Independent Study, have access to properties, costume pieces, and furniture/scenery pieces for use in their creative projects. Students fulfilling requirements of acting classes (scene work), or directing classes (directing projects), have ***limited*** access to these items. Generally, these students are responsible for supplying their own props and costume pieces; the technical director will approve access to furniture pieces only under special circumstances. **Note:** Main stage productions have priority in the use of all properties, costume pieces, and furniture/scenery pieces.

The department has implemented a system for requesting properties, costume pieces, and furniture/scenery pieces. Requests for furniture/scenery pieces must be made to the assigned Properties Shop Assistant, for costume pieces, accessories, and props to the assigned Costume Rentals Shop Assistant. Students must sign out all items before their use. Students must request a Rental Appointment at least 24 hours in advance prior to the scheduled Rental Day which will be set for Fridays from 1:00 to 5:00 pm. No "last-minute" requests will be honored. If students circumvent these procedures, all privileges for shop facilities' use will be rescinded. **Note:** The Technical Director, Costume Shop Manager, or Assigned Shop Assistants reserve the right to approve or deny student requests at any time. Students are responsible for replacing any damaged, lost, or unreturned items at their own expense.



## Acting and Directing Class Use of Departmental Equipment

1. Use of Props – Students in acting and directing classes are restricted to the established rehearsal furniture, cubes, and masking flats. All other department equipment is off-limits. This includes some furniture, flats, platforms, and anything designated “hands-off” by the shop supervisor.
2. Costumes from the departmental collection, the department lighting or sound equipment, or props from the prop room may not be used for directing class presentations.
3. Directing class students must schedule all rehearsal spaces ahead of time by contacting the Theatre Operations Coordinator in the box office. Any week of rehearsal reservations are done on a first come, first serve priority basis outside Studio 013.
4. All furniture and equipment should be put away in appropriate designated areas after rehearsals.
5. Certain productions have priority over others when rehearsal times may overlap. From first priority to last, here is the ranking:
	1. Main stage
	2. Faculty requests
	3. Class projects/capstones
	4. MUPS phase III
	5. MUPS phase II
	6. MUPS phase I
	7. Dance, Inc.
	8. Personal use

Students are responsible for ensuring that conflicts do not arise. This means that student directors must communicate with main stage directors, etc. and schedule their studio rehearsals accordingly. RESERVATIONS ARE NOT CONFIRMED UNLESS YOU GET AN E-MAIL RESPONSE from the Theatre Operations Coordinator.

Departmental Photos Check-out Policy

Artistic Director Debra Krajec keeps the Departmental production photo archives in her office. They are stored in digital format on DVDs. Students and faculty may request to check out a production disk to download photos for use in portfolios and websites.

Please make an appointment to see Deb to do this. Check out is for overnight only! Disks must be kept safe and returned within 24 hours. Only one disk per show may be check out at any one time, so check out is on a first come, first serve basis. Students are encouraged to get the photos they need before last minute deadlines for Career Prep classes.

## Rules for Reservations

1. In order to guarantee reservations, all requests should be received by 3:00pm the Friday prior to desired reservation. Otherwise, consult the binders in the theatre hallway as well as the department Google calendar. The sooner you get requests in, the better!
2. All requests made more than a week in advance MUST be submitted in writing through e- mail. No verbal or phone messages will be accepted. Written requests must be sent to the Helfaer Theatre Operations Coordinator.
3. If you must make a request less than a week in advance, please consult the binder. Rather than emailing the Box Office Coordinator, please write your reservation in the binder. This will secure you the space. Please notify the Theatre Operations Coordinator of the reservation or any questions you might have.
4. Please honor reservations already in the binder or on the Google calendar. This method of reservation should only be used as a last resort for last minute rehearsals.
5. Please allot “strike” time to your rehearsal/performance time. Along with cleaning, if you have used any rehearsal furniture, the lighting/sound booth, dressing rooms, or have put anything out of place it is expected that you put everything back in its CORRECT place. If spaces are not left in good condition on a regular basis, student use will be restricted.
6. We do not have any pre-reserved rooms in Lalumiere; so if you are looking to rehearse there, please send in your requests extra early so that the Office of the Registrar has time to process it. You can send requests for Lalumiere to the Theatre Operations Coordinator, but you must allot extra time.
7. If you are using rooms in Lalumiere Hall in the evenings or on weekends, the building/rooms may be locked. Please plan for this – arrive early and contact Public Safety by calling (414) 288-6800. Explain to them that you have a space reserved in the building and they will come unlock it for you. Report any problems to the Theatre Operations Coordinator.
8. Consider using spaces not controlled by the Department of Performing Arts. Some ideas…
	1. Humphrey Hall Theatre (Humphrey Hall, contact Residence Life (414) 288-7208)
	2. Residence Hall Multi-Purpose Rooms (Straz, contact front desk (414) 288-3579)
	3. AMU Rooms, large venue next to Bookmarq (contact Event Management, AMU 245 (414) 288-7202)
	4. Dorm rooms/apartments
9. Please understand that there is an order of priority to space requests. To repeat:
	1. Main stage
	2. Faculty requests
	3. Senior Capstones
	4. Directing class projects/Acting class projects
	5. MUPS phase III
	6. MUPS phase II
	7. MUPS phase I
	8. Dance, Inc.
	9. Personal use
10. There are time limits for using department rehearsal spaces. Please adhere to these guidelines so everyone can share the spaces.

|  |  |  |
| --- | --- | --- |
| a. | One person | 1 hour (for acting/dance class) |
| b. | Scene work | 2 hours |
| c. | Group dance | 2 hours |
| d. | One acts | 2.5 hours |
| e. | Full length plays | 2 hours per act or 4 hours for entire show |

1. There are certain times during the academic year when the volume of space requests is very high. Please respect the needs of others and only reserve the time that you really need.
2. If you are the last to leave the Helfaer Theatre at night, please call Public Safety at (414) 288- 6800 to request the building to locked and secured.

## Complimentary Ticket Policy

All theatre majors, minors, and those enrolled PEAR 2964 – Performing Arts Practicum will receive one (1) complimentary ticket to the opening night performance for each main stage performance. A list will be generated at the beginning of the season, and the student must sign to accept the ticket.

Students involved in the performance of the show – either performances or technical – can transfer their one (1) complimentary ticket to another night for a family member or friend.

Students involved in the Theatre for Young Audiences production will be issued one (1) complimentary ticket for the TYA production. Department students in town during the TYA show not involved in the production can request one (1) complimentary ticket for any of the show’s public performances.

Complimentary tickets must be reserved by opening night of each production. Exchanges of complimentary tickets will be handled on a case-by-case basis before the listed ticket date.

Donors of props and costumes for a show can be issued complimentary tickets for that show once approved by Artistic Director.

The Helfaer Theatre Operations will be the sole administrator of complimentary tickets.

## Green Room

The green room is room 011. Please keep it clean or it will be locked. The same holds true for the attached kitchenette. Students may leave things in there like backpacks, books, coats, and umbrellas, but don’t forget they exist. Things have been stolen out of the green room – don’t leave valuables unattended at anytime, anywhere. Students have assigned mailboxes in there too. Please check them regularly as faculty will sometimes use these to communicate with students. During very busy times in a production, idle students found in the green room will be strongly encouraged to help with the production needs in the various shops.

##  Box Office an d Theatre Operations Coo rdinator’s Office R ules

Please be respectful of the property in the Theatre Operations Coordinator’s office. Faculty and students are expected to close and lock the doors to the office when no one is in the office. Access will be restricted if faculty and students do not follow this policy. There is a stage manager computer that is available to the assistants to the chair and Artistic Director, and stage managers ONLY. The password will frequently change and only those with necessary access will be given the updated password. Also, remember to log out when you are done using the computer.

## Copy Room Rules

Copying and printing with the department copy machine is restricted to official theatre department material, even if you are providing your own paper. Please be respectful of this and allow faculty and staff the ability to jump in if you are in the middle of a long job. Please close and lock the door when you are done using it.

## Department Listserve, Communication, and Swipe Access

The official means of communication in the Theatre Arts program is via e-mail. It is assumed that if a message is sent to your eMarq address that you have received the message. This is official university policy.

The department has an e-mail blast or listserve that is moderated by Stephen Hudson-Mairet. All majors and minors are required to sign up for the theatre arts listserve so they are up to date on department and class news. If you require something to be sent on the listserve, please e-mail Stephen Hudson-Mairet who will then forward the e-mail onto the listserve.

All individuals who are staff, faculty, and majors/minors are expected to be able to gain access inside the Helfaer Theatre even when it is locked to the outside. In order to do so, you must apply for card reader access by e-mailing the Theatre Operations Coordinator. Doing so will provide you access to the card reader machines in the loading dock and second floor.

## Department Policy on Alcohol or Other Drugs

State of Wisconsin law provides severe penalties for individuals who consume alcohol under the age of twenty-one or who operate motor vehicles under the influence of alcohol. There are likewise severe legal sanctions for the use, sale, distribution, and/or possession of any and all illicit drugs.

The presence of any illicit drug within the Helfaer Theatre will not be tolerated.

The consumption of beverage alcohol is permitted at certain social functions designated by the University where adequate supervision of such consumption is possible. Alcohol, like other drugs, is not to be consumed in classrooms, before or during rehearsals, while working in the shops, prior to or during performances.

Any student who attends class or rehearsal under the influence of drugs and alcohol will be subject to severe penalties.

## Department Policy on Smoking

Smoking is prohibited in the Helfaer Theatre.

No smoking in the lobbies or foyers or doorways of the Helfaer Theatre. Do not throw cigarette butts on the ground outside the doorways. Use the trashcans or ashtrays available.

The University’s policy on smoking is as follows:

*“Smoking is prohibited in all areas of all University buildings except areas officially designated and posted for smoking by Facilities Services. Smoking in costume is forbidden. Smoking backstage anytime, anyplace, covered up or not covered up, will not be tolerated under any circumstances.”*

## Helfaer Theatre Loading Dock

The loading dock on the south side of the Helfaer Theatre is not a parking lot. It is intended for official use, such as loading or unloading materials essential to the function of the department.

No students are to leave vehicles there for longer than fifteen minutes, and you may only be granted those fifteen minutes by calling Parking Services (414-288-6911 between the hours of 8:00am and 4:30pm Monday through Friday) or the Department of Public Safety (414-288-6800 when Parking Services are closed) to obtain verbal permission to remain there for fifteen minutes only!

Unauthorized vehicles left on the loading dock may be towed by the Milwaukee Police Department and stored at a location disclosed to the vehicle’s owner only after the owner has paid towing and storage fees. Do not park in the loading dock!

USE OF WEAPONS AND FIREARMS

**Theatre Arts Firearms for Stage**

**Policies and Procedures**

This policy is designed to ensure proper safe handling of all stage weapons – those that appear real and those that make noise when discharged. All prop weapons should be treated as if they were real, and be properly handled and securely stored.

The Department of Performing and Media Arts will notify Public Safety when any prop weapon is in use including realistic looking, non-firing or discharging, or bladed weapons used in departmental or student production.

**Prep**

* Notify Public Safety and Facilities Services of the approximate time and amount of gunfire in upcoming tests, rehearsals and performances.
* Notify House Management that there is gunfire in the production.
* Arrange for posting and/or announcement of an audience warning that there will be gunfire in the production.
* Arrange with Stage Management to schedule dedicated rehearsal time for firearms training.
* Designate appropriate faculty member to serve as stage weapons supervisor.
* Stage weapons supervisor will read the play and talk with the director to prepare for informed selection of the period and style of the weapon and proper ammunition selection.

**Firearm Tests**

* Paper test to determine assured safe distance for powder and wadding exhaust.
* Acoustic test *in the space*, to determine acceptable volume level.
* Inspection by a licensed gunsmith of any actual, previously uninspected firearm introduced into the production at any point. This should include any real firearm mechanically altered to accept and fire blank ammunition. Public Safety has certified gunsmiths on campus that can assist in the inspection. Notify Public Safety first for inspection.

**Rehearsal**

* Stage weapon supervisor attend early blocked rehearsal of scenes involving gunfire to help determine the type of weapon and ammunition required.
* Provide physically accurate rehearsal props for weapons and carriers to prepare the actors for the physical realities of carrying and handling the weapons.
* Communicate with Costumes regarding how a weapon will be carried and its compatibility with the costume.
* If possible, prepare for “live fire” rehearsal time before tech.
* Prepare for the event of weapon or ammunition failure with alternate dialogue, blocking and backup weaponry or action.
* Teach actors what to do in the event of a jam or misfire.
* Determine which scenic and costume elements should be treated with flame retardant.
* Educate actors, staff and crew as to the benefits of hearing protection and demonstrate methods by which the effects of gunfire on the ears can be minimized.

**Offstage/Onstage**

* Treat all weapons as if they are loaded.
* No weapon should ever be set on a prop tableor in a dressing room.
* All unattended weapons and ammunition should be stored in a locked container in a secure area.
* If firearms are to be transported between spaces or locations, make sure that they are carried in secure containers (rifle cases, lock boxes, road boxes, etc.). No weapon should be carried in plain view. Never carry a weapon in the passenger compartment of a motor vehicle.
* Store weapons and ammunition in separate locked containers.
* Unload all weapons before storage.
* Appoint a designated Firearms Master responsible for issuing, collecting, loading, cleaning**,** maintaining, storing and inventorying all weapons and ammunition in a production.
* The actor has the right to witness the loading of the weapon.
* The Firearms Master should issue a live weapon to the actor carrying it onstage at the last convenient time before their entrance and collected as soon as the weapon is carried offstage. It should be returned to lockup and unloaded at the first available opportunity.
* Weapons should be cleaned and inspected following every performance.

 **General**

* Never dry fire on an empty chamber.
* No horseplay.
* No handling or discharging of a firearm except in a training situation or when actually involved in a rehearsal or performance.
* Anyone involved in the production has the right (and obligation) to halt any action they believe to be unsafe in the course of rehearsal, tech or performance.
* Use dummy duplicate weaponry in any scene in which a live weapon is not necessary.
* When a functional weapon is necessary but is not fired, it should be unloaded or loaded with dummy rounds.
* Real firearms should only be altered or adapted by a qualified gunsmith or armorer.
* The department should contact Public Safety when transporting weapons across campus – Public Safety officers can transport or escort personnel with weapons.
* Weapons should be signed out and signed back in recording weapon serial number and the name of individual using the weapon. This should occur every time the weapon is in use (ex. Every test of the weapon, every rehearsal, every performance – whenever the weapon is removed from the storage).

Marquette University Statement on Human Dignity and Diversity

As a Catholic, Jesuit University, Marquette recognizes and cherishes the dignity of each individual regardless of age, culture, faith, ethnicity, race, gender, sexual orientation, language, disability or social class. Precisely because Catholicism at its best seeks to be inclusive, we are open to all who share our mission and seek the truth about God and the world. Through our admissions and employment policies and practices, our curricular and co-curricular offerings, and our welcoming and caring campus environment, Marquette seeks to become a more diverse and inclusive academic community dedicated to the promotion of justice.

Our commitment to a diverse university community helps us to achieve excellence by promoting a culture of learning, appreciation and understanding. Each member of the Marquette community is charged to treat everyone with care and respect and to value and treasure differences. This call to action is integral to the tradition that we share.

Marquette University Sexual Misconduct Policy and Resources

Marquette University strives to provide an educational environment which reflects its Catholic, Jesuit mission and heritage and which preserves the safety and dignity of each member of its community. The university prohibits all forms of sexual violence, coercion, intimidation and harassment. The university does not permit any form of sexual misconduct, including, but not limited to, sexual assault and interpersonal violence. This policy has dual purposes. It serves as a measure for the university to determine, after the fact, if behaviors trespass on community values. It also should serve to prevent sexual misconduct by providing a guide to the university’s expectations relative to sexual responsibility and sexual respect within the Marquette community.

When an allegation of sexual misconduct is reported to the university and a violation of this policy is found, the university will take prompt corrective action and impose appropriate sanctions so that the learning and employment opportunities of students, employees and faculty members are not further affected by sexual misconduct. The university complies with federal, state and local laws, including the reporting of all crimes to law enforcement authorities.

Marquette University further recognizes the importance of responding to victims of sexual assault by providing access to services and resources in the areas of advocacy, medical care, legal/conduct concerns and counseling/emotional support. Care for and consideration of the victim’s wishes and needs will be used to guide Marquette’s response throughout the process.

The Marquette University Code of Student Conduct and Employee Rules of Conduct prohibit all forms of sexual violence, coercion, or harassment against individuals, whether perpetrated by a stranger or acquaintance, whether occurring on or off campus, and whether directed against a member of the Marquette University community or someone outside the university community. Prohibited conduct ranges from acts clearly identifiable as sexual assault to sexual misconduct that includes such acts as stalking, voyeurism, exposure, sexually harassing communication and sexual activity in a context of emotional coercion. Where there is reasonable cause to believe that a student member of the university community has violated the Marquette University Code of Student Conduct, the university will take action in accordance with the policies and procedures outlined in the Student Handbook. Where there is reasonable cause to believe that a university employee or faculty member has violated the Employee Rules of Conduct, the university will take action in accordance with the policies and procedures outlined in the Employee Handbook. University action may be taken whether or not criminal charges are filed and without regard to whether the conduct occurred on or off the Marquette University campus.

Any member of the university community found responsible for violating the sexual misconduct policy is subject to action up to and including dismissal from Marquette University. The standard used to determine accountability is a preponderance of the evidence, in other words, whether it is “more likely than not” that the respondent has violated the policy.

For more information and resources regarding this policy, please visit to <http://www.marquette.edu/osd/policies/sexual_misconduct_policy.shtml>

Marquette University Statement on Academic Integrity

We, the scholars of Marquette University, recognize the importance of personal integrity in all aspects of life and work. We commit ourselves to truthfulness, honor, and responsibility by which we earn the respect of others. We support the development of good character in our academic community, and commit to uphold the highest standards of academic integrity as an important aspect of personal integrity. Our commitment obliges us as students, faculty, and staff to conduct ourselves according to the **Marquette University Honor Code** set forth below. We do this in pursuit of Marquette University’s mission, which is the search for truth, the discovery and sharing of knowledge, the fostering of personal and professional excellence, the promotion of a life of faith, and the development of leadership expressed in service to others.

Students are asked to commit to academic integrity through the following honor pledge. Faculty may require students to sign the pledge in their courses or for any individual assignment.

**Honor Pledge:**I recognize the importance of personal integrity in all aspects of life and work. I commit myself to truthfulness, honor and responsibility, by which I earn the respect of others. I support the development of good character and commit myself to uphold the highest standards of academic integrity as an important aspect of personal integrity. My commitment obliges me to conduct myself according to the **Marquette University Honor Code**.

**The Honor Code**

***The honor code obliges students:***

1. To fully observe the rules governing exams and assignments regarding resource material, electronic aids, copying, collaborating with others, or engaging in any other behavior that subverts the purpose of the exam or assignment and the directions of the instructor.
2. To turn in work done specifically for the paper or assignment, and not to borrow work either from other students, or from assignments for other courses.
3. To give full and proper credit to sources and references, and to acknowledge the contributions and ideas of others relevant to academic work.
4. To report circumstances that may compromise academic honesty, such as inattentive proctoring or premature posting of answers.
5. To complete individual assignments individually, and neither to accept nor give unauthorized help.
6. To accurately represent their academic achievements, which may include their grade point average, degree, honors, etc., in transcripts, in interviews, in professional organizations, on resumes and in the workplace.
7. To report any observed breaches of this honor code and academic honesty.

Academic integrity is a matter of great importance to the entire Marquette community and as such the honor code obliges others on campus as well.

***The honor code obliges instructors:***

1.      To monitor and design exams and assignments so that honest students will not be disadvantaged by other students who might choose to cheat if given the opportunity.

2.   To report circumstances that may compromise academic honesty, such as inattentive proctoring or premature posting of answers.

3.   To follow all published procedures regarding cases of academic misconduct.

4.   To report any observed breaches of this honor code and academic honesty.

***Best Practices:***

In addition to the honor code, members of the Marquette University community commit to the following set of best practices.

**As students** we strive to come to class on time and to be prepared for the material at hand. This includes all readings and assignments. We strive to devote our full attention to the class proceedings and to be fully engaged in class discussions and activities. We recognize the importance of asking questions about material we don’t understand, as it helps other students who may not have thought of the question but need to hear the answer, and it gives the instructor valuable feedback. We respect the views of classmates and instructors, and we avoid distracting the class and instructor with irrelevant conversations or behavior. We strive to prepare for exams in a timely manner, and to seek help from the instructor when necessary during the preparation. We start preparing papers, projects, and homework assignments early enough to have sufficient time to do the best we can.

**As instructors** we strive to be prepared and current with respect to the content and conduct of our courses, and to plan the course and class sessions to achieve the course objectives effectively. We strive to answer questions honestly and completely, and to acknowledge when we do not have an answer. We strive to give all students equal opportunity to participate in class discussions and activities. We respect students’ views on issues of judgment, and we clearly distinguish between our personal opinions and our professional expertise. We are available during office hours or at arranged times to work with students individually to help them to master course material. We strive to develop and update exams and assignments so that they are meaningful tests of understanding and progress toward achieving course objectives. Finally, we give due and careful consideration to students’ answers and submissions when evaluating them and assigning grades.

**As researchers (and creative artists)** we strive to be honest, accurate, efficient, objective, and accountable in conducting and reporting our research efforts. Where applicable, we aim to publish in outlets accessible to other professionals in the field for the greatest possible dissemination of creative scholarly research.

**As staff** we strive to serve all faculty and students within the confines of Marquette University policy and procedure. We recognize the importance of serving all faculty and students fairly and on a timely basis, while maintaining confidentiality. We respect teaching and learning, and support faculty and students in this endeavor every day.

For more, see [http://bulletin.marquette.edu/undergrad/academicregulations/#academichonestypolicy](http://bulletin.marquette.edu/undergrad/academicregulations/%23academichonestypolicy)

## If You Need Special Help

If you are having problems, either with your schoolwork or with personal problems, and it might not be comfortable to talk to your academic advisor, there are several places where you can go for help.

The Counseling Center (414-288-7172) in Holthusen Hall has special programs to help students with study habits, test taking, career guidance, as well as counselors trained to assist with personal and emotional difficulties.

University Ministry in the Alumni Memorial Union (AMU) offers prayer sessions, retreats, worship services, confirmation and marriage preparation, as well as counselors, both clergy and lay people, to help you through personal and spiritual troubles.

Please do not hesitate to call any of the above locations. Oftentimes, a student may feel the need to contact someone outside of his or her department/college. If you are anxious about contacting someone, you might ask your advisor to recommend a counselor for you to talk to, or even go with you the first time.