

**Marquette University  
Diederich College of Communication  
Digital Media and  
Performing Arts  
Marquette Theatre**



**Student Policies Handbook  
Revised 08/22**

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

– St. Peter Canisius

**Department Website:**

<http://www.marquette.edu/theatre>

**Ticketing Website:** <https://www.showclix/events/marquettettheatre>

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## I. 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 company.

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 including the requirements and guidelines for theatre majors, minors, or members of the Marquette Theatre company. Please read it and ask any faculty member if you have any questions or concerns.

Theatre has been a presence at Marquette for over 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. You will also find dressing rooms, a laundry room, and offices.

Our season consists of five main stage shows. In 2022-2023, in the mainstage production season, we will be performing one musical, two “Second Stage” shows, a classic repertoire, and our second VIP (Voices Included for People of Color) production. In addition to these productions, Marquette Theatre has numerous opportunities for students ranging from-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. MUPS shows are 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

## II. 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 designed to release the student from the bonds of ignorance, intolerance, parochialism and prejudice.

Our Theatre Arts program provides a foundation in theatrical principles, techniques and practices that is designed to help students 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; it remains in an ever-evolving dialogue with society. To this end students experience 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. 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.

Undergraduate students are expected to gain practical experience in every area of theatre, and to develop all their strengths, even those previously undiscovered. Such breadth differentiates a Marquette education from a professional theatre-training program. 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.

### III. 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 relationships with many of Milwaukee's professional theaters. Our students have had internships in various disciplines at such prestigious theaters as the Milwaukee Repertory Theater and Milwaukee Chamber Theatre. Professionals from those companies, as well as from First Stage, Skylight Music Theatre, Summit Players, Windfall Theatre, and Danceworks also teach theatre classes or serve in guest artist positions on our productions.

In addition to the more than 20 professional and semi-professional theatres in town, Milwaukee is also 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.

### IV. Introductions

#### Performing Arts Theatre Arts Faculty and Staff

Jamie Cheatham, Artistic Director/Assistant Professor  
Helfaer Theatre, 110  
[james.cheatham@marquette.edu](mailto:james.cheatham@marquette.edu)  
(414) 288-5558

Fr. Grant Garinger, S.J., Assistant Professor  
Johnston Hall, 312  
[grant.garinger@marquette.edu](mailto:grant.garinger@marquette.edu)  
(414) 288-3485

Dr. Ana Garner, Chair/Professor  
Johnston Hall, 306  
[ana.garner@marquette.edu](mailto:ana.garner@marquette.edu)  
(414) 288-7383

Stephen Hudson-Mairet, Associate Professor  
Helfaer Theatre, 009  
[Stephen.hudson-mairet@marquette.edu](mailto:Stephen.hudson-mairet@marquette.edu)  
(414) 288-3391

Marcella Kearns, Lecturer  
Helfaer Theatre, 107  
[Marcella.kearns@marquette.edu](mailto:Marcella.kearns@marquette.edu)  
(414) 288-3505

Debra Krajec, Associate Professor  
Helfaer Theatre, 111  
[Debra.krajec@marquette.edu](mailto:Debra.krajec@marquette.edu)  
(414) 288-1504

Connie Petersen, Assistant Professor  
 Helfaer Theatre, 103  
[Connie.petersen@marquette.edu](mailto:Connie.petersen@marquette.edu)  
 (414) 288-1649

Lillianna Gonzalez  
 Scene Shop Supervisor  
 (414) 736-5305

Amelia Strahan  
 Costume Draper  
 (205) 393- 1907

John Schneider, Lecturer  
 Helfaer Theatre, 107  
[John.schneider@marquette.edu](mailto:John.schneider@marquette.edu)  
 (414) 288-3505

Helfaer Theatre  
 Box Office (414) 288-7504  
 Fax (414) 288-7048  
[Helfaer.boxoffice@marquette.edu](mailto:Helfaer.boxoffice@marquette.edu)

## Dance Faculty

Gabrielle Sustache, Lecturer  
 Helfaer Theatre, 015  
[Gabrielle.sustache@marquette.edu](mailto:Gabrielle.sustache@marquette.edu)  
 (414) 288-3452

[Tiffany.kadani@marquette.edu](mailto:Tiffany.kadani@marquette.edu)  
 (414) 288-3452

Yaya Kambaye, Lecturer  
 Helfaer Theatre, 015  
 (414) 288-3452

Roxanne Kess, Lecturer  
[Roxanne.kess@marquette.edu](mailto:Roxanne.kess@marquette.edu)  
 (414) 288-3452

Tiffany Kadani, Lecturer  
 Helfaer Theatre 015

Catey Ott Thompson, Lecturer  
 Helfaer Theatre, 015  
[Cathleen.ottthompson@marquette.edu](mailto:Cathleen.ottthompson@marquette.edu)

## Diederich College of Communication Administration

Dr. Sarah Feldner, Dean  
 Johnston Hall, 117A  
[Sarah.feldner@marquette.edu](mailto:Sarah.feldner@marquette.edu)  
 (414) 288-3491

Dr. Sumana Chattopadhyay, Associate Dean for  
 Graduate Studies and Research  
 Johnson Hall, 404F  
[Sumana.chattopadhyay@marquette.edu](mailto:Sumana.chattopadhyay@marquette.edu)  
 (414) 288-3488

Dr. Kati Tusinski Berg, Associate Dean for  
 Academic Affairs  
 Johnston Hall, 117B  
[Kati.burg@marquette.edu](mailto:Kati.burg@marquette.edu)  
 (414) 288-1401

## Diederich College of Communication Staff

Courtney Buvid, Dean's Office Associate  
Johnston Hall, 117  
[Courtney.buvid@marquette.edu](mailto:Courtney.buvid@marquette.edu)  
(414) 288-7505

Don Hertz, Wakerly Media Lab for Creativity  
and Innovation  
Johnston Hall,-Room 238A  
[Donald.hertz@marquette.edu](mailto:Donald.hertz@marquette.edu)  
(414) 288-3982

Sheena Carey, Internship Director/FIAR Director  
Johnston Hall, 404  
[Sheena.carey@marquette.edu](mailto:Sheena.carey@marquette.edu)  
(414) 288-7026

Erin O'Brien, Student Records Coordinator  
Johnston Hall, 114  
[Erin.obrien@marquette.edu](mailto:Erin.obrien@marquette.edu)  
(414)288-7075

Melissa Econom, Director of Student Services  
Johnston Hall, 118  
[Melissa.econom@marquette.edu](mailto:Melissa.econom@marquette.edu)  
(414) 288.3498

## V. Theatre Arts Curriculum

### A Program of Professional Excellence

The Marquette Theatre program is a professionally focused, student-oriented program that offers a theoretical and practical liberal arts education with a social justice focus. Students work with professionals in the classroom as well as on set to develop their skills from acting, to lighting, stage and costume design, to technical production, stage and arts management. Students design and build sets, create costumes and bring characters to life on stage and on camera.

Marquette Theatre Majors are creators, collaborators, leaders and thinkers who are prepared to be the difference on the stage and off. The interdisciplinary program and professional training enables theatre majors to grow, adapt and change the world through the performing arts.

Theatre arts majors are required to pursue a second minor or major in addition to their primary course of study. Students have found it beneficial to double major in any of the areas from across the university, thereby obtaining a broad range of connections between the performing arts and other disciplines.

You're required to complete 41 credits for the major in theatre arts. For requirements and course descriptions, go to the online bulletin:

[https://bulletin.marquette.edu/undergrad/jwilliamandmarydiederichcollegeofcommunication/theatrearts\\_thar/#text](https://bulletin.marquette.edu/undergrad/jwilliamandmarydiederichcollegeofcommunication/theatrearts_thar/#text)

### Student Learning Outcomes for a Theatre Arts Major

At the completion of the Theatre Arts major, the undergraduate 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 contributions 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.

## Academic Advising

Each semester, students must meet with an advisor before registering for classes; the registration periods for each upcoming semester will be posted. Theatre majors should meet with one of the theatre Advisors, along with other Major or Minor Advisor. College of Communication advisors work closely with you to ensure that students are on the right track to complete their degrees in a timely manner. It is also very helpful to consult with your faculty for advice on choice of elective classes, scholarships, choice of graduate schools and career opportunities. Any other questions, please contact Melissa Econom for Student Services or Erin O'Brien for Records.

## Student Retention

Marquette theatre faculty is serious about student retention, and we want to help you achieve your goals. In return, we ask you to assume responsibility for your own progress and ultimate success. What does it take to be successful?

- Attend classes, shop hours, and rehearsals regularly and on time.
- Complete all homework assignments carefully and on time.
- Have a positive attitude and a willingness to learn.
- Don't panic if you have a problem learning a new skill. You are not alone; in fact, everyone experiences difficulty at one time or another. See your advisor and/or instructor for assistance. Do not wait until the week before finals to see help!

## VI. Participation in Theatre Productions

### **Marquette Theatre Main Stage Audition Policy**

Participation in our main stage season provides students 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, as it enables them to understand and respect the process and work that goes into an audition. Our audition policy is as follows:

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.

#### **PRIOR TO AUDITIONS:**

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. Signup is on the callboard for the time that works with your schedule that doesn't conflict with other rehearsals.

## **Audition 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 at least two productions a season.

## **Audition Expectations for Theatre Majors**

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

There are two exceptions for majors to not audition:

- 1) The student holds a design/technical/management position that precludes them from casting.
- 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. NOTE: "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.

## **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 occurs. 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.

## Prior to Auditions

Find a copy of the script, read the play, and become familiar with the characters. There is usually a copy of the script in the green room several weeks before auditions, or available online. Directors may provide a brief synopsis of available roles.

### Dress and Appearance

This is a job interview (of sorts) -- dress nicely.

- Select clothing that reinforces your confidence. It should be flattering and comfortable.
- Avoid bulky, loose clothing that might interfere with your movement and mask your physicality.
- Wear comfortable, lightweight shoes rather than boots or athletic shoes.
- Your hair should be held back away from your face.

### Initial Audition

You will be asked to complete an audition form that includes past stage experience and your schedule. Make sure you have your personal calendar available to put down any work schedule, prior commitments or evening classes. Conflicts that come up after casting will not be accepted, and a role may be recast. The director needs to know when you are available to rehearse.

Bring a resume and headshot, if you have one. Stage Management may take your photo if you do not have a headshot to assist the director in casting.

During your audition, the directors will be considering you in the context of the play being cast -- make the best first impression you can. The director will be listening to your vocal quality, assessing your stage presence and projection, and observing your movement. Be prepared to answer questions from the director.

### Audition Material

Students are encouraged to use a prepared monologue that suits the audition info sent out by director. The audition announcement will tell actors what kind of monologue to prepare, and some information about the characters. For musical auditions, you will be asked to prepare 16-32 bars of a song type and do a dance audition as well as a monologue. Some unique shows will not require a prepared monologue but will require something else. Read each audition notice to determine how to be ready to do your best.

## **Prepared Monologue Guidelines**

Content:

- Select a monologue that suits the guidelines set by director
- Choose a character with whom you identify.
- It should be no longer than the length requested in audition notice.
- It should allow for vocal and emotional variety.
- It should allow for a variety of movement.
- Do not use self-written material; it generally does not give you an opportunity to portray a character and provides less dramatic impact than a proven play.
- Avoid excessive strong language and profanity.

Presentation:

- "Prepared" means rehearsed and fully memorized.
- Performance energy and stage presence are important.
- Incorporate gestures and facial expression.
- Motivated movement during the audition is desirable.
- Avoid using props. A chair will be provided if you require one.
- Use standard stage English. Avoid accents and dialects.

## **Callbacks**

The director will use this opportunity to have auditionees read scenes from the play being cast. Directors call back auditionees based on the information from the audition form and on observations from the initial audition including but not limited to:

- Availability and compatibility of schedule.
- Past stage experience.
- Vocal and physical characteristics.
- Stage presence and projection.
- Appropriateness for the character being cast.
- Willingness to grow, cut, or dye hair.

## **Casting**

This is a highly subjective process involving artistic choices that are influenced by many factors including but not limited to:

- The factors listed above under Callbacks
- Compatibility with the ensemble in terms of physicality and interpersonal "chemistry."
- Emotional availability
- Demonstrated ability to take direction during callbacks.
- The artistic judgment of the director.
- The educational experiences and opportunities of the students under consideration.

If you are not cast, please consider the number of factors that led to the director's decision. Everyone who has ever auditioned, including most directors, knows the anxiety of auditioning and the pain of not being cast. In an academic environment, the director or artistic director will be willing to discuss their casting decisions with you.

## **Production Meetings**

The schedule of production meetings will be decided at the beginning of the semester whenever possible. Suggested time will be based on schedules of the Stage Manager, Director, Costume, Scenic,

Lighting & Sound Designer, Technical Director and Costume Shop Manager. It will vary from 60-90 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. Directors, designers and shop supervisors should try to avoid teaching or taking classes during the regular scheduled time.

## Rehearsals

### First Rehearsal

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. This is followed by a read through, where the play is read aloud by the cast for the first time together.

### Rehearsals- Demeanor and practices

1. 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.
2. Rehearsal demeanor and practices are outlined specifically under the job description for each production assignment in the Appendix. Students are expected to review the descriptions and job expectations with their faculty mentor as soon as the production positions are assigned. Directors will advise the rehearsal company what is expected of them at the beginning of the rehearsal period.
3. As is true in the professional theatre and dance, if the director believes that a cast or crew member's participation in the production is unsatisfactory, it is his/her prerogative to replace that person. A professional attitude and commitment to productions are expected at all times. A student will be given the grace of receiving a written warning before being removed from the production. Casting and/or production reassignments may take place at this time. This warning will be discussed between the director, the student and the department chair before being placed into the student's permanent file in the main office. Should misconduct continue, the student will be removed from the production.
4. Students involved in productions are expected to maintain **good academic standing**. If you are on academic probation, please speak to your advisor prior to applying or auditioning to get permission to participate.
5. All rehearsal areas must be cleaned up and readied for their next use following each rehearsal. All rehearsal company members are responsible for maintenance of the space used.
6. Students will be given sufficient notice for crew and rehearsal calls. Calls or changes in calls should be made at least 18 hours in advance, if at all possible. It is the responsibility of all students involved in a production to check their university e-mail and the production callboards located across from the green room, in addition to their email, for any schedule updates.
7. The performers are required to provide their own **rehearsal clothes** (shoes, tights, undergarments, hosiery, dance shoes, etc.) unless otherwise specified by the costume designer or director. If rehearsal clothes are issued, they are also responsible for returning any loaned rehearsal clothing at the appropriate time. See below for further detail.

8. Unless otherwise indicated, all performers are required to provide their own **makeup**. (This usually does not extend to any special effects makeup, such as hair or prosthetics.) It is a good idea to consult the costume designer well before the first dress rehearsal so that all necessary items can be acquired prior to the first dress rehearsal. Professional Ben Nye makeup kits or an approved equivalent are recommended.

### **Technical Rehearsals (subject to change as needed)**

- a. 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.
- b. Paper Tech should take place 2-3 days in advance of the actual Tech. Stage Manager, Director, Lighting and Sound Designer need to be present.
- c. Friday 6PM – 10 PM – Dry technical rehearsal, no actors. This is an opportunity for director, lighting designer, and sound designer to see and hear the cues and work through the cues with out cast members. Stage management, designers, director, deck crew, and board operators will be called for this rehearsal.
- d. Saturday 12PM – 4:30 PM, 6:00PM – 10PM. Rehearsal will begin at noon giving actors the chance to eat before arriving at the theatre. Typically the afternoon time is used to work cue-to-cue with performers, adding costumes to the evening rehearsal session. (no orchestra if musical)
- e. Sunday 12PM – 4:30PM, 6:00PM – 10PM. Rehearsal will begin at noon giving actors the chance to eat before arriving at the theatre. Typically the afternoon time is used to complete working cue-to-cue with performers., The evening rehearsal session is reserved for a full run through with costumes. 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.
- f. Monday if MUSICAL: Sitzprobe with Orchestra. TBA if Crew will be called. Plan on being there until heard otherwise.
- g. Monday if PLAY: Monday is a dark night if a play. Dress rehearsals continue Tuesday, Wednesday and Thursday 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.
- h. Opening night occurs on Friday night with a reception following the performance (except for the first performance of the year which will open on a Thursday night). All theatre majors are highly recommended to attend using their complimentary ticket.
- i. First week of performances occur Friday through Saturday at 7:30pm and Sunday matinee at 2:30pm; Second week occurs Wednesday through Sunday.
- j. This technical rehearsal schedule is altered for the Theatre for Young Audiences productions.

### **Performance Etiquette**

1. 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.

2. **Waiting Offstage:** The “quiet” guidelines above apply here as well. Wait in the Green Room, or other designated 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.
3. **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.
4. **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.
5. **If a student is professional in their responsibilities, there should be no issue of conflicts once they have accepted a production job.** If any student knows of a conflict that s/he may have at any time during the entire rehearsal/build/production period, it is his/her responsibility to inform the director and stage manager of this conflict on the audition information sheet and/or prior to agreeing to a production responsibility. Serious issues such as major health or family issues/emergencies can be allowed if communication between student, director and stage manager is held before rehearsal.

## Strike

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.

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.
4. Sunday shows start at 2:30pm. As soon as the show is over, we strike the set. All actors and crew in the show are allowed to take a 20-minute break after curtain call to change, clean out personal items and eat a snack before going to assigned areas. It is required of all actors, theatre majors, minors, and Theatre Production I, II students. Pizza will be served when strike is complete, approximately 8pm.

## Photo Call

1. Photo call is generally scheduled the Wednesday before opening. Photos are taken during the run. Setup shots can take place during intermission or at the end of the run before getting out of costumes. The stage manager is responsible for announcing photo call to the cast and crew. The stage manager should notify all designers and their advisors must also be notified of time/date of photo call.

2. The stage manager is responsible for compiling a short list of staged shots, in collaboration with the director and designers, whenever possible.

### Crew Assignment Guidelines

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; Full description of roles and responsibilities can be found in the Appendix.

#### ***FOR CREW ASSIGNMENTS, 4 POSSIBLE SCENARIOS TO BE ASSIGNED:***

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)
2. **Build Crew** (takes place during the four to six weeks prior to the opening of a show during regular scheduled shop hours)  
Costume construction, set construction, props preparation, light hanging and maintenance
3. **Production** (pre-production, rehearsal, and during the run of a show)  
Stage management, Assistant Stage Manager, Designers
4. **Shop Assistants** that apply in the spring and are assigned areas.

#### **Requirements for all Running Crews**

1. Designated Theatre Faculty will make crew assignments following the initial crew sign-up which is held the first week of the semester. 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 a “U” Unsatisfactory for your grade if any part of your assignment is not in attendance or work completed.
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. Courses with crew requirements are THAR 1931 Basic Production I and II. Crew work is part of the lab portion of these courses.
4. If a student is not enrolled in THAR 1931, majors need to be enrolled in THAR 2964 for a total of 6 semesters and Minors enrolled in 4 semesters. Assignments can include Shop Assistant, Build Crew or Running Crew on any of the productions being produced during the current semester.
5. 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.

6. 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.
  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.

7. A technical schedule, which includes dates and times when your running crew is called will be posted on the callboard.
8. Students will be graded on process, application of training, development of craft, attitude toward the assignment, and the final product.

### **Requirements for Head Production and Design Roles**

1. Production/Design roles come with a level of experience. If you are interested in Stage Manager, Assistant Stage Manager, Props Head, all Designers or Assistant designer (scenic, costume, lighting or sound) you may apply for positions for the mainstage productions. Further application and information is emailed out early spring Semester.

### **Requirements for all Building Crews**

Building crew takes place during the four-to-six-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 Monday, Wednesday, Friday from 11am -5pm and Tuesday, Thursday 1-5pm. 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. 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.
2. Labs are structured around a two-hour minimum call. Each call includes cleanup time at the end.
3. 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.
4. 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.
5. 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. Call Campus Police to report bodily injury that involves seeking professional help. 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.

## **Departmental Dress/Appearance/Clothing Requirements**

### **A. Scene Shop- Scenery, Lighting, Painting, Sound Work Calls**

1. For all stage calls, students must wear solid rubber soled shoes (sneakers are okay). Open-toed shoes, sandals, and very thin-soled shoes are not allowed on stage at any time, unless it is part of a costume. Students will be asked to leave otherwise.
2. When students come to a work or stage call, they are responsible for wearing the appropriate clothing; clothing that can get dirty or get paint on it. Loose clothing and dangling jewelry are not permitted.
3. Safety Glasses and Work gloves are required for a number of scenery rigging and lighting related tasks. There are a small number of gloves in the tool cabinet for student use, however students are recommended to buy their own, as those may fit better.
4. Long Hair should be tied back into ponytail or bun.
5. Be aware you may have to climb ladders so dress appropriately.

### **B. Rehearsals**

1. Actors portraying female characters must supply character shoes nude or black in color, rehearsal skirt when required
2. Actors portraying male characters must supply hard-soled dress shoes and jacket when required.
3. All actors should own a make-up kit. Ben Nye kits are recommended.

### **C. Performance Classes and Running Crew**

1. Long black pants or slacks.
2. Black Long sleeve shirt with no logos
3. Black socks and black shoes
4. Skirts, dresses, high heels, sandals and flip-flops are not appropriate.
5. Crew members who will be seen by the audience during scene changes, etc. should not wear any clothing that could prove distracting.
6. Using black gaff tape to cover logos or to create instant black shoes is not appropriate.
7. If you are financially unable to provide appropriate clothing, please contact the Costume Shop Manager.

## **VII. 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 other performance opportunities 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 required to fulfill a wide range of responsibilities for departmental productions. The opportunity to experience a variety of jobs enables students to achieve a fuller appreciation of the art of the theatre and a deeper respect for fellow artists. Integrating the classroom and production experiences gives students a well-rounded and extensive introduction to performing arts.

## Code of Ethics - To Be Revised with Student Input

This Code of Ethics was crafted and endorsed by theatre students at the August 28, 2022, Theatre Program Orientation. It 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 at Marquette University are expected to follow this code.

As a student and faculty member at Marquette University, I acknowledge and accept responsibility for representing 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. This means I will:

- Respect everyone. I will listen to and give proper respect to those around me. I will respect the boundaries, bodies, and identities of others.
- I recognize that the intersections of race, culture, gender, and other identities are complex. I will work to recognize and respect the multiple identities we all possess and work toward insuring equity, inclusion and accessibility for all.
- Do no harm. I will be kind, thoughtful and considerate of other artists. I will think before speaking. I will be a team player. I will attack conflict, not others. I will give others grace.
- I will not spread rumors or gossip. I recognize they are malicious and can harm others and bring discredit on my show, the theatre, or any personnel connected with them-either inside or outside the group.
- I will act responsibly and with integrity in all our activities in the theatre and outside. I will be responsible, transparent and accountable for my actions and decisions. I will not blame others for my own shortcomings. I will hold others to equal levels of accountability.
- I shall play every performance with energy, enthusiasm and to the best of my ability regardless of size of audience, personal illness, bad weather, or accident.
- I will listen to and receive notes with a constructive outlook. I will not give unsolicited advice or notes to others.
- I will forego activities which interfere with my responsibility with rehearsals and my ability to be on time for my scheduled call time. Ten minutes early is being “on time”. I will meet all deadlines and responsibilities as assigned.
- I will not create problems, rather I will work hard to create solutions.
- I will work at every rehearsal, performance, and technical responsibility to the best of my ability, regardless of how small or large my role is.

- - I recognize that we are all here to learn, and that individual setbacks or “failures” are part of this journey. I will support others in their struggles in artistic growth, just as I will seek support to grow as an artist.
- I will observe backstage courtesy and shall comport myself in strict compliance with the rules and regulations of the Helfaer Theatre as outlined in the Student Handbook.
- I shall inspire others to respect me and my craft through graciousness in accepting both praise and constructive criticism. I will listen before becoming defensive.
- I will be sensitive to my successes with my peers and will support the importance of others’ work.
- If I do not know something, I will ask!
- I will be a team player, knowing that my work is dependent on that of many others.

### 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 from the Publisher at any time backstage or from the booth.

### Department Policy on Smoking

1. Smoking is prohibited in the Helfaer Theatre.
2. 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 trash cans or ashtrays available.
3. 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.”*

### Department Policy on Alcohol and 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.

## Policy for Use of Stage Weapons and Firearms

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 Digital Media and Performing 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 table or 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 collect it 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).

## **VIII. Communication**

### **Complimentary Ticket Policy**

All theatre majors, minors, and those enrolled THAR 2964 – Performing Arts Practicum, Production I or II 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.

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.

## Calendars

At the beginning of each semester, the Department Calendar will be handed out during 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. It is anticipated that the Season Calendar will soon be posted on Outlook 365 and accessible by all in the department. 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 Calendar 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 coursework.

## Department Listserve & Communication

The official means of communication in the Theatre Arts program is via email. 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 email listserv that is moderated by Stephen Hudson-Mairet. All majors and minors are required to sign up for the theatre arts listserv so they are up to date on department and class news. If you require something to be sent on the listserv, please e-mail Stephen Hudson-Mairet who will then forward the e-mail on to the listserv.

## Swipe Access

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 emailing the Theatre Operations Coordinator. Doing so will provide you access to the card reader machines in the loading dock and second floor.

## Departmental Photos Archives

Students will have access to production photos from photocall on the Flickr website. If looking for archival photos before 2017, please see Debra Krajec.

Students will be able to access photos on Flickr with the following link.

<https://www.flickr.com/photos/142259145@N02/albums/with/72157720215760713>

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

## Rules for Reservations

1. In order to guarantee reservations, all requests should be sent to your faculty advisor a week prior to desired reservation. The sooner you get requests in, the better! Reservations are now made online on The Portal.
2. All requests made more than a week in advance MUST be submitted in writing through e-mail. No verbal or phone messages.
3. Please honor reservations already in the binder or on the department reservation 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. There are rare classes in this space, it needs to be clear.
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.
8. Consider using spaces not controlled by the Department of Performing Arts. Some ideas...
  - a. Humphrey Hall Theatre (Humphrey Hall, contact Residence Life (414) 288-7208)
  - b. Residence Hall Multi-Purpose Rooms (Straz, contact front desk (414) 288-3579)
  - c. AMU Rooms, large venue next to Bookmarq (contact Event Management, AMU 245 (414) 288-7202)
  - d. Dorm rooms/apartments
9. Please understand that there is an order of priority to space requests. You may have to move your rehearsal if a higher tier needs the space for Mainstage.
  - a. Main stage
  - b. Faculty requests
  - c. Senior Capstones
  - d. Directing class projects/Acting class projects
  - e. MUPS
  - f. Comet Project
  - g. Dance, Inc.
  - h. 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 Hours 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
11. 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.
12. 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 be locked and secured.

## IX. Facilities and Equipment

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.

### Scene shop Guidelines

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.

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 scene studio supervisor.
3. The scene studio will be under direct faculty or staff 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 or Lilyanna for scenic artist, property and scenic artwork. 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 Stephen Hudson-Mairet 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 prop's 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 Lilyanna Gonzalez 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.

### 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. When you are cast in a show for the first time, the stage

manager will schedule an appointment for you in the costume shop for measurements. You can expect that this will take 10-15 minutes. Please make sure that you wear a supportive bra, if appropriate to your body type, and clothing which is not overly bulky. Low heeled shoes are also a good idea. Please appear on time. We understand that sometimes you will be coming from dance classes and that you might be sweaty, but please try to be pleasant to be close to, if possible.

It is typical that we will take an exhaustive battery of measurements—almost every part of your body from neck to ankles will need to be measured in order to make certain that the costumes that we purchase, pull, or build for you will fit and be suitable. We understand that this can be awkward. We in the costume shop promise to maintain a professional demeanor and respect you and your body. With that said, we also understand that there are parts of your body which can be extremely sensitive and even triggering. Please do not hesitate to mention any sensitivities or triggers that you might have or parts of your body which you are uncomfortable with having measured. If you forget to mention it up front and/or find yourself uncomfortable with any part of the process, please feel free to speak up. We will find ways to work around your sensitivities. It is important to us that you feel comfortable with your experience in the costume shop and that you trust us to dress your body and help you with any bodily concerns or difficulties you have.

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.

Each time you are cast, we will call you back for a short “brush up” measurement session to see if any of your measurements have changed significantly. This should take no more than five minutes. Stage management will also schedule this time.

Once you have been measured, we will maintain this data in our files for several years after you graduate. If you find that you have been cast in a show (or are participating in a wedding, etc) and you need this information, feel free to contact the costume shop and we will supply you with either a digital or hard copy (as you prefer) of your measurements as a professional courtesy.

2. On your measurement form, you will see a section about pronouns and dressing room preferences. We are committed to making sure everyone is comfortable with their dressing room assignments and are addressed with the appropriate pronouns. This may include being placed into a dressing room which is other than the gender to which you were assigned at birth if that makes you comfortable. These situations are important to us and will be approached on a case-by-case basis. We are working with Diversity and Inclusion to make sure that everyone’s needs are met.”

3. **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 as soon 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 pay you back for approved hair service(s); actors must turn in a receipt. 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 hour call**, 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 always taken with smoking materials.

#### Procedure for Requesting Items from Shop and Storage

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.

#### 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, may be used for directing class presentations with approval from Shop Manager. Highly recommend searching own closets first. Use of the department lighting or sound equipment, or props from the prop room must be approved by directing instructor and TD.
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:
  - a. Main stage

- b. Faculty requests
- c. Senior Capstones
- d. Directing class projects/Acting class projects
- e. MUPS
- f. Comet Project
- h. Dance, Inc.
- i. 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.

### Green Room

The green room is room 011. Please keep the green room and adjacent kitchenette clean and orderly or it will be locked. Students may leave personal items in the green room such as backpacks, books, coats, and umbrellas etc. Students should take care and be aware of their belongings as items have been stolen out of the green room. Please don't leave valuables unattended at anytime, anywhere. Students will also have mailboxes assigned in the green room. Please check the mailbox 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 and Front Office Rules

Please be respectful of the property in the front office/copy room. 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

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.

### 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!

## X. Organizations

### American College Theatre Festival

The Kennedy Center American College Theater Festival (KCACTF) is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs, eight KCACTF playwriting awards chairs, and eight design award

chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates all aspects of the assessment and selection of productions on the local and regional level and supervises regional-level KCACTF award programs. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts - assessment specifically designed for a developing play and by providing information on the numerous playwriting awards offered through the KCACTF program. The design chair coordinate entries in the regional and national design award programs.

### USITT

The United States Institute for Theatre Technology, Inc. (USITT) is an association of design, production, and technology professionals in the performing arts and entertainment industry. The annual conference is an opportunity for student designers and technicians to attend workshops and network with theatre professionals.

### Marquette University Players

The purpose of the MUPS, the oldest theatre organization at Marquette, is to promote interest and encourage further knowledge and experience in theatrical arts by the presentation of productions for the benefit of the college and community. MUPS produces at least 4 productions a year, all student run: directors, stage managers, designers, and actors. Performances are primarily held in Straz Tower Theater and Helfaer Theatre's Studio 013. MUPS concludes its season with an end of the year party called MUPSfest. Any student at Marquette University may be a member.

### MUPS Phase Shows

**Phase I** workshops are simple projects with no technical requirements. Play readings, readings of original material, staged readings, scenes from plays, scenes imported from acting or directing classes – these are typical examples of Phase I workshops.

**Phase II** workshops are intended to provide directing and acting opportunities via productions with limited technical requirements. The project must be spearheaded by a director who is responsible for the total production.

**Phase III** workshops are fully mounted productions directed, designed and acted by students and/or faculty. The following guidelines apply to Phase III workshops.

**Phase X** are productions that are combined with another OSD approved student organization on campus. It may be under the guidelines of any of the other Phase shows with approval from the MUPS E-Board. The budget for the production will be divided among the two organizations, along with any donations.

### Comet Project

The Comet Project is a student run ensemble sponsored by MUPS that presents monthly shows called “A Wacky Walk Down the Driveway” throughout the school year featuring 30 plays in 60 minutes. Inspired by the Neo-futurists in Chicago, they write, block, direct, and preform 30 plays a show all focused on honesty and brevity. With a timer onstage counting down from 60 minutes as actors onstage scramble to preform plays that range from hilarious to heart wrenching you will love every minute!

### Studio 13 Fugees

The Studio 013 Fugees are Marquette's only and best improv comedy group on campus. Some of the events include 24-hour improv shows.

### Dance Inc.

Students from across campus have the opportunity to express themselves through Dance Inc. Dancers of all styles and skill levels are welcome. Dance Concerts are performed throughout the year at the Weasler Theatre.

## X. University Policies and Statements

### 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.

### Sexual Harassment and Sex Discrimination at Marquette

"No person in the United States, shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance." Title IX of the Education Amendments of 1972, and its implementing regulation at 34 C.F.R. Part 106 (Title IX).

Marquette is committed to fostering a learning environment that is safe, conducive to academic success, and supportive of healthy personal development for all members of the campus community. Everyone on Marquette's campus shares responsibility for maintaining this environment by following university policies and exemplifying respect for others as communicated through our Statement on Human Dignity and Diversity.

In accordance with Title IX, and consistent with Marquette's commitment to human dignity, no sex or gender discrimination will be tolerated. When an incident of harassment, discrimination or sexual misconduct (occurring on or off campus) is reported to an appropriate Marquette official, the university will respond immediately to stop the discrimination, remedy its effects, and prevent its reoccurrence. Students and employees who retaliate against individuals who report such conduct will be subject to disciplinary action.

#### TITLE IX COORDINATOR

To report an incident of sexual harassment (including stalking and sexual assault) or sex discrimination involving a Marquette University student, faculty, staff or visitor, contact the Title IX coordinator or any deputy Title IX coordinators.



Ms. Kristen Kreple, J.D.  
Title IX Coordinator , Mandatory Reporter  
Office of the Provost  
AMU, 437 | (414) 288-3151  
kristen.kreple@marquette.edu



Cara Brook Hardin, J.D.—  
Students Deputy Title IX Coordinator,  
Advocate (Confidential)  
Office of the Provost  
AMU, 437 | (414) 288-1742  
cara.hardin@marquette.edu

### Marquette University Sexual Harassment and Sex Discrimination Policy

Marquette University (“the University” or “University”) strives to provide an educational environment that reflects its Catholic, Jesuit mission and preserves the safety and dignity of its community members. University community members, guests, and visitors have the right to be free from all forms of Sexual Harassment, Sex Discrimination, and Retaliation (collectively, “Prohibited Conduct”).

The University does not tolerate incidents of Prohibited Conduct. To that end, it has developed this Policy, which covers Student- and Faculty-, or Staff-related matters of Prohibited Conduct, whether the alleged conduct occurred on- or off-campus and regardless of whether the alleged perpetrator is a Student, Faculty, Staff, or third party.

When an allegation of Prohibited Conduct is reported to the Title IX Coordinator or other Official with Authority, the University will respond promptly, equitably, and thoroughly to reasonably ensure such conduct ends and is not repeated, and to institute Supportive Measures to restore or preserve equal access to the University’s Education Program or Activity. Further, Students, Faculty, and Staff who retaliate against individuals who report Prohibited Conduct will be subject to disciplinary action for Retaliation as described in this Policy.

While most Faculty and Staff (collectively, “Employees”) are required to report all incidents of Prohibited Conduct to the Title IX Coordinator or other Official with Authority, Students are strongly encouraged to do so. Reporting helps preserve the safety and dignity of the University’s campus and community members. A report of Prohibited Conduct to the Title IX Coordinator or other Official with Authority will result in a coordinated response as set forth in this Policy.

Any person may report Prohibited Conduct to the Title IX Coordinator in person, by mail, by email, by telephone, or by virtual communication platform.

See the detailed information at <https://www.marquette.edu/sexual-misconduct/index.php>

### 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>

### Submission, processing and consideration of student complaints

Students with concerns are encouraged to discuss issues directly with their advisors and/or their teachers. Additionally, in the Theatre Arts Department, students often use a mentor in their field as an ad hoc advisor; for example, performance students tend to consult with a performance instructor, design students tend to consult with a design faculty. Theatre Arts faculty post office hours, but typically have an open-door policy with schedules that extend well beyond these posted hours.

If a student is uncomfortable with a face-to-face discussion, students can make use of the MUPS (Marquette University Players Society) governance. The Theatre Arts works closely with this student organization, and most Theatre Arts majors are members of MUPS. Hence, if a student or students would like to convey a concern to the faculty with anonymity, they may request that the MUPS Artistic Director serve as their proxy to present their concern at the next faculty meeting.

The MUPS Artistic Director should contact the Department chair to be included in the agenda, if possible, with 48 hours advance notice. The Department chair can, in conjunction with the MUPS president, decide on the most opportune portion of the meeting to invite the MUPS president (the first 20 minutes, the last half hour, etc.). In this manner, faculty and an elected student representative can have an open discussion while preserving student anonymity.

### Assistance when you Need 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. <https://www.marquette.edu/counseling/>

Campus 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.

<https://www.marquette.edu/campus-ministry/>  
<https://www.marquette.edu/campus-ministry/pastoral-care.php>

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.

XI. Appendixes

# 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 \_\_\_\_\_



## Student Design/Management Roles of Responsibility Guidelines

### STAGE MANAGER Guidelines

The **Stage Manager** has a wide number and variety of responsibilities, which can be broken down into three primary categories: handling the majority of the administrative duties related to a production, assisting the director during rehearsals, and being responsible for all backstage and onstage activity once the show opens.

#### Expectations

1. Read the script
2. Attend all rehearsals and performances.
3. Create a master calendar of rehearsals, target dates and deadlines, and performances.
4. Conduct auditions with the director, including coordinating audition forms, headshots and information sheets.
5. Handle script distribution and collection.
6. Prepare cast and crew contact lists.
7. Tape the floor for scenery locations in the theatre (for rehearsals) and spike the scenery onstage in the theatre (for performances). This requires the
8. ability to read a scenic design ground plan.
9. Open and prepare theatre or rehearsal space for all rehearsals (includes sweeping and mopping the stage, pre-setting furniture and props, etc.).
10. Clean up after all rehearsals and performances spaces (includes returning props and furniture to storage as needed, backstage custodial duties, etc.). This can include cleaning up after actors, who should be directed to clean up after themselves. Anything they leave behind, stage managers must clean up, so police the space before actors leave and make sure they take their things with them.
11. Close and lock the theatre or rehearsal space after all rehearsals and performances, including turning off all lights (except for the 'ghost light') and closing and locking all doors.
12. Record director's blocking in production book and assist actors with blocking as needed.
13. Take line notes when actors are off book and prompt actors as needed.
14. Assist the properties team and coordinate rehearsal props and furniture as necessary. This also includes creating and maintaining a master props list.
15. Chair production meetings.
16. Develop preset lists and running order lists.
17. Organize backstage storage areas for rehearsals and performances in cooperation with the technical director.
18. Write and distribute daily rehearsal, production meeting, and performance reports in a timely fashion.
19. Facilitate communication between production staff members as necessary for smooth production operations.
20. Record all deck cues, lighting cues, sound cues, etc. and stand-by's in production book in advance of the first technical rehearsal.
21. Facilitate communication between production staff members and cast members as necessary, i.e., costume fittings, dietary requirements for food props, program proofing, etc.
22. Manage the production callboard, including sign-in sheets, and announcements.
23. Monitor actors' attendance and punctuality for all rehearsals and performances and deliver all pre-show time calls.
24. Coordinate all scene shift rehearsals, technical, and dress rehearsals in cooperation with the director and other members of the production team.
25. Supervise the work (as needed) of technicians, deck hands, and board operators.

26. Organize and supervise special rehearsals for fight calls, dance calls, and special effects before each performance.
27. Ensure deck is cleaned and props are set before each performance.
28. Do pre-performance light, sound, and props check.
29. Make sure actors are present for mic check and warmups, if required.
30. Do regular time calls for cast – 30 minutes, 15 minutes, 5 minutes, 2 minutes, places. Make sure these calls are acknowledged.
31. Call all cues during the run of the show including light, sound, projection, and deck cues.

## ASSISTANT STAGE MANAGER guidelines

The **Assistant Stage Manager** assists the Stage Manager in completing a wide number and variety of responsibilities, which can be broken down into three primary duties: readying the space for rehearsals, assisting the stage manager during rehearsals, and being responsible for all backstage activity once the show opens.

The ASM is part of the management team of the production. His or her behavior should reflect this. The ASM should set an example in punctuality and professionalism. It is important that the ASM is flexible and will take initiative. Because each production is different, an ASM's specific responsibilities will change.

### Expectations

1. Read the script.
2. Help the Stage Manager tape out the floorplan.
3. Help the Stage Manager pull rehearsal props and furniture.
4. Help the Stage Manager with any needed paperwork.
5. Help the Stage Manager ensure the stage or rehearsal space is ready for each rehearsal. This could include sweeping & mopping, setting up furniture, set pieces, and props.
6. The ASM may be asked to be in charge of rehearsal costume pieces, to keep track of them and to ensure the actors wear them. And to communicate to costume designer/shop manager if there are problems.
7. The SM may ask the ASM to contact late company members.
8. Notate blocking if asked by the Stage Manager.
9. Be "on book" if asked by the Stage Manager. A procedure for prompting should be arranged with the actors and director. The ASM should sit close enough to stage to easily be heard by actors who call "line."
10. May be expected to run the "deck" during tech rehearsals and performances. It is important the ASM has a complete understanding of the placement and movement of scenic pieces and props.
11. May be the ASM's responsibility to train the running crew.
12. Help the SM ensure everything is put away and the facility is locked up after rehearsals and/or performances.
13. Should the Stage Manager be unable to fulfill their duties, the ASM should be prepared to take over those responsibilities during both rehearsal and performance. The ASM should be aware of the SM's job and know how to read their call book.

## ASSISTANT DIRECTOR guidelines

The **Assistant Director** (AD) position is an opportunity to learn firsthand an individual director's process and the production process as a whole. It is hoped that the student will have taken the Stage Directing course. The duties of the AD are quite flexible and will vary from production to production and Director to Director. The AD's responsibilities may include facilitating the rehearsal process, taking notes, running lines or working scenes with actors, and/or other duties as assigned. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show.

Communication and negotiation are important in clarifying the assignment of these duties. Typically, the AD will act as another set of eyes and ears and as a sounding board for the Director at auditions, rehearsals, and performances. Therefore, it is essential to note that the AD position is one of trust and confidentiality--the Director may share thoughts or concerns that should not be common knowledge.

**When asked**, the AD will offer constructive suggestions to the Director. The AD should keep in mind their status as a student and that the structure of the production team in academic theatre differs from community and professional situations; therefore, the Director should be the only person communicating notes and suggestions directly with the production team members and crew **including** performers. It is essential that the AD restrict their comments to the Director in order to avoid confusing or possibly contradictory messages.

Expectations

1. Read and study the play; discuss the interpretation and production concept with the Director.
2. Attend all production conferences and meetings.
3. Assist the Director as needed. Sit in on all rehearsals, taking notes and actively watching and listening. Communicate regularly with the Director regarding the progress of the production.
4. Run special rehearsals such as line-throughs, speed-throughs, etc. if the Director requests it.
5. Although typically the Stage Manager's duty, the AD may be asked to walk through scenes for an absent actor.
6. Some Directors may ask the Assistant Director to take blocking, line, and/or dialect notes. The Assistant Director should always be prepared for such duties.
7. Makes notes for the Director as instructed during rehearsals and tech. Share these notes with the Director who may communicate them to the cast and/or crew.
8. The Assistant Director may be asked to type up any rehearsal notes taken by the Director for distribution to the cast and/or crew.

**DRAMATURG-** Under the guidance of a professional director and/or playwright students will learn:

1. Research of period and style for support of the cast and design staff.
2. Research for the social and political context for the play or performance piece to support the exploration of the “theme”, “arc”, and/or spine of the piece with the creative team.
3. Background for clarification of elements of the text.
4. Tracking for continuity and structure when developing an original piece.
5. Preparing educational materials for school audiences.
6. Preparing lobby displays for supporting materials to enhance the audiences understanding of the significance or relevance of a piece.
7. Observe and work with the director to develop and maintain their vision.

### **COSTUME DESIGNER** guidelines

The **Costume Designer** is responsible for the visual appearance of the actors. These responsibilities include what is seen (clothes, shoes, hats, purses, canes, parasols, jewelry, wigs, makeup, etc.) as well as what isn't (corsets, hoops, petticoats, character elements such as padded stomachs, etc.). Designs for theatrical costumes consist of colored sketches depicting the clothing and accessories that will be worn by the actor. (Based on the description in J. Michael Gillette's *Theatrical Design and Production*, 6<sup>th</sup> ed.)

It is hoped the student will have taken Costume Design class and normally required that the student have served as an assistant costume designer before being assigned this role for the mainstage. Please note that this role requires more hours than normal shop hours.

## Expectations

1. Read the script several times, taking note of overall story and theme and specific costuming needs. Determine research and dramaturgical needs.
2. Consult the departmental production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
3. Meet with the director and other production team members to determine the concept for the show within which all designers will work.
4. Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
5. Create a costume plot, listing when each character is onstage, and what they will wear. Consult with the director if it is a large cast or double cast. Be aware of fast changes.
6. Create renderings of costumes as necessary for the production team to review during the design process.
7. Attend the first rehearsal/read-through with the cast. It is traditional for designers to make design presentations at this rehearsal. You will briefly show research and explain the design. Talk in general terms. Note that this is not the time to present every single piece of research you have looked at.
8. Renderings for all costumes to be built should be provided to the costume shop supervisor for construction. Renderings are not required for pulled costumes unless they require substantial modification but are always encouraged.
9. Have a meeting with costume shop manager and staff to discuss designs, and plan for construction and acquisition.
10. Provide cutter/drafter with copies of sketches or explanations of the designs necessary for their work.
11. Select or approve selection of all fabric and fabric modifications.
12. Design, select, or approve all costume accessories.
13. Find, select, or approve the selection and alteration of all modern clothing.
14. Design or approve hairstyles and the selection of wigs, hairpieces, mustaches, beards, and special makeups.
15. Attend a run through (usually this will be a scheduled Designer Run-Through) to watch for potential difficulties or problems.
16. Keep a budget spreadsheet and keep within your allotted budget.
17. Speak with your mentor or the costume shop manager about your budget and purchasing procedures and make sure you have approval on all purchases before making them. You will not be reimbursed for unapproved purchases. Be in regular communication with the costume shop manager about budget.
18. Learn about purchasing tax exempt from mentor or costume shop manager and get a copy of appropriate forms.
19. Coordinate shopping with mentor/costume shop manager.
20. Communicate your availability for fittings to the costume shop manager and attend all fittings.
21. Be at the shop on time every workday to answer questions that arise. Clearly walk through the workday with the costume shop supervisor. It is their responsibility to distribute daily tasks, and they need to check with you daily.
22. Coordinate regularly with the scenic and lighting designers to make sure that the production design is a cohesive whole. The lighting designer should be provided with fabric swatches as soon as possible.
23. Create lists for each character's changes as needed. Make sure actors are aware of what they wear when. Make sure the wardrobe crew is also aware.
24. Create a check in lists with costume shop manager so that costumes may be checked in and out each day. Include a way to track pieces that need special laundry instructions.

25. Attend all dress rehearsals to take notes on needed changes and alterations.
26. At the end of each dress rehearsal there will be a production meeting to discuss the needs of every department. This will allow the production team to gauge the schedule for the next workday.
27. Attend photo call to get photographs of your design. Submit to the stage management team a very short list of specific full stage shots you would like from the professional photographer. The total number of set-ups that the photographer can take is very limited so it would be best if your list is in order of preference. You should also take your own photographs.
28. Meet with the costume shop manager to discuss strike. Make note of which pieces need to be sent to dry cleaning, which will return to stock, and coordinate the return of any borrowed or rented costumes

## ASSISTANT COSTUME DESIGNER guidelines

The **Assistant Costume Designer** is responsible for assisting the costume designer in their role. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show. Please realize that being an assistant is a hands-on way to learn about design and production. It will require more than normal shop hours. What follows is a generalized list of responsibilities.

### Expectations

1. Read the script several times, taking note of overall story and theme and specific costuming needs. Assist in doing research if asked. Have knowledge of the clothing styles in the historical time period in which the production is set.
2. Consult the departmental production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
3. Attend the meeting between the costume designer, director, and other production team members to determine the concept for the show within which all designers will work.
4. Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
5. Be familiar with the design for each character, and able to answer questions when designer is unavailable.
6. Keep in daily contact with costume designer.
7. Assist designer in shopping as possible.
8. Assist designer with paperwork and copying, if needed.
9. Attend fittings and assist as needed.
10. Assist in providing workers in the costume studio with copies of sketches or explanations of the designs necessary for their work.
11. Assist in the selection of all fabric and fabric modifications.
12. Assist in the design or selection of all costume accessories.
13. Assist in finding, selecting, or altering all modern clothing.
14. Assist in designing hairstyles and the selection of wigs, hairpieces, mustaches, beards, and special makeups.
15. Attend a run through (usually this will be a scheduled Designer Run-Through) to watch for potential difficulties or problems.
16. Attend all dress rehearsals with the costume designer to take notes on changes and alterations.
17. Assist designer in creating check in sheets so that costumes may be checked in and out each day.
18. Assist designer with photo call, making sure actors look their best for photos
19. Meet with the costume designer and costume shop supervisor to discuss strike. Make note of which pieces need to be sent to dry cleaning, which will return to stock, and assist in coordinating the return of any borrowed or rented costumes.

20. Assist in return of borrowed/rented costumes.

### MAKEUP DESIGNER guidelines

The **Makeup Designer** is responsible for the visual appearance of any makeup worn by the actors. The makeup designer works closely with the costume designer to create a look for each actor that will visually support the character. (Based on the description in J. Michael Gillette's *Theatrical Design and Production, 6<sup>th</sup> ed.*)

It is hoped that the student will have taken the Stage Makeup course.

#### Expectations

1. Familiarize yourself with the script and the time period.
2. Meet with the director, costume designer, and your mentor about style, characterization, and color. Be sure to check with the lighting designer about gel colors.
3. Discuss makeup needs with the costume designer and set a budget. Speak with your mentor or the costume shop supervisor about your budget and purchasing procedures and make sure you have approval on all purchases before making them. You will not be reimbursed for unapproved purchases.
4. Remind the actors that they are responsible for their personal makeup supplies. Work with the costume shop manager to order makeup kits for those who need them.
5. Purchase special makeup supplies as needed and check to make sure that there are enough general supplies - hair spray, bobby pins, etc. Order special makeup supplies or prosthetics early.
6. Create a makeup chart for each cast member in consultation with the costume designer, director, and your mentor.
7. Arrange and supervise a makeup appointment for each cast member prior to the first dress rehearsal.
8. Instruct the actors in methods of achieving the desired effect after discussion of the character with them. Don't do it for them – teach them.
9. Work out any quick changes of makeup prior to first dress.
10. Supervise application of makeup during dress rehearsals and performances.
11. Set makeup calls during the run of the show in consultation with the stage manager.
12. Check makeup from the house during dress rehearsals, conferring with the director and costume designer and making changes where needed.

### LIGHTING DESIGNER guidelines

The **Lighting Designer** is responsible for the design, installation, and operation of the lighting and special electrical effects used in the production. To show where the lighting equipment will be placed, the lighting designer produces a light plot specifying the placement and configuration of all instruments used in the production. The designer must also furnish all associated paperwork for the design including hook-ups, schedules, cut lists, and a cue synopsis. (Based on the description in J. Michael Gillette's *Theatrical Design and Production, 6<sup>th</sup> ed.*)

It is hoped that the student will have taken the Lighting Design class, and normally required that the student have served as an assistant lighting designer before being assigned this role for the mainstage. Please note that this role requires more hours than normal shop hours.

#### Expectations

1. Read the script several times, taking note of overall story and theme and specific physical needs. Determine research and dramaturgical needs.
2. Consult the departmental production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
3. Attend all design and production meetings. Make sure the stage manager has all of your current contact information.

4. Obtain a current section and ground plan of the theater from your mentor or the technical director.
5. Schedule a conversation about the play with the director and your mentor. Whenever possible it is best if this includes the entire design team. Discuss overall production concept, theme, style, period, etc. Bring in photographs to help explain your ideas on mood, quality of light, and color.
6. Review script, noting both “broad-stroke” and “moment to moment” demands.
7. Begin attending rehearsals regularly, these should be run-throughs whenever possible.
8. Develop a preliminary concept statement and begin rough cue synopsis.
9. Meet with the director and your mentor and agree upon the overall production and lighting concept approach (concept statement).
10. Develop a light plot in Vectorworks and instrument schedules, magic sheets, and other supporting paperwork in LightWright?? as necessary.
11. Meet with your mentor for plot and preliminary design approval at least one full day before presenting it to the director or other production team members.
12. Once your plot is approved, it should be given to the technical director along with any accompanying paperwork so that they may order gels, templates, etc. Please note that you are not authorized to order anything unless you receive specific **prior** approval by your mentor.
13. Attend the first rehearsal/read-through with the cast. It is traditional for designers to make design presentations at this rehearsal. You will briefly show research and explain the design. Talk in general terms. Note that this is not the time to present every single piece of research you have looked at.
14. Meet with scenic designer, costume designer, and your mentor to discuss color. Meet with the scenic designer to discuss all masking, flying, shifting scenery, and any wired practicals.
15. Complete a cue synopsis that details all lighting shifts and changes.
16. Meet with the technical director to coordinate hang, focus, dark time, etc.
17. Pre-tape catwalks and grid when possible to assist the hang process. This is a method of marking hang positions for instrument type, circuit and dimmer number, and other relevant information.
18. Check in with the technical director daily to monitor progress during the hang period.
19. Attend a run through (usually this will be a scheduled Designer Run-Through) to watch for potential difficulties or problems.
20. Direct the focus and dropping of color and templates.
21. Inspect electric areas and double-check the hang, cable, and focus for work safety.
22. Set up board, load patch, subs, groups, and submasters in the days prior to building cues.
23. Build cues, presets, set levels, special lighting, and effects. Be as ready as possible for first tech, having at the minimum a basic look for each scene. Do not plan on making the team sit and wait while you build cues from scratch in tech.
24. Arrange a meeting with the director, stage manager, and the other production team members for a “Paper Tech”, so that you may go through the show cue by cue prior to the first tech rehearsal. This may take several hours to complete.
25. Check for the install of all necessary cue lights, running lights, costume change lights, prop work lights, and design table lights as required for tech rehearsal. If it lights up it’s yours to worry about. If it needs electricity it is yours to provide.
26. Attend all tech and dress rehearsals and evaluate, plan, and rework all light cues as necessary. Continue polishing and improving cues and light plot until the final rehearsal. Please note that if a cue has not been seen on stage during a tech/dress rehearsal it should not be added at the last moment. There should be nothing new to see for an opening performance unless approved by both your advisor and the director.
27. At the end of each tech rehearsal there will be a production meeting to discuss the needs of every department. This will allow the production team to gauge the schedule for the next workday.
28. Attend photo call to get photographs of your design. Submit to the stage management team a very short list of specific full stage shots you would like from the professional photographer.

The total number of set-ups that the photographer can take is very limited so it would be best if your list is in order of preference. You should also take your own photographs.

29. Meet with the technical director and your mentor to discuss strike. The requirements for each strike will vary based on the nature of the show and any production needs following the production being struck. The first order of any strike should be clearing any practicals or other instruments on stage so that the carpenters may complete their strike quickly and efficiently. This includes the strike of the cyc, scrim, and other masking.

## ASSISTANT LIGHTING DESIGNER guidelines

The **Assistant Lighting Designer** is responsible for producing and updating any necessary paperwork for the lighting designer. The assistant lighting designer may also, at the discretion of the lighting designer, assist with focus, organization of work, and in some cases the creation of a light plot. (Based on the description in J. Michael Gillette's *Theatrical Design and Production, 6<sup>th</sup> ed.*) Please realize that being an assistant is a hands-on way to learn about design and production. It will require more than normal shop hours. What follows is a generalized list of responsibilities.

### Expectations

1. Familiarize yourself with the script.
2. Consult the departmental production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
3. Attend all design and production meetings with the lighting designer. Make sure the stage manager has all of your current contact information.
4. Learn and use Lightwright to keep track of all paperwork created/needed as part of the lighting design.
5. Learn and use Vectorworks to develop a copy of the light plot.
6. Learn high board programming skills such as patching, blind cue updates, programming of moving lights, etc.
7. Assist the lighting designer in establishing priorities for the master electrician and electricians in consultation with the technical director.
8. Assist in the discussion and writing of the concept statement and cue synopsis.
9. Keep track of expendable inventories such as gels, lamps, etc. Note that you are not authorized to purchase anything. In the case that expendables need to be purchased, this should be done through the technical director in consultation with the lighting designer.
10. Assist in managing the lighting crew during work calls.
11. Inspect electric areas and double-check the hang, cable, and focus for work safety.
12. Assist in leading the electricians at focus.
13. Assist in evaluating show notes and estimating/coordinating work time needed in the theater.
14. Keep yourself familiar with the design concept and cue intent.
15. Attend all tech and dress rehearsals and assist in observing and taking notes with the lighting designer.
16. Assist the lighting designer in programming cues.
17. Assist in teaching the board operator how to run the light board during tech rehearsals.
18. Attend "Paper Tech" and assist the lighting designer in communicating all light cues.
19. During tech and dress rehearsal, sit on headset at the lighting board to program for the lighting designer and/or take notes as necessary.
20. Troubleshoot light board or cue problems during tech and dress rehearsals as necessary.
21. Facilitate making sure all lighting work areas including catwalks, storage rooms, backstage, and public areas are cleared, clean, and safe before rehearsals and performances.
22. Meet with the technical director and lighting designer to discuss strike. The requirements for each strike will vary based on the nature of the show and any production needs following the production being struck. The first order of any strike should be clearing any practicals or other instruments on stage so that the carpenters may complete their strike quickly and efficiently. This includes the strike of the cyc, scrim, and other masking.



## SOUND DESIGNER guidelines

The **Sound Designer** is basically responsible for everything related to sound for a given production. He or She provides the designs for all pre-recorded music, sound effects, and the reinforcement of live voices, musical instruments and sound elements. The sound designer is also responsible for all sound related technical drawings and the specifications for any sound equipment to be rented, leased or purchased, as well as for overseeing the installation of the sound systems and setting the sound cues. (Based on the description in J. Michael Gillette's *Theatrical Design and Production, 6<sup>th</sup> ed.*)

### Expectations

1. Read the script several times, taking note of overall story and theme and specific physical needs. Determine research and dramaturgical needs.
2. Consult the departmental production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
3. Attend all design and production meetings. Make sure the stage manager has all of your current contact information
4. Schedule a conversation about the play with the director and your mentor. Whenever possible it is best if this includes the entire design team. Discuss overall production concept, theme, style, period, etc.
5. Create a preliminary sound plot and obtain a copy of the ground plan from the scenic designer and begin thinking of speaker placement.
6. Meet with director and play clips of sound ideas as necessary. Sometime this can be done by posting clips online, and director can comment, if a meeting time can't be found.
7. Get all the relevant literature on the equipment that is available for your show. Familiarize yourself with your equipment, as it will be the basis of quality for your design. Familiarize yourself with QLab.
8. Gather research and compile relevant information to present to your mentor and the director as it pertains to your design.
9. Attend rehearsals regularly. These should be run-throughs whenever possible.
10. Finalize your sound plot and create a play list and all other relevant paperwork. Present your finalized plot to your mentor at least one full day before presenting it to the director or other production team members.
11. Build, create, and record your cues to the designated media. Be sure to check for record quality and clarity. Discuss your speaker location needs with the scenic designer and technical director, especially if you need to "hide" them on the stage.
12. If sound cues need to be purchased, discuss this with your mentor and the technical director, who will purchase them for you. You will not be reimbursed for unapproved purchases.
13. Meet with the technical director to plan quiet time and set preliminary levels for each cue before you meet and present them to your mentor and the director.
14. Assist in training the sound board operator at tech rehearsal.
15. Arrange a meeting with the director, stage manager, and the other production team members for a "Paper Tech", so that you may go through the show cue by cue prior to the first tech rehearsal. This may take several hours to complete.
16. Have copies of all your paperwork available for first tech so if a situation arises you can handle it professionally and quickly.
17. Attend all tech rehearsals so that you may take notes and fix cues as needed. Be specific in your note taking as to avoid any complications for your next work session.
18. At the end of each tech rehearsal there will be a production meeting to discuss the needs of every department. This will allow the production team to gauge the schedule for the next workday. Record the schedule that is decided.
19. After this meeting, meet with the technical director to schedule any work time needed in the theater during the following workday.

20. Once your show is complete, record backup media and verify that your operator and stage manager have all the needed files and paperwork.

## SCENIC DESIGNER guidelines

The **Scenic Designer** is responsible for the visual appearance and function of the scenic elements used in the production. To translate the scenic design from the concept to the stage, the designer produces colored sketches or renderings of the sets and properties, scale models of the various sets, and scale mechanical drawings that fully describe the settings. (Based on the description in J. Michael Gillette's *Theatrical Design and Production*, 6<sup>th</sup> ed.)

### Expectations

1. Read the script several times, taking note of overall story and theme and specific physical needs. Determine research and dramaturgical needs.
2. Consult the departmental production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
3. Attend all design and production meetings. Make sure the stage manager has all of your current contact information.
4. Obtain a current ground plan of the theater from your mentor or the technical director.
5. Schedule a conversation about the play with the director and your mentor. Whenever possible it is best if this includes the entire design team.
6. Research as necessary and discuss with your mentor.
7. Draft preliminary ground plan(s) in Vectorworks and You must show these to your mentor at least one full day before you present it to your director. After the meeting with the director, discuss changes with your mentor.
8. Make design revisions as necessary. Note that it may take several versions until you get to a design that solves the director's needs and has artistic integrity. Again, you must discuss all revisions with your mentor before you present them to your director.
9. Prepare a preliminary white model (this may be done physically or digitally using Vectorworks or other programs such as SketchUp).
10. Begin a furniture plot. Identify which pieces we have, which are to be rented or borrowed, and which will need to be built. Typically, you will be responsible for finding all furnishings.
11. Once a white model is approved, use Vectorworks to draft the show in the following suggested order:
  1. ¼" ground plan with masking
  2. centerline section
  3. composite plans/furniture plans by scene if necessary
  4. (The following drawings will probably need multiple plates)
    1. platforms for main deck(s)
    2. front elevations of large "wall" surfaces
    3. front elevations of additional masking or secondary walls
    4. additional scenic items in order of largest to smallest
    5. backdrops and cycs
    6. built furniture pieces
    7. built properties
12. Additional drawings may be needed, depending upon the nature of the design. The idea is to produce drawings in a systematic and complete manner, working from largest to smallest.
13. All drawings must be shown to your mentor one full day before they are due to the technical director. This gives you time to revise, clarify, or redraw your plates as necessary. You may need to make further revisions and clarifications after meeting with the technical director, who will have time, budget, and labor in mind.
14. Note that the initial drawing due dates should include platforms, walls, and any large scenic elements. The second set of drawings includes any remaining smaller items that need to be constructed. These dates allow the technical director time to budget the show both for materials

- and construction time. Note that drawings submitted after these dates may or may not be constructed or may be changed depending on the budget.
15. Revise drawings as necessary to meet budget. Discuss build schedule with your mentor and the technical director.
  16. Set a meeting to discuss masking with the lighting designer, technical director, and your mentor. This is something that is often put off, but it is crucial to the lighting designer that they know early on what backstage lighting positions are available to them. This meeting must happen well in advance of when the light plot is due.
  17. Set a meeting as early as possible with the director, stage management team, and prop master to discuss each and every prop in detail and how it will be used. At this point you should provide the prop master with a detailed list of set dressings. You should go through prop storage to see what dressings and props are usable. As props are added in rehearsal, be sure you find out the same information and watch for prop use during the run-throughs that you attend.
  18. Attend the first rehearsal/read-through with the cast. It is traditional for designers to make design presentations at this rehearsal. You will briefly show research and explain the design. Talk in general terms. Note that this is not the time to present every single piece of research you have looked at.
  19. Select practical lighting fixtures for the set and get them to the master electrician as soon as possible so that they can be repaired or rewired if necessary.
  20. Create paint elevations in ½” or 1” scale. These need to be done and approved by your mentor and the director at least two full days before any paint calls so materials can be purchased as necessary, and the paint charge can schedule calls.
  21. Schedule a meeting with the other designers to discuss and look at each other’s color palettes.
  22. Attend a run through (usually this will be a scheduled Designer Run-Through) to watch for potential difficulties or problems.
  23. Visit the scene shop daily to answer questions the technical director or assistant technical director may have. If you see anything that needs to be altered discuss that with the technical director and they will discuss it with the shop staff. You must also check with the charge artist daily to be sure there are questions are answered and that processes are proceeding in the right direction.
  24. Attend **ALL** tech and dress rehearsals.
  25. During tech rehearsals take construction, paint, prop, and dressing notes. Notes should be discussed each night during the post rehearsal tech meeting. Notes are to be revamped daily. Stop by the scene shop early in the next work call and answer any questions that may have come up.
  26. Attend photo call to get photographs of your design. Submit to the stage management team a very short list of specific full stage shots you would like from the professional photographer. The total number of set-ups that the photographer can take is very limited so it would be best if your list is in order of preference. You should also take your own photographs.
  27. Meet with the technical director and your mentor to discuss strike. The requirements for each strike will vary based on the nature of the show and any production needs following the production being struck. Make sure rented/borrowed pieces get returned on time.

## ASSISTANT SCENIC DESIGNER guidelines

The **Assistant Scenic Designer** is responsible for assisting the scenic designer in their role. Specific duties and tasks will be decided based on the abilities of the assistant and the needs of the show. What follows is a generalized list of responsibilities.

### Expectations

1. Read the script.
2. The assistant scenic designer should attend all design and production meetings. You also need to attend all tech rehearsals. Make sure the stage manager has all of your current contact information.

3. Be sure that you understand the designer's intentions in the design and always ask questions about anything that you do not understand.
4. Pay attention to the production deadlines in the departmental production calendar. It will be your responsibility to remind and assist the designer in meeting these dates.
5. Assist the designer in their research.
6. In a professional situation the assistant often does the majority of the drafting and model making. In the university setting you assist the designer in these tasks.
7. Assist the designer in going through the prop room to look for potential furnishings, props, and set dressings. One of your primary responsibilities will be to track furnishings and prop designs. The designer may ask you to design specific pieces for their approval. To track these, create a furnishings/prop plot (build, rent, borrow, have chart). After discussing this plot with the designer and your mentor, discuss with the technical director so that the prop team can schedule those pieces that may need to be built.
8. Assist the designer in selecting all practical lights and getting them to the master electrician.
9. Assist the designer in preparing paint elevations as needed.
10. Help at paint calls if necessary.
11. Attend a run through (usually this will be a scheduled Designer Run-Through) to watch for potential difficulties or problems.
12. Attend all tech rehearsals. During tech rehearsals, with designer, take notes and separate them into construction, prop, paint, and designer notes. Discuss and clarify the individual notes each night at the production meeting. Make sure the technical director has a complete list so they can track how much remains to be done.

## PROPS MASTER guidelines

The **Props Master** is responsible for the acquisition and construction of the various decorative and functional props in a collaborative design process with the scenic designer. The props master closely coordinates with the scenic, lighting, sound, and costuming departments when any technical needs overlap among those departments. (Based on the description in J. Michael Gillette's *Theatrical Design and Production*, 6<sup>th</sup> ed.)

### Expectations

1. Read the script and create a prop list.
2. Get preliminary prop list from the stage management team. Compare with your own. Combine into a master list.
3. Attend all production meetings. Make sure the stage manager has all of your current contact information. Check rehearsal reports and email daily. Respond promptly to questions and requests.
4. Consult the departmental production calendar and note your due dates.
5. Coordinate with Stage Manager to pull rehearsal props. Pull rehearsal furniture at the same time. Props should be stored and locked in the props cabinet at all times.
6. Always sign out any props taken from prop storage on the inventory log.
7. A meeting should be scheduled early in the process with the director, stage management team, scenic designer, and your mentor to discuss all props. During this meeting you should ask questions about size, color, special qualities or characteristics, and how it will be used and/or abused. Also be sure to find out which items are consumed or destroyed nightly. The scenic designer may give you specific designs for some of these items.
8. Discuss furniture and set dressing needs with the scenic designer. Get a list of set dressing props. Depending on your skills you may also be responsible for upholstery, picture framing, and the like. This may require you to do research on the historical period to be able to scout for the right items for the show.
9. Look through prop storage to see what we have in stock. Take photographs of these to get approval from the scenic designer. If they are approved, make arrangements to reserve a truck to go to props storage to pull them and bring them back to theatre.

10. Determine what needs to be built or found. Ask the scenic designer for any sketches or drawings needed and confirm with the technical director what the shop will build and what is your responsibility to build. Also determine and list what should be purchased, rented, or borrowed.
11. Prepare shopping lists and call before you go to make sure they have what you need. Keep a list of places you have called and/or looked. Organize your list to make the most efficient use of time.
12. Make an appointment to and scout at any off-campus locations. Take photos of what you find to show scenic designer and director. Find out rental fees and any deposits or liability.
13. If scouted pieces are approved, make an appointment close to tech when they can be picked up. Schedule a truck for that day and time and go pick the times up and bring back to theatre.
14. Speak with your mentor or the technical director about your budget and purchasing procedures and make sure you have approval on all purchases before making them. You will not be reimbursed for unapproved purchases.
15. Update the prop list by reading the daily rehearsal reports. At least once every two weeks you should publish your new list and verify it with the stage management team. Date each revision and make sure your designer, mentor, and technical director have updated copies of the list. Pay special attention to deleted items so money and time are not expended on cut items.
16. Attend rehearsals regularly to see how props are used and that they are still on the props list. Question the stage manager and/or director about any rehearsal props you have provided that you don't see used to make sure they are still needed.
17. Build and procure props. Do not hesitate to ask for help from your mentor, the scenic designer, or the technical director. Have replacement props for all breakables and paper items. Make a list of borrowed and rented items and give to your mentor or scenic designer, and the stage manager.
18. The day before first tech, prepare offstage props tables with a member of the stage management team who will tell you where everything needs to be placed offstage.
19. Create a pre- and post-show check-in sheet for all props and post it on the props cabinet. Show this to the stage management team. Make sure it is updated during tech week if needed. Discuss how to report/repair/replace breakable and consumable items. Arrange refrigerator storage space with the technical director if needed. Create a detailed list of where consumables and breakables were purchased and give a copy to stage management. Be sure to notify your mentor and the technical director immediately if anything that is borrowed or of high value is damaged or missing.
20. Reserve truck for Strike.
21. Attend strike to coordinate the removal of props and set dressings. Inventory to make sure nothing is missing. Separate into disposable, stock, and borrowed/rented items. Clean hand props and set dressings.
22. Return stock items to props during strike.
23. After strike return all borrowed or rented props in a timely fashion.

## Responsibilities of Running Crew Positions

### Light Board Operators

1. Attend rehearsal of a run-thru to understand what happens in production. Stage Manager will inform you two possible nights to attend prior to technical rehearsal.
2. Attend tech rehearsals starting at Dry Tech Rehearsal.
3. This individual runs the board during the course of the show. They run cues based on the Stage Manager "go". Focus on what's happening on the stage. It's all about timing.
4. Turn off boards at the end of the night as instructed by Lighting Designer or Stage Manager.

### Sound Engineer or Board Operators

1. Attend rehearsal of a run-thru to understand what happens in production. Stage Manager will inform you two possible nights to attend prior to technical rehearsal.
2. Attend tech rehearsals starting at Dry Tech Rehearsal.
3. This individual runs the board during the course of the show. They run cues based on the Stage Manager "go". Focus on what's happening on the stage. It's all about timing.
4. This individual is responsible for the live mixing of a show (if the show calls for it) and running QLab for Sound Effects.
5. Responsible for the placement and upkeep of body mics during the run of a show.
6. Turn off boards at the end of the night as instructed by Lighting Designer or Stage Manager.

## WARDROBE SUPERVISOR guidelines

The **Wardrobe Supervisor** is in charge of the wardrobe running crew and ensuring that all actors are in their correct costumes and looks their best onstage. This includes pre-actor call preparations such as laundry, ironing, spot cleaning, check-in, and may require some wig maintenance, during performance duties such as fast changes, and post-performance duties such as costume check-in, dressing room lock up, and laundry. There is a wardrobe crew to assist, but it is the supervisor's job to make sure everything is done correctly. The supervisor will lock up dressing rooms every night when all actors are out, and all costumes are checked in.

### EXPECTATIONS:

2. Read the script. Having your own copy for notes is a good idea.
3. Consult the departmental production calendar and note all tech rehearsals and performance dates. It is VITAL that you reserve those dates.
4. Get a list of contact info for your wardrobe crew and contact them to make sure they have their schedule set to work the show. NOTE: Wardrobe calls are earlier and last later than actor calls.
5. Meet with costume designer and/or costume shop manager to get a sense of the scope of the show and number of costumes. Requesting a copy of the designer's costume plot is a good idea.
6. Required to attend a run through before tech weekend, to have an idea of what the blocking is, how fast the changes are, and where characters exit and enter. Stage Manager will inform of the two possible dates to attend this run thru.
7. Meet with costume shop manager the week before tech to discuss calls and pre-dress duties, and dressing room assignments. Make sure all needed wardrobe items are available, i.e., laundry supplies, clothes brushes and sticky rollers, repair kit, hair supplies, etc.
8. Contact wardrobe crew and plan to meet early on first dress (or earlier, if required by costume shop manager) to do any ironing or prep tasks. On Dry Tech in the afternoon between 1-5pm: Supervise load in to dressing rooms. Arrange for crew repair kit, aprons, and all needed hair items. Check all actors have been assigned ditty bags and laundry bags, also mic bags if needed.
9. Make sure you and wardrobe crew know costume storage, and where to locate items like socks, suspenders, belts, etc.
10. Make sure you and wardrobe crew know where items are kept in laundry room, dressing room cabinets, and costume shop, i.e., shoe polish, hairspray, needles and thread, safety pins. Know in advance, to make it easier when there is an urgent need.
11. Discuss fast changes with costume designer, if possible before first dress. Decide where changes will occur, what items are needed for dressing areas backstage, and who will do what tasks.
12. For very fast changes, work with costume shop manager and stage management to practice fast changes with actors before rehearsal.
13. 12. Supervise wardrobe crew in checking in costumes before actors arrive – make sure all items are accounted for.
14. Ensure that there is always a wardrobe person close by in case of emergencies backstage or in dressing rooms.
15. Supervise wardrobe crew in check-in in all costume items after performance. Actors must hang up their own items, wardrobe checks them in to make sure they're not lost.
16. Decide with costume shop manager/designer which items need to be washed nightly, spot cleaned, hand washed, etc. Be sure to know what items are washable and what are not! Go over this with wardrobe crew. Make sure they know how to separate laundry by type and color.

17. Delegate laundry duties after all are informed of particulars but be sure to check in on wardrobe crew. It is the wardrobe supervisor's responsibility to make sure laundry gets done, dried, and ironed before actor call. Create schedule of wardrobe crew for which nights to be responsible for laundry.

18. After final dress, all repairs are the responsibility of the wardrobe crew. Check the costume notes on dressing room doors nightly, and make sure repairs are done before actor call. If there is a note that is beyond your ability, contact the costume shop manager. If it is an emergency, call/text her immediately.

19. For strike, after final check-in of costume items, do not have actors put in dirty laundry. Shop Assistants will help you bring all costumes upstairs to costume shop and ask for Costume Shop Manager's instructions re: re-stocking, dressing room cleaning, laundry, etc

#### Deck Crew

1. Attend rehearsal of a run-thru to understand what happens in production. Stage Manager will inform you two possible nights to attend prior to technical rehearsal.
2. Report directly to the stage manager.
3. Start attending Tech Rehearsals on Dry Tech.
4. Must wear black clothing and shoes from first dress rehearsal throughout
5. Mopping and Cleaning the stage floor Nightly
6. Setting out Props onto the Props Tables and Striking at the end of the night.
7. General care and upkeep of the set and props. Any repairs needed as they happen.
8. Making sure the safety of actors before, during and after the show.
9. Moving any scenery, props, or flying during the performance.
10. All other Assignments will come from Stage Manager based on Show needs.

#### Master Electrician

1. Must coordinate their scheduling needs with Lilyana under direct supervision of the Lighting Designer.
2. Must be responsible for the safe wiring and hanging of all instruments and equipment.
3. Responsible for Light Hang and Focus. This individual maps out the circuitry for the space and hangs the light according to the Designers plot.
4. The Master Electrician is responsible for hanging every instrument with a safety cable attached.
5. This person manages the lighting crew and makes sure all fixtures are maintained and working throughout the run of the show, with light checks every night before the performance.
6. Responsible for programing all of the cues for the show
7. Train the light board operator.
8. Any other work given from the technical director or lighting designer; maintenance of all electrical equipment.

#### Follow Spot Operator

1. Attend rehearsal of a run-thru to understand what happens in production. Stage Manager will inform you two possible nights to attend prior to technical rehearsal.
2. Attend tech rehearsals starting at Dry Tech Rehearsal.
3. This individual runs the spotlight during the course of the show. They run the spot cues based on the Stage Managers "go". This position and the number of spot ops varies from show to show.

#### Wardrobe

1. Attend rehearsal of a run-thru to understand what happens in production. Stage Manager will inform you two possible nights to attend prior to technical rehearsal.
2. Attend tech rehearsals starting at First Dress Rehearsal.
3. Responsible for checking in costumes at the beginning of your assigned call time. Refer to inventory sheets given to you.
4. Assist the actors with their costumes in the dressing room before top of the show.
5. Assist on any quick changes during the performance, backstage, studio or in dressing room. Making sure costumes are all preset at the top of each act in the correct location.
6. Be in close proximity of dressing rooms during Intermission.

7. Actors will check in costumes with wardrobe and your inventory sheet. It is the responsibility of actor to collect costume pieces backstage and hang up costumes at the end of the night. Also to put dirty clothes in the laundry basket provided by wardrobe.
8. Do laundry on your assigned night and be responsible to switch over the laundry.
9. Ironing and steaming is done after check-ins are complete or can come in the the afternoon during shop hours.
10. Responsible for any notes on the grief sheets written on dry erase boards.
11. Upkeep of all costumes and accessories
12. Assist Designer as needed during Tech rehearsals.
13. Keep areas clean.

#### House Manager

1. Attend rehearsal of a run-thru to understand what happens in production. Stage Manager will inform you two possible nights to attend prior to technical rehearsal.
2. Must arrive at the theatre at least 60 minutes prior to curtain time.
3. Directly supervises ushers
4. Coordinates curtain time with box office personnel and the stage manager.  
From the time the stage manager notifies the house manager that he/she may open the house and curtain, the auditorium and lobby are under the control of the house manager.
5. Are required to remain in the lobby throughout the performance in order to handle latecomers and emergency situations.
6. Must have direct access to an emergency weather radio and ensure it is operational while the audience is present.
7. Must know locations of: nearest fire extinguisher, first aid kit, and fire alarm pull station.
8. Is responsible for posting signs and enforcing prohibition of cellular phones, pagers, flash cameras and other recording devices.
9. Is responsible for posting signs alerting the audience when any of the following are used during performance: strobe lights, pyrotechnics, gunfire and atmospherics (including cigarettes, fog, mist, haze, cigars).
10. Disburse promotional materials, especially programs.
11. Prior to each opening, discuss with stage manager the special problems of this production, its intermissions, running time, curtain calls, and communications regarding opening of house and start of play.
12. Cleanliness of Lobby floors and furnishings, entrances, etc., in cooperation with custodial crews.
13. Helfaer auditorium and lobby before and after each performance -- lock doors, turn out lights, and secure auditorium and lobby.

House Managers must be familiar with the rules for Helfaer Theatre and Studio and the guidelines for Ushers., The House Manager is the first face the audience encounters and is, therefore, representing a first impression for the entire Marquette theatre