

TECHNICAL DESIGN & PRODUCTION

HANDBOOK 2011-2012

Duke Ellington School of the Arts
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Material in this Handbook is subject to change

TECHNICAL DESIGN AND PRODUCTION: WELCOME

Welcome to the Technical Design and Production Department (TDP) at the Duke Ellington School of the Arts. This Handbook has been designed to ease your transition into the department and to help you gain the most out of your education within the TDP department. It is intended to be a resource regarding general information, policies, procedures, expectations, and requirements. Please note, however, that the curriculum is continually evolving, and this version of the handbook may not reflect all of the curricular changes the department has recently implemented or is presently in the process of implementing.

Contemporary theatrical design and production practices are profoundly influenced by technological advances and economics. The diverse aesthetics and the increasingly complex electronic and mechanical components currently used in the performing arts create the need for technicians who can understand and apply these technologies to the achievement of artistic goals. The TDP program prepares young student artists to meet the demands and challenges of the industry by developing mature, disciplined, knowledgeable, and insightful professionals. We train the best to be the best!

Through dedication, collaboration and demanding teamwork we offer students informative and knowledgeable classes and hands-on training in lighting/sound design and execution, scenic, costume design and construction, and arts management. In addition, internship programs, professional assistantships and master classes are integral parts of the curriculum. The internships are with some of the world's premiere production companies and theatrical venues, such as Feld Entertainment the Kennedy Center for the Performing Arts, the historic Lincoln Theatre, Washington National Opera, Hands on the Future, and Opera Theatre of Northern Virginia. These internships are designed to give students a broad operational view of entertainment companies and provide additional foundation building and training for TDP artists throughout the school year and over the summer. The professional assistantships are with lighting, set, costume, and sound designers and theatrical managers. The student will be given the opportunity to assist an industry professional in their respective discipline.

We believe in family support! The TDP department depends on the support of the entire family to ensure the success of your child and the department. On a monthly basis, we meet to discuss ways to improve and support the TDP department. Our meetings help keep families updated on what's happening in the department and the ways to make certain your child is achieving at a high level. Additionally, the parent group will assist in the acquisition of financial and in-kind donations and the engagement of guest artists. You will be contacted prior to the first advisory about how you can assist. All parents will be required to participate.

Please use this handbook in consultation with the TDP staff, who will guide you throughout your tenure at Ellington. Hopefully this handbook will be able to answer many of your questions and concerns. Of course, we welcome any input regarding this publication and how we might improve it to better serve your needs.

Wishing you the best and looking forward to a great year!

THE TECHNICAL DESIGN AND PRODCUTION STAFF
Duke Ellington School of the Arts



"...don't forget, behind what you see on stage is a group of dedicated theater tech students who create the magic behind the scenes. They work the lights and sound, raise the curtain, build the sets and create the costumes. Without them, there would be no show..." - Feld Entertainment Chairman and CEO - Kenneth Feld

The Ellington CREED

Members of the Ellington Community contribute to their own lives and support their community through:

COMMITMENT	The habit of applying your talents to a task or project
RESPONSIBILITY	Acting in a way that acknowledges the connection and duty you have to yourself and others
EMPOWERMENT	Recognizing the innate potential of every individual to contribute to his or her school, community, world
EXCELLENCE	Striving to meet a standard that demonstrates mastery of an idea or technique
DIGNITY	Conducting yourself, at all times, in a respectful manner that shows you recognize your connection to a present, past and future community



Teamwork: Simply stated, is less me and more we.

- Unknown

ABOUT TECHNICAL DESIGN AND PRODUCTION

Within the past 20 years, the TDP department has created the “magic” for well over 500 theatrical presentations, concerts, conferences, and workshops for audiences from around the world. We have hosted the likes of Mike Malone (Ellington co-founder), Peking Opera, Red Hot Broadway, Quincy Jones, Sean “P. Diddy” Combs, Stevie Wonder, Debbie Allen, Lynda Gravatt, Phylicia Rashad, Dick Gregory, Hillary Clinton, Lillias White, Russell Simmons, Rev. Run, Jasmine Guy, Shirley Horn, Harry Connick Jr., Tevin Campbell, Savion Glover, Nancy Wilson, Wynton Marsalis, Carmen de Lavallade, Stepp Stewart, National Symphony Orchestra, Ellington Alumni Denyce Graves and Dave Chappelle and many, many more.

Our young technical artists work behind the scenes in every area of the Duke Ellington Theatre to ensure each production runs smoothly. We bring vision and imagination to life. We design, create and build. We are the architects of the entertainment world. We are the MAGIC behind the STARS!!!

Students from TDP are sought after for internships and job opportunities by production companies, theatrical venues and various trade unions. The wealth of knowledge and experience with which a TDP artist leaves the program makes her/him a prime candidate for admission to some of the nation’s top universities, trade schools and training institutions, often with full/partial scholarships.

This program is intense, rigorous and exciting! The Ellington school day is from 8:30am to 5:00pm. Academic classes are in the first half of the day and arts are in the second. The times required by technical artists outside of the normal school day can include after school, weekends, and some vacation time. A normal work call-day for technical students can be from 8:00am – 11:00pm. This field is time-consuming and demanding. Our work requires strong physical and mental ability to meet daily challenges, both academically and artistically. The technical artist is expected to exhibit the attitude, discipline, dedication, and sense of responsibility required of the serious theatrical artist. We train the best to be the best!

The central foundation of our program is TEAM DESIGN. This concept - developed by the Ellington TDP department - is the ability to merge a group of people with complimentary skills who are committed to a common purpose for which they hold themselves mutually accountable. This process unifies these various technical components—scenic, lights, sound, costume and management.

TDP faculty have a high regard for team and design collaboration. The faculty is comprised of professional artists with multiple years of training and experience in theatrical arts, entertainment, administration and management. We are committed and passionate about our craft and work tirelessly to ensure that our students are prepared for the many challenges they will face in their artistic journey.

**“Coming together is a beginning.
Keeping together is progress.
Working together is success.”**
- Henry Ford



MISSION STATEMENT

The Technical Design and Production department is dedicated to fostering the arts by mentoring and educating young artists while integrating practical training in scenic, costume, lights, sound and arts management. Each student will exhibit and promote the highest standards of artistry, professionalism, diversity, and collaboration in arts training, education, and scholarship. Additionally, we aim to train students to be confident and competent, able to think critically and creatively, and who will become leaders in their profession locally, nationally, and internationally.

VISION

Technical Design and Production young artists will graduate with the ability to creatively process and solve challenges related to the demands of theater production with the highest degree of professionalism and integrity. Additionally, each student will serve as knowledgeable, educated and active members of the global community.

CORE BELIEFS

We believe in promoting excellence in the practice and scholarship of technical design and production.

The Technical Design and Production department is committed to:

- Team Design;
- Collaboration and communication;
- Respect for and responsiveness to the needs of students, faculty, and staff;
- Highest standards in professionalism, design, creativity and academics;
- Critical, creative and imaginative thinking, diversity of ideas;
- Artistic, academic and intellectual freedom;
- Diversity.



TOOL & UNIFORM REQUIREMENTS

Required material for all TDP students: (all items must be purchased prior to the 3rd week of school)
(THIS LIST IS SUBJECT TO CHANGE)

- Two (2) three ring binder (1 @ 1 inch & 1 @ 1 1/2 inch)
- Two (2) packs of 8 section dividers
- Large pack loose leaf paper
- Pack of #2 pencils
- Pack of ball point pens
- Composition book
- Set neon highlighters
- Ear plugs
- Stop watch (no cell phones or pda)
- 8" inch crescent wrench
- Mini mag flash light (small pocket size any color you want)
- Back support belt w/ shoulder straps
- Safety glasses (untinted or light tint)
- Dictionary (pocket size)
- Architect scale ruler
- Three (3) combination lock (shop, hall, dressing, locker)
- Two (2) black outfits (all black headscarf, shirt, belt, pants, socks, and shoes)
- Black pants, black headscarf, black shirt & black shoes, black steel toe boots
- Multiple tip screw drivers
- 25' Measuring Tape
- Hammer (claw hammer not small med. weight)
- Tool bag (any bag to hold tools)
- Leather work gloves
- One (1) pair of over-the-ear head phones with ¼ plug i.e. Sony MDR-XD100



PASSION!

Run Crew:

- Soft-soled black shoes (to minimize noise backstage)
- Black shirt (no logo or printing), black pants, black socks
- NO jewelry, including rings and earrings (they reflect light)
- Tie back long hair
- Gloves
- Costume when provided
- Black Jump suit- No logos

Front of House: Required for all events:

- All Black or
- Black dress pants and shoes
- White dress shirt

*"It is amazing how much people get done if they do not worry about who gets the credit."
- Swahili proverb*

Construction Crew: Required at all times when working:

- Hard-soled shoes (no sandals or flesh-exposing footwear)
- Tie down loose clothing and tie back long hair
- No loose jewelry
- Safety glasses whenever operating a power tool
- Gloves when working the counterweight system
- Dust mask
- Ear plugs

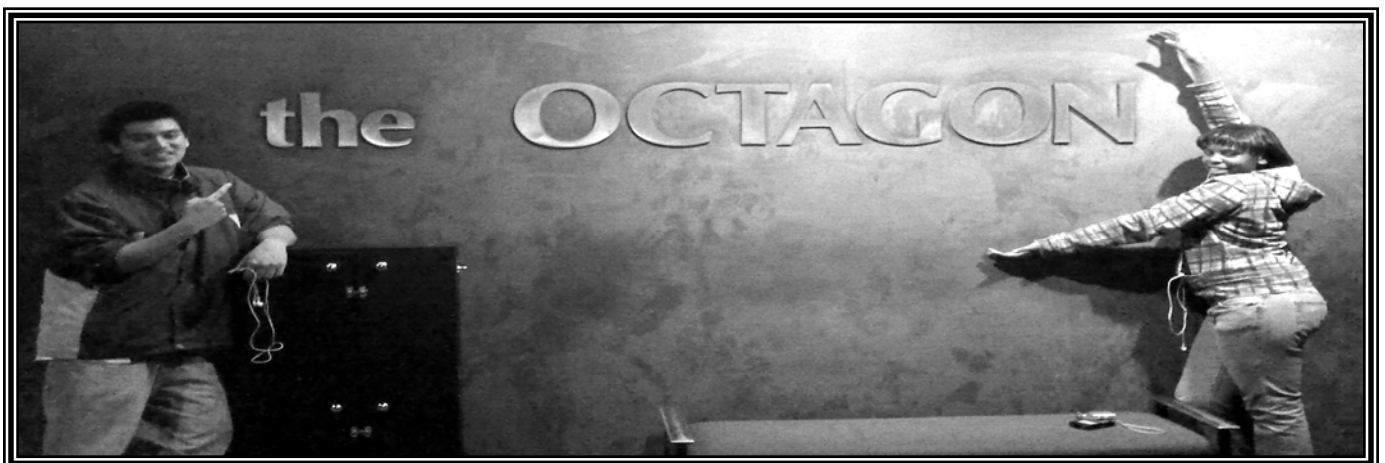
Concert Dress: Since most students end up on the stage in a very visible way. We require that you always have a set of dress clothes on hand. No jeans or sneakers. You may wear a jacket/ sports coat / tie at your discretion.

Show Blacks: These are the events where you may be on the stage and are not supposed to be visible. Very simply, you should wear all black. And yes, that does include your under garments, shoes and socks.

Professional Dress: All students are required to wear professional dress once a month. A schedule will be available during the first advisory.

It is mandatory that students report to Arts Block in Show Blacks for every class meeting.

THERE ARE NO EXCEPTIONS TO THESE REQUIREMENTS - YOU WILL BE GRADED ACCORDINGLY.



ATTENDANCE REQUIREMENTS

Any absence from a crew, technical rehearsal, dress rehearsal, performance, production meeting, strike, or any other rehearsal, call or class meeting where attendance is mandatory will result in an automatic grade of "F." Absences due to student illness, acts of God, or death in the student's immediate family will be considered excused upon presentation of appropriate documentation. Exception to the attendance policy will be at the discretion of the Ellington TDP faculty.

Production Crew Attendance:

Technical Design and Production is a TEAM DESIGN activity. Each member of a production company depends upon the other members of the company to fulfill production, artistic, and educational responsibilities and duties. A most serious breach of theatre ethics is to fail to perform production responsibilities with high standards and in a timely manner. You are therefore expected to accept and complete all production assignments on time and to the best of your abilities. In case of unforeseen emergencies, it will be your duty to inform a staff member of the Ellington TDP faculty of the reasons you find it impossible to meet your production requirement. Please be aware that severe penalties (grade reductions in production courses, termination of production participation or dismissal from the TDP department and the Ellington School) will result from consistent failure to fulfill production responsibilities.

Class Attendance:

We believe that regular attendance in production courses and participation in class activities (during scheduled class time, studio and out-of-class time) is essential to the academic and artistic development of technical artists. Therefore, we subscribe to the following general attendance policy:

- Students are expected to attend all scheduled classes and participate in class activities.
- Each faculty member will publish and distribute to students specific attendance requirements and penalties during the first week of class. Each student is expected to conform to individual course attendance requirements.
- It is the student's responsibility to inform a faculty member of reasons for absence.
- Attendance records will be kept by each faculty member on a daily basis.

Because Ellington students are required to balance academics and arts, it is necessary for students to learn how to manage their time in both activities. This is an essential skill set for each TDP artist to acquire or further develop. Students are always expected to show up on time and be prepared for classes, meetings, and production assignments. Any variation from that expectation requires direct communication and approval from the instructor, supervisor, stage manager, or other person in charge. Students are expected to be active participants in the production process, attending all required meetings, actor rehearsals, technical rehearsals, and previews. All technicians working on a production are required to attend all design meetings and sessions as well as all scheduled production critiques. Again, any variation from that expectation must be directly communicated to the appropriate supervisor and approvals must be granted by the Chairperson.

Load-in and **strike** are two of the most important times for a tech person, as well as the most hectic. All TDP students are required to participate in load-in and strike. Everyone works to get as much work done as possible, building and moving the set, painting, sewing, making a props table, moving seats into place, getting costumes, etc. The trickiest part, of course, is getting everything done (or as much as possible done) in one day, with the large number of people that will be working in the space, including the actors, director, and producers.

Strike is the final night of the last performance, when you and everyone will tear down the set, return all your rented materials, and take care of all other final business.. This can actually be a lot of fun, if you like to take things apart and play with power drills.

To preempt complaint and to avoid confusion - DON'T BE LATE, DON'T BE ABSENT!!!

GRADING

In formal classes and during production builds, rehearsals, shows and strikes to which you are assigned, you will be evaluated continuously by your instructors. You are encouraged to check periodically with each of your instructors as to your academic and/or performance status. At the end of each advisory, you will receive a grade, which will be entered into the DC Stars system and recorded on your official transcript at DCPS headquarters.

Production activities that are initiated in and result from particular production courses will be critiqued and evaluated under the leadership and initiative of the instructor. (Examples of such activities and courses are: management, scenic, sound, costume, and light design.) A critique is the intelligent appreciation of a work, and by consequence the just estimate of its value. The aim of your critique should, therefore, show intelligence, appreciation, and standards of value.

The instructor may, from time to time, invite other members of the faculty or student body to participate in the critique. The discussion led by the instructor of the class will be characterized by an assessment of the weaknesses and strengths of the participants in terms of their development as theatre technicians. Students will be encouraged to evaluate each other openly and will be given opportunities to evaluate their own development in terms of the objectives of the class.

All critique sessions are viewed by students and faculty as a part of the educational program through which theatre artists, at all levels, mature and develop their abilities.

PROBATION

Students not meeting minimum department requirements may be asked to transfer or be placed on probation. Students may be placed on probation for several reasons. Among them are: (1) not completing creative and/or production work satisfactorily; (2) poor performance in academic classes; (3) not sustaining satisfactory progress in course work and creative work; (4) poor behavior; (5) poor attendance; (6) not adhering to uniform requirements; (7) not adhering to safety guidelines.

All students must maintain a "B" average in their Technical Design and Production classes. A student who fails to meet departmental expectations may have the following actions taken against him/her: probationary status, conduct/performance contract, exclusion from extra-curricular activities, or recommended transfer to neighborhood school or any combination thereof. A panel that may include the department chairperson, the principal, the dean of students, a counselor, and a parent/guardian, will be the final arbiter.

RE-ADMISSION

Each student is required to participate in the re-admission process. Each student is required to pass a re-admission applied practicum interview prior to the start of each school year. The interview will be with the staff of the Technical Design and Production department.

During this process students must dress in professional attire and be prepared to submit and discuss the following:

- Resume
- Portfolio
- Typed letter explaining why you would like to return to Ellington (please explain in detail)
- Be prepared to discuss your goals for success academically and artistically and how the department can help you achieve these goals

SENIOR REVIEW

All TDP seniors are required to participate in the senior progress review and senior project process. This process is an opportunity to present representative work from your entire tenure to date and is an opportunity to serve in a management leadership capacity. More details will be available during the first advisory. **SENIORS SHOULD MEET WITH MR. NEWMAN IMMEDIATELY!!!!**

OUTSIDE PRODUCTION WORK (OPW)

Any TDP artist wanting to participate in production work outside of the TDP department must submit a completed OPW form to the department chair prior to accepting any outside work. If a request to do outside work is granted, the TDP student will still be required to complete all school assignments and be available to accept any assigned or last-minute production positions. No OPW forms will be authorized during pre-production, production or post production of any main stage show. Failure to submit an OPW will result in placement on the transfer list and dismissal from the program.

Please note: Some first year students will be restricted from participating in outside production work.

PERSONAL PROPERTY

Students are discouraged from bringing personal iPods, MP3 players, DVD players or cell phones to school. These items will NOT be allowed at ANY time in the classroom, recording studio, costume shop, scene shop, backstage, on-stage or any other place in the theatre. Students failing to comply with this rule will have said items taken away and receive an "F" for that day. This is a very very serious safety rule. Students must be able to hear and not be distracted by these devices. The theatre can be a very dangerous place.

RÉSUMÉ/PORTFOLIO REQUIREMENT

All Technical Design and Production students are required to prepare a résumé to be kept on file and updated each school year. This resume/portfolio will be used for summer programs, internships, job applications, college applications and will enhance the student's overall portfolio. Students will receive a sample résumé from the department and will create a résumé during the school year. TDP students are required to take photographs of all designs and final production.

CLASS LISTING

TDP students entering in the 9th grade (four year program) must obtain 12 credits to receive the artistic certificate/diploma.

TDP students entering in the 10th grade (three year program) must obtain 9 credits to receive the artistic certificate/diploma

Technical Design and Production Curriculum

Year One	Year Two	Year Three	Year Four
Technical Production I	Technical Production II	Technical Production IV	Entertainment Careers*
Technical Production II	Theatre Operations II	Theatre Operations III	Theatre Fundamentals II
Theatre Operations I	Theatre Management I	Theatre Management II	Theatre Management III
Theatre Fundamentals	Design I	Design II	Design III
			Professional Development*

Each class noted above is worth one (1) credit

Technical Production II

Designed to focus on merging technical skills with the design aesthetic of theatre. Students will develop sensitivity to the creative and collaborative process of technical production. Students will begin engaging in professional workshops with industry professionals in all areas of theatrical design & production.

Technical Production III

In this hands-on course, students apply learned skills in the construction of scenery, properties, and costumes. Students will be taught the maintenance, setup and operation of sound, lighting, costume, rigging, projection, and theatre equipment. With departmental approval, students will be given the opportunity to choose an area of concentrated study.

Technical Production IV

Leadership is the focus of this section. Students will be taught techniques of leadership in their respective concentrations of study; costumes, lighting, sound, and scenic design. Students will be graded on their ability to lead a group of their classmates and peers on projects and shows.

Theatre Operations I

A lab performance course, students will work hands-on in all areas of technical theatre scenic, lighting, sound, and costumes. Students will work on pre-production, running crew, and load out of various school productions, special programs, and outside rentals. Students will rely heavily on their personal tools (see departmental handbook) and the skills learned in the technical theatre courses. All subsequent Theatre Operations courses will continue to build on the foundation of skills taught in this course, and students will be given increased responsibility with each production.

Theatre Operations II

A lab performance course, students will work hands-on in all areas of technical theatre scenic, lighting, sound, costumes, and management. Front of house operations will be introduced and performed. Students will work on pre-production, running crew, and load out of various school productions, special programs, and outside rentals. Students will rely heavily on their personal tools (see departmental handbook) and the skills learned in the technical theatre courses. All subsequent Theatre Operations courses will continue to build on the foundation of skills taught in this course, and students will be given increased responsibility with each production.

Theatre Operations III

A lab performance course, students will work hands on in all areas of technical theatre scenic, lighting, sound, costumes, and management. Front of house operations will be introduced and performed. Students will work on pre-production, running crew, and load out of various school productions, special programs, and outside rentals. Students

will rely heavily on their personal tools (see departmental handbook) and the skills learned in the technical theatre courses.

Theatre Management I

Primarily a lecture course, the students will gather an understanding of the management and administrative structure of professional theater and arts organizations. Students will study areas of general management, arts administration, accounting, budgeting, marketing, publicity, box office management and front of house operations, company management, and production management.

Theatre Management II

In this intermediate course, students will study the organizational and managerial structures of non-profit regional theatres, commercial theatres, dance organizations, performing arts centers and presenting organizations. Students will be introduced to various entertainment labor unions and their work rules. Students will create a performing arts company in class where they will manage a production from start to finish.

Theatre Management III

Students will take on management roles in the Ellington Theatre. Students will manage every school performance event, utilizing the skills formed during their work in Theatre Operations and Theatre Management courses.

Design I

Having been exposed to various areas of design in prerequisite courses, students will begin a concentrated study of their choosing in the following areas of design; costume, sound, scenic, and lighting. In these areas students will discover the functions of design, placing the action, establishing mood, reinforcing mood, reinforcing theme, and staging the story or event. Students will learn how to verbalize and visualize their design ideas in the form of research photographs, sketches, CAD drawings and other computer software. From this process students will begin the development of their design portfolio.

Design II

In this course students will begin to realize their designs, bringing their design to life by merging the artistic with technical production. Students enrolled in the technical production and theatre operations courses will execute the designs of the design students. Design students will begin engaging in professional workshops with industry professionals in all areas of theatrical design. With departmental approval, design students will assist professional designers on projects inside and outside of school.

Design III

A course designed to focus on the creation of the student's design portfolio. Students will continue to develop their design skills in the areas of lighting, sound, costumes and scenic design.

Theatre Fundamentals I

This course is the student's first formal introduction to theatre. The student will be exposed to theatre history, play analysis, and aesthetics. Fundamentals will trace the development and growth of the theater from its earliest beginnings to present day. Through lectures, discussions, and selected plays from the various periods of the theater's development, students will study the "art" of theatre and how this art form relates to the world.

Theatre Fundamentals II

This course provides information about the history and literature of theatre from the 17th century to the present. Students will read and write about historical and cultural perspectives, theater and literary terminology, types and forms of theatre literature, major playwrights and contributors, dramatic structure, critical analysis, acting styles and techniques, stagecraft, impact of theatre, and theater architecture.

Professional Development / Entertainment Careers

This final course teaches the young artist how to showcase their learned skills to universities, and employers. Artist will complete the development of their professional resume and design portfolio started in earlier courses. Artist will assist working professionals in various areas of design and technical entertainment. Artist must complete three professional internships in their perspective areas in design.

**Please note above course content is subject to change depending on the number and expertise of faculty in place during the 2009-10 school year. Students will receive specific course syllabi at the beginning of the year.*

Failed Courses Policy

Any student that fails a course in the Technical Design and Production department will be transferred out of the Ellington School. Failure to pass all courses in the Technical Design and Production department will prevent the student from receiving the arts certificate upon graduation.

Cross-Departmental Transfers

Written special permission is required from the chairpersons of both departments if a ninth- or tenth-grader is seeking to transfer from one department to another. Transferring is not an option in the eleventh and twelfth grades. All transfer requests must be approved by administration.

INTERNSHIPS

During the course of the school year, TDP students will be engaged in selected internships with some of the nation's preeminent arts organizations. We currently have partnerships with the Kennedy Center for the Performing Arts, Georgetown University, George Washington University, Washington National Opera, Opera Theatre of Northern Virginia and Ford's Theatre with more to come over the course of the year. Our most sought after internship is the Feld Entertainment/Duke Ellington School of the Arts Internship.

Feld Entertainment, Inc. is the worldwide leader in producing and presenting live family entertainment, with 25 million people in attendance at its shows each year. Feld Entertainment's productions have appeared in 50 countries and on six continents to date and include *Disney On Ice*, *Disney Live!*, *Doodlebops Live!*, *High School Musical: The Ice Tour* and *Ringling Bros. and Barnum & Bailey Circus*.

Each year six (6) TDP students will be selected to participate in the Feld Entertainment/Duke Ellington School of the Arts Internship located in Palmetto, Florida. The Internship will expose the next generation of TDP professionals to the highest standard of technical design, training and management. Interns will have hands-on experience with master artists in the areas of artistic and technical production and management.

Each day will feature a new topic of discussion and interns will work alongside seasoned professionals to learn some of the tricks of the trade. The Internship is structured so that each day covers an essential area of technical production and management. At the conclusion of the day's workshop interns will be assigned a culminating project that will be evaluated at the end of the program. In addition to providing an annual Internship for TDP students, Feld entertainment has made a major impact on the TDP department through financial and in-kind donations.

"We are most effective as a team when we compliment each other without embarrassment and disagree without fear" - Unknown



ARTS FEES

Duke Ellington students are required to pay a yearly activity fee of \$200, which directly benefits the arts department in which they are enrolled. This fee should be paid at the time of registration, but can be paid in installments. Money orders and checks should be made payable to DESAP. This fee helps off-set the cost associated with bringing in guest artists and for participation in departmental outings.

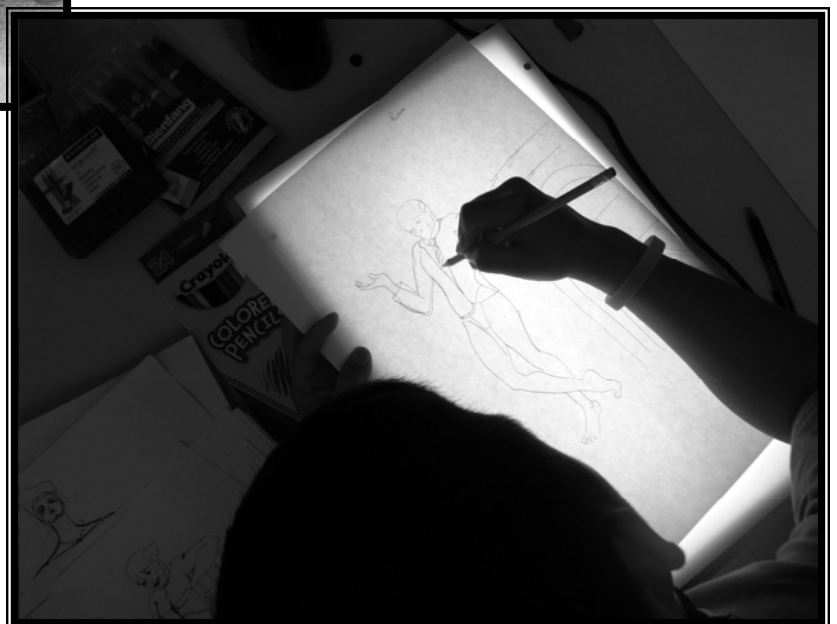
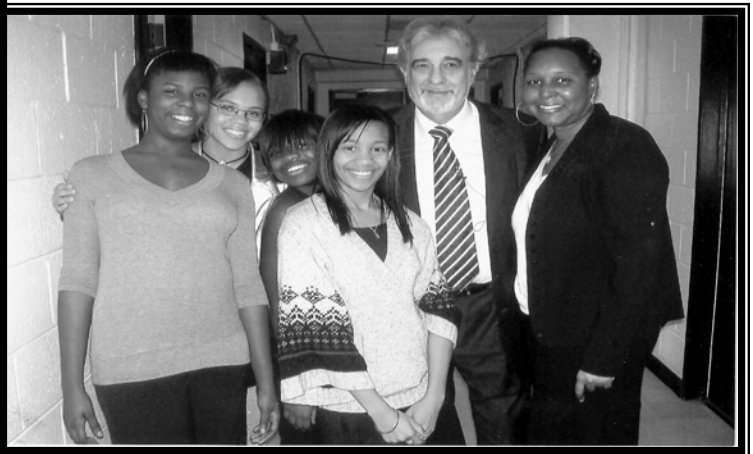
Additional requirements may include:

Scripts, books for projects, light automation software, sound software and equipment, stage management kits, costume kits, scenic design software/items and other production-related items.

GUEST ARTISTS

Though-out the year, the Technical Design and Production department will engage professional guest artists for workshops and master classes. Students will be required to attend all assigned workshop and master classes.

...Creating the Magic!



FULL TIME TECHNICAL DESIGN AND PRODUCTION FACULTY

Curtis Hodge, Chair of Technical Design and Production

202.298.1777 ext. 2672 – Curtishodge@gmail.com

Curtis Hodge is the Chair of the Technical Design and Production Department at Duke Ellington. An established lighting designer and production manager, he is the founder of Wanza Arts and Entertainment Management, a technical production management company. Mr. Hodge began his extensive production management career at the Tony Award-winning Crossroads Theatre in New Jersey. Over the years, Mr. Hodge has worked as a production manager with phenomenal acts such as Earth, Wind and Fire, The Backstreet Boys, Bill Cosby, Lalah Hathaway, Kurt Carr Singers, The African Burial Ground Project, Bishop TD Jakes, Maya Angelou, Brian Stokes Mitchell, Hootie and the Blowfish, Savion Glover, Tommy Davidson, Vicki Winans, August Wilson, and the Steve Harvey Morning Show, the national and international tours of *Lackawanna Blues* with Ruben Santiago-Hudson, *Three Mo' Tenors*, and *3 Mo' Divas*, with Marion J. Caffey, The New Freedom Repertory Theatre in Philadelphia and most recently with Wolf Trap National Park for the Performing Arts.

His lighting designs have appeared in productions across the United States, and Philadelphia Weekly nominated him for Best Lighting Design for the production of *Emergence-SEE*. He has designed for Crossroads Theatre, The Arden Theatre, Alabama Shakespeare Festival, various House of Blues, The Joint (Hard Rock Hotel), Aaron Davis Hall, Cerritos Performing Arts Center, and the NJ Performing Arts Center. Additional designs include *The Piano Lesson*, *Furniture of the Home*, *The Bluest Eye*, *Black Nativity*, *Emergence-SEE*, *The Amen Corner* and Broadway's *It Ain't Nuthin' But The Blues (Design Assistant)*. His talent doesn't stop with theatrical productions, as Mr. Hodge has designed concert lighting for top musical acts such as The Boys Choir of Harlem, Black Eyed Peas, Common, Angie Stone, Talib Kweli, De La Soul, Musiq Soulchild and Biz Markie. A proud graduate of Florida A&M University, Mr. Hodge is a member of both USA (Local 829) and IATSE.

Ronald Lee Newman, TDP Faculty and Theatre Operations Manager

202.298.1777 ext. 2670 - rnewman@ellingtonarts.org or RonnieNext@aol.com

Ronald Lee Newman is a proud graduate of the Duke Ellington School of the Arts (Vocal Music) and Howard University (BFA Arts Administration). Over the past 20 years Mr. Newman has held numerous positions as a performing artist and arts administrator throughout the country. Ronald served as site director for the DC Children's Theatre, Talent Coordinator for Futurefest talent festival, Road Manager for Kaiser Permanente Educational Theatre Programs and

Stage Manager for the Washington National Opera and Opera Theatre of Northern Virginia.

Other artistic management credits include: International tour of David Talbert's *Love on Lay-a-way* starring Deborah Cox, Martha Wash, Lenny Williams and Mel Jackson, *Magic Flute*, *TIMBUKTU!*, *Ain't Misbehavin'*, *Enchantment of Dreams (World Premier)*, *Brundibar*, *Debbie Allen's Dancing in the Wings*, the East Coast world premier of *Dream of the Pacific*, *Ragtime the Musical*, *L'occasione fa il ladro*, *Così fan tutte*, *Barber of Seville*, *Bells of Freedom*, *West Side Story*, *Breathe, Say it Ain't So*, *Roll On!*, *Old Settler*, *The Wiz*, *Once on this Island*, *Shakin' the Mess Outta Misery*, *A Liberating Prayer: A Love Song For Mumia*, *Mike Malone's Black Nativity*, *God's Trombone* and *Black Broadway*; The Washington Post Music and Dance Scholarship Awards with Jasmine Guy and Jim Vance; *Dave Chappelle Live* at the Kennedy Center; *Majic 102.3 20th Anniversary Celebration* Starring Patti Labelle.

In addition to his professional work experience as an arts administrator, Mr. Newman serves as a founding member and VP of activities for the Ellington Alumni Association, and is Co-Founder/Executive Director for Nu Visions of Excellence Theatre Company (www.nuvoe.org) Other credits include serving as an event coordinator for well over a hundred events over the past 20 years.

SUGGESTIONS TO FOLLOW WHEN ASKING FOR LETTERS OF RECOMMENDATION

Of great importance throughout life are letters of recommendation. Colleges and universities require them, as do most employers and many organizations. Even as an entering student, you should remind yourself that every teacher is a potential writer of recommendations and that the impressions he/she forms of you as you progress through his/her classes may influence the character of the letter that may be written when you graduate and afterwards. Be certain that each of your teachers knows who you are.

There is an etiquette of soliciting letters of recommendation, and any breach of it may result in a negative response. Here are some suggestions to follow:

- The person who writes on your behalf should be well acquainted with your work and able to speak authoritatively about it. Mere friendship is not enough. The strength of a recommendation is proportionate to the professional attainments of the writer. Many application forms ask you to decide if the letter will be kept confidential or if you will read it. Your decision on this issue may be important.
- Always request permission to submit someone's name as a recommender. [Incredibly, some teachers will decline the privilege of singing your praises, especially if you did not have permission in advance.]
- Remember that nearly everyone is busy, particularly those who are best qualified to support your petition. Start the process in plenty of time so your advocate does not feel rushed. Be judicious in the number of letters you request. Even with the aid of computers, it is a time-consuming activity.
- To write a persuasive recommendation, a person needs to have all the facts. Write down precisely what you want to be recommended for [a University, a Job, and the specific issues that ought to be addressed, etc. Most colleges and Universities provide a form designed to provide that information.] You must make the writer aware of your accomplishments; primary documentation includes transcripts and résumés.
- Provide a typed [this application may be the basis of the school's first impression of you; misspelling and incorrect punctuation will be noticed], addressed, and stamped envelope for every letter to be sent. Some schools want letters of recommendation to be sent directly to them; your recommender needs the proper address and the name of the person and/or group to which you seek recommendation. On the other hand, you may be asked to collect all the letters and then to send them in a single package.
- If someone thinks so highly of you that he/she writes on your behalf, you may be certain that he/she is interested in the outcome. Communicate; say "thanks"; inform your recommender of the ultimate decision. After all, you may need help again.

Scene Shop Safety Rules Agreement

1. Approved safety glasses are required when using the power tools in the shop or when using portable tools in other areas of the building.
2. All persons will operate or use a power tool only after having a through introduction to the operation of that tool by qualified shop personnel. It is the individual's responsibility to inform shop personnel if they are unfamiliar with or unsure of the safe operation of a tool.
3. Do not wear neckties, scarves or other loose clothing or jewelry when operation power tools. Long hair should be securely tied back. Open toe shoes, stocking or bare feet are not permitted in the shop.
4. Make sure the tool you are using is appropriate for and properly set up for the operation you are performing. If you are unsure, consult with qualified shop personnel.
5. Make sure all blades, bits or cutting tools come to a complete stop before removing scrap materials or making adjustments to the tool. Unplug tools before changing blades, bits or cutting tolls.
6. Keep the area around fixed power tools clear of loose material and slip or trip hazards. After you are finished with a project return tools and hardware to their proper place and police your work area.
7. Never operate machinery or enter a work area while under the influences of medications that may make you inattentive or drowsy. Do not operate equipment or tools when you are overtired.
8. These rules have been established as a safety guideline for all who use the shop. Failure to follow these rules or other safety instructions by qualified personnel will result in dismissal from the Ellington School.
9. The Ellington Theatre scene shop is only for use by faculty, staff and TDP artist or students enrolled in classes in the TDP department.

I have read and agree to follow these shop rules.

Name: (printed): _____ Date: _____

Signature: _____ Instructor: _____

ELECTRICS SAFETY RULES

Safety during the hang, focus, rehearsal, run and strike of the productions produced in the Ellington Theatre, safety is a high priority. To protect yourself and others, please observe the following rules:

- **Pay close attention to what you are doing.** Many accidents happen when people are simply not paying close attention to what they are working on. Pay attention.
- **Ask questions – do not bluff.** If you are unsure about something you are requested to do, ask a supervisor to explain what is required and the proper way to do it. When in doubt, ask.
- **Wear appropriate clothing.** Avoid loose clothing. Open shoes or sandals, bare or stocking feet are not permitted.
- Tie back long hair.
- **When working overhead:**
 - **Empty your pockets of keys, loose change, etc. before doing any work overhead.**
 - Tie off all necessary tools securely when working overhead. Leave the ones you don't need.
 - Make sure that no one is standing directly below you. If someone is standing below where you are working, stop, ask them to clear the area and do not resume work until the area below is clear.
 - If something should drop from above, **immediately yell out to warn people below.**
 -
- **Make sure the power is off** when changing a lamp or doing other work inside lighting instruments and when circuiting them.
- **Every lighting instrument hanging over the stage or house must have a safety cable attached through the yoke and around the pipe.** When in doubt, use a safety cable.
- **Make sure that at least one person is steadying the base of a ladder or lift when anyone is working on top of it.**
- The Ellington Theatre is only for use by faculty, staff and TDP artist or students enrolled in classes in the TDP department.

I have read and agree to follow these safety rules.

Name: (printed): _____ Date: _____

Signature: _____ Instructor: _____

Safety Rules and Procedures

1. Personal Protection Equipment

- a. Eye and face protective equipment will be worn when grinding, chipping, welding, carting or when machine or operations present a potential eye or face injury.
- b. Where it is not feasible to reduce noise levels, ear protective devices shall be provided and worn.
- c. Proper respiratory protective devices shall be provided and used when exposed to harmful dust, gas, vapor, etc.
- d. Heavy gloves should be worn when handling wire rope and other rough materials.
- e. Wear proper work clothes and shoes. Shirts will be worn at all times.

2. Housekeeping

Housekeeping is the first law of accident prevention and shall be the concern of everyone. Maintenance of a clean work area is required at all times.

- a. Trash and waste materials are fire dangers and shall be removed from work area. Protruding nails on lumber are a particular hazard and shall be removed or bent down.
- b. Used lumber shall have all nails pulled before stacking.
- c. Structural steel, pipes, pipe, bar stock and other cylindrical materials, unless racked, shall be stacked and blocked so as to prevent spreading or tilting.
- d. Rigging equipment, when not in use, must be removed from the immediate work area so as not to present a hazard to the employees.
- e. The stage and shops must be swept at the end of each working day.
- f. Do not place anything over 3' in length into dumpster. Trash is not to go above the top of the dumpster.
- g. Keep the loading dock clear of all Trash.

3. Fire Protection

- a. Access to all available fire fighting equipment shall be maintained at all times.
- b. Only approved fire extinguishers will be used and TDP artist should be instructed in their proper use.
- c. Used extinguishers must be removed from service until they are recharged. Replacements should be provided immediately.
- d. Only approved containers and portable tanks shall be used for the storage and handling of flammable and combustible liquids. These containers shall be properly labeled.

4. Power Tools and Hand Tools

- a. If you do not know how to operate any power tool do not use it until you receive instruction.
- b. Never work on stage or in the shop alone.
- c. Employees shall not use unsafe hand tools either personal or Ellington owned.
- d. When power tools are designed to accommodate guard rails, they shall be equipped with such guards when in use.
- e. Wooden handles of tools shall be kept free of splinters or cracks and be kept tight in the tool.
- f. Electric power tools shall either be of the approved double insulated type or grounded properly.
- g. Extension cords used with portable electric tools shall be of three wire type and periodically inspected prior to each use.
- h. Any defective tool shall be tagged "unsafe - not to use".
- i. Unplug portable power tools when not in use.
- j. When done using a particular tool, always put it back in its proper place.
- k. Tools are not to be removed from shops.

5. Air Tools

- a. All air tools must be connected to regulators and correctly adjusted.
- b. Do not load or unload air tool with fasteners with the airline connected to the tool.
- c. Never point the tool toward yourself or anyone else, whether it contains fasteners or not.
- d. Operate the tool with the nose squarely against a work piece of proper thickness and away from its edges.
- e. Do not remove, tamper with or otherwise cause the safety system to become inoperative.
- f. Do not operate a tool with a defective or disconnected safety system.
- g. Do not operate a tool with a safety system that sticks or binds.
- h. To prevent unintended tool operation and possible resulting injury, always disconnect the tool from the air line when:
 - a. Loading and unloading the tool
 - b. The tool is left unattended
 - c. Clearing a jam
 - d. Moving the tool at another location

6. Ladders

- a. The use of ladders with broken or missing rungs or steps, broken or split side rails or other faulty or defective construction is prohibited. Do not use.
- b. Portable ladder feet shall be placed on a substantial base and the area around the top and bottom of the ladder shall be kept clear.
- c. Portable ladders in use shall be tied, blocked or otherwise secured to prevent their being displaced.
- d. Do not setup or use the A-Frame ladder without proper instruction and supervision.

7. Lighting Equipment

- a. All lighting instruments must have a safety cable attached and all bolts properly tightened.
- b. The plug of each lighting instrument must be inspected and any signs of damage must be reported to a faculty member.
- c. Stage cable must be inspected regularly; any signs of damage must be reported to a faculty member.
- d. Do not touch the glass envelop of any stage lamp. If touched, clean with alcohol.
- e. Do not exceed the maximum allowable lamp wattage for a lighting instrument. Over wattage will damage the instrument.
- f. All circuiting of lighting equipment will take place with the power off.
- g. Test each lighting instrument and cable before each use.

8. Miscellaneous

- a. Aisles and walkways shall be kept clear of tripping hazards.
- b. Fire exits should not be obstructed.
- c. Spills should be cleaned up immediately.
- d. Hardware should be sorted and stored in its proper place.
- e. In the Scene Shop, do not block the freight elevator.

9. Manual Lifting

- a. Get down close to load. (Bend your knees)
- b. Keep your back straight.
- c. Lift gradually, using legs.
- d. Divide weight and keep material close to body.
- e. Get help for bulky or heavy loads.

10. Flammable Liquids

- a. Shall be stored in approved containers.
- b. Material containers shall be stored in flammable storage cabinets located in the Scene Shop.
- c. All liquid containers shall be marked accordingly.

11. Flying

- a. Give verbal warning before moving battens.
- b. When loading and unloading arbors, clear area around lock rail and tie off or immobilize the arbor.
- c. Be sure batten is properly weighted before releasing the brake.
- d. If you do not know how to operate a lineset, do not touch anything until given appropriate instruction.
- e. Never stack stage weights above the height of the toe rail on the loading gallery.
- f. Alternate the direction of the stage weights whenever they are stacked on each other.

12. Pit

- a. Never operate the pit alone.
- b. Keep pit clean and free of trash

13. Accidents

- a. Report all injuries or accidents immediately to the Department Chair.
- b. In the event that medical attention is required, contact a member of the faculty immediately. They will make the determination as to what level of medical attention is necessary.

I have read and agree to follow these safety rules.

Name: (printed): _____ Date: _____

Signature: _____ Instructor: _____

HANDBOOK AGREEMENT

Duke Ellington School of the Arts

Handbook Agreement

I have read the 2011-2012 Technical Design & Production Handbook, which sets forth the artistic philosophy, purpose, and objectives of the Duke Ellington School of the Arts Technical Design and Production department, and support wholeheartedly the Duke Ellington School of the Arts. Additionally, we understand that I/my child will be required to pass a re-admission applied practicum interview prior to the start of each year. I/we understand that I/my child can be transferred to his/her neighborhood school at any time due to poor academic and artistic performance, and poor attendance, at rehearsals, performances, production meetings, strikes and regular class meetings. It has been made clear to me that active involvement and regular attendance at parent meetings is crucial to my child's success. Furthermore, I understand that if I fail to play an active role in parent meetings on a regular basis, my child could be dismissed from the Ellington School. I further agree to support the school and the department in school activities and to be supportive of the administration and teaching staff. Should difficulties arise with administration or staff, I agree to handle these difficulties in a professional and respectful manner.

Student's Name (Please Print) Grade

Student's Street Address City Zip

Email Address Cell Phone

Student's Signature & Date

PARENT/GUARDIAN SIGNATURE:

Parent/Guardian Name (Please Print) Parent/Guardian Signature & Date

Email Address Cell Phone Home Phone Work Phone

Signed handbook agreements must be submitted to
Co-Chairs: Curtis V. Hodge or Ronald Lee Newman
prior to the second week of school.

Students will not be permitted into class after the second week of school
without a signed agreement.