



Duke Ellington
School of the Arts est. 1974

TECHNICAL DESIGN

&

PRODUCTION

HANDBOOK

2022-2023

Duke Ellington School of the Arts
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Sandi Logan, Principal

THIS IS TECHNICAL DESIGN AND PRODUCTION

Welcome to the Technical Design and Production department (TDP) at the Duke Ellington School of the Arts. This handbook is intended to be a resource regarding general information, policies, procedures, expectations, and requirements. TDP provides a pre-professional training program that focuses on instruction in five core areas of live entertainment: **audio, costumes, lighting, management, and scenery**. TDP majors pursue a graduated sequence of increasingly demanding courses in technical production; theatre operations and management; and technical design.

TDP provides technical and logistical support for all school produced events and shows. In addition to collaborating with the other arts and academic departments at Ellington, TDP students occasionally have opportunities to support guest artists and dignitaries that come to Ellington, or work on productions by partnering organizations. They may also gain experience working at other local venues as technicians, assistant designers, or apprentices. Whenever possible, students are also offered additional enrichment experiences in the form of field trips, masterclasses, and webinars. The department's current partnership with Full Sail University provides for some of these experiences and also supports TDP students further education in technical production by providing a partial scholarship to Full Sail.

A typical day in TDP goes beyond the 8:30am–5:00pm Ellington school day, and on occasion includes weekends. The TDP program is an extremely intense, rigorous and exciting balance of theory and practical application. Our pedagogy not only teaches the trade, but closely mirrors the professional experience. This field is extremely demanding, and requires the ability to aptly meet daily challenges both academically and artistically. The technical artist is expected to exhibit the attitude, focus, discipline, respect and dedication required of the serious entertainment artist & technician. We train the best to be the best! Upon graduation, students will have acquired the skills to enable them to produce competitively for college and/or jobs in the entertainment industry.

The TDP faculty are working industry professionals committed to teaching while maintaining freelance careers. Students are trained on real industry equipment to include computerized lighting and sound consoles; current design software and hardware with access to an in-house audio recording studio. These resources allow students to expand their abilities, deepen their artistic interest and heighten their sense of personal and communal responsibility.

The TDP department relies heavily on the support of the entire family to ensure the success of each student. The TDP parent group (Parents Design and Production for TDP) meets monthly to discuss ways to support the department. These required meetings help keep families updated on what's happening in the department and serve as opportunities to plan fundraising and other support activities. As a condition of students' admission into TDP, ALL parents/guardians are expected and encouraged to participate.

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

TECHNICAL DESIGN AND PRODUCTION STAFF

Robin Y. Harris

Department Chair | Instruction & Curriculum Coordinator | Management Instructor

Thom Woodward

Department Co-Chair | Director of Audio | Instructor

Alberto Segarra

Technical Director | Director of Lighting | Instructor

Michael Murray

Costume Director | Instructor

Kalif Aljami

Scenic Director | Instructor

Mark Ricks

Master Electrician | Instructor

Monifa Christian

Costume Instructor

Henry Joseph

Media Communications Instructor

Adarra Davis

Production Manager

Rip Claassen

Prop Master

THE DUKE ELLINGTON AND TDP CULTURE

THE ELLINGTON CREED

Every member of the Ellington community is expected to contribute to their own educational and personal experience as well as support fellow community members by living out the C.R.E.E.D.

COMMITMENT: The habit of applying your talents to a task or project. A pledge to apply your best effort

RESPONSIBILITY: Acting in a way that acknowledges the connection and duty you have to yourself and others

EXCELLENCE: Striving to meet a standard that demonstrates mastery of an idea or technique

EMPATHY: The ability to understand and share in the feelings of another

DIGNITY: Conducting yourself, at all times, in a respectful manner that shows that you recognize your connection to a present, past, and future community

DUKE ELLINGTON SCHOOL OF THE ARTS MISSION STATEMENT

To nurture and inspire passion for the arts and learning in talented students who might not otherwise have an opportunity to develop their artistic (and academic) skills. We ensure that our students are prepared for post-secondary education and/or careers in the arts by offering an intensive arts-based program. We prepare our students to become productive citizens in our global society through our strong focus on community service.

TDP MISSION STATEMENT

The Technical Design and Production Department is committed to creating meaningful theatre through diverse aesthetics, academic and practical training and the collaborative process. Our aim is to guide students to discover and embrace their creative potential through the exacting principles of craftsmanship and technical discipline, and to master the achievement of their artistic goals. Striving to meet a standard that demonstrates mastery of an idea or technique.

VISION

Through a culturally relevant learning experience that is both practical and theoretical, students will hone the skills necessary to become artistic leaders in design, production and management. Technical Design and Production artists will graduate with the ability to creatively process and solve challenges related to the demands of the entertainment industry with the highest degree of professionalism and integrity.

AIM

To promote excellence in the scholarship and in the practice 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 all 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 & citizenship.

TDP DEPARTMENTAL RULES & CODE OF CONDUCT

Please note that students may be excused from class or referred to the Dean of Students for additional disciplinary intervention for any of the following:

1. Aggressive or disrespectful language
2. Excessive profanity
3. Improper uniform
4. Negative attitude
5. Disrespectful behavior towards the instructor or fellow students
6. Repeated unauthorized use of mobile device or other prohibited electronics
 - a. NO CELL PHONES
 - b. NO tablets
 - c. NO smartwatches
 - d. NO earbuds or headphones (except for authorized classroom applications)
 - e. NO gaming devices

This policy is non-negotiable within Technical Design & Production. Phones and other electronic devices are to be stored in the student's locker. No charging cell phones in class, backstage, in control booths, or any performance space. THIS POLICY WILL BE STRICTLY ENFORCED!

NOTE: As per a new aspect of the cell phone policy being implemented within Technical Design & Production, all students are required to place and lock their device into a provided Yondr pouch prior to being allowed to sign in to be counted present for the day. Students will be allowed to unlock their Yondr pouches during dismissal from Arts Block.

At the instructor's discretion, there will be times when students will be allowed to use their phones during class for the purpose of class or project related work.

As a parent or guardian, if you need to get a message to, or speak with your student, you may call the main office at (202) 282-0123.

7. NO FOOD or SNACKS are allowed in classrooms or performance spaces.

Snacks will be permitted during designated (5) minute breaks, before arts block begins, and after school in the backstage TDP back bar hallway.

THERE ARE NO EXCEPTIONS TO THESE REQUIREMENTS.

Non-compliance to these and other departmental rules may result in the student earning an 'F' in Participation for the day, parent or guardian being contacted, or intervention from the Dean of Students.

UNIFORM REQUIREMENTS

NOTE: Attire for TDP students is an extension of Duke Ellington's daily dress code, and likewise, is **REQUIRED** by ALL STUDENTS. The TDP Dress Code is implemented to promote a professional atmosphere in support of students' development as technical artists and designers. With very few exceptions, **BLACK** is the only appropriate color associated with our profession. Additionally, safety is a primary consideration as it relates to the uniform requirements and expectations.

Below are the DO's and DON'Ts for the TDP uniform and applies to both daily class, lab, and show calls. ALL STUDENTS are expected to be in FULL COMPLIANCE on a daily basis. Uniform is an important part of the department's pre-professional curriculum, and therefore, students will be graded accordingly. ANY STUDENT WHO IS NOT COMPLIANT WITH THE DRESS CODE WILL RECEIVE AN "F" FOR THE DAY UNDER "PARTICIPATION" IN ALL CLASSES AND ASSESSMENT DURING CREW CALLS AND PRODUCTIONS.

GENERAL EXPECTATION: Dress for the job!

DOs:

- ALL BLACK, TOP TO BOTTOM
- Solid Black Mechanic's Jumpsuit
 - The jumpsuit is considered protective and is HIGHLY recommended. While considered essential for scenic and lighting labs, we have decided to make jumpsuits optional.
- Solid Black Jeans, Dockers, or Khakis (with pockets and belt loops)
 - Pants must be free of rips, tears, or legs. Aside from not being part of a professional appearance, although fashionable, such rips and tears pose a safety hazard to students.
 - Pants must be full length.
- Solid Black Shirt
 - T Shirts and Polo style shirts are acceptable to wear (long sleeve and short sleeve)
 - Shirts should be free from any visible logos, embroidery, or silkscreening
- Solid Black Crew Neck Sweatshirt
 - Sweatshirts should be free from visible logos, embroidery, or silkscreening
- Black Belt
- Black Socks
- Black or Dark Undergarments
- Solid Black Hard Sole Shoes
 - Steel-toed boots HIGHLY recommended
 - Black sole
 - Black laces
- Neatly Tie Back Long Hair
- Work Gloves (on person)
- Black Digital Watch (NO Apple or Smart Watches)

DON'Ts:

- NO COLORS, STRIPES or WORDING ON ANYTHING. ALL BLACK, TOP TO BOTTOM
- NO clothing or personal items displaying slogans or logos referencing violence, alcohol, tobacco, lewd language, or drug paraphernalia
- NO halters, tank tops, spaghetti straps, one shoulder straps
- NO backless or strapless tops or dresses
- NO shorts or dresses
- NO jackets, coats, or sweaters
- NO tights or leggings
 - Pants should have pockets
- NO Crocs, slides, flip-flops, sandals, or flesh-exposing footwear
- NO hats, doo rags, head wraps, bandanas, or worn hoodies
- NO ski masks or other face coverings (except for PPE for health purposes)
- NO pants below the waistline
- NO visible midriffs, buttocks, or cleavage
- NO visible underwear
- NO rings, bracelets, or other shiny reflective jewelry
 - Small black, silver, or gold studs are OK
- NO loose or dangling jewelry
- NO LONG FINGERNAILS (Nail should be maintained no longer than ½” above finger tip)

Dress Blacks

Although not daily wear, every student should have at least one set of garments considered “dress blacks.” These are for VIP level events and cases where students may work in a public-facing capacity. All dress blacks should be clean, neat, free from wrinkles, and of a proper fit. Dress blacks may include:

- Black slacks
- Black skirt or dress (no shorter than knee length)
- Black oxford dress shirt, blouse, or Polo (short or long sleeves)
- Black dress (or non-athletic) shoes
- Black Socks
- Black dress belt

Some Suggested Retailers:

- Amazon.com
- Forman Mills
- Walmart

DIRECTORS AND INSTRUCTORS IN EACH TDP CONCENTRATION MAY IMPLEMENT ADDITIONAL UNIFORM/DRESS CODE REQUIREMENTS SPECIFIC TO PARTICULAR JOB FUNCTIONS WITHIN THAT AREA.

REQUIRED TOOLS AND SUPPLIES

NOTE: The following tool policy is a revision of the previous policy. In an effort to save students and families from unnecessary expenses, with exception of a few departmentally required tools, other items will be required and communicated based on specific lab and design areas. The following items are universally required of all students:

- Mini Mag/LED Flashlight
- 25' - 50' Tape Measurer
- 8" inch crescent wrench
- Multi-tool
- Fanny pack for tools, inhalers, tissues, flashlight, etc.
- Fitted mechanics work gloves
- Digital wrist watch with stopwatch/timer functionality (NO smart watches)
- BPA Free Water container bottle to refill at the water fountain
- (2) Three-ring Binders - 2"
- Large pack loose leaf 3-hole punched paper
- Pack of #2 pencils & pencil sharpener or Mechanical Pencils
- Set of neon highlighters (at least 4-6 pack)

ADDITIONAL TOOLS AND SUPPLIES SPECIFIC TO EACH AREA OF CONCENTRATION WILL BE COMMUNICATED IN COURSE SYLLABI OR DIRECTLY BY EACH INSTRUCTOR.

Additional requirements may include:

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

PERSONAL PROPERTY

Students are discouraged from bringing personal electronics 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 theater or other performance spaces. Students failing to comply with this rule will have 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 theater can be a very dangerous place. Students will receive an automatic "F" for the day if they have earbuds or earphones in/on their ears during class time, rehearsals, etc., if they are not legitimately assigned a project requiring usage of listening devices.

ATTENDANCE REQUIREMENTS

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 Technical Design and Production artists to acquire or further develop. Students are always expected to show up on time and be prepared for classes, production/departmental meetings, and production assignments. Any variation from that expectation requires direct communication and approval from the instructor, production manager, stage manager, or other person in charge.

Any absence from a class meeting, crew call, technical rehearsal, dress rehearsal, performance, production meeting, strike, or any other rehearsal 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. Exceptions to the attendance policy will be at the discretion of the TDP faculty.

PARENTS, PLEASE KEEP THIS IN MIND WHEN SCHEDULING DOCTORS AND OTHER APPOINTMENTS.

CLASS ATTENDANCE

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.
- Be on time.
- Each faculty member will publish and distribute specific attendance requirements and penalties to students.
- 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 in advance (24-48 hrs.).
- Attendance records will be kept by each faculty member daily.

PRODUCTION CREW ATTENDANCE

Technical Design and Production depends on TEAMWORK. Each member of a production relies upon the other members of the crew to fulfill production, artistic, and educational responsibilities and duties. A most serious breach of professional ethics is the failure 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 Technical Design and Production staff of the reasons you find it impossible to meet your production requirement. Reasonably timely notification is imperative. Please be aware that severe penalties (grade reductions in production courses, termination of production participation or dismissal from the Technical Design and Production department and the Duke Ellington School of the Arts) will result from consistent failure to fulfill production and classroom responsibilities.

PROBATION

Students not meeting minimum department requirements may be asked to transfer to a different high school 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 and/or ontime; (2) poor performance in academic classes; (3) not sustaining satisfactory progress in course work and creative

work; (4) poor behavior & attitude; (5) poor attendance; (6) not adhering to uniform requirements; (7) not adhering to safety guidelines.

All students are expected to 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 chairs, the principal, the dean of students, a counselor, and a parent/guardian, will be the final arbiter.

READMISSION

Each student is required to participate in the readmission process. Each student is required to pass a readmission applied practicum interview/evaluation during the final term 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.

OUTSIDE PRODUCTION WORK (OPW)

Any TDP student wanting to participate in production work outside of the Technical Design and Production department must submit a completed OPW form to the Department Chair prior to accepting any outside work, as well as a typed paragraph stating why they want to do so. If a request to do outside work is granted, the TDP artist 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: First year students will be restricted from participating in outside production work.

ARTS FEES

All 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 also be paid by visiting the [Arts Fee Payment Portal](#). The FEE can either be paid as a one-time payment or in installments.

This fee helps off-set the cost associated with bringing in guest artists, masterclasses, classroom and production resources, and for participation in departmental outings. Failure to pay fees will result in a student's ineligibility to participate in field trips, various school activities, receive school based scholarships and a senior's ineligibility to participate in the graduation commencement ceremony.

TDP COURSES AND GRADING

SCOPE AND SEQUENCE

TDP Students entering in the 9th grade (four-year program) must obtain 12 credits to receive a Duke Ellington *Arts Endorsement*.

TDP Students entering in the 10th grade (three-year program) must obtain 9 credits to receive a Duke Ellington *Arts Endorsement*.

Technical Design and Production Curriculum

YEAR ONE	YEAR TWO	YEAR THREE	YEAR FOUR
Costume Technology (Terms 1 & 2) Audio Visual Technology (Terms 3 & 4)	Stage Management	Mass Media & Comm.: Intro to Film & Video	Senior Project: Theatre Tech I
Scenic Technology (Terms 1 & 2) Lighting Technology (Terms 3 & 4)	Theatre Design I (Audio, Costume, Lighting, Scenic)	Theatre Design II (Audio, Costume, Lighting, Scenic)	Theatre Design III (Audio, Costume, Lighting, Scenic)
Technical Production I	Technical Production II	Technical Production III	Technical Production IV
Theatre Operations I	Theatre Operations II	Theatre Operations III	Theatre Operations IV

NOTE: CLCP (College Level and Career Preparatory)

YEAR ONE

Scenic Technology

Course: QT4

Credit: 0.5

CLCP: Yes

This is one of four required foundational courses for the Duke Ellington Technical Design and Production career pathway sequence. This sequence of courses prepares students for a career

in the technical theater industry. Students will learn the elements of design; theatre history to include art and architecture; stage configurations to include advantages and disadvantages; pre-drafting and scenic design. Students will also be introduced to machinery as well as advanced carpentry, painting, and safety techniques used in theatrical productions. Students will be able to read plans and technically apply them.

Costume Technology

Course: QTA

Credit: 0.5

CLCP: Yes

This is one of four required foundational courses for the Duke Ellington Technical Design and Production career pathway sequence. This sequence of courses prepares students for a career in the technical theater industry. This course will introduce the first year students to garment and costume history. Students will develop technical knowledge and expertise in hand and machine Stitching; learn sewing machine mechanics, accessories (to include hooks, eyes, buttons and snaps), and maintenance; be introduced to the different types of machines, the variety of feet, needles, their functions and other accessories and tips to help them use the best tools or notions for the task. Students will also learn the foundational skill of taking and recording measurements.

Lighting Technology

Course: QT3

Credit: 0.5

CLCP: Yes

This is one of four required foundational courses for the Duke Ellington Technical Design and Production career pathway sequence. This sequence of courses prepares students for a career in the technical theater industry. Students will learn the fundamentals of electricity and electrical circuits; how to identify lighting instruments and their uses; read, interpret, and execute lighting plots; learn preliminary rigging skills to include knots; operational procedure for the counterweight system; hang and focus lighting for shows and stage safety.

Audio Visual Technology

Course: QT7

Credit: 0.5

CLCP: Yes

This is one of four required foundational courses for the Duke Ellington Technical Design and Production career pathway sequence. This sequence of courses prepares students for a career in the technical theater industry. Students will learn the properties of sound (to include its three domains); fundamentals of sound reinforcement; equipment and technologies used to amplify, process, mix, edit, record, and store sound; and begin to examine how sound is used in visual storytelling. Students will also explore various career paths in audio production.

Technical Production I

Course: TP1

Credit: 1

CLCP: No

In this course students will be introduced to the terms, tools and materials needed to work safely in the highly specialized world of technical production. Students will also be introduced to the areas of scenic, lighting, sound, costumes, and management. Students will learn how these areas relate to the various theatrical forms and venues, learning the history of early technical practices and how they relate to modern techniques. Students can expect to acquire a general understanding of basic technical production practices. This is a hands-on course in which students will learn how to support various types of productions. This course is restricted to Duke Ellington School of the Arts.

Theater Operations I

Course: T01

Credit: 1

CLCP: No

A lab performance course, students will work hands-on in all areas of technical theatre; scenic, lighting, sound, costumes and management. 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 syllabi) 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. This course is restricted to Duke Ellington School of the Arts.

YEAR TWO

Theatre Design I

Course: TD1

Credit: 1

CLCP: No

Students will begin a concentrated study of theatre design in one of the following areas; 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, visualize, and convey their design ideas in the form of research, sketches, CAD drawings, soundscapes, and the use of computer software. From this process students will begin the development of their design portfolio. This course is restricted to Duke Ellington School of the Arts.

COSTUME DESIGN:

This course continues costume history and introduces students to the concepts of trends; style; color; fabrics; and character/character analysis to create a vision for a director's point of view. Students build on hand and machine stitching skills; begin basic garment construction and elementary patternmaking. Students will explore various design concepts to include sketching ideas, through mixed mediums, pencils, paint, stencils, and the like with the goal of establishing a viable portfolio.

LIGHTING DESIGN:

Beginning Lighting Design introduces and begins to develop the understanding and skills that students would utilize as a theatrical lighting designer. Class activities include reading, writing, research, drafting, and other design related activities that focus on the design process. The instructor will cover the fundamentals of learning how to explore the mind's eye, and learning to paint with light. How to design to the text, create atmospheres and worlds, and how to transition from one to another. Fundamentals of the lighting designer, preparation for the theatre, production techniques and assistant lighting designer skills will be covered.

SCENIC DESIGN:

The first year Scenic curriculum is an immersion into the culture of production and theatre design. Students begin a graphic skills progression which includes drawing, drafting, and model building, complementing further studies in dramatic literature and script analysis. Students also take classes in basic construction and materials and begin a technical drawing progression.

SOUND DESIGN:

In this first course of the sound design concentration, students will explore the history of sound reinforcement in theatrical and other live entertainment settings, with particular emphasis on the technological advances realized throughout the 20th Century. They will begin to study the fundamentals of the technical tools, and their applications, that support sound design. They will begin to learn the vocabulary of audio production and how to articulate their ideas with others within the performance and studio environments. Recording, mixing, and processing sound are essential skills that students will learn and practice. Students will mix and master multitrack music recordings, as well as create an original music production.

Stage Management

Course: QTB

Credit: 1

CLCP: Yes

This is a required course in the Duke Ellington Technical Theatre career pathway. This course prepares students for a career in stage management in the technical theater industry. Students will learn about the role and characteristics of a stage manager and explore the methods and principles used to organize and supervise the performance personnel and production crews from the pre-audition period through the post-production meetings; to develop an understanding of all the responsibilities of an

efficient stage manager and how to best satisfy the needs of all the production company. At the completion of this course the student should be able to understand the script analysis process, department by department; be able to comprehend the critical role that professional Stage Managers play as liaison between the producer, director, designers, other artistic personnel, the cast, and the crews; be able understand the complex issues and responsibilities that professional Stage Managers face in preparation for technical rehearsals, previews, and the first performances; and finally, be able to understand the increased responsibility that professional Stage Managers face as they take over the maintenance of long running, and touring productions.

Technical Production II

Course: TP2

Credit: 1

CLCP: No

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. This course is restricted to Duke Ellington School of the Arts.

Theatre Operations II

Course: TO2

Credit: 1

CLCP: No

A lab performance course, students will work hands-on in all areas of technical theatre; scenic, lighting, sound, costumes and management. 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 syllabi) 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. This course is restricted to Duke Ellington School of the Arts.

YEAR THREE

Theatre Design II

Course: TD2

Credit: 1

CLCP: No

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. This course is restricted to Duke Ellington School of the Arts.

COSTUME DESIGN:

Intermediate students will work extensively on costume construction for theatre and dance productions as teams and individuals. Students will review budgets for projected shows scheduled to understand the costs involved. Students are introduced to draping and pattern alterations as well as costume fittings. Research is key for historical accuracy and its uses in costume design. Students will explore trims, adornments, accessories, notions, undergarments and foundations. Students will read, breakdown scripts, and act as assistant designers, fitters, seamstresses, and wardrobe supervisors. Students will render sketches for characters using swatch fabrications to develop their costume portfolio as a final project.

LIGHTING DESIGN:

Lighting Design II & III explores the qualities of light and teaches the necessary technical skills to use them conceptually in the theatre. We will consider how light functions in a variety of contexts—both in nature and as a design element and explore lighting as it relates to text, performers, music and environment. Finally, students will learn the technical aspects of lighting design and how to communicate their ideas through industry standard drawings and paperwork. The instructor will cover techniques of designing lighting for various stage forms, creative planning and designs for specific productions. Our goal is to develop a vocabulary and learn to describe light in a way that is conceptual and does not rely solely on technical jargon. Concurrently, this class will teach the technical skills necessary to turn lighting concepts into reality including basic electrical work, troubleshooting, programming, photometrics, and design documentation.

SCENIC DESIGN:

Scene design students move into the specific design curriculum and focus on the vocabulary and historical precedent of production design in order to develop creative responses to plays and a variety of venues. Students explore common themes and approaches to thinking metaphorically with an appreciation of design as an aesthetic distinct from the other arts. They work collaboratively with their peers to propose concepts and further develop their drawing and scene painting abilities. Students begin to focus on the specifics of construction and rigging scenery for the theatre.

SOUND DESIGN:

In this, the second course of the sound design concentration, students will learn the principles of sound design and the fundamentals of theatrical sound design and audio storytelling. They are introduced to the concept of “vision” and how it relates to all design. They will learn about production and design processes; begin digital audio editing and designing sound for theatre, audio-only applications, and for video; explore techniques for creating or enhancing their own sounds through foley and sound procurement. Research will be an essential component in this course. By the end of this course students will produce and design a scripted narrative audio story.

Mass Media & Comm I: Intro Film/Video Production

Course: QM1

Credit: 1

CLCP:

This is the first course in the Mass Media and Communications career pathway. This sequence of courses prepares students for a career in the mass media and communication industry. Students will learn the techniques of shooting and editing video. Sample projects include creating silent films, short dramas, and music videos.

Technical Production III

Course: TP3

Credit: 1

CLCP: No

In this hands-on lab course, students continue to apply learned skills in all facets of live show production; costume and wardrobe, lighting and projection, management, scenery, and sound. Students in their third year begin to be placed into leadership roles. This course is restricted to Duke Ellington School of the Arts.

Theatre Operations III

Course: TO3

Credit: 1

CLCP: No

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. This course is restricted to Duke Ellington School of the Arts.

YEAR FOUR

Sr Proj Tech Theater I

Course: QTG

Credit: .5

CLCP: Yes

The Duke Ellington Senior Project course is a challenging, student-driven, teacher-guided culminating program. It requires seniors and their instructors to agree on a project that incorporates a research paper, a product, a portfolio, and a presentation. As leaders in their respective technical concentrations, students will also design and serve as crew chiefs for senior showcases.

Sr Proj Tech Theater II

Course: QTG

Credit: .5

CLCP: Yes

The Duke Ellington Senior Project course is a challenging, student-driven, teacher-guided culminating program. It requires seniors and their instructors to agree on a project that incorporates a research paper, a product, a portfolio, and a presentation. As leaders in their respective technical concentrations, students will also design and serve as crew chiefs for senior showcases.

Theatre Design III

Course: TD3

Credit: 1

CLCP: Yes

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. This course is restricted to Duke Ellington School of the Arts.

COSTUME:

Advanced students will continue construction and alterations for school productions as well as act as student costume designers and leadership positions as assistant designers, wardrobe supervisors, costumers and production positions to coordinate with directors, actors, special effects, scenery, props, lighting, stunts and other aspects of the production. Students will be asked to examine clothing for the stage from the actors' point of view. Issues of body shape and clothing silhouette are highlighted. Students will develop technical knowledge and expertise in sewing and support the artist sewer in problem solving creative projects. Introduction to advanced computerized pattern making and production will expose students to a variety of garment industry technical procedures from concept through production.

LIGHTING DESIGN:

Lighting Design II & III explores the qualities of light and teaches the necessary technical skills to use them conceptually in the theatre. We will consider how light functions in a variety of contexts—both in nature and as a design element and explore lighting as it relates to text, performers, music and environment. Finally, students will learn the technical aspects of lighting design and how to communicate their ideas through industry standard drawings and paperwork. The instructor will cover techniques of designing lighting for various stage forms, creative planning and designs for specific productions. Our goal is to develop a vocabulary and learn to describe light in a way that is conceptual and does not rely solely on technical jargon. Concurrently, this class will teach the technical skills necessary to turn lighting concepts into reality including basic electrical work, troubleshooting, programming, photometrics, and design documentation.

SCENIC:

Scene design students hone their ability to analyze text and express themselves artistically while concentrating on navigating more complex theoretical and conceptual issues. Design course projects focus on period style. Students typically work as master carpenters, drafters, riggers, or assistant scene shop foreman, and scenic designer for our production season as they work collaboratively with the crew to implement and construct their designs.

SOUND:

This, the third and final course of the sound design concentration, is a heavily project-based course in which students will apply advanced techniques in theatrical sound design and audio storytelling. They will further explore designing sound for video; producing unscripted narrative audio stories; and non-narrative audio stories. Students will compile their own sound effects library. By the end of the course students will have designed for a theatrical production or produced a podcast in the narrative or non-narrative style.

Technical Production IV

Course: TP4

Credit: 1

CLCP: Yes

Leadership is the focus of this section. In this hands-on lab course, students will be taught techniques of leadership in their respective concentrations of study; costumes, lighting, sound, and scenery. Students will be graded on their ability to lead a group of their classmates and peers on projects and shows. This course is restricted to Duke Ellington School of the Arts.

Theatre Operations

Course: QTF

Credit: 1

CLCP: Yes

In this final lab performance course, students will work hands-on in all areas of technical theatre: scenic, lighting, sound, costumes, management and front-of-house. Students will lead pre-production, run crews, load in and load out, and technical rehearsals 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. This course is restricted to Duke Ellington School of the Arts.

GRADING

In formal classes and during production mode -builds, rehearsals, shows and strikes to which you are assigned, you will be evaluated continuously by your instructors and guest designers, directors. You are encouraged to check periodically with each of your instructors as to your academic and/or performance growth. At the end of each advisory, you will receive a grade, which will be entered into ASPEN and recorded on your official transcript.

Production activities that are initiated in, and result from, 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, costumes, and lighting.) 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. 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.

GRADING CATEGORIES

All Technical Design & Production students will be graded using the following three major categories:

- Student Engagement 10%
- Practice and Application 50%
- Assessments 40%

Work ethic is regularly factored into the first 2 categories.

Failed Courses Policy

Any student that fails a course in the Technical Design and Production department will be placed on probation or may be considered for transfer out of Duke Ellington School of the Arts. Failure to pass all courses in the Technical Design and Production department will automatically prevent the student from receiving the arts endorsement 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 the Director of Administrative Operations and the Assistant Principal of Arts.

SAFETY RULES & AGREEMENTS

General 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. Pants pulled up and properly secured.

2. Housekeeping

Housekeeping is the first law of accident prevention and should be everyone's main concern. 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 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 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 and area from the freight elevator to 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. Students & 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 and properly store them.
- j. When done using a 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 tools 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:
 - i. Loading and unloading the tool
 - ii. The tool is left unattended
 - iii. Clearing a jam
 - iv. 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 set-up 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 envelope 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 doors or area leading to 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 the 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 the area around the 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 or onsite supervisor.
 - b. If 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.

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 thorough introduction to the operation of that tool by qualified shop personnel. It is the individuals' 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 operating power tools. Long hair should be securely tied back. Open toe shoes, flip flops, 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 tools.
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 clean 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 or unsupervised.
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 Duke Ellington School of the Arts TDP scene shop is only for use by faculty, staff and TDP artists or students enrolled in classes in the TDP department.

I have read and agreed to follow all these shop rules.

Name(printed): _____ Date: _____

Student Signature: _____ Instructor: _____

Electrics Safety Rules

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

1. 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. Stay focused. No playing.
2. 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.
3. Wear appropriate clothing. Avoid loose clothing. Open shoes or sandals, bare or stocking feet are not permitted.
4. Tie back long hair.
5. When working overhead:
 - a. Empty your pockets of keys, loose change, etc. before doing any work overhead.
 - b. Tie off all necessary tools securely when working overhead. Leave the ones you don't need.
 - c. 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.
 - d. If something should drop from above, immediately yell out to warn people below, "HEADS!"
6. Make sure the power is off (and lamp is cool) when changing a lamp or doing other work inside lighting instruments and when circuiting them. Always use a cloth to remove or insert a lamp in a lighting instrument.
7. 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.
8. Make sure that at least one person is steadying the base of a ladder or lift when anyone is working on top of it.
9. The Ellington Theater is only for use by faculty, staff and TDP artists or students enrolled in classes in the TDP department.
- 10.

I have read and agreed to follow all these shop rules.

Name(printed): _____ Date: _____

Student Signature: _____ Instructor: _____

HANDBOOK AGREEMENT

Duke Ellington School of the Arts Family School Handbook Agreement

I have read the 2022–2023 Family-School Handbook, which sets forth the artistic philosophy, purpose, and objectives of the Duke Ellington School of the Arts Technical Design and Production department, and supports 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, bad behavior, disrespectful attitude 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's participation grade suffers and they will be asked to transfer from the Duke Ellington School of the Arts. 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.

Name(printed): _____ Date: _____

Student Signature: _____

Parent Signature: _____

By submitting the accompanying Google Form, you are confirming that you have received, read, and understand the departmental handbook in its entirety. You are furthermore agreeing to adhere to the rules and regulations of the department set forth in the handbook. Submission of your Google Form responses will count as a graded assignment for students. For the student to receive full credit for the assignment, at least one parent or guardian must also submit a confirmation response via the linked Google Form.

The rules and policies outlined in the Technical Design and Production Handbook are considered current as of 09/11/22. Updates or additions may be initiated at any time.

Thom J. Woodward, MSIDT, MSEB
Co-Chair | Director of Audio | Instructor