

STAGECRAFT AND DESIGN HANDBOOK 2017-2018

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William Kohut: Principal

Material in this Handbook is subject to change

STAGECRAFT AND THEATRICAL DESIGN

Welcome to the Stagecraft and Design Department (S&D) at the Denver 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 S&D 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.

Technological advances and economics profoundly influence contemporary theatrical design and production practices. 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 S&D department 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 technical components of scenic, lights, multimedia, sound, costume and stage management. In addition, internship programs, professional assistantships and master classes are integral parts of the curriculum. The internships are with premiere production companies and theatrical venues: Denver Center for the Performing Arts, Aurora Fox Theatre, Cleo Parker Robinson Dance, Colorado Ballet, Phamaly, IPG Productions, You Want What? Productions and IATSE. These internships are designed to give students a broad operational view of entertainment companies and provide additional foundation building and training for S&D artists throughout the school year and over the summer. Students also have the opportunity to participate in professional assistantships with lighting, set, costume, and sound designers and theatrical managers at professional venues.

We believe in family support! The S&D department depends on the support of the entire family to ensure the success of your child and the department. On a regular basis, we meet to discuss ways to improve and support the S&D 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.

This handbook is intended to answer many of your questions and concerns. We welcome any input regarding this publication and how we might improve it to better serve your needs.

ABOUT STAGECRAFT AND DESIGN

Our young technical artists work behind the scenes in every area of the Denver School of the Arts 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.

Production companies, theatrical venues and various trade unions seek after students from the S&D department for internships and job opportunities. The wealth of knowledge and experience with which an S&D 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 time required by technical artists outside of the normal school day can include after school, weekends, and some vacation time. 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 any serious theatrical artist.

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

The S&D faculty has 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.

MISSION STATEMENT

DSA Stagecraft and Design endeavors to provide students with a nurturing high school technical theatre and design program that examines technical theatre and design as a creative and multidisciplinary art form with emphasis on process and team building.

Students will study design, stagecraft, theatre/art history, and practical skills as they relate to theatrical lighting, scenery, costuming, multimedia and sound. Because we endeavor to give students as much one-on-one attention as possible, we hope to hire a variety of guest artists throughout the school year to help teach, direct, and coach our students. Finally, the program seeks to instill in its students the discipline, work ethic, and compassion that are so necessary in helping young people develop into great artists and great citizens.

VISION

Stagecraft and Design 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.

PHILOSOPHY OF THE STAGECRAFT AND DESIGN DEPARTMENT

It is the purpose of the Stagecraft and Design Department to provide an open forum for research, development, and production within the framework of the art forms that create Stagecraft. In doing so, we will strive to instill in each student the following understandings for artistic growth:

- 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 exploration

“It is amazing how much people get done if they do not worry about who gets the credit.”

- *Swahili proverb*

GENERAL INFORMATION

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," a failing grade for that assignment. 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 S&D faculty.

Production Crew Attendance

Stagecraft and Design 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 DSA S&D faculty of the reasons you find it impossible to meet your production requirement. High School students in S&D receive credit for after school production work. They are enrolled in a pass/fail Production Lab course that appears in ALT 1 in Infinite Campus. In order to receive a passing grade, students must complete a minimum of 80 hours of after school production work per semester as assigned by their S&D faculty member.

Class Attendance

We believe that regular attendance in production courses and participation in class activities (during scheduled class time and production lab) 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 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 DSA 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 S&D 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 persons in charge. Students are expected to be active participants in the production process, attending all required meetings, actor rehearsals, technical rehearsals, and previews. All designers and stage managers working on a production are required to attend all design meetings and sessions as well as all scheduled production critiques. Again, any variation from this expectation must be directly communicated to the appropriate supervisor and the S&D faculty must grant approvals.

Grading

Each teacher will provide a grading rubric on how assignments and participation elements are graded. Examples of typical assignments are script analysis, design projects, class worksheets, play reviews, tests, and participation on run crew assignments.

High School Grading Scale:

97-100% = A+	93-96% = A	90-92% = A-
87-89% = B+	83-86% = B	80-82% = B-
77-79% = C+	73-76% = C	70-72% = C-
67-69% = D+	63-66% = D	60-62% = D-
59% & below F		

Probation

School policy: If a student receives 79% or below in Stagecraft & Design for a semester grade, they will be placed on Arts Probation. Students can clear their probation status by attaining a grade of 80% or above the next semester. If students do not attain 80% or above, the student will not be asked to return to DSA the following semester.

Outside Production Work (OPW)

Any S&D artist wanting to participate in production work outside of the S&D 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 S&D 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 postproduction of any main stage show. See Ms. Buttery for the OPW form. 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 run crew calls. These items will NOT be allowed at ANY time backstage, on-stage or any other place in the theatre. This is a 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.

Resumé and Portfolio Requirements

All Stagecraft and Design students are required to prepare a resumé and portfolio to be updated each school year. This resumé/portfolio will be used for internships, job applications, college applications etc. and will enhance the student's overall portfolio. S&D students are required to document work from design through the final production.

Required Materials:

Two 8 1/2" X 11" spiral bound sketchbooks
8" crescent wrench w/ tether
Safety Glasses
25' tape measure (minimum 16')
Flash Light
Locking/Lockable Tool Box for storing supplies
2 writing-pencils with erasers

Sewing supplies

- 8" shears
- Craft scissors
- 60" tape measure
- Thread snips
- Straight pins
- Zipper bag or its equivalent to store sewing supplies

Uniform Policy

Run Crew:

- Soft-soled black shoes (to minimize noise backstage)
- Long Sleeve Black shirt (no logo or printing except S&D shirts), black pants, black socks
- NO jewelry, including rings and earrings (they reflect light)
- Tie back long hair
- Work Gloves (heat resistant recommended)
- Costume when provided
- Flashlight

Front of House:

- Run crew blacks
- or
- Black dress clothing and shoes

Class/Construction Crew (required at all times):

- Hard-soled shoes (**no sandals or flesh-exposing footwear**)
- T-shirts (Long sleeve or short sleeve **no tank tops**)
- Long Pants (to change out of skirts and dresses)
- Tie down loose clothing and tie back long hair
- Knee-length Shorts
- No loose jewelry
- Safety glasses whenever power tools are in use
- Tape Measure
- 8" crescent wrench tethered
- Flashlight
- Paint Clothes (shoes, pants, shirt)
- Hair Ties (if necessary)

FULL TIME STAGECRAFT AND DESIGN FACULTY

Lara Kirksey, Costume Design Instructor

720-424-1772 – lara_kirksey@dpsk12.org

Prior to her arrival at DSA she made my living being a theatrical crafts person and designer. Lara Kirksey has spent the last 30 years developing her craft in the professional venue. She has been an equity stage manager, scenic designer, scenic artist, props master, master carpenter, wardrobe mistress, costume shop manager and finally, costume designer. Here in Denver she has worked for Cleo Parker Robinson Dance Company, The Denver Center Theatre Company, The Denver Civic Theatre, Maureen Breeze and Jumpstart Productions and Hannah Kahn Dance Theatre. Most recently she worked designing and building costumes for cruise ships. Her art has allowed her to do extensive travel around the Country and abroad. The reason Lara chose theatre arts as a career is because of the collaboration that takes place between artists and the creative process involved. She looks forward to this upcoming year, working closely with and getting to know all of you.

Jess Buttery, Lighting Design Instructor

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Jess Buttery graduated from the University of Colorado-Boulder's Theatre and Dance Department in 2010. Since that time she has had a foray working in Kansas City with the University of Missouri-Kansas City's Theatre Department, Kansas City Repertory Theatre, the Unicorn Theatre as well as with many groups in the Denver/ Boulder area as a designer, electrician, technician and stage manager. Among these are the Colorado Shakespeare Festival, the Dairy Center for the Arts, Lakewood Cultural Center, Boulder Ensemble Theatre Company, The Catamounts, Evolving Doors Dance, and is a company member of Square Product Theatre. She has always enjoyed sharing her passion of theatre and live performance and is so excited for the opportunities that lie ahead at DSA!

Cory Gilstrap, Scenic Design Instructor / Technical Director

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Cory is an educator at heart, with more than 30 years' experience mentoring children of all ages. He holds a BA in Early Childhood Learning and Speech Communication from the Metropolitan State University. Having owned and operated his own business (Imagined Creations) for more than 27 years, he has successfully built a solid reputation with Denver's theater community and educational institutions as "Denver's premier Puppet Builder and Theatrical Fabrications dream team," (Denver Post 2004). Prior to returning to Colorado in 1996, Cory held an executive position with CBS Ent. working in Business Affairs and Late Night Development. Since then, his award winning creations have been seen on countless stages statewide and has been spotlighted on broadcast television. Some more notable clients include: MTV, FOX Television, CBS' Television Morning line-up, the Arvada Center, Colorado Rockies, Denver Art Museum, Colorado Lottery, Walden Family Playhouse, DCPA, the Museum of Outdoor Arts, The San Diego Wild Animal Park, Sea World, Disney on Ice, and Marvel Comics, to name a few. With hundreds of successful productions under his belt, Cory hopes to bring new energy to the stagecraft department as Technical Director of the Schomp Theater.

Jonathan Howard, Sound Design Instructor

720-424-1788 – jonathan_howard@dpsk12.org

Jonathan Howard has worked professionally in the music industry as a sound designer/engineer, music composer/arranger, and studio producer since 1992. He holds an undergraduate degree from Rice University and graduate degrees from the University of Minnesota and Regis University. In addition to his work in the music/audio field, Mr. Howard has done ethnomusicology research and residencies in Panama, Taiwan, South Africa and the Philippines.

Jafe Meltesen-Lee, Multimedia Design Instructor / Technical Director

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is an artist, designer, and maker with a BFA in Furniture Design from the California College of the Arts (& Crafts) where he also studied Fine Art, Industrial Design, and Architecture. His work has been exhibited in gallery shows nationally. Jafe began theatrical production in 1998 and since has been involved in everything from prosthetics to acrobatic rigging. In 2010 he became an instructor at the Denver School of the Arts in the use of multimedia, rapid prototyping, and advanced production techniques for live performance.

Nikki Harrison, Costume Shop Manager

720-424-1772 – Nikkihoof@yahoo.com

SAFETY POLICIES**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 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 operating 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 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 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 Denver School of the Arts.
9. Adult supervision is required in the shop/theatre **AT ALL TIMES**.

ELECTRICS Rules Agreement

Safety during the hang, focus, rehearsal, run and strike of the productions 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, phones, 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 Schomp Theatre is only for use by faculty, staff and S&D artist or students enrolled in classes in the *S&D department*.

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.

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.
- b. Used lumber shall have all nails pulled before stacking.
- c. Structural steel, 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 6' 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 S&D 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 DSA owned.
- d. When power tools are designed to accommodate guardrails, 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.
- 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.

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 a faculty member..
- 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*.

HANDBOOK AGREEMENT

I have read the 2017-18 Stagecraft and Design Handbook, which sets forth the artistic philosophy, purpose, and objectives of Denver School of the Arts, and the Stagecraft and Design department. Additionally, we understand that I/my child will be required to maintain an 80% or higher grade in Stagecraft & Design. 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 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 Name (Please Print)

Grade

Student Street Address

City

Zip

Student Email Address

Cell Phone

Student's Signature & Date

Parent/Guardian Name (Please Print)

Parent/Guardian Signature & Date

Parent/Guardian Email Address

Parent/Guardian Cell Phone

Parent/Guardian Home Phone

Parent/Guardian Work Phone

Signed handbook agreements must be submitted to S&D Instructors prior to the second week of school. Students will not be permitted into class after the second week of school without a signed agreement.