TECHNICAL THEATER & DESIGN (TT&D) HANDBOOK 2026/27

Denver School of the Arts 7111 Montview Blvd Denver, CO 80220
TT&D Office: 720-424-1779 Main Office: 720-424-1700
Website: http://dsa.dpsk12.org
https://dsa.dpsk12.org/stagecraft-design/
Brian Cochran, Principal
Material in this Handbook is subject to change

Updated 8/21/2026

Table of Contents:

1. Welcome and Introduction
    a. About Technical Theater and Design
2. Mission Statement and Vision
3. Syllabus
    a. Freshman Year
    b. Sophomore Year
    c. Junior Year
    d. Senior Year
    e. CTE Standards
    f. Participation Expectations and Rubrics
        i. Classroom Expectations
        ii. Show Production Crew Expectations
        iii. Build Call Expectations
        iv. Alternate Assignments and Make-up Work
    g. Grading
    h. Attendance
    i. Outside Production Work
    j. Personal Property
    k. Required Materials
    l. Dress Code/Policy
4. Safety Policies
    a. General Safety Rules and Procedures
5. Technical Theater and Design Faculty

WELCOME AND INTRODUCTION

Welcome to the Technical Theater and Design Department (TT&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 TT&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 TT&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 Shakespeare Festival, 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.

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 Technical Theater 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 composed 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.

2. MISSION STATEMENT AND VISION

MISSION STATEMENT

DSA Technical Theater 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, technical theatre, 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

Technical Theater and Design young artists will graduate with the ability to creatively process and solve challenges related to the demands of theatre 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 Technical Theater and Design DEPARTMENT

It is the purpose of the Technical Theater 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

3. SYLLABUS

FRESHMEN YEAR, Fundamentals:
Semester 1- CTE Foundations of Production Design & Performance A&B *(IC & Schoology course code)*
Semester 2- CTE Tech Theatre A&B *(IC & Schoology course code)*

Tech Theatre Fundamentals, Course Description- Two Semesters
In these courses students will learn about the fundamentals of Technical Theatre through studies in costumes, lights, scenic and sound. During the rotation the following topics will be covered in the individual content areas:

Costuming
Students will learn about the foundational aspects of how to create and manage costumes for theatre. Students will be introduced to the concepts and tools that are necessary for the successful creation of costumes and maintenance of costumes for theatrical productions. The course will also cover practical uses of the hardware and software tools necessary for the production of costume designs.

Course Outline

A. Function of Costumes in theatrical design
    a. Costume History - researching period styles
    b. Script analysis for the Costume Designer
    c. Working with actors
    d. Costume design as an art form
B. Costume Shop Organization
    a. roles in the costume shop
    b. organizational structure in the costume shop
    c. building costumes for a theatrical production
C. Wardrobe Techniques
    a. costume maintenance
    b. quick changes
    c. organizing costumes for a theatrical production
D. Basic Sewing for Costume Construction
    a. Hand sewing techniques
    b. Machine sewing techniques
E. Costume Rendering
F. Design Elements as They Relate to Costume Design
    a. color, line, texture, shape, space, light
G. Theatre Critique
I. Participate in a theatrical production as part of the production crew

Lighting
Students will learn about the techniques of designing lighting for various stage forms, creative planning and projection of designs for specific productions. They will learn the basic terminology and tools used in theatrical lighting. Covered are the fundamentals of learning how to see, exploring the mind's eye, and painting with light. Translating theatrical moments and music into lighting sketches, storyboards, and atmospheres, transitions from one atmosphere to another, and developing points of view and approaches are also studied.

Fundamentals of the tools of the lighting designer, preparation for the theatre, production techniques, and assistant skills are covered.

Course Outline

A. Function of Lights in theatrical design
    a. History of lighting design
    b. Script analysis for the lighting designer
    b. Lighting designers and electricians role in the production team
    c. Working with directors and production team
    d. Lighting design as an art form
B. Electrics
    a. Roles in theatrical electrics
    b. Organizational structure
    c. Electrical theory
    d. Identifying lighting equipment
    e. Hanging, patching, circuiting a lighting plot
    f. focusing lighting instruments
C. Drafting
    a. Hand drafting a lighting plot
D. Drawing techniques for the theatre & lighting
E. Design Elements as They Relate to Lighting Design
    a. color, line, texture, shape, space, light
F. Theatre Critique
G. Participate in a theatrical production as part of the run/production crew

Scenic

This course will introduce hands-on methods and materials for constructing and painting scenery and properties. Students will also learn proper procedures and safety for using shop equipment, basic drafting/model building and serving on shift, fly and prop crews for performance.

Course Outline

A. Introduction to Work Spaces
    a. Wood Shop/Tool Room Fundamentals
    b. Lumber Yard Fundamentals
    c. Paint Shop Fundamentals
    d. Types of Performance spaces at DSA
        1. Intro to Stage and Fly System
B. Safety Tests and Expectations
    a. General safety
        1. Personal Protective Gear (PPGs)
        2. Stationary power tool use and safety tests
        3. Cordless Power tool use and safety tests
C. Function of Scenic in theatrical design
    a. Introduce Types of Theaters
    b. Introduce History of Set Design
    c. Set design as an art form
    d. Introduce Script analysis for the Scenic Designer

e. Introduce Design Elements as they relate to Scenic Design
f. Introduce Scenic Designer's and Prop Master's role in the production team
g. Overview of working with directors and the production team

D. Drafting and Modeling
a. Introduce Basic hand drafting and applications for Scenic Design
b. Introduce Drafting tools and their use
c. Practical drafting exercises
d. Introduce basic modeling materials and construction
e. Introduce Model making from drawings

C. Construction/Props Fabrication
a. Introduce Design Process for Theatrical Production
b. Introduce types of Scenic Construction
c. Introduce types of Prop Construction
d. Practical Project - Cube
e. Introduce Basic Scenic painting methods and Protocols

E. Performance Run Crew practices
a. Introduce Shift crew responsibilities
b. Introduce Fly crew responsibilities
c. Introduce Prop crew responsibilities

G. Theatre Critique

I. Participate in a theatrical production as part of the production crew

Sound

Students will learn about the foundational aspects of how to work with sound and audio production. Students will be introduced to the concepts and tools that are necessary for the successful creation of sound designs for theatrical productions. The course will also cover practical uses of the hardware and software tools necessary for the production of sound designs.

Course Outline

A. Functions of sound in theatrical design
a. Historical perspectives of sound design
b. Sound functions in theatre production
c. Script analysis from a sound designer perspective
d. Sound designer's role in production team

B. Creation and uses of sound effects
a. Sound effects selection and editing
b. Creating and recording sounds effects
c. Audio equipment uses in the theatre
d. Audio production software (Logic Pro and QLab)
e. Troubleshooting sound and acoustic issues

C. Sound Equipment
a. Mixers and computers
b. Gain stages
c. Microphone types and uses
d. Wiring and audio connectors
e. Intercom systems

D. Participate in a theatrical production as part of the run/production crew

<u>SOPHOMORE YEAR</u>, Design:

Semester 1- CTE Performance and Communication A & B *(IC & Schoology course code)*
Semester 2- CTE Sound Engineering and Design 1, A & B *(IC & Schoology course code)*

TechTheatreDesign Course Description- Two Semesters

In this course students will develop skills in Technical Theatre through studies in costumes, lights, scenic and sound. During the rotation the following topics will be covered in the individual content areas:

Costuming

Students will expand their understanding of how to create and manage costumes for theatre. Students will go deeper into character analysis and costume design rendering. They will continue to learn new concepts and tools that are necessary for the successful creation of costumes and maintenance of costumes for theatrical productions. The course will also cover practical uses of the hardware and software tools necessary for the production of costume designs.

Course Outline

A. Function of Costumes in theatrical design
    a. Costume History
        -researching period styles
    b. Script analysis for the Costume Designer With a focus on Character
    c. Costume designers role in the production team
    d. working with directors and actors
    e. Costume design as an art form
B. Costume Shop Organization
    a. roles in the costume shop
    b. organizational structure in the costume shop
    c. fitting costumes to actors
    d. building costumes for a theatrical production
C. Wardrobe Techniques
    a. costume maintenance
    b. quick changes
    c. organizing costumes for a theatrical production
D. Basic Sewing for Costume Construction
    a. Continued Hand sewing techniques
    b. Continued Machine sewing techniques
E. Costume Rendering
G. Theatre Critique
H. Intro to Special Effects Make-up
I. Participate in a theatrical production as part of the run/production crew

Lighting

Students will expand their knowledge to further their understanding and use of lighting as a design tool. Students will begin learning how to implement their conceptual designs by programming them into a digital light board. Students will be asked to observe and document qualities of light and reproduce these observations in a light lab. They will also further explore

projection and projection mapping by working with more complex 3D mapped surfaces and more complex software.

Course Outline

A. Function of Lights
    a. Expanded script analysis for the Lighting Designer
    b. Expectations of a lighting designer as part of a production team
    c. Working with directors and production team

B. Lighting design as an art form
    a. Visual observations of light in everyday life
    b. Reproduction of light functions and qualities on stage as per observations

B. Electrics
    a. Identifying lighting equipment as to be implemented in a design
    b. Understanding and cultivation of paperwork related to hanging, patching, circuiting and focusing a lighting plot
    c. Review of safely hanging and focusing lighting instruments

C. Programming
    a. Explore programming through tutorials and theory
    b. Put this into knowledge into practice by physically programming basic cue stacks on a digital light board

D. Design Elements as They Relate to Lighting Design
    a. Further explore color, line, texture, shape and space as it relates to lighting design

E. Drafting
    a. Computer drafting a lighting plot

F. Projections
    a. Content creation utilizing the Adobe Suite
    b. Projection mapping on a complex 3 dimensional object

G. Participate in a theatrical production as part of the run/production crew

Scenic

Students will expand their knowledge of methods and materials for construction, painting scenery and properties. Students will continue to be exposed to and learn from practical applications of set design and construction and be introduced to working as a Design and Production Team with the Intermediate Theater Production, designing and building individual set pieces and scenery. Further exercises in Drafting and Model Building will be explored, implementing theatrical design concepts and historical Stage Designs and settings. Students will more actively participate in serving as deck support for productions in the capacity of shift, fly and prop crews.

Course Outline

A. Re-Introduction to Wood Shop/Paint Shop/Lumber Yard/Prop Storage
    a. Review Personal Protective Gear (PPGs)
    b. Update new Procedures and Policies
    c. Review General Safety guidelines
    d. Retake - all Shop safety test

B. Tools
    a. Review Stationary power tool use and safety
    b. Review and update Hand tool use and safety procedures

c. Practical project to demonstrate knowledge of tool use

C. Welding
   a. Introduction to welding theory
   b. Welding test
   c. Welding practicum

D. Role as a Set Designer
   a. Revisit Script Analysis from a Set Designer's Perspective
   b. Introduce Budgeting the Build
   c. Build/Production Organization/Time Management Practicum
   d. Introduce role of the Technical Director (TD)

E. Role as a Prop Master and Procedures
   a. Building a Prop Bible
   b. Construction options and procedures

F. Construction
   a. Further Methods and types of scenic/prop construction
      i. Practical projects: Building of Flats/Doors/Windows, etc.
   b. Budgeting the Build Practicum
   c. Introduction to Faux Finish painting methods

G. Physicality of the Theater Environment
   a. Review variety of Theater venues both Historically and at DSA
   b. Introduce Theatrical Deck Systems and Procedures
      i. DSA and other Fly System operations
   c. Deck Safety test

H. Drafting and modeling
   a. More use of Basic hand drafting and applications for the stage
   b. Introduction to CAD processes
   c. Application of Basic modeling materials and construction to Theater sets
   d. Model building from drawings

I. Performance running crew practice (Assist)
   a. Shift crew responsibilities
   b. Fly crew responsibilities
   c. Prop crew responsibilities

J. Participate in a theatrical production as part of the run/production crew

Sound

Students will expand their understanding of how sound is used in productions by learning about acoustics and advanced equipment. Students will also learn to operate digital mixers and advanced tools in the two primary software programs (Logic and QLab). The course will also explore advanced uses of the hardware and software tools necessary for the production of sound designs.

Course Outline

A. Sound design in performances
   a. Historical perspectives of sound design

B. Sound functions in theatre production
   a. Script analysis from a sound designer perspective
   b. Sound designer's role in production team
   c. Working with directors and actors

C.. Creation and uses of sound effects
    a. Sound effects selection and editing
    b. Creating and recording sounds from scratch
    c. Audio equipment uses in the theatre
    d. Audio production software (Logic Pro and QLab)
    e. Processing sound for correct uses in space and time
    f. Troubleshooting sound and acoustic issues
D. Acoustics Basics
    a. Introduction into the physics of sound
    b. Psychoacoustics and perception issues
    c. Using and manipulating acoustic spaces
    d. Sound equipment placement and wiring
E. Sound Equipment
    a. Digital Mixers and audio interfaces
    b. Gain stages
    c. Microphone types and uses
    d. Wiring and audio connectors
    e. Intercom systems
E. Participate in a theatrical production as part of the run/production crew

Stage Management

Students will be introduced to various areas of management within the stage production industry which include stage manager (working with assistants, actors, and directors), theater manager (advertising, box office sales, public relations), human resources (training, hiring, safety, compensation, law), and financial manager (payroll and budget).

Course Outline

A. Theatre Business Structure
    a. Company structure
    b. Producing Team - budgeting decisions
    c. Creative Team Directors / Design Team / Overhire
    d. Actors - Stage management relationship
    e. Stage-management role as Production Communicator
B. Running Auditions
    a. Pre-work
    b. Initial Audition Setup/Follow up
    c. Call-back Auditions Setup/Follow up
C. Manage creative team and operate as the head of the team
    a. Work within a team to maintain a cohesive design vision
    b. Learn to support the director of the show.
    c. Run meetings effectively
    d. Team communication
    e. Interpersonal skills
D. Record and manage every detail
    a. Keep track of all details for a production
    b. Anticipate/Troubleshoot show challenges
E. Pre-production
    a. Create a “Stage-managers book”
    b. Script analysis from a stage-management perspective
    c. Understand the process of different designers

d. Create a rehearsal scene breakdown
    i. French Scenes
e. Rehearsal schedule
f. Contact sheets

F. Rehearsal:
a. Blocking
b. Production meetings,
c. Rehearsal reports
d. Communication and collaboration for all team members.
e. Appropriate rehearsal language

G. Tech week
a. Paper tech process
b. Dry tech process
c. Wet tech process
d. Writing and Calling Cues
e. Scheduling the work days for efficiency
f. Daily meetings to track completion of work

H. Running performances
a. Processes for Calls / Pre-show
b. Processes with House Management
c. Processes for Show Start/Intermission
d. Processes for Post Show
e. Performance Reports

JUNIOR YEAR:

Semester 1- CTE Set Design A & B *(IC & Schoology course code)*
Semester 2- CTE Stage Production Management A & B *(IC & Schoology course code)*

Costume Production 1, Course Description, One Semester

Students will continue to work on methods and materials for constructing costumes. They will learn about costume crafts and construction methods including fabric dyeing & manipulation, fabric painting/printing, hat making and various craft skills as they pertain to the needs of the current productions. Students will be assigned roles as lead costume designers and builders for productions produced throughout the school year and will use all previously learned skills, both physical and conceptual, to apply them in a large-scale theatrical setting. As lead costume designers they will learn how to function as a member of a theatrical design team attending and participating in all appropriate production meetings. They will also learn how to create & manage a costume budget.

Course Outline

A. Function of Costumes in theatrical design
1. Costume History
    a. Researching period styles
2. Continued script analysis for the Costume Designer With a focus on Character
3. Costume designers role in the production team
4. Working with directors, actors, and other designers

5. Costume design as an art form
6. Production meetings

B. Costume Shop Organization
1. roles in the costume shop
2. organizational structure in the costume shop
3. fitting costumes to actors
4. building costumes for a theatrical production
5. budgeting

D. Sewing for Costume Construction
1. Continued Hand sewing techniques
2. Continued Machine sewing techniques
3. Costume crafts

E. Costume Rendering

G. Theatre Critique

H. Exploration of Special Effects Make-up

I. Participate in a theatrical production as costume designer

Lighting Design 1, Course Description, One Semester

Students will continue to explore lighting in a conceptual and physical way. Students will work with more sophisticated and advanced analysis of scripts, lighting observation and documentation, and work within the theatre with a lighting plot. Students will use skills they have learned in previous sections to design as a team for various live shows. The course will combine all previously skills, both physical and conceptual and apply them to a large scale, completely equipped theatre setting. Students will have opportunities to delve further into projections, both conceptually and in practice based on production needs.

Course Outline

A. Role as lighting designer
   a. Fully analyze scripts as a lighting designer
   b. Act as part of a mock production team
   c. Work within light lab or digitally to realize aspects of design

B. Lighting design as an art form
   a. Daily visual observations and documentation of light in everyday life
   b. Reproduction of light functions and qualities on stage as per observations in light lab

C. Electrics
   a. Identifying lighting equipment as to be implemented in a design in a practical and applied way
   b. Understanding and structuring paperwork related to hanging, patching, circuiting and focusing a lighting plot
   c. Conceptualizing, manufacturing and presenting a functional lighting fixture of choice

D. Programming
   a. Implementing programing knowledge in assigned production

E. Design Elements as They Relate to Lighting Design

a. Exploring through research how to stylize and adapt design elements to individual productions in unique ways

F. Drafting

a. Work further with computer drafting a lighting plot

G. Projections

a. Work with more advanced production software and surfaces

H. Participate in a theatrical production as part of the run/production crew

Scenic Design 1, Course Description, One Semester

Students will continue to work on methods and materials for constructing, painting scenery and properties. Students will be assigned roles as lead set designers and builders for productions produced throughout the school year and will use all previously learned skills, both physical and conceptual, to apply them in a large-scale theatrical setting. Computer Assisted Drafting (CAD) and Model Building will be used to implement their theatrical designs. Students will have opportunities to delve further into projections, both conceptually and in practice based on production needs. Students will graduate to a more active role as deck crew in the capacity of shift, fly and prop crew leads.

Course Outline

A. Re-Re-Introduction to Shop/Paint Shop/Lumber Yard

a. Review Personal Protective Gear (PPGs)

B. Update new Procedures and Policies

b. Review General Safety guidelines

c. Retake - All Shop safety and Tool Safety tests

B. Tools

a. Introduce any new tools, their application and Safety procedures

b. Practical project (determined by production schedule)

C. Welding

a. Review of MIG welding

b. Proficiency in welding schedule (1hr/wk.)

c. TIG Welding test

d. Welding practicum

D. Role as a Set Designer Practicum

a. Script Analysis from a Set Designer's Perspective

b. Budgeting the Build

c. Build/Production Organization/Time Management

E. Construction Practicum

a. Further Methods and types of scenic/prop construction with respect to current production

b. Practical projects: Props, Specialty Set items, etc

c. Continued Faux Finish painting methods and project as needed on current production

F. Drafting and modeling Practicum

a. Further use of CAD applications for the stage

b. Practical drafting exercises

c. Application of CAD and/or basic modeling materials and construction for current production

G. Performance running crew practice (Advance Leads)

a. Introduction to Lead Shift crew responsibilities (Shadow Practicum)

b. Introduction to Fly crew responsibilities (Shadow Practicum)
c. Prop crew responsibilities (Shadow Practicum)

H. Participate in a more advanced capacity of theatrical productions as part of the run/production crew as assigned at beginning of the school year

Sound Design 1, Course Description, One Semester

In this course students will learn about the foundational aspects of how to work with sound for live sound reinforcement situations. Students will be introduced to the concepts and tools that are necessary for the successful setup and utilization of portable and installed sound systems. The course will also cover practical uses of the hardware and software tools necessary for recording and mixing.

Course Outline:

A. Audio production for live sound reinforcement
   a. Sound designer and audio engineer roles
   b. Working with musicians and conductors
   c. Using Logic Pro software in connection with an audio mixer
   d. Recording and mixing sound
   e. Producing a recording of a concert recording

B. Sound system design and installation
   a. Signal chain from input to speakers
   b. Develop functional knowledge of common equipment in portable and installed sound systems
   c. Plan for efficient stage management including traffic flow and cable placement
   d. Troubleshooting common sound system problems and associated maintenance techniques
   e. Research new developments in sound reinforcement technology

C. Advanced audio techniques
   a. Microphone placement techniques for vocalists and instrumentalists
   b. Equalization and frequency balancing
   c. Using compressors and effect processors
   d. Digital mixer techniques
   e. Sub-mixing and master bus techniques

D. Advanced acoustics and soundscapes
   a. Understanding the acoustic environment and the function of sound
   b. Designing and building sound systems for soundscape functions
   c. Sound wave propagation, reflection, refraction, dissipation, diffusion and absorption
   d. Material and construction techniques; Sound Transmission Classification
   e. Issues related to multichannel sound system design

Stage Management Practicum Description, One Semester

In this practicum, students will gain practical on-hands experience working in one of three primary positions: Production Stage Manager, Assistant Stage Manager, Deck Captain. Students will be assigned to a show in one of these positions. They will gain practical experience in stage management including developing management and interpersonal skills, creating and maintaining paperwork that tracks show details, running rehearsals and managing the run of a show from opening to closing.

Practicum Outline

A. Production Meetings
    a. Call all production meetings
    b. Run effective meetings with all stakeholders and creatives
    c. Keep track of all decisions made
    d. Keep accurate records of all meetings
    e. Facilitate troubleshooting across design areas
    f. Communicate and track deadlines across design areas
B. Rehearsals
    a. Tape-out in Rehearsal rooms
    b. Keep accurate record of all blocking
    c. If musical, manage concurrent rehearsals (vocal, dance)
    d. Generate and distribute daily rehearsal reports
    e. Keep accurate record of attendance
    f. Be on book for actors
    g. If musical, run music/record and post musical numbers
    h. Anticipate and record any changes and their impact
C. Tech Process
    a. Facilitate Paper and Dry Tech
    b. Help designers stay on deadline
    c. Create Calling Script
    d. Clean/Prep Theatre for Tech
    e. Ensure stage is safe and clean
    f. Efficient time management
    g. Appropriate Language
    h. Interpersonal skills
    i. Backstage setup
    j. Create Deck Sheets
    k. Manage Crew and Actors
    l. Troubleshoot difficult sequences until smooth
    m. Run meetings with Creative team every day
D. Show Run
    a. Manage all call times
    b. Ensure all crew are doing safety checks
    c. Point of Contact for Actors
    d. Interface with House Management
    e. Call Show
    f. Manage Backstage and Crew
    g. Troubleshoot challenges during run
    h. Communicate broken elements appropriately

SENIOR YEAR:

Semester 1- Tech Theatre Capstone A & B *(IC & Schoology course code)*
Semester 2- Tech Theatre Capstone A & B *(IC & Schoology course code)*

Costume Production 2, Course Description- One Semester

Students will work on advanced projects that combine Costume Design and Construction concepts for productions being produced for the current year. Students will be assigned Advanced roles as Costume Designer and Hair/make-up designers for productions produced throughout the school year and will use all previously learned skills, both physical and

conceptual, to apply them on a large scale theatrical setting. Advanced costuming and costume rendering skills will be used to implement their theatrical designs. Students will have opportunities to delve further into costume crafts and/or special effects make-up based on production needs.

Course Outline

A. Function of Costumes in theatrical design
    a. Costume History
        i. researching period styles as they apply to current productions
    b. Script analysis as applied to current productions
    c. working with directors, actors, and other designers
    d. Continued exploration of costume design as an art form
    f. Production meetings as it applies to current productions
B. Costume Shop Organization
    a. Participating in the build of current productions
    b. Taking leadership roles in the build & organization of current productions
    c. fitting costumes to actors
    e. budgeting
D. Sewing for Costume Construction
    a. Continued Hand sewing techniques
    b. Continued Machine sewing techniques
E. Continued costume Rendering
G. Theatre Critique
H. Exploration of special effects make-up & costume crafts

Lighting Design 2, Course Description, One Semester

Students will work on advanced projects that combine electrician based projects and conceptual design projects. Students will be given the opportunity to act as lead lightning technicians and designers in school productions. Depending on production, design, manufacturing and troubleshooting of advanced lighting elements may be available as an opportunity. Students will have opportunities to delve further into projections, both conceptually and in practice based on production needs.

Course Outline

A. Role as lighting designer
    a. Fully analyze scripts as a lighting designer and create all appropriate paperwork related to a production (ie. cue sheets, channel hookup, magic sheets, spot cues)
    b. Act as part of a mock production team
    c. Work within light lab or digitally to experiment with and realize aspects of lighting design

B. Lighting design as an art form
    a. Daily visual observations and documentation of light in everyday life which culminates into a lighting journal for later research
    b. Reproduction of light functions and qualities on stage as per observations in light lab

C. Electrics
    a. Having a full understanding of all equipment and accessories as to be implemented in a design in a practical and applied way
    b. Structuring paperwork related to hanging, patching, circuiting and focusing a lighting plot
    c. Conceptualizing, manufacturing and presenting a functional lighting fixture of choice

D. Programming
    a. Implementing programing knowledge and electrics protocol in assigned production

E. Design Elements as They Relate to Lighting Design
    a. Exploring through research how to stylize and adapt design elements to individual productions in unique ways
F. Drafting
    Work further with computer drafting a lighting plot
G. Projections
    a. Work with more advanced production software and surfaces
H. Participate in a theatrical production as part of the run/production crew.

Lighting Design 3, Course Description, One Semester

Students will continue to work on advanced projects that explore all aspects of lighting and projection design. Students will be given the opportunity to act in lead roles of school productions as lighting and projection designers and engineers. Students will submit an ILP (Individualized Learning Plan) proposal for special topics that they would further like to explore before graduation and these will be worked on in conjunction with the instructor.

Course Outline

A. Special Topics (which may include, but are not limited to the following):
    a. Full scale production lighting design
    b. Design and manufacturing of a specific lighting element
    c. Advanced programming techniques
    d. Advanced projections conceptualization and design
    e. Advanced programing of projection material
    f. Use of lighting in other design areas such as costume or scenic elements
    g. Exploration of lighting design outside of traditional theatrical spaces.

Scenic Design 2, Course Description, One Semester

Students will work on advanced projects that combine Set Design and Construction concepts for productions being produced for the current year. Students will be assigned Advanced roles as Set Designer and Prop Masters for productions produced throughout the school year and will use all previously learned skills, both physical and conceptual, to apply them on a large scale theatrical setting. Advanced Drafting and Model Building will be used to implement their theatrical designs. Students will have opportunities to delve further into projections, both conceptually and in practice based on production needs.

Course Outline

A. Review of Safety Procedures - Wood Shop/Paint Shop/Lumber Yard/Props Storage
    a. Retake - Shop safety test
B. Tools
    a. Introduce any new tools, their application and Safety procedures
    b. Practical project (determined by production schedule)
C. Welding
    a. Continued Proficiency in welding schedule (1-3 hrs./wk.)
D. Role as a Set Designer Practicum
    a. Script Analysis from a Set Designer's Perspective
    b. Budgeting the Build
    c. Build/Production Organization/Time Management
E. Role as a Prop Master Practicum
    a. Script Analysis from a Prop Master's Perspective
    b. Budgeting the Build from a Prop Master's Perspective

c. Build/Production Organization/Time Management Practicum

F. Construction Practicum
   a. Further Methods and types of scenic/prop construction with respect to production
   b. Practical projects: Props, Specialty Set items
   c. Continued Faux Finish painting methods and project

G. Drafting and modeling Practicum
   a. Further use of Computerized Drafting and applications for the stage
   b. Practical drafting exercises
   c. Application of Basic modeling materials and construction to Theater sets

H. Performance running crew practice (Advanced Lead Practicum)
   a. Shift crew responsibilities
   b. Fly crew responsibilities
   c. Prop crew responsibilities

Scenic Design 3, Course Description, One Semester

These students will continue to work on tasks that combine Set Design and Construction concepts as a Lead Role for productions being produced for the current year and will use all previously learned skills, both practical and conceptual, and apply them on a large scale theatrical production on the Spring Theater production with the extension of an opportunity to act as Co-Technical Director. All Students will submit an Independent Project.

Course Outline

A. Review of Safety Procedures - Wood Shop/Paint Shop/Lumber Yard/Props Storage
   a. Retake - Shop safety test

B. Tools
   a. Introduce any new tools, their application and Safety procedures
   b. Practical project (determined by production schedule)

C. Welding
   a. Continued Proficiency in welding schedule (1-3 hrs./wk.)

D. Role as a Set Designer Practicum
   a. Script Analysis from a Set Designer's Perspective
   b. Budgeting the Build
   c. Build/Production Organization/Time Management

E. Role as a Prop Master Practicum
   a. Script Analysis from a Prop Master's Perspective
   b. Budgeting the Build from a Prop Master's Perspective
   c. Build/Production Organization/Time Management Practicum

F. Construction Practicum
   a. Further Methods and types of scenic/prop construction with respect to production
   b. Practical projects: Props, Specialty Set items
   c. Continued Faux Finish painting methods and project

G. Drafting and modeling Practicum
   a. Further use of Computerized Drafting and applications for the stage
   b. Practical drafting exercises
   c. Application of Basic modeling materials and construction to Theater sets

H. Performance running crew practice (Advanced Lead Practicum)
   a. Shift crew responsibilities
   b. Fly crew responsibilities
   c. Prop crew responsibilities

I. Technical Director Practicum
    a. Script Analysis as a Technical Director
    b. Drafting of cut lists drawn from Drafts of set designs for current production
J. Independent Special Topics (which may include, but are not limited to the following):
    a. Full scale production Set Design
    b. Design and manufacturing of a specific set elements
    c. Advanced CAD techniques
    d. Advanced Set Design - function and cosmetic appearance
    e. Exploration of Set Design outside of traditional theatrical spaces

Sound Design 2, Course Description, One Semester

In this course students will work on advanced projects that combine sound design and audio production skills. Students will serve as the lead sound designer for a school production and will complete all elements of the design including the creation of all sound elements and reinforcement system design.

Course Outline

A. Advanced Audio production for sound design
    a. Configuration of sound system
    b. Alignment and calibration of amplifiers and speakers
    c. Mixing multiple types of microphones
B. Advanced Sound system design and installation
    a. Design of signal flow from input to speakers
    b. Develop designs for efficient stage management including traffic flow and cable Placement
    c. Troubleshooting advanced sound system problems and associated maintenance techniques
    d. Research advanced developments in sound reinforcement technology
C. Advanced audio techniques
    a. Microphone placement techniques for vocalists and instrumentalists
    b. Equalization and frequency balancing
    c. Using compressors and effect processors
    d. Digital mixer techniques
    e. Sub-mixing and master bus techniques
D. Advanced acoustics and soundscapes
    a. Design acoustic environment
    b. Build advanced sound systems for soundscape functions
    c. Create designs for multichannel sound systems
E. Advanced sound design
    a. Complete script analysis and sound design implementation
    b. Sound Effect selection and advanced editing
    c. Collaboration with other element designers to ensure effective design
    d. Schematics paperwork and complete sound design documentation

Sound Design 3, Course Description, One Semester

In this course students will work on advanced projects that combine sound design and audio production skills. Students will explore advanced techniques such as surround sound, speaker design/build, exploration of audio electronics design, advanced recording studio techniques and live sound triggering. Students will submit an ILP proposal (Individualized

Learning Plan) for the special topics they would like to explore and the course work will be developed in collaboration with the instructor.

Course Outline

A. Special topics (which may include some of the following):
    a. Surround sound design and implementation
    b. Custom speaker build and installation design
    c. Exploration of advanced acoustic electronics, including motion triggers
    d. Advanced use of QLab software
    e. Use of advanced techniques with audio interfaces
    f. Exploration of other audio software including Ableton Live
    g. Recording studio advanced techniques
    h. Advanced audio recording with microphones and preamplifiers

Stage Management Practicum Description, One Semester

In this practicum students will gain practical on-hands experience working in one of three primary positions: Production Stage Manager, Assistant Stage Manager, Deck Captain. Students will be assigned to a show in one of these positions. They will gain practical experience in stage management including developing management and interpersonal skills, creating and maintaining paperwork that tracks show details, running rehearsals and managing the run of a show from opening to closing.

Practicum Outline

E. Production Meetings
    a. Call all production meetings
    b. Run effective meetings with all stakeholders and creatives
    c. Keep track of all decisions made
    d. Keep accurate records of all meetings
    e. Facilitate troubleshooting across design areas
    f. Communicate and track deadlines across design areas

F. Rehearsals
    a. Tape-out in Rehearsal rooms
    b. Keep accurate record of all blocking
    c. If musical, manage concurrent rehearsals (vocal, dance)
    d. Generate and distribute daily rehearsal reports
    e. Keep accurate record of attendance
    f. Be on book for actors
    g. If musical, run music/record and post musical numbers
    h. Anticipate and record any changes and their impact

G. Tech Process
    a. Facilitate Paper and Dry Tech
    b. Help designers stay on deadline
    c. Create Calling Script
    d. Clean/Prep Theatre for Tech
    e. Ensure stage is safe and clean
    f. Efficient time management
    g. Appropriate Language
    h. Interpersonal skills
    i. Backstage setup
    j. Create Deck Sheets

k. Manage Crew and Actors
l. Troubleshoot difficult sequences until smooth
m. Run meetings with Creative team every day

H. Show Run
a. Manage all call times
b. Ensure all crew are doing safety checks
c. Point of Contact for Actors
d. Interface with House Management
e. Call Show
f. Manage Backstage and Crew
g. Troubleshoot challenges during run
h. Communicate broken elements appropriately

STANDARDS:

Colorado CTE ARTS AV and Communication Standards :
ARTT.03 Demonstrate how technology may be used to reinforce, enhance, or alter performances.
ARTT.03.02 Use available technology to reinforce, enhance, or alter production material.
ARTT.03.02.a Use computer programs to create lighting, costume, make up, sound, scenery and publicity designs.
ARTT.03.02.b Use audio and/or video technology to create and edit electronic media productions.
ARTT.03.02.c Program and operate lighting and sound systems using available technology.
ARTT.05 Analyze stage and production management to acquire an understanding of all facets involved in the art form.
ARTT.05.01 Apply knowledge of stage management and organization.
ARTT.05.01.c Apply knowledge of stage management and organization for a production.
ARTT.05.01.d Apply knowledge of stage management and organization in selecting stage set designs for a production.
ARTT.05.02 Apply theatrical terms relative to technical design and production.
ARTT.05.02.c Apply theatrical terminology in developing technical design and production aspects for a stage production.
ARTT.05.02.d Evaluate how theater productions have benefited from stage crews knowledgeable of technical design and production.
ARTT.05.03 Demonstrate the ability to work within a theatrical production.
ARTT.05.03.a Demonstrate understanding of the role of the technical crew prior to and during production.
ARTT.05.03.b Identify responsibilities of technical crew in various styles of production.
ARTT.05.03.c Demonstrate working successfully with performers before final dress rehearsal.
ARTT.05.04 Demonstrate artistic discipline to achieve an ensemble in rehearsal and performance.
ARTT.05.04.a Describe personal characteristics that promote success from an ensemble in rehearsal and performance.
ARTT.05.04.b Describe the steps needed to achieve optimal artistic discipline from an ensemble rehearsal and performance.
ARTT.05.04.c Demonstrate the responsibility and professionalism needed as a member of an ensemble in rehearsal and performance.

PARTICIPATION EXPECTATIONS AND RUBRICS

A. Classroom Expectations

- Punctuality: Be on Time.
- Proper Attire: Dress Appropriately as directed on page 24
- Professionalism: Be on Task.
  Be Where You are Supposed to be
  Act respectfully towards your fellow students and all instructors/guest artists.
  Use of a cell phone by permission of the instructor only.

Classroom Daily Academic Participation Rubric, 10 points total per day

	Full Credit	Partial Credit	No Credit
Punctuality (2 points)	Student is on time and ready to go at the start of class	Student is less than 5 minutes tardy	Student is more than 5 minutes tardy
Proper Attire (2 points)	Student has appropriate attire for classwork at the start of class as directed by Handbook p.8	Student has most of the appropriate attire for classwork at the start of class as directed by Handbook p.8	Student does not have the appropriate attire for classwork as directed by Handbook p.8
Professionalism (6 points)	Student follows all safety rules, stays focused / on task and are always where they are supposed to be. Students will act respectfully towards fellow students, instructors & guest artists. Use of phone by permission of instructor only.	Student mostly follows all safety rules, mostly stays focused / on task and are usually where they are supposed to be. Students mostly act respectfully towards fellow students, instructors & guest artists. Use of phone by permission of instructor only.	Student does not follow all safety rules, does not stay focused / on task and are not where they are supposed to be. Students are not acting respectfully towards fellow students, instructors & guest artists. Inappropriate use of phone.

B. Show Production Crew Expectations

Production Crew refers to all the technical (back stage) roles required to run and operate any production. Some of these roles may include, but not limited to the following: stage management, light board operator, deck crew, wardrobe crew, sound technician, props crew, deck electrician, projectionist, Etc.

All Technical Theater & Design students must participate as part of the production crew for one show each semester that will be assigned by the Technical Theater & Design faculty. Participation in a production crew is worth 10% of the semester grade. Following is what you will be graded on as a production crew member:

Punctuality

- **Be On Time!.** This means arrive 15 minutes before call, dress in your blacks, turn your cell phones/electronic devices in if asked and put all other personal items away, sign in & be ready to begin pre-show tasks at call time. (eat before you arrive)
- Everyone is to meet in the design studio at the start of call time to check in with your supervising teacher & stage manager.
- If you cannot make a call or are going to be late, call the Stagecraft Faculty on duty and Stage Manager as soon as you know.
- You are required to clock in/out using your QR code at the beginning and end of all calls. If you do not clock in you will receive no hours for that time. If the costume shop is locked when you leave you may send your supervising teacher an email when you leave and they will clock you out. If you do not send this email the evening of, you will receive one hour for that call. No exceptions.

Proper Attire

- **Wear full "blacks".** This includes long black pants, long sleeve black shirt (no logo unless it is an official Technical Theater & Design shirt), black socks & black shoes (no heels, flip-flops, open toe/open back shoes). Depending on your position you may be asked to tie back long hair, no exceptions.
- Everyone on crew, regardless of their assigned duty for the show, is required to follow the dress code.

Professionalism

- Once the call begins you will have a pre-show checklist of tasks you need to complete, once completed you need to check in with your stage manager before you are "finished" with pre-show duties. If you have a break before places, you may hang out in the design studio only.
- When the show is finished you will have a post show checklist of tasks that you need to complete, once complete you need to check in with your stage manager. There may be notes that the stage manager needs to go over with the entire crew. You are not excused for the evening until all tasks are complete and you've been excused by the Technical Theater & Design Supervising Teacher.
- **Be where you're supposed to be when you're supposed to be there.** Inside of call time, do not hang out in public (audience) areas. Once you are in places you are to remain at your post unless you have the OK from your stage manager to leave. If you leave your post, with the permission of the stage manager, the only other place you may be is the design studio or costume shop.
- New Cell Phone Policies
  Technical Theater & Design/DPS COMMUNICATION DEVICES POLICY
  Please click on the link below to read the new DPS Student use of Personal Communication Devices policy.
  Administrative policy JICJ: Student Use of Personal Communication Devices (PDF)

- **Only sealed water bottles are allowed** in Costume Shop, Dressing Rooms, Design Studio & Backstage. NO FOOD, COFFEE, SODA ETC. Filtered water is available at DSA, bring your own water bottles.
- Respond to all Stage-management calls by saying, "thank you."
- Be respectful to Teachers, Stage Managers, Crew Heads, Crew Members & Performers.
- Proper headset etiquette at all times.
- *Take all issues & conflicts, Medical or behavior, with personnel or scheduling to a teacher in the Technical Theater & Design Department, resident Admin on duty, or Box Office.*
- Always move with speed and intention, but do not rush or panic.
- Always be aware of what is going on around you.
- Always maintain a pleasant and positive attitude.
- Be appropriate.

Show Production Crew Participation Rubric

(100 points per show - if student runs two shows the points will be averaged between the shows)

	Full Credit	Partial/No Credit
Punctuality (20 points)	Student is on time, checked in and ready to go at the start of call	Student loses 1 point per minute tardy
Proper Attire (20 points)	Student consistently wears appropriate attire	Student does not have appropriate attire **-5 points per incident**
Professionalism (60 points)	Student follows all crew/wardrobe expectations and safety rules.	Student does not follow all crew/wardrobe expectations and safety rules. **-10 points per incident**

C. *Work Call Expectations*

Build calls happen after school and occasionally on Saturdays. Generally they are from 4pm-6pm but can go longer. During this time is the practical application of the learning that happens during class time, our version of homework. We are building sets, building costumes, building props, hanging & focusing lighting equipment, setting up sound equipment, including a long list of other tasks associated with the ones listed above. This is what makes our program dynamic and rigorous. Students work in teams to achieve large scale goals, learning to collaborate and problem solve all while honing technical skills in sets, costumes, lights, sound and stage management.

D. *Work Call Rubric*

- Punctuality: Be on Time.
- Proper Attire: Dress Appropriately as directed by the handbook
- Professionalism: Be on Task.
  Be Where You are Supposed to be
  Act respectfully towards your fellow students and all instructors/guest artists.
  Use of a cell phone by permission of the instructor only.

Sophomores, Juniors and Seniors are required to complete 80 hours of after school production crew/build calls per semester as assigned. The 80 hours is a combination of Work Calls and Production Crew. **For each hour of participation students will receive 1 point for a total of 80 points per semester.** ***(See Grading Below)***
Freshmen are required to attend the Freshmen Boot Camp, weekly Freshmen calls on Monday's and run crew for the Fall & Spring Dance Concerts which will be approximately 50-60 afterschool hours. Each hour will be 1 point & we will total that at the end of the semester.

E. *Alternate Assignments and Make-up Work*

Class Time: All Technical Theater & Design students receive 10 points a day for academic participation (see **Classroom Daily Academic Participation Rubric** above**)**. Students with excused absences will be required to do an alternate/make-up assignment to receive these points. It is at the discretion of your Technical Theater & Design instructor as to whether or not you can make up work for unexcused absences.

Afterschool Homework (all assigned calls): All Build Calls and Production Crew Calls are graded as homework assignments (see ***Show Production Crew Participation Rubric*** and ***Build Call Rubric*** above). To receive credit for excused absences will require the completion of an alternative assignment. It is at the discretion of your Technical Theater & Design instructor as to whether or not you can make up work for unexcused absences.

If you know ahead of time that you will miss an assigned call due to participation in sports or other after school activities, you must meet with your Technical Theater & Design instructor prior to any missed calls and they will assign you an alternate assignment.

GRADING

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

Grading is based on the following:

25% - Academic Participation, see rubric (Process)
45% - Projects and Assignments (Product)
10% - Production Crew/Build Calls, 80 hours per semester, see description above* (Process/homework)
10% - Show Production Crew, see rubric (Process/homework)
10% - Final (Product)

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		

ATTENDANCE

General Attendance Policy

Students are expected to attend all scheduled classes and participate in class activities. 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, build calls, strikes 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.

Show Production Crew Attendance Policy

Production Crews are scheduled at the beginning of each semester. Once you have your assigned show schedule it is your responsibility to clear your personal schedule of work, doctor's appointments, and any other conflicting events so that you may attend ALL your required calls. These scheduled calls are part of the Technical Theater & Design curriculum and are graded activities. We understand that some of our students participate in sports and other competitive activities outside of DSA. We do our best to work with the student's schedule so that they may participate in both. In these instances we ask that you provide us with as much information in regards to your other activities as soon as you know so that we can schedule appropriately.

Production Crew Attendance for Technical Theater and Design is a **TEAM** activity. Each member of a production team depends upon the other members of the team 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 any 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 requirements.

Build Call Attendance Policy

Build Calls are scheduled at the beginning of each semester. Once you have your assigned build call schedule, these schedules vary depending on which discipline (Costumes, Lighting, Scenic, Sound) of the department you are currently in.

It is your responsibility to clear your personal schedule of work, doctor's appointments, and any other conflicting events so that you may attend ALL your required calls. These scheduled calls are part of the Technical Theater & Design curriculum and are graded activities. We understand that some of our students participate in sports and other competitive activities outside of DSA. We do our best to work with the student's schedule so that they may participate in both. In these instances we ask that you provide us with as much information in regards to your other activities as soon as you know so that we can schedule appropriately.

Strike Attendance Policy

Strike is when we disassemble a show after the show has closed. This includes the following; taking down all elements, restocking materials, cleaning & prepping the stage and supporting areas for the next production. Strike generally occurs on the Monday after a show closes and lasts until 6pm. Depending on the size of the show, sometimes strike extends into Tuesdays. ALL advanced students are required to attend all strikes. Any freshman or sophomore who was part of the show's production crew are also required to attend the strike.
Strike is an extension of both Build Calls and Production Crew.

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 StageCraft faculty for the OPW form. Please note: Some first-year students will be restricted from participating in outside production work. OPW Form: Outside Production Work Request Form.docx

PERSONAL PROPERTY

Students are not allowed to bring cell phones, i-pads, computers, headphones or any electronic device to production crew and build calls unless pre-approved and solely for the use as a class/call tool. These items will NOT be allowed at ANY time backstage, on-stage or any other place in the theatres and shops unless approved by Stagecraft Faculty. This is a very serious safety rule. Students must be able to hear and not be distracted by these devices. If phone use becomes an ongoing problem, all student's phones will be collected by a teacher at the top of all calls. The theatre can be a very dangerous place.

REQUIRED MATERIALS

Two 8 1⁄2" X 11" spiral bound sketchbooks
8" crescent wrench w/ tether
Safety Glasses
25' tape measure (minimum 16')
FlashLight w/tether
(small) Locking/Lockable Tool Box for storing supplies
2 writing-pencils with erasers
One (1) box of Tissue
Paint cloths - Shoes included
Sewing supplies
- 8" shears
- Craft scissors
- 60" tape cloth measure
- Thread snips
- Straight pins
- Zipper bag or its equivalent to store sewing supplies

DRESS CODE/POLICY

Class/Build Crew (required at all times):

- Close-toed shoes (no sandals, crocs or flesh-exposing footwear) in Schomp or shop
- T-shirts (Long sleeve on stage, or short sleeve
- Pants or shorts to change out of skirts and dresses
- Tie down loose clothing and tie back long hair
- 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)

Run Crew:

- Soft-soled black shoes (to minimize noise backstage)
- Plain Long Sleeve Black shirt, 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 w/ tether

Front of House:

- Run crew blacks or black dress clothing and shoes
- Hard-soled shoes (no sandals or flesh-exposing footwear)

4. SAFETY POLICIES

Scene Shop Safety Rules Agreement

Note: Students wanting access to either the woodshop and/or metalshop must pass all tool tests ANNUALLY. Tool tests are ritually executed at the beginning of each school year. For information about acquiring said tests, please contact Cory Gilstrap directly.

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 and passing safety tests on the individual tools. 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 Safety 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 artists 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 machines 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 the 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 the 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 artists 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.. Electric power tools shall either be of the approved double insulated type or grounded properly.
   f. Extension cords used with portable electric tools shall be of three-wire type and periodically inspected prior to each use.
   g. Any defective tool shall be tagged "unsafe - not to use".
   h. Unplug portable power tools when not in use.
   I. When done using a particular tool, always put it back in its proper place.
   J. 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:
   h. Loading and unloading the tool
   i. The tool is left unattended
   j. Clearing a jam
   k. 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 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.
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 area around the lock rail and tie off or immobilize the arbor.
    c. Be sure the 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 the pit clean and free of trash.

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 attentio*n is necessary.*

13. **Technical Theater & Design/DPS Weapon Policy**

As a member of the Technical Theater and Design department, we are often using tools that if found on the student outside of our classrooms could be considered weapons. Some of these tools include but are not limited to the following: razor blades, multi-tools, knives, lighters, shears. We have a strict policy that these tools be used only in our classrooms, they are stored in our classrooms and should never be on a student's body or in their personal possessions outside of our classrooms.

Additionally, as props for the various productions we work on, we often handle prop guns, swords, knives, etc. There is a strict protocol we follow around the use and handling of such objects to keep our students and building safe.

IT IS IMPERATIVE THAT OUR STUDENTS FOLLOW THESE PROCEDURES AND PROTOCOLS. The district and our Leadership Team takes the safety of our students seriously. Below is the DPS weapon policy. We include this because over the years we have had students who have either by mistake or intentionally taken some of these tools or props into the building at large and have faced suspension or expulsion from DSA.

<u>DPS WEAPON POLICY</u>

- **Firearm on campus/at DPS sanctioned event**
  Definition:
  - Knowing possession* of a firearm**
  * Possession means actual or physical control as opposed to fleeting contact. Incident must occur on school grounds, in a school vehicle, or at a school sanctioned event.
  ** Includes handguns; rifles; shotguns. This does not apply to objects such as toy guns, facsimiles, cap guns, bee-bee guns, and pellet guns.
  Procedure:
  - Mandatory referral to law enforcement.
  - Mandatory referral to DPS Department of Safety
  - Discipline Building Leader contacts Discipline Program Manager regarding Request for Expulsion Procedure.
  - Contact Student Safety Coordinator to facilitate Level II Threat Appraisal.
- **Dangerous weapon on campus/at DPS sanctioned event**
  Definition:
  - Knowing possession* of an object defined as a dangerous weapon:
  - any pellet or BB gun, or other device, whether operational or not, designed to propel projectiles by spring action or compressed air;
  - a fixed blade knife with a blade that exceeds three inches in length;
  - a spring-loaded knife or a pocket knife with a blade longer than three and one half inches;
  OR
  -any object, device, instrument, material, or substance used or intended to be used to inflict death or serious bodily injury.
  *Possession is defined as the actual or physical control as opposed to fleeting contact. Incident must occur on school grounds, in school vehicles, or at school activities or sanctioned events without the authorization of the school or the school district
  Procedure:
  - If a dangerous weapon is on school grounds, in the school's possession, or there is a threat of serious bodily injury with a dangerous weapon that is real and immediate, Mandatory Referral to Department of Safety and Law Enforcement is required.
  - Discipline Building Leaders contact Discipline Program Manager regarding applicable student discipline procedures.
  - Building Level Threat Appraisal Team contact Student Safety Coordinator to facilitate Level II Threat Appraisal - if applicable.

5. Technical Theater and Design FACULTY

Bennie Palko, Costume Design Instructor

Classroom: 155
Office: 720-424-1772
Email: bennie_palko@dpsk12.net
Office Hours: Late start Wednesdays 11:45am-12:30pm, normal Wednesdays 11-11:45am.

Palko has been teaching Theatre and Stage Craft for 20 years all over Colorado. She holds a BA in Secondary Theatre Education from the University of Northern Colorado and works professionally as a Stage Manager, Assistant Stage Manager and Props Designer. Her accolades include Teacher of the Year nomination (2023), AHSTF Fringe Festival participant (2010), Bobby G Best Director nomination and Best Sound Design Presenter (2018). Her students have won multiple critics choice awards and scholarships at the Colorado Thespian Convention and have gone on to work for on and off broadway productions, national tours, Disney Cruises, the world cup half time show and local theatre companies as well. She loves to help young artists find their niche and passion so they can develop into the best versions of themselves.

Cory Gilstrap, Scenic Design Instructor / Technical Director

Classroom: 161
Office: 720-424-1779
Email: Cory_Gilstrap@dpsk12.net
Office Hours: Late start Wednesdays 11:45am-12:30pm, normal Wednesdays 11-11:45am.

Cory is a dedicated educator with over 30 years of experience mentoring students of all ages. He holds a Bachelor's degree in Early Childhood Learning and Speech Communication and a Master's degree in Career and Technical Education (CTE). Cory has spent more than 27 years owning and operating his business, Imagined Creations, and has established a strong reputation within Denver's theater community and educational institutions.

Roger Winn, Lighting Design Instructor

Classroom: 154
Office: 720 424 1771
Email: roger_winn@dpsk12.net
Office Hours: Late start Wednesdays 11:45am-12:30pm, normal Wednesdays 11-11:45am.

Jason Ducat, Sound Design Instructor

Classroom: 126
Office: 720-424-1788
Email: jason_ducat@dpsk12.net
Office Hours: Late start Wednesdays 10:45am-11:30pm, normal Wednesdays 10-10:45am.

Jason has an MFA in Sound Design from Purdue University and a BFA from the University of South Florida. Jason has been part of the Denver theatre community for the past 16 years. He spent seven years as a resident sound designer for The Denver Center Theatre Company as well as working as a freelance sound designer and engineer in theatres around the country and abroad. In addition he has worked as an

adjunct faculty member teaching sound design at Metropolitan State University of Denver, University of Denver, and the University of Colorado at Boulder.

Guest Artists:

Nikki Harrison, Costume Shop Manager

Classroom: 155
Office: 720-424-1772
Email: nicole_harrison@dpsk12.net
Office Hours: Monday & Wednesday 11am-5pm

Emily MacIntyre, Stage Management Instructor & Production Manager

Email: emily_macintyre@dpsk12.net

Kamla Presswalla, Scenic Artist

Email: kamla_presswalla@dpsk12.net

Angela Davis, Scenic Design and Construction

Email: angela_davis@dpsk12.net

HANDBOOK AGREEMENT

I have read the 2026-27 Technical Theater and Design Handbook, which sets forth the artistic philosophy, purpose, and objectives of Denver School of the Arts, and the Technical Theater and Design department. 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.

ACUERDO DEL MANUAL

He leído el Manual de Stagecraft y Diseño 2026-27, el cual establece la filosofía artística, el propósito y los objetivos de la Escuela de las Artes de Denver y del departamento de Stagecraft y Diseño. Además, entendemos que yo/mi hijo(a) deberá mantener una calificación de 80% o superior en Stagecraft y Diseño. Me ha quedado claro que la participación activa y la asistencia regular a las reuniones de padres es crucial para el éxito de mi hijo(a). Además, me comprometo a apoyar a la escuela y al departamento en las actividades escolares y a ser solidario con la administración y el personal docente. Si surgen dificultades con la administración o el personal, me comprometo a manejar estas dificultades de manera profesional y respetuosa.

Nombre del Estudiante (Por Favor Escriba en Letras Mayúsculas) Grado

Dirección del Estudiante Ciudad Código Postal

Correo Electrónico del Estudiante Teléfono Celular

Firma del Estudiante y Fecha

Nombre del Padre/Tutor (Por Favor Escriba en Letras Mayúsculas)

Firma del Padre/Tutor y Fecha

Correo Electrónico del Padre/Tutor

Teléfono Celular del Padre/Tutor

Teléfono de Casa del Padre/Tutor

Teléfono del Trabajo del Padre/Tutor

Los acuerdos firmados del manual deben ser entregados a los Instructores de S&D antes de la segunda semana de clases. Los estudiantes no serán admitidos en clase después de la segunda semana sin un acuerdo firmado.