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# AWJ 20 Stage Design

**Senior Course Outline**

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Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents

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**Course Description**

**Alternate Realities**

In this course students will experiment and create alternate realities by designing for the theatre. They will explore the meaning of text through critical analysis and learn how to translate their ideas into the visual form of theatre design. Students will develop a deeper understanding and appreciation of the cooperative, collective art of theatre designers and their contributions to culture. They will develop an emergent understanding of interdependent relationships, recognizing the roles of the design team, the director, actors cast and crew.

Students will develop criteria for analysis of stage design forms. They will explore creative processes employing techniques that are related to each particular form of theatre design: costumes, set, and lighting. Where possible, theoretical knowledge will be applied to practical, hands-on design opportunities whether that be a formal school play, community theatre, dance production or other performance piece. They will also develop a deeper understanding and appreciation of theatre designers and their contributions to culture. They will apply their own creative solutions to resolving theatre design challenges.

Unit 1 Relationships	35 hours
Unit 2 Alternate Environments	30 hours
Unit 3 Alternate Identities	30 hours
Unit 4 Constructing Together New Realities	25 hours

### Unit 1 Description (Approximately 30 hours)

#### Sub-Theme: Relationships

In this introductory unit, students will focus on building group capacity and trust as well as self-awareness through cooperative group activities. Through hands on activities and exploration students will be immersed in the design process as they begin to analyse text and make creative decisions in a small group setting.

#### Knowledge and Skills

Students will:

- learn how to work cooperatively in groups
- learn how to apply research
- work in groups exploring their costume and set design ideas by brainstorming, concept mapping and sketching
- learn about the principles of balance and rhythm as they apply to stage design
- employ creative and critical thinking to evolve effective practical design choices

#### Overall and Specific Expectations

##### Overall and Specific Expectations

##### The Creative Process

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

A1.3 document their use of the creative process in a portfolio and refer to this portfolio to reflect on how effectively they have used the creative process

A3.2 demonstrate appropriate ways to prepare their art works for presentation

##### Reflecting, Responding, and Analysing

B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

##### Foundations

C1.3 identify and describe the stages of the creative process and the critical analysis process

#### Instructional Strategies:

**Lessons 1 to 4 introduce students to the basic concepts and practices associated with Stage Design**

##### Lesson 1: Critical Analysis Process

Teacher will:

- Introduce students to the analysis process through a large group activity, using "The Maids of Honour" by Velazquez ( or a similar image with a number of figures and clearly established setting)
- Lead a discussion asking the following questions:
- *What do you see? (Description?)*
- *Who are the people in this painting?*

#### Learning Goals:

By the end of this unit students will be able to:

- demonstrate an understanding of deconstructing a script
- identify physical requirements and themes in a script/story
- learn how to collaborate, generating ideas as a team.
- identify parts of the creative process of designing for the stage
- use the Visual Journal as a method of tracking and reflecting on the creative process
- reflect on the design process as an individual and as part of a team

#### Key Questions:

- How does the design process work in theatre?
- What is the difference between physical requirements for a play as compared with conceptual needs?
- Compare and contrast the functional purpose of theatre design with its thematic purpose.
- How do designers work as a team to develop a shared visual concept for the design?
- How can reflective critical analysis processes at various stages in the creative process lead to a better final design concept?
- How can directors and designers stage Alternate Realities in the production of a play?
- What must you consider when interpreting a play or dance into theatre design forms?

- *What is the location for this painting? Is it an interior or an exterior? What type of furnishings and objects can be seen in this painting?*
- *What do you think this picture is about? (Interpretation)*
- *What part of the painting are your eyes drawn to? Why? (Analysis)*
- *How has the artist used values to create contrast (Analysis)*
- *What is the artist communicating about this scene? What is the story being told? How do you know this? What are the visual clues that the artist has provided? (Interpretation)*
- *What set pieces and props are important to this scene? Why?*
- *What more would you like to know about this painting? How would you find out this information? (Context..research...)*
- *Where are we as viewers in relation to the scene that is framed (the 4th wall)?*
- *(For "Maids of Honour") Who is standing outside of the painting? How do we know that?*

- Who were the designers working in the time of Shakespeare?
- Who are some of the designers working in Canada today?

**Prior Learning:**

- Literacy skills in order to inference
- Skills associated with Group Work such as collaboration

**Lesson 2: How does the setting help to tell the story?**

**Teacher will:**

- Introduce the drama technique of Tableau: Tell students that members of their group will position themselves as the people in the "The Maids of Honour", paying close attention to depth.
- Instruct them to work on this simultaneously
- Monitor each group to make sure that they understand the image in terms of space and depth.

Questions:

- *If we were to look at a scene in a play, how might that be similar to looking at this painting?*
- *What would this scene look like from a "bird's eye view"? Identify the location of the viewer. (This is the audience)*
- *Where would the audience be?*
- Invite students to take turns coming up to draw on the board to create a ground plan (regular board, smart board or chart paper etc.), including the furniture, doors, steps etc.
- Provide students with a variety of Art work reproductions that depict a setting with people.
- Facilitate a Jigsaw Activity for small groups (Think Literacy pg. 170)
- Instruct students in small groups to choose one Art work reproduction per group and create a tableau based on the art work
- Provide students with a large sheet (18" x 24") of paper and ask them to write down "viewer" on one side. This would represent the person viewing the painting.
- Tell students that members of their group will position themselves as the people in the Art work reproduction, paying close attention to depth (Tableau)
- Ask students to document the placement of people, furniture, doors, windows etc. on the chart paper.
- Give students a chance to present their work to the class.

**Lesson 3: What does a person's clothing tell about him or her?**

**Teacher will:**

- Instruct students to form groups of three to five students for a discussion--Place Mat Activity (Think Literacy p. 162)

- Ask the Question: *What does a person's clothing tell about them?*
- Distribute chart paper to each group and ask them to divide the paper in sections equal to the number in the group, leaving a circle or square in the centre of the chart.
- Instruct the students to write the question in the centre of the chart.
- Ask students in each group to answer the question about clothing and document those ideas in their area of the chart. Students could also write these separately on notes that have adhesive and stick them to the placemat.
- Show images of various people through means of projection (the entire class can see them). Images should be shown of people wearing clothing that is differentiated in terms of the following criteria: time period, social group, economic group, religious group, job, marital status, emotional state etc.
- Ask students to add to their list after seeing the images.
- Direct students to take turns sharing their insights within their group
- Direct groups to share with the class.
- Document ideas on a Chart Paper as students present. This will act as a master list for students in the follow-up activity
- Students copy the list or the teacher can provide this master list if the follow-up activity is the next day.

**Assessment for and as Learning:**

- Conferencing, Think Time during questioning, Exit Cards, Design Journal

**Performance Tasks for Evaluation:**

- Concept Board that includes rough Costume designs, Ground Plan and Lighting ideas/plan
- Design Journal
- Guided Reflection

**Lesson 4: What is the connection between clothing and work?****Teacher will:**

- Pair students for this activity
- Provide students with a set of magazines and newspapers that contain images of people, from various groups and ages, dressed in a variety of ways.
- Provide students with the master list of criteria from Lesson 3a-- Each item from the list will be written on separate cards. The list will be repeated for as many students as there are in class.
- Ask students to pick two cards each. Each pair should have four different cards
- Instruct students to go through newspapers and magazines to find as many examples as they can (Scavenger Hunt)
- Direct students to cut out images that fit a particular category and share with the larger group by explaining how that person fits into the category. (ex. Job/Profession--construction worker, office worker, etc.)
- Initiate class discussion about what people choose to wear and what this communicates to others.
- Have them paste the examples in their sketchbooks and make a journal entry next to it. (In this way, students will begin to see the journal as a scrapbook, notebook collection of ideas and responses. This will model for them the notion of writing and drawing responses in order to record their learning.)
- Encourage students to explain their choices by referring specifically to the images they chose and to the category of clothing.

**Lesson 5: How does the use of light communicate the physical and emotional qualities of a story?****Lesson 5a.****Teacher will:**

- Place large labels identifying Weather/Climate; Mood/Atmosphere; Time of Day; Time of Year; and Geographical Location in various places around the room before the activities begin
- Provide students with a graphic organizer for think/pair/share discussion on the following topics: Weather/Climate; Mood/Atmosphere; Time of Day; Time of Year; Geographical Location. (Each of these topics are numbered and the numbers will appear in order in the BLM) (**see Appendix AWJ 20 1:5a:1 Graphic Organizer BLM**)
- Direct students to brainstorm and fill in **descriptor words** that are associated with these topics. For example for *Time of Day*, students could write "dawn", "morning", "afternoon", "dusk" "night".
- Students then share their information with the class by writing the idea on a word wall or placing the word on a self-adhesive note to attach to the word wall.
- Give students the chance to document the descriptor words on the graphic organizer.

**Lesson 5b.**

**Teacher will:**

- Divide students into 5 groups by placing a slip of paper on each student's desk that identifies a specific focus for the activity: Weather/Climate; Mood/Atmosphere; Time of Day; Time of Year; Geographical Location. (*Think Literacy* Jigsaw pg. 170)
- Instruct students to find other students who also have the same focus on a slip of paper and move to the part of the room where a large label has been placed identifying one of the following: Weather/Climate; Mood/Atmosphere; Time of Day; Time of Year; Geographical Location.
- Place Reproductions of Art Works at the front of the room. Later, Students will use each of the Art Works to create a Word Wall of descriptive words.
- Each group receives a package of Art reproductions that are varied in terms of their quality of light and shadow. The same Art Works are used for every group. Each group will be sorting them according to different criteria.
- Provide another graphic organizer in which students can document the **descriptors words**, matching them with each of the Art Works. (For example *The Awakening Conscience* by William Holding Hunt could be described as "spring" if the students were looking at the time of year, but by a different group of students who are considering the time of day, it could be described as "morning") (**see Appendix AWJ 20 1:5b:1 Graphic Organizer BLM**)
- One student from each group places the descriptor words under the appropriate Art Work at the front of the room.(can use self-adhesive notes)
- Review the descriptor words, that appear under each Art Work, with the entire class. Students will document the other words under their original list.
- Direct class discussion regarding Lighting Designers, who must consider the practical and emotional expression that a play or performance requires.

**DI**

- Learning opportunities for small groups, individuals
- Students present tableau in addition to the ground plan
- Students have choice about story for final project
- Students have choice regarding the area of interest in design

**Extensions**

- Introduce images from theatre productions and illustration depicting costumes and setting from the four stories offered in this unit:

## Lesson 6: How to collaborate in the design process to create an alternate reality

### Teacher will:

- Introduce a story to the entire class by providing students with copies and reading it aloud, the first time for content, and the second time for information about the story. (Any Canadian Native Myth will do for this because they often deal with alternate realities: example: Cowichan Fire Myth; Cowichan Story of the Great Flood)
- Direct a whole class discussion in order to model organization of information as part of the design process.
- Provide students with a graphic organizer for recording the information. **(see Appendix AWJ 20 1:6:1 Graphic Organizer BLM)**
- Review the way information learned about a character (i.e., social status and emotional state) can be translated into design choices that communicate these concepts
- Document information gathered from the story and write it down so that students can fill it in.
- Facilitate discussion around etiquette during critiques that includes constructive criticism
- Introduce the Concept Board that will include each group's design process--the emphasis at this point in a design process is *playing* with ideas.

## Lesson 7: Creating a concept board.

### Teacher will:

- Remind/review information connected to costume, set and lighting design
- Divide the class into small groups of three to four students each for the small group design activity
- Provide students with a similar graphic organizer to Lesson 6 so that students can record their own findings
- Facilitate the first step in the process by directing students to create a Concept Map, beginning with the scene/myth and characters (Think Literacy Cross-Curricular Approaches 7-12 p. 50)
- Provide each group of students with packages that include the following:
  - a. A Native Myth that focuses on alternate realities such as the Haida *Creation Myth of Raven* or Dene *Creation of the Seasons*
  - b. A Fairy Tale that focuses on alternate realities such as *The Little Mermaid* or *The Little Match Girl*
- Ask groups to decide on one of the Myths or Fairy Tale and tell them they must choose only **one moment or scene in the story** for their design.
- Ask groups to decide on the setting for one moment or scene in the story
- Introduce a package that includes Costume and Set References:
  - Native cultural and historical artifacts
  - European period clothing and architecture
- Provide students with the Ground Plan of a Proscenium Stage (see **Appendix AWJ20 1:7:1 Ground Plan BLM**)

## Support Materials & Resources

- Advanced Drama and Theatre Studies by Jonothan Neelands and Warwick Dobson
- Architecture in Art, National Gallery, London
- Costume in Art, National Gallery, London
- Everything about Theatre, The guidebook of Theatre Fundamentals by Robert L. Lee
- Images of World Architecture edited by Jim Harter
- Pattern Cutting Made Easy A step by Step by Gilliam Holman
- The Theatre Props Handbook: A Comprehensive Guide to Theatre Properties, Materials and Construction by Thurston James
- Scene Design and Stage Lighting by W. Oren Parker and R. Craig Wolf seventh edition
- Scenography in Canada: Selected Designers by Natalie Rewa
- Technical Theater for Non Technical People by Drew Campbell
- The Creative Impulse: An Introduction to the Arts, 8th Edition by Dennis J. Sporre
- The Stage Craft Hand Book by Daniel A. Ionazzi
- Images of World Architecture edited by Jim Harter
- Oxford Concise Companion to the Theatre by Phyllis Hartnoll and Peter Found
- Picture Poems Michael and Peter Benton
- Painting with Words by Michael and Peter Benton
- Scene Design, Stage Lighting, Sound, Costume & Makeup by Willard F. Bellman
- Stage Costume Step by Step by Mary T. Kidd
- Stage Lighting Step-by Step: The complete guide on setting the stage with light to get dramatic results by Graham Walters
- The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice by Robin Williams



- Provide Costume Templates (students trace or draw directly on them) **(see Appendix AWJ 2O 1:7:2 Costume Templates BLM)**
  - Introduce a package that includes Lighting References:
    - Art Work Reproductions of paintings demonstrating various atmospheric effects (lighting design for either scene or myth)
  - Direct students to record their work in the Design Journal
  - Guide students through recording this diagnostic activity in their journals and on the Concept Board
  - Facilitate students' presentations of choices to the class
- Think Literacy/Cross-Curricular Approaches Grades 7-12
  - Theatre Art in Action Contemporary Publishing Group, Lincolnwood Illinois USA 1999
  - What People Wore, A Visual History of Dress by Douglas Gorsline 1987

## Glossary of Terms

**Blocking:** an actor's movement around a set, or the notations regarding movement in an actor's script. Also for one actor to get between another actor and the audience (see Mask).

**Costume Designer:** a person who is responsible for designing the costumes for a theatre production. The costumes can be built, borrowed, rented or purchased.

**Fly Space:** The area above the stage area where scenery and drops can be flown. Lights are housed in the fly space and mounted on metal beams that are attached by wires to the ceiling.

**Fourth wall** an imaginary surface at the edge of the stage through which the audience watches a performance. If a character speaks directly to the audience or walks on/off the stage, this is known as *breaking the fourth wall*.

### Lighting:

- **Back Lighting:** A modelling light used to set the actor apart from the set and enhance 3-D qualities.
- **Front Lighting:** Light that is used to model the actors facial features and ideally should be placed at a 45 degree angle to create a natural setting.
- **Side Lighting:** A modelling light used most often for dance because of the focus on the whole body.

**Proscenium Stage:** a performance space in which the action is framed within a rectangular-shaped frame (usually). Often proscenium stages include a fly space above the stage for set changes, and wings on stage-right and stage-left.

**Proscenium arch:** the boundary between the stage and the audience in a conventional theatre; it appears to form an arch over the stage from the audience's point of view. In some cases, it does create an arch over the stage.

**Tableau:** a physical, three-dimensional depiction of a picture, in which the participants are both silent and motionless

**Theatre in the round:** any theatre where the audience is seated on every side of the stage.

**Thrust Stage:** a stage that extends out into the audience, so that the audience is seated on three sides of it.



**Unit 2 Description**

**Sub-Theme: Alternate Environments 30 hours**

When designing for the stage students need to have a understanding of scale and how real objects "read" on the stage. Students will explore the use of space on the stage and the relationship between the audience and the performers. They will investigate how these spacial relationships can be manipulated by the designer to create either an intimate space that seems to reflect spaces in everyday life or a very grand scale spectacle that is exaggerated to be much larger than life. Students will discover the varied stage types and consider the types of performances best suited for each. Hands on activities will lead students through the stages of the creative design process. Student will also begin to investigate education and employment opportunities connected to stage design.

**Knowledge & Skills**

Students will:

- Develop designs based on critical analysis of a story/play
- Create designs that meet the needs of a play or performance in terms of practical and aesthetic demands
- Understand how to read a ground plan
- Demonstrate effects through the use of paint

**Overall and Specific Expectations:**

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The Creative Process**

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

A1.3 document their use of the creative process in a portfolio and refer to this portfolio to reflect on how effectively they have used the creative process

A3.2 demonstrate appropriate ways to prepare their art works for presentation

**Reflecting, Responding, and Analysing**

B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

**Foundations**

C1.3 identify and describe the stages of the creative process and the critical analysis process

**Instructional Strategies:**

**Lesson 1: What are the basic types of staging in the theatre?**

- **Teacher will:**
- Provide students with bristol board or heavy cartridge paper to create design folders that can be used for Unit 2 and 3. It will be important for students to keep a check list and gather all the information into the folder and design journal for future reference. The check list can be placed on the outside of the folder
- Introduce students to 4 different ground plans: Proscenium Stage, Thrust Stage, Arena Staging (Theatre-In-The-Round), and Black Box

**Learning Goals:**

By the end of this unit students will be able to:

- deconstruct a script
- identify practical needs and themes in a script/story
- learn how to collaborate, generating ideas as a team.
- identify parts of the creative process of designing for the stage
- use the Visual Journal as a method of tracking and reflecting on the creative process
- reflect on the design process as an individual and as part of a team

(Sometimes called Flexible Staging; the entire theatre is painted a neutral tone and the designer (or director) can place the acting area and audience in any configuration). Each ground plan is labeled to show the acting area and audience area.

- Facilitate Mind Mapping (Students gather in small groups to generate ideas and opinions and document them on a large sheet of paper). Students are divided into four groups and are asked to list the things a designer should consider when creating a set design for these spaces.
- Provide each group with one ground plan, a large sheet of paper (the type of ground plan that students are discussing is written on the sheet and circled) and markers. Students are given a few minutes to discuss and document their ideas.
- Allow time for each group to present their information
- Show students a variety of professional stage designs where the different types of stages can be seen.

**Key Questions:**

- What do you have to do in order to take accurate measurements of stairs and doors and windows in everyday life before you design for theatre?
- Why are measurements for the stage often taken in standard imperial feet rather than meters?
- How do you draw to scale?
- What challenges and opportunities do each kind of stage offer the designer?
- If you were to select any type of stage to design for, which one would you select and why?
- How do you determine the central theme or meaning of the theatrical piece?
- What post secondary opportunities are available to people who want to study set or costume or lighting design?
- What employment opportunities are there in Canada?

**Lesson 2: How do the elements and principles apply to set design?**

**Teacher will:**

- Review the elements and principles of design from information gathered in Unit 1
- Place images from productions around the classroom, including set designs from all four types of staging: Proscenium, Thrust Stage, Theatre-in-the-Round (Arena Stage) and Black Box (Flexible Staging). These images are attached to a large sheet of paper and located where students can have easy access to them.
- Provide students with a graphic organizer that includes all the images from productions that have been placed around the room. (**see Appendix AWJ 20 2:2:1 Graphic Organizer BLM**)
- Instruct students, in pairs, to decide on the following: 1) Type of Stage 2) Elements of Design 3) Principle(s) of Design
- Provide students with self-adhesive notes to document their information about the image. If the teacher does not have self-adhesive notes, he/she can have students write directly on the large sheet of paper under the headings 1) Type of Stage 2) Elements of Design 3) Principle(s) of Design
- Direct students to place their information on the large sheets attached to each image
- Facilitate whole class discussion, looking at each type of theatre design and eliciting responses from the students. During this discussion, students can add or delete information on their original graphic organizer.

**Lesson 3 : How does the main dramatic action (theme of the play) influence the set design?**

**Teacher will:**

- Ask the students to recall the principles of design, with special emphasis on balance.
- Ask students to recall the tableau experience in Unit 1 and the importance of *depth* and *levels* in the presentation of a three-dimensional work.

- Take the students on to the stage or a space within the classroom. Students will be using small platforms, stairs, drama blocks (wooden boxes that serve as generic seating or as platforms). These set pieces should provide students with different levels with which to work. (If working with life-size manipulatives is not an option, this activity could be done with miniatures--small boxes in the classroom.)
- Divide the class in half. One half will configure the platforms, stairs and blocks using *power* as the theme and the other half of the class will use *peace* as the theme. (The teacher may want to break this group into 4 or more and add other themes such as the traditional comedy and tragedy.)
- Record each group set-up by photographing each setting, comedy and tragedy. (If groups are taking turns, some students could be working on scale drawing from Lesson 4.)
  - How were the various set pieces used to demonstrate power/peace (comedy/tragedy)?
  - What are differences and/or similarities in their use?
  - How was depth used on the stage?
  - How were levels used?
  - How was the principle of balance applied for tragedy? How was it applied for comedy? (D.I. This lesson depends on the students' ability to apply their knowledge. Peace/Comedy usually has a symmetrical balance (harmony) and Power/Tragedy usually follows asymmetrical balance (action).

**Prior Learning:**

From Unit 1

- Understanding of the Elements and Principles of Design (Unit 1)
- Understanding of different types of Ground Plans
- The ability to deconstruct a script
- The ability to identify practical needs and themes in a script/story

**Assessment for and as Learning:**

- Checklists, Conferencing through the Design Journal
- Exit Cards
- Formative test on scale drawing

**Performance Tasks for Evaluation:**

- Preliminary Sketches
- Ground Plan
- Rendering of the Set Design
- Design Journal
- Guided Reflection

**Lesson 4: Form and Function of the stage**

**Teacher will:**

- Explain to students that standard imperial measurement is usually used for set design because building supplies are sold in these increments, while costume is usually metric since fabric is sold in metric units. It is important for students to be familiar with both types of units of measurement.
- Provide students with measuring tapes to document the size of the stage/classroom and the size of the boxes, stairs and platforms that were used in the arrangement for Lesson 3.
- Direct students to work in pairs in order to complete their tasks; however, they should be recording all information for their own personal use in their respective journals.
- Direct students to draw diagrams of the stage/classroom and the set pieces on separate pages in their design journals and include the dimensions in feet and inches.
- Direct students to continue with this exercise by drawing, measuring and recording the standard height of a person; a door; the rise and tread of stairs; and a table. These drawings would show the images from the front and in profile or sideview.
- Provide students with standard imperial scale rulers (if these are not available, then it is important for the teacher to make up a substitute for students. Students will need a guide so that they have the ability to draw to scale using 1/8", 1/4" and 1/2" scale: 1/8" on a ruler represents 1'0"; 1/4" represents 1'0"; 1/2" represents 1'0".)

- Demonstrate how to use a square (A *square* is in the shape of a triangle--if squares are not available, the teacher can cut right-angle triangles and laminate them) in order to draw images at right angles.
- Demonstrate how to go about drawing to scale using the scale ruler or substitute.
- Ask students to draw a straight line in their design journals 1'0" in 1/8" scale, 1/4" scale and 1/2" scale. (If they are using a scale ruler, instruct them to use it ONLY for measurement and not to draw the line as repeated use can have a negative effect on the increment markings on a scale ruler. It becomes inaccurate and difficult to read over time)
- Provide students with a short list of dimensions to practice drawing straight lines to scale using 1/2" scale since that is the scale they will be using for model building.
- Direct students to take the dimensions of the door and draw it to scale using 1/2" scale and the square.

DI

- Exit Card regarding concepts of power/peace & tragedy/comedy
- Conferencing: the design journal and preliminary sketches
- Portfolios documenting activities related to Set Design

Extensions

- 2 point perspective drawing for the Rendering
- Set Elevation
- Model construction

**Lesson 4: How do you create a ground plan?**

**Teacher will:**

- Question students to see what they may know already about creating a ground plan.
  - What would the classroom look like from above? (if students used the classroom in Lesson 5b., omit this)
  - What measurements should we take?
  - What information is important and what information can we discard?
- Ask students to create a non-scale drawing of their bedroom or any room in their home, and then instruct them to make a diagonal slice across the room.
- Tell students that they are creating a ground plan and can use either side of the room, but it should include some furniture and possibly a door (though entrances and exits can exist without physical doors)
- Ask students to work in partners with a measuring tape (if need be) to determine the approximate length of each of the walls for the room. They should also determine the height for the room in terms of feet and inches. The use of the measuring tape should help students get a better idea of approximate sizes.
- Tell students to document the dimensions directly on the ground plan in terms of feet and inches. They will use this information when they are working to scale.
- Direct students to turn the image of the room so that it looks like a triangle, with the hypotenuse of the triangle facing them (where the audience would be located). The divide between the audience and the acting space is called the "fourth wall". (see **Appendix AWJ 20 2:4:1 Anchor BLM**)
- Direct students to trace the half of that room using tracing paper.
- Show them that the wall would actually be the width of a flat as seen from above. Anything touching the ground is a solid line. Everything else is a dotted line.
- Provide a 1/2" scale Proscenium ground plan for students.(see **Appendix AWJ 20 1:7:1 Graphic BLM**)

- Instruct students to use the dimensions on their rough ground plan to create the scale ground plan. They can estimate some dimensions.
- Provide materials for students to create scale ground plans of their bedrooms, using pencils, scale ruler and straight-edge ruler.

#### Support Materials & Resources

### Lesson 5: The Element of Space and One Point Perspective

#### Teacher will:

- Show students some Design Renderings from the professional stage.
- Explain that a Design Rendering is not a scale drawing, but includes the set as seen from the audience's point of view.
- Demonstrate the use of 1 point perspective to create a sense of depth in a 2 dimensional design, using a variety of shapes. Students will copy this into their design journals as the teacher demonstrates it on the board.
- Demonstrate the creation of walls, windows and door for the set using 1 point perspective. Include furniture as well. Students will copy this into their design journals. Students could participate directly by taking turns in the creation of this 1 point perspective drawing.
- Explain that the corner of the room is located at the Vanishing Point on the Horizon Line.
- Provide them with paper that would be suitable for painting and ask them to create a perspective drawing based on the ground plan

### Lesson 6: How do you apply paint for a stage design?

#### Teacher will:

- Show students a painting by Helen McNicoll, *The Apple Gatherer*. (Any of the European Impressionists would also work) in order to demonstrate the luminosity of colour. Like the impressionists, scenic painters avoid using the neutral, black, as it absorbs light. The Impressionists also used a broken colour technique when applying paint which is similar to painting for the stage
  - What colours can you identify in this painting?
  - Why did McNicoll use "blue" and "green" to paint shadows on the apple picker's dress?
  - Why not use neutrals like "grey" or "black"? If she had used neutrals, what effect would that have on the overall painting?
  - How is the paint applied to the canvas? (short strokes-- broken colour)
  - What effect does that painting technique have on the viewer? (colour reflects light in uneven ways and creates a sense of activity in the painting)
- Explain how set painting works with and directly affects the stage lighting. (The lighting designer will make decisions about lighting intensity and gel colour depending on the colours on the set--this could be demonstrated with a simple desk lamp or flashlight and coloured gel)
- Explain the three step process of 1) Prime coat 2) Base Coat 3) Painting Techniques

- Advanced Drama and Theatre Studies by Jonothan Neelands and Warwick Dobson
- Architecture in Art, National Gallery, London
- Everything about Theatre, The guidebook of Theatre Fundamentals by Robert L. Lee
- Images of World Architecture edited by Jim Harter
- Scene Design and Stage Lighting by W. Oren Parker and R. Craig Wolf seventh edition
- Scenography in Canada: Selected Designers by Natalie Rewa
- Technical Theater for Non Technical People by Drew Campbell
- The Stage Craft Hand Book by Daniel A. Ionazzi
- Images of World Architecture edited by Jim Harter
- Oxford Concise Companion to the Theatre by Phyllis Hartnoll and Peter Found
- Picture Poems Michael and Peter Benton
- Painting with Words by Michael and Peter Benton
- Scene Design, Stage Lighting, Sound, Costume & Makeup by Willard F. Bellman
- Stage Lighting Step-by Step: The complete guide on setting the stage with light to get dramatic results by Graham Walters
- The Creative Impulse: An Introduction to the Arts, 8th Edition by Dennis J. Sporre
- The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice by Robin Williams
- Think Literacy/Cross-Curricular Approaches Grades 7-12
- Theatre Art in Action Contemporary Publishing Group, Lincolnwood Illinois USA 1999

- Demonstrate the concept of Envelope (gradation of value from light to dark--dark paint on the periphery of the set)
- Demonstrate painting techniques to the students on a canvas using acrylic paint (refer to Theatre: Art in Action pp. 222 - 225)
- Create a word wall of painting techniques: stippling, sponging, glazing, stenciling, spattering, scumbling, dry brushing.
- Instruct students to use separate pages or half a page in their design journals to create samples of each technique- Each sample should be labeled.

### **Lesson 7: How do you communicate your design ideas in visual form?**

#### **Teacher will:**

- Remind/Review with students the method of looking into a story for physical requirements and themes in a script/story.
  - Remind/Review with students the method of creating the ground plan; 1 point perspective drawing; and methods of applying paint to a set design.
  - Present students with information regarding the Holocaust and the story of Anne Frank (alternative: visit a Holocaust memorial or have a guest speaker address the class).
  - Provide students with a short scene (Suggestion: a story or people that students are familiar with such as *The Diary of Anne Frank*. In order to teach unity in design between costume and set, it is suggested that the same selection be used in Unit 2 and 3)
  - Tell students to begin by first listing physical requirements and ideas (**see Appendix AWJ 2O 2:7:1 Graphic Organizer BLM**)
  - Provide students with a package of images from Anne Frank's Home and from the Holocaust.
  - Remind students about the use of the Design Journal for preliminary ideas/sketches
  - Tell students to create a ground plan based on the needs and ideas in the scene/play(**Appendix AWJ 2O: 1:7:1 Graphic BLM**)
  - Tell students to create a Set Rendering of the design (**see Appendix AWJ 2O 2:7:2 Anchor BLM**)
-



## Glossary of Terms

**Additive colour theory:** the full spectrum on colour in light that together make white light

**Apron** the stage area in front of the proscenium arch.

**Avenue Staging:** the staging of a performance with the audience placed on two sides, as though the performance space is a street. Also called "alley" or "tennis-court" staging in regional variations.

**Black Box Theatre (Flexible Staging):** the staging of a performance in which the audience and performing space can be placed in various areas of a room

**Blocking:** an actor's movement around a set, or the notations regarding movement in an actor's script. Also for one actor to get between another actor and the audience (see Mask).

**"Boards":** a slang term for the stage.

**Catwalk (theater):** a narrow, elevated walkway, as on the sides of a bridge or in the fly above a theatre stage

**Deck:** the stage area

**Costume Designer:** a person who is responsible for designing the costumes for a theatre production. The costumes can be built, borrowed, rented or purchased.

**Downstage** the front of the stage; in the direction of the audience.

**Dry tech** is when the running crew practices each scene change without actors onstage. This is done to ensure each scene change can be completed swiftly and quietly. This is a cue-to-cue for only staging.

**Fly Space:** The area above the stage area where scenery and drops can be flown. Lights are housed in the fly space and mounted on metal beams that are attached by wires to the ceiling.

**Fourth wall** an imaginary surface at the edge of the stage through which the audience watches a performance. If a character speaks directly to the audience or walks on/off the stage, this is known as *breaking the fourth wall*.

**Front Elevation:** a scale drawing of the set showing the set flattened out as if it were on a single plane.

**Ghost Light:** a light left on the stage overnight and/or when the stage is not in use for safety. It also has superstitious meaning for the run of the play.

**Gobo:** a thin heat-resistant, metal template designed for use with a lighting instrument. The gobo is cut or stamped into a pattern that produces a special lighting effect on the stage.

**Ground Plan:** The birds-eye-view of the set, drawn to scale and placed in the context of the theatre space.

**LX (Electrics):** the lighting department of the crew (lighting designer, head electrician, lighting operator etc).

**Masking:** drapery or flats used to frame the stage, and stop the audience from seeing the backstage areas.

**Orchestra (pit):** usually refers to the part of the theatre, on a lower level from the audience and stage area, where the orchestra plays.

**Parascenium:** in a Greek theatre, the wall on either side of the stage, reaching from the back wall to the orchestra.

**Promenade:** a performance of a play in which the actors and audience occupy the same space, with no distinction between acting area and audience area. The audience is given the freedom to explore the space together with the performance, and there is generally an element of audience interaction in the play.

**Prop, Property:** an object used in the play, from the Middle English *proppe*, meaning a support, not originally related to property as in ownership; does not include scenery or costumes.

**Proscenium Stage:** a performance space in which the action is framed within a rectangular-shaped frame (usually). Often proscenium stages include a fly space above the stage for set changes, and wings on stage-right and stage-left.

**Proscenium arch:** the boundary between the stage and the audience in a conventional theatre; it appears to form an arch over the stage from the audience's point of view. In some cases, it does create an arch over the stage.

**Raked stage:** a stage at an incline, usually with the rear side being higher (hence upstage.)

**Rendering:** an drawing, usually in colour, which can represent the set or costume design. If it is for the set design, it usually indicates the effects of light on the set. Rendering communicate information about the Designer, Director, the theatre and the date. In costume design, they are used by the costume technician (wardrobe mistress/master) as a working drawing of the actual costume.

**Script:** the text of the dialogue and stage directions of a play; to write a play.

**Scenic Painting** Painting style and technique that is used in set painting. The techniques are used to work in concert with the lighting. Usually, it is important to *break up* the tonal surface so furniture and scenery do not appear flat. Techniques vary according to the design, the stage and proximity to the audience.

- **Dry Brushing:** a final technique when applying paint; paint is applied with a (mostly) dry brush to create a simulated texture on the set



- **Envelope:** a term used to describe the gradual gradation of tone from light to dark. This term applies to drawings that depict the rendering of the stage set, to the painting of a 3-D model and the painting of the set itself; darker tones are applied at the edges of the space and lighter tones in the main acting area.
- **Glazing:** pigment that has been thinned with water or a clear medium and applied to the surface of the set.
- **Scumbling:** a wet blending scenic painting technique in which two or more hues of paint are mixed in patterns with curved or straight brush strokes.
- **Spattering:** thinned paint is applied to the surface of the set by tapping or throwing it.
- **Spraying:** a method of creating depth and texture on the painted surface by using a manual pressure of compressed air sprayer. An effective approach to breaking the painted surface when the audience is in close proximity to the stage or playing areas. This method can be used with dye for costumes as well.
- **Stenciling:** paint applied to the surface of the set through a template
- **Stippling:** scenic painting technique in which the brush (bristles are identical in length and configured in a circle to produce a flat surface) is held perpendicular to the surface to be painted and paint is applied in a vertical motion. This technique can also be done with a sponge.

**Side Elevation:** a scale drawing of the set showing it from the point of view of either stage left or stage right. Similar to the Front Elevation it is drawn as if it were flattened out.

**Site Specific:** a play which is created or specifically modified to use the character of the performance space to the greatest advantage. Site specific spaces are usually locations which are not normally used for showcasing theatre, but have another primary function (warehouse, mansion, abandoned military bunker, etc).

**Spike (verb):** to place tape on the floor of a rehearsal space to indicate the area of the ground plan; (noun) a type of fluorescent tape that can be seen in the dark, used to indicate the placement of furniture or other set pieces.

**Stage direction:** any instruction for the actors in the script of a play, or setting, or character description.

**Stage left:** the side of the stage on the left when facing the audience.

**Stage right:** the side of the stage on the right when facing the audience.

**Strike:** to remove a set piece or from the stage ("Strike that chair.") To "strike the show" is to disassemble the entirety of the set, return all equipment to storage and leave the venue as it was before the show was set up. May be used as a noun to refer to the event at which the show is struck.

**Subtractive colour theory** the behavior of paint, ink, dye, or pigment mixtures to create a dark colour when mixed together.

**Tabs:** curtains separating the stage from the audience.

**Tech or Technical rehearsal:** a rehearsal primarily for the purpose of practicing the technical elements of a play, such as lights and sound.

**Theatre:** a building where plays are produced and performed before an audience.

**Theatre in the round:** any theatre where the audience is seated on every side of the stage.

**Thrust:** a stage that extends out into the audience, so that the audience is seated on three sides of it.

**Upstage:** towards the back of the stage; the half of the stage that is farthest from the audience; to outshine another's performance, especially when the other has a larger part or is more well-known. (The third meaning derives from the simplest means of "upstaging" another actor: to walk "upstage" of an actor, thereby forcing the other actor to turn his or her back to the audience while the "upstage" actor can stand full front, facing the audience.) The term is derived from stages which were raked and actors had to literally walk upwards when going to the back of the stage.

**Wings:** the "backstage" or parts of a stage off to the left and right not seen by the audience.

**Unit 3 Description (Approximately 30 hours)**

**Costume Design**

**Sub-Theme: Alternate Identities**

The role of costume designer will be emphasized in this unit. Special attention will be placed on developing a critical eye by examining Canadian designs. Students will also learn about the complexity of the design process. They will learn how body shape or silhouette defines the period for a costume. They will come to appreciate the demands of creating a costume for an actor and learn some of the conventions commonly used in creating costume design. For the summative activity students will step into the of the costume designer and create a design based on a synthesis of visual and written information.

**Knowledge & Skills**

**Students will:**

- Understand conventional drawing techniques such as gesture and contour drawing
- Be able to effectively use materials and technology to realize their ideas in form and function.
- Employ creative and critical thinking to evolve effective practical design choices.
- Create designs for the human body through the study of life drawings.
- Learn about some Canadians who make their living as costume designers

**Overall and Specific Expectations**

**Overall and Specific Expectations**

The Creative Process

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

A3.3 demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences

Reflecting, Responding and Analyzing

B3.3 describe, on the basis of exploration, a variety of personal opportunities in their community in cultural or other fields related to visual arts

Foundations

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works

C2.2 demonstrate an understanding of several conventions used in visual art works

**Instructional Strategies:**

**Lesson 1: How does clothing change in silhouette in the 20th Century?**

**Teacher will:**

- Refer to unit 1 and collage of images showing the how clothing communicates time, age, status era etc.
  - Why is it important for a theatre designer to know about clothing styles from different time periods?
  - How does a theatre designer go about finding this information? (internet, books on costume, art or photographs from the period, museums)

**Learning Goals:**

By the end of this unit students will be able to:

- Develop criteria for analyzing costume design
- Compare costume designs using a graphic organizer
- Investigate the human form through figure drawing
- Render a variety of fabric designs and textures using pencil crayons, designer markers and watercolours.
- Design a costume for a character from a play, opera or dance randomly chosen
- Research a character to gain insight into their personality
- Examine the concept of the marriage of form and function
- Demonstrate creative thinking in choosing materials, which may include paper, or recycled clothing.
- Research with a partner, a specific Canadian theatre designer and present findings to the class using a creative method

**Key Questions:**

- How do various aspects of stage design work together?
- How do designers document their work, and why is this important?
- Why should students document their design process?
- Why is the creative process rarely linear?

- Display signs listing decades from the 20th century: 1920's 30's 40's 50's 60's 70's 80's 90's at 8-10 tables around the room.
- Display pictures and books of each decade showing what people wore. Have students wander around the room to music from some decades past and look at the tables and pictures.
- Group students in groups of 3 to 5 for a Jigsaw activity. Each era should be covered for this activity. Each group has 15 minutes to list as many facts as they can about clothing from the decade and then take turns sharing with the rest of the class.
- Provide students with a graphic organizer that includes various body shapes (silhouettes) and ask them to identify and document which era fits each of the shapes.
- Show a slide show/images of costumes or clothing from the decades of the 20th century juxtaposed with body shapes that the students were using

- How do all the parts work together to allow the viewers to suspend their belief and create alternate realities?
- What external conditions influence the design process and the design itself?

**Prior Learning:**

- Literacy skills--reading for meaning when researching
- The concept that clothing, in terms of function and silhouette indicate character traits
- Painting skills
- The Holocaust (there will also be explicit instruction here)

**Assessment for and as Learning**

Assessment for Learning:

- Checklists
- Graphic Organizer

Assessment as Learning

- Peer and Self-Assessments

**Performance Tasks for Evaluation:**

- Design Journal & Script analysis
- Costume Sketch/Rendering
- Guided Reflection

**Lesson 2: Costume Designers in Professional Theatre**

**Teacher will:**

- Provide a list of costume designers (with an emphasis on Canadian designers)
- Provide students opportunities to work in pairs researching specific costume designers and presenting their findings to the class through a variety of formats. (This work could run alongside other activities throughout the unit and can be presented at the end.)

**Lesson 3: Drawing the figure**

**Teacher will:**

- Introduce students to the theatre of Masque (Cirque de Soleil, Medieval Theatre and Modern Dance Ballet and Opera). (see **Appendix AWJ 20 3:3:1 Graphic BLM**) and (**Appendix AWJ 20 3:3:2 BLM**)
  - What do you notice about styles of costume design for opera or ballet compared to traditional plays?
- Provide students with the opportunity to explore figure drawing to get to know proportion of the different body shapes they are designing for.
- Lead students through proportion drawing, gesture drawings, and contour drawings
- Ask students to draw with the *non-dominant* hand in order to create gesture and contour
- Ask students to apply media to their drawings using a mixed media approach using dry and wet media: wax resist, watercolour, pencil crayons--applying layers to create depth and texture.

**DI**

- Process: Choice of fabric and media when rendering fabric samples
- Product: Choice of character for final design in the unit

**Extensions**

- Students can build the costume out of tissue paper or other materials.

**Lesson 4: What does the playscript say about the character?**

**Teacher will:**

- Provide students with a short scene (Suggestion: a story or people that students are familiar with such as *The Diary of Anne Frank*.)
- Have students take turns reading the parts in class.

- Facilitate the process of analyzing character by modeling the critical analysis process.
  - How does costume define character?
- Have the students use a graphic organizer in order to record their discussions about one of the characters (Anne?) (Graphic organizer lists one or more of the characters and includes a) period that the scene/play takes place b) location for the scene c) what the character says d) what the character does e) what is said about the character. e) what we know about the character. (see Appendix AWJ 20 3:4:1 Graphic Organizer BLM)

**Support Materials & Resources**

- Advanced Drama and Theatre Studies by Jonothan Neelands and Warwick Dobson
- Costume in Art, National Gallery, London
- Everything about Theatre, The guidebook of Theatre Fundamentals by Robert L. Lee
- Pattern Cutting Made Easy A step by Step by Gilliam Holman
- Scene Design and Stage Lighting by W. Oren Parker and R. Craig Wolf seventh edition
- Scenography in Canada: Selected Designers by Natalie Rewa
- Technical Theater for Non Technical People by Drew Campbell
- The Creative Impulse: An Introduction to the Arts, 8th Edition by Dennis J. Sporre
- The Diary of Anne Frank by Frances Goodrich and Albert Hackett
- Oxford Concise Companion to the Theatre by Phyllis Hartnoll and Peter Found
- Painting with Words by Michael and Peter Benton
- Stage Costume Step by Step by Mary T. Kidd
- The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice by Robin Williams
- Theatre Art in Action Contemporary Publishing Group, Lincolnwood Illinois USA 1999
- What People Wore, A Visual History of Dress by Douglas Gorsline

**Lesson 5: How do you render the texture of fabric?**

**Teacher will:**

- Provide students with fabric samples (approx. 6 cm. x 6 cm.)
- Demonstrate how to render a variety of fabric designs and textures using pencil crayons, watercolour pencils, designer markers and /or watercolours.
- Point out to students that texture is indicated by the way the light bounces off the weave of the fabric
- Provide time for students to practice rendering skills
- Instruct students to staple 3 to 4 samples of fabric and render the texture and colour of the fabric with materials mentioned above. (see Appendix AWJ20: 3:5 Graphic BLM)

**Lesson 6: What is the designer's role in the creation of the costume design?**

**Teacher will:**

- Provide students with separate copies of scenes from *The Diary of Anne Frank* (or another alternative play)
- Simulate the "designer experience" by having each student design a costume for a character from a scene from the play, *The Diary of Anne Frank*. This activity simulates the experience of being a real designer where designers do not choose but react to external choices set by another (director/writer)
- Simulate the "designer experience" by having each student pick another student's name from one of two containers. One container includes names of females and the other, of males. Each student will consider this person as the actor playing the character that he/she picked
- Create design cards that will list the character, the performance they are from, the decade they are from and other information listed in Lesson 4.
- Instruct students to document this process in their designer's journals.

**Lesson 7:**

**Teacher will:**

- Instruct students to deconstruct the scene in order to learn more about the character.
- Provide students with research packages on clothing styles that pertain to the playscript that they are deconstructing (*The Diary of Anne Frank*)

- Instruct the students to use the Design Journal for preliminary life drawings of the actor designated as the character (posed in a way suitable to be used for the costume sketch)
- Instruct students to use the Design Journal for preliminary costume sketches
- Instruct students to create a Costume Design Rendering using materials that were available for Lesson 5
- Remind students about prior learning during all stages of the design process
- Provide ongoing feedback during the costume design process

### Glossary of Terms

**Additive colour theory:** the full spectrum on colour in light that together make white light

**Costume Designer:** a person who is responsible for designing the costumes for a theatre production. The costumes can be built, borrowed, rented or purchased. .

**Prop, Property:** an object used in the play, from the Middle English *proppe*, meaning a support, not originally related to property as in ownership; does not include scenery or costumes.

**Proscenium arch:** the boundary between the stage and the audience in a conventional theatre; it appears to form an arch over the stage from the audience's point of view. In some cases, it does create an arch over the stage.

**Script:** the text of the dialogue and stage directions of a play; to write a play.

**Subtractive colour theory** the behavior of paint, ink, dye, or pigment mixtures to create a dark colour when mixed together

**Unit 4 Description (Approximately 25 hours)**

**Sub-Theme: Constructing Together New Realities**

Students will design a Legend or Short play for their culminating task. Students should work in pairs, choosing either set or costume design and could collaborate on ideas for the lighting design to create a cohesive body of work. Students will record the creative process in their design journals. Emphasis will be placed on experimentation, reflection and revision. If students have an opportunity to work on an actual production, the culminating task could be adapted and changed to conform to that experience. Prior knowledge of life drawing, scale drawing and painting would provide students with the vocabulary, skills and aesthetic understanding to move into a production situation, if they were closely supervised and monitored. In an actual production students would be working in the role of a technician and not a designer. This level of participation would enhance their understanding of the connection between the creative process in theory and in reality.

**Knowledge & Skills**

Students will :

- transfer basic technical skills necessary to realize their designs.
- learn safety regulations regarding the use of materials in design (and technical production)
- know how to effectively use materials and technology to realize their theatre design ideas
- employ creative and critical thinking to evolve effective practical design choices.

**Overall and Specific Expectations**

**The Creative Process**

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.3 document their use of the creative process in a portfolio and refer to this portfolio to reflect on how effectively they have used the creative process

A3.2 demonstrate appropriate ways to prepare their art works for presentation

Reflecting, Responding, Analysing

B1.4 use a variety of strategies to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values

Foundations

C3.1 identify legal and ethical issues associated with visual arts and demonstrate legal and ethical practices when creating, presenting, and/or promoting art works

**Instructional Strategies**

**Lesson 1: How do we approach the design process as a team?**

Teacher will:

- ask students to choose a partner for the culminating task. One will act as the costume designer and the other as the set and lighting designer
- provide students with folders to keep all relevant information as they approach their designs
- give students a checklist for the outside of this folder that includes activities connected to assessment for and as learning
- give students a calendar of days allotted for the design process and completion. Students will be required to plan deadlines for all aspects of the design process. This schedule could be negotiated as

**Learning Goals:**

By the end of this unit students will be able to:

- apply skills and connect concepts throughout the creative process.
- demonstrate cooperation collaboration as contributing members of production crews working towards a specific goal.
- demonstrate the creative process through documentation in the designer's journals
- use the creative/critical process by revisiting and revising original plans

**Key Questions:**

- How do various aspects of stage design work together?
- How do designers document their work, and why is this important?
- Why should students document their design process?
- Why is the creative process rarely linear?
- How do all the parts work together to allow the viewers to suspend their belief and create alternate realities?
- What external conditions influence the design process and the design itself?

**Prior Learning:**

- Understanding of the Elements and Principles of Design (Unit 1)
- The ability to deconstruct a script

- a whole class activity. Theatre design and production require good time management skills
- tell students that they will be applying their accumulated knowledge from the previous three units in order to complete the culminating task

- The ability to identify practical needs and themes in a script/story for costume, set and lighting

### Assessment for and of Learning:

#### Performance Tasks for Evaluation:

- Design Journal
- Set Design which includes a Ground Plan and Rendering

OR

- Costume Designs
- Guided Reflection

### DI

- Students have a choice between creating the Set Design and Costume Design
- Learning Centres give students opportunities to focus on various aspects of the design

### Extensions

- Renderings depicting a special lighting effect
- Front and side elevations of the Set

The following would depend on students' prior knowledge:

- Model building
- Creating the ground plan using Auto Cad
- Creating the costume or a piece of the costume

### Support Materials & Resources

- Advanced Drama and Theatre Studies by Jonothan Neelands and Warwick Dobson
- Architecture in Art, National Gallery, London
- Costume in Art, National Gallery, London
- Everything about Theatre, The guidebook of Theatre Fundamentals by Robert L. Lee
- Images of World Architecture edited by Jim Harter
- Scene Design and Stage Lighting by W. Oren Parker and R. Craig Wolf seventh edition
- Scenography in Canada: Selected Designers by Natalie Rewa
- Technical Theater for Non Technical People by Drew Campbell



**Lesson 2: What information can be found in the play/story about the characters, setting and atmosphere?**

**Teacher will:**

- offer students the option of working from a short play or a story in order to create the designs.
- decide on the number of short plays or stories to provide for students. Offering a limited number can be a valuable experience, as groups will interpret the texts differently which will result in diverse and alternate theatre designs.
- Choose stories or a short play that connects with the theme Alternate Realities
- tell groups to begin by analysing the script and provide separate graphic organizers for set, costume and lighting needs of the play or story.
- provide students with the resources necessary to research set, costume and lighting--photocopy or print information for them when necessary
- provide students with a choice of ground plans

- The Stage Craft Hand Book by Daniel A. Ionazzi
- Images of World Architecture edited by Jim Harter
- Oxford Concise Companion to the Theatre by Phyllis Hartnoll and Peter Found
- Picture Poems Michael and Peter Benton
- Painting with Words by Michael and Peter Benton
- Pattern Cutting Made Easy A step by Step by Gilliam Holman
- Scene Design, Stage Lighting, Sound, Costume & Makeup by Willard F. Bellman
- Stage Costume Ste by Step by Mary T. Kidd
- Stage Lighting Step-by Step: The complete guide on setting the stage with light to get dramatic results by Graham Walters
- The Non-Designer's Design Book: Design and Typographic Principles for the Visual Novice by Robin Williams
- The Theatre Props Handbook: A Comprehensive Guide to Theatre Properties, Materials and Construction by Thurston James
- Theatre Art in Action Contemporary Publishing Group, Lincolnwood Illinois USA 1999
- Think Literacy/Cross-Curricular Approaches Grades 7-12
- 
- What People Wore, A Visual History of Dress by Douglas Gorsline
  - **Canadian and International Stage Designers**
    - **Jean Bard**
    - **Ronnie Burkett**
    - **Charlotte Dean**
    - **Bretta Gerecke**
    - **Alex Kavanaugh**
    - **Anick Labissonnière**

**Lesson 3: What is necessary to create a unified design?**

**Teacher will:**

- instruct students to keep track of the design process in their design journals and folders.
- provide students with media for creating their final designs
- create learning centres for students using the following headings: Research (paper and/or electronic), Drafting, Drawing, Painting
- facilitate student designs individually and as design teams, using a differentiated approach.

- **Richard Lacroix**
- **Kevin Lamotte**
- **David Lovett**
- **Dany Lyne**
- **Ken MacDonald**
- **Sandy McDonald**
- **Robert Shannon**
- **Gerrard and Dianna Smith**
- **Colin Winslow**

***Notable Scenic***

***Designers***

- Brian Currah  
1929 - 2008
- David Gallo  
b.1966
- Tony Walton b.  
1934
- Robert Wilson  
b. 1941
- Adolphe Appia  
1862-1928
- Boris Aronson  
1898-1980
- Howard Bay  
1912-1986
- Edward  
Gordon Craig  
1872-1966
- Luciano  
Damiani  
1923-2007
- Ezio Frigerio b.  
1930
- Barry Kay  
1932-1985
- Ming Cho Lee  
b. 1930
- Santo  
Loquasto b.  
1944
- Jo Mielziner  
1901-1976

- Natalia  
Goncharova  
1881-1962
- Oliver Smith  
1918 - 1994
- Aleksandra  
Ekster  
1882-1949
- Maria Bjornson  
1949-2002
- Indigo Jones  
1573–1652
- Leon Bakst  
1866-1924
- Russell  
Patterson  
1893-1977
- Robert  
Edmund Jones  
1887-1954
- Jeffrey Dallas  
1947 -1985

***Canadian Costume  
Designers***

- Alex Kavanagh
- Sandi  
McDonald
- Dolly Ahluwalia
- Charlotte Dean
- Robert  
Shannon
- Dianna Smith



- **Dry Brushing:** a final technique when applying paint; paint is applied with a (mostly) dry brush to create a simulated texture on the set
- **Envelope:** a term used to describe the gradual gradation of tone from light to dark. This term applies to drawings that depict the rendering of the stage set, to the painting of a 3-D model and the painting of the set itself; darker tones are applied at the edges of the space and lighter tones in the main acting area.
- **Glazing:** pigment that has been thinned with water or a clear medium and applied to the surface of the set.
- **Scumbling:** a wet blending scenic painting technique in which two or more hues of paint are mixed in patterns with curved or straight brush strokes.
- **Spattering:** thinned paint is applied to the surface of the set by tapping or throwing it.
- **Spraying:** a method of creating depth and texture on the painted surface by using a manual pressure of compressed air sprayer. An effective approach to breaking the painted surface when the audience is in close proximity to the stage or playing areas. This method can be used with dye for costumes as well.
- **Stenciling:** paint applied to the surface of the set through a template
- **Stippling:** scenic painting technique in which the brush (bristles are identical in length and configured in a circle to produce a flat surface) is held perpendicular to the surface to be painted and paint is applied in a vertical motion. This technique can also be done with a sponge.

**Side Elevation:** a scale drawing of the set showing it from the point of view of either stage left or stage right. Similar to the Front Elevation it is drawn as if it were flattened out.

**Site Specific:** a play which is created or specifically modified to use the character of the performance space to the greatest advantage. Site specific spaces are usually locations which are not normally used for showcasing theatre, but have another primary function (warehouse, mansion, abandoned military bunker, etc).

**Spike (verb):** to place tape on the floor of a rehearsal space to indicate the area of the ground plan; (noun) a type of fluorescent tape that can be seen in the dark, used to indicate the placement of furniture or other set pieces.

**Stage direction:** any instruction for the actors in the script of a play, or setting, or character description.

**Stage left:** the side of the stage on the left when facing the audience.

**Stage right:** the side of the stage on the right when facing the audience.

**Strike:** to remove a set piece or from the stage ("Strike that chair.") To "strike the show" is to disassemble the entirety of the set, return all equipment to storage and leave the venue as it was before the show was set up. May be used as a noun to refer to the event at which the show is struck.

**Subtractive colour theory** the behavior of paint, ink, dye, or pigment mixtures to create a dark colour when mixed together.

**Tabs:** curtains separating the stage from the audience.

**Tech or Technical rehearsal:** a rehearsal primarily for the purpose of practicing the technical elements of a play, such as lights and sound.

**Theatre:** a building where plays are produced and performed before an audience.

**Theatre in the round:** any theatre where the audience is seated on every side of the stage.

**Thrust Stage:** a stage that extends out into the audience, so that the audience is seated on three sides of it.

**Upstage:** towards the back of the stage; the half of the stage that is farthest from the audience; to outshine another's performance, especially when the other has a larger part or is more well-known. (The third meaning derives from the simplest means of "upstaging" another actor: to walk "upstage" of an actor, thereby forcing the other actor to turn his or her back to the audience while the "upstage" actor can stand full front, facing the audience.) The term is derived from stages which were raked and actors had to literally walk upwards when going to the back of the stage.

**Wings:** the "backstage" or parts of a stage off to the left and right not seen by the audience.



**LIGHTING DESIGN**

How does the use of light communicate the physical and emotional qualities of a story?

Name:

In the table below, write down descriptor words under each of the topics  
(For example for Time of Day, you could write words such as "dawn" and "morning").

1.Weather/ Climate	2.Mood/ Atmosphere	3.Time of Day	4.Time of Year	5.Geographical Location

AWJ20 Unit 1 Lesson 5b. Graphic Organizer BLM

**LIGHT**

**How does the use of light communicate the physical and emotional qualities of a story?**

Name:

Group Members:

Group

Topic:

**Choose one of the following:**

1. Weather/Climate; 2. Mood/Atmosphere; 3. Time of Day; 4. Time of Year; 5. Geographic Location

Later you will fill in the rest of the table when all groups share their information.

In the table below, write down a descriptor word for each of the Art Works below:

	<b>The Awakening Conscience by William Holden Hunt</b> (paste image)	<b>Return of the Hunters By Peter Breugel</b> (paste image)	<b>The Night Watch By Rembrandt</b> (paste image)	<b>Judith Beheading Holofernes By Artemesia Gentileschi</b> (paste image)	<b>Sunday Afternoon on the Ile de la Grande Jatte by Georges Seurat</b> (paste image)
1. Weather/ Climate					
2. Mood/ Atmosphere					
3. Time of Day					
4. Time of Year					
5. Geographic Location					



AWJ20 Unit 2 Lesson 2:2 Graphic Organizer (Set Designs)

Name:

<b>STAGES</b>	paste image of Thrust Stage	paste image of Proscenium Stage	past image of Arena Stage /Theatre-in-the-round	paste image of Black Box /Flexible Staging
<b>1. Identify the type of stage.</b>				
<b>2. Identify the Elements and specify where they can be seen in this stage design.</b>				
<b>3. Identify the Principle(s) and specify where the principle(s) is/are in this stage design</b>				

AWJ20 Unit 2 Lesson 2:2 Graphic (Set Designs)



Night and Day by Tom Stoppard  
Proscenium Theatre



Bits and Pieces by Corrine Jacker  
Thrust Stage (raked)



Blitzkrieg by Brian Wade  
Flexible Stage (Black Box Theatre)



Wolf Boy by Brad Fraser  
Theatre in the Round

AWJ20 Unit 1 Lesson 5a. Graphic Organizer BLM

**LIGHTING DESIGN**

How does the use of light communicate the physical and emotional qualities of a story?

Name:

In the table below, write down descriptor words under each of the topics  
(For example for Time of Day, you could write words such as "dawn" and "morning").

1.Weather/ Climate	2.Mood/ Atmosphere	3.Time of Day	4.Time of Year	5.Geographical Location

**LIGHT**

**How does the use of light communicate the physical and emotional qualities of a story?**

Name:

Group Members:

Group

Topic:

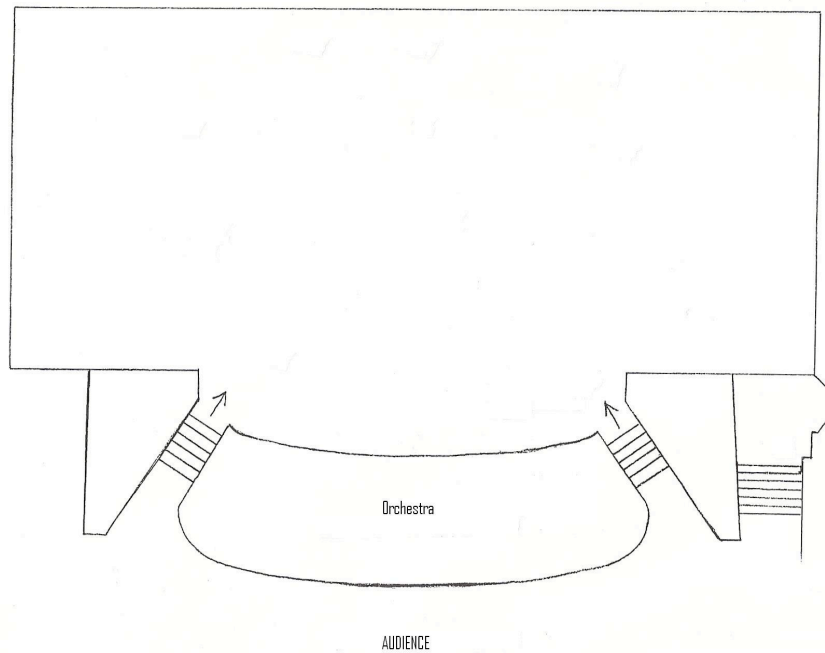
**Choose one of the following:**

1. Weather/Climate; 2. Mood/Atmosphere; 3. Time of Day; 4. Time of Year; 5. Geographic Location

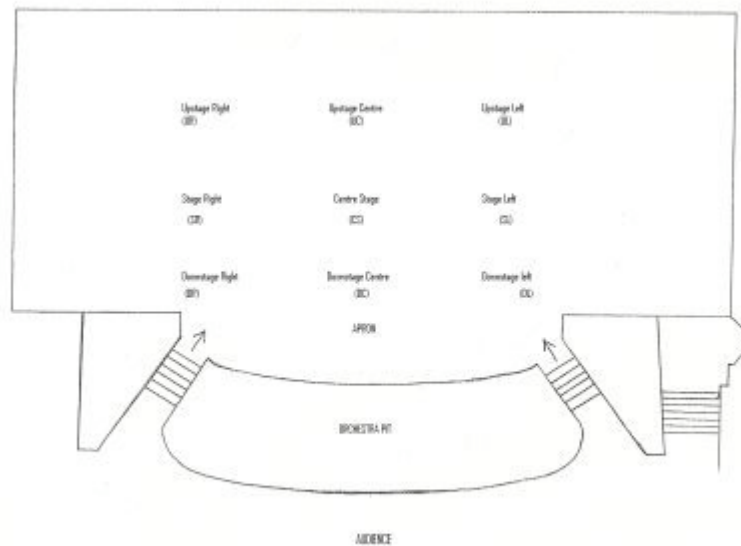
Later you will fill in the rest of the table when all groups share their information.

In the table below, write down a descriptor word for each of the Art Works below:

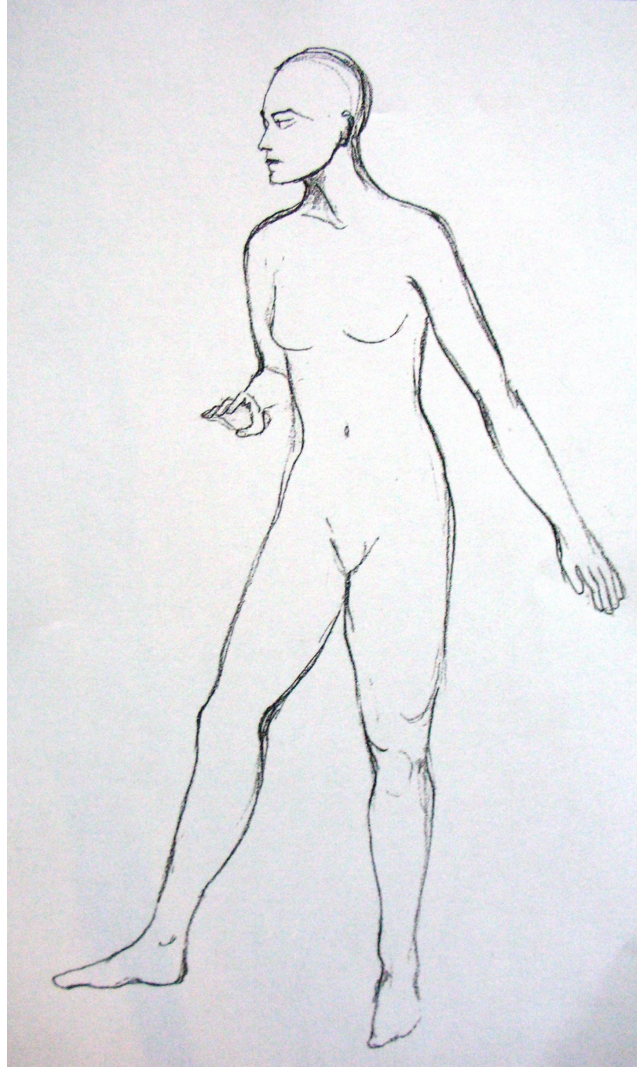
	<b>The Awakening Conscience by William Holden Hunt</b> (paste image)	<b>Return of the Hunters By Peter Breugel</b>  (paste image)	<b>The Night Watch By Rembrandt</b>  (paste image)	<b>Judith Beheading Holofernes By Artemesia Gentileschi</b> (paste image)	<b>Sunday Afternoon on the Ile de la Grande Jatte by Georges Seurat</b> (paste image)
1. Weather/ Climate					
2. Mood/ Atmosphere					
3. Time of Day					
4. Time of Year					
5. Geographic Location					

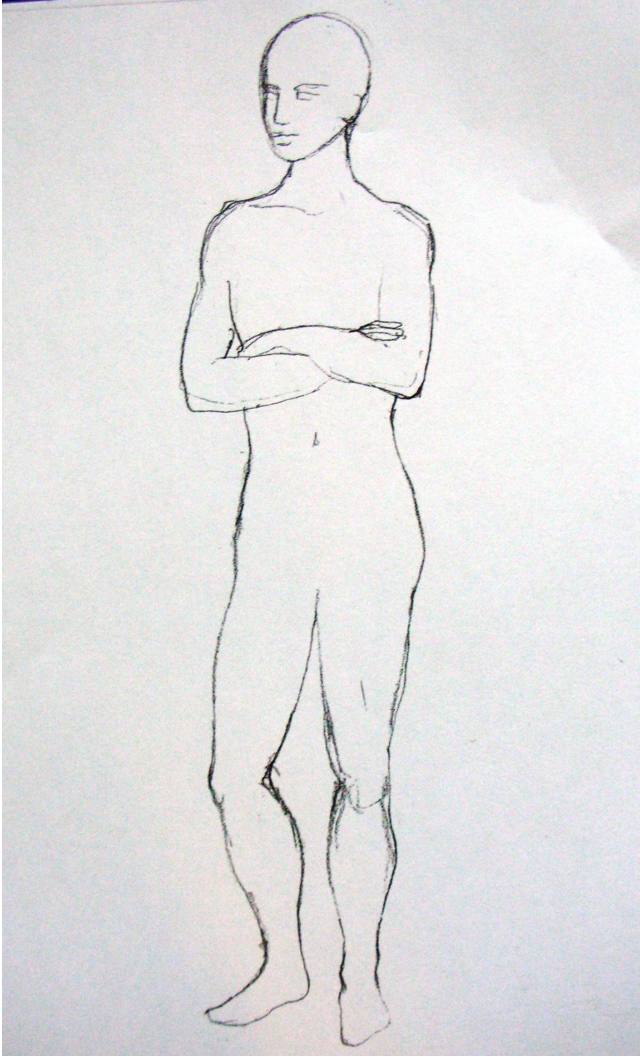


Proscenium Ground Plan

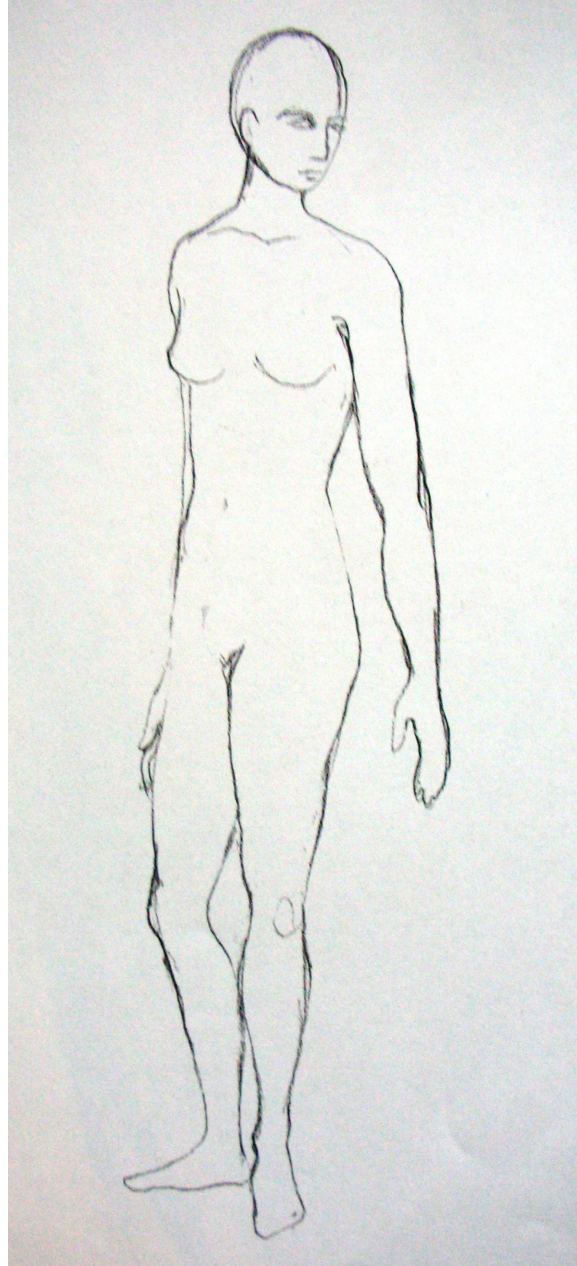


Ground Plan with Parts of the Stage



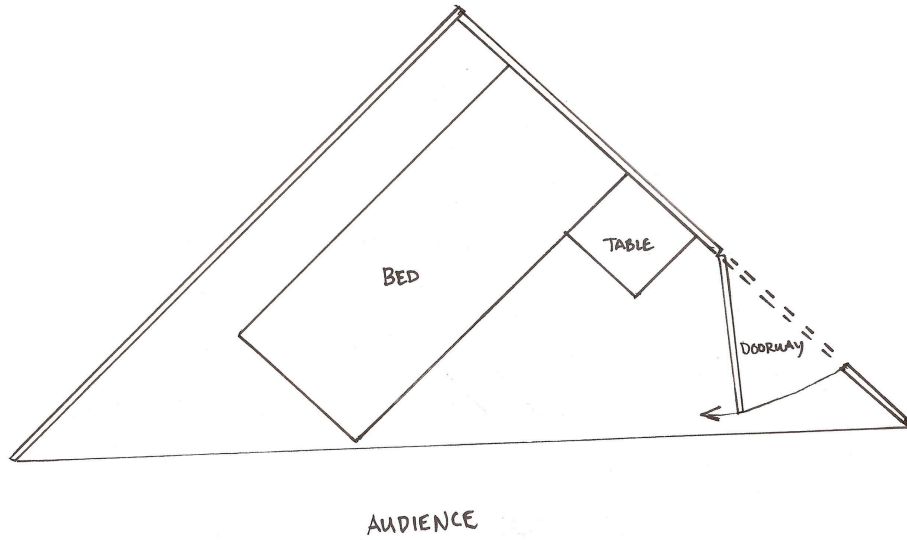






APPENDIX AWJ20 Unit 2 Lesson 4:1 Graphic BLM

Creating a Ground Plan by cutting a room in half



APPENDIX AWJ20 Unit 2 Lesson 7:2 Graphic for Rendering BLM

Set Rendering/Inset Set Design for *Witness for the Prosecution*



AWJ 20 Unit 3 Lesson 3:1 Graphic 1 Medieval Pagent BLM



The Temptation/The Chester Cycle of Mystery Plays

AWJ 20 Unit 3 Lesson 3:2 Graphic 2 Medieval Pagent BLM



The Temptation//The Chester Cycle of Mystery Plays

AWJ20 Unit 3 Lesson 4 Graphic Organizer BLM

Name:

**PLAY:**

**Scene:**

**CHARACTER NAME:**

**Where does the scene take place (Location):**

**When does the scene take place (Period):**

**What the character says:**

**What the character does:**

**What is said by others about the character:**

**What we know about the character:**



APPENDIX AWJ20 Unit 3 Lesson 5 Fabric Sample Drawings BLM

