
AWJ 3M Stage Design

Senior Course Outline

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Course Description

Transformations Students will investigate the art of theatre design to transform and create new realities. They will learn to work individually and cooperatively using the creative and critical analysis processes unique to the (performing) arts. They will create and analyze costume, set and lighting designs. Students will learn about transforming environments into performance spaces as well as recycling materials into unique theatrical design forms. Working as an integral part of a design team, students will create and present shared stage design concepts. They will develop both their individual and collective identities as they explore the field of theatre design, learn to respect theatre protocols and understand the interconnected roles of designers in theatre. They will examine and appreciate the universal cultural connections of past and present theatre arts in their local community as well as the larger global community.

Unit 1 Transforming Text from Page to Stage	30 hours
Unit 2 Transforming Space with Form and Light	30 hours
Unit 3 Transforming Actors into Characters	30 hours
Unit 4 Transforming Text into a Theatre Design	25 hours

Unit 1 Description (Approximately 30 hours)

Sub-Theme: Transforming Text from Page to Stage

Students will discover the various roles and interdependent jobs specific to the Theatre Design Process. Students will develop an understanding of the terminology and the elements and principles of theatre design. Students will consider the ways sets, lighting, and costumes come together to create a visual language that support and inform the text of a play. This introductory unit will focus on building group capacity and trust as well as self-awareness through co-operative group activities. Students will be immersed in the design process as they begin to analyze text and make creative decisions in a small group setting. As a summative activity students will create early conceptual designs for the short myth *Pyramis and Thisbe*, exploring the possibilities and challenges of collaborating towards a shared vision. They will work in the role of a design panel supporting each others' theatre design concepts with constructive analysis comments and questions. Students will also focus on the importance of documentation through the use of a design journal and portfolio.

Knowledge and Skills

Students will:

- know how to analyze examples of theatrical design
- learn how to find and record the central theme in a text
- learn how to research and follow a creative process
- employ creative and critical thinking to develop effective practical design choices
- learn the technical skills necessary to realize their designs

Overall and Specific Expectations**Overall and Specific Expectations**

The Creative Process

A3.1 explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of art works

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

Reflecting, Responding, and Analyzing

B1.1 describe their initial reactions to a variety of art works

B1.3 communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context

B2.1 explain the functions of various types of art works

B3.2 describe, on the basis of research, a variety of pathways and careers related to visual art

Foundations

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Learning Goals:

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

- demonstrate an understanding of interdependent roles and relationships involved in the creative process for stage design
- describe their initial reactions and interpretations leading to a more informed view of a variety of theatre design works
- demonstrate the analysis process for deconstructing a script in terms of practical and conceptual needs
- Use the concept map strategy (Think Literacy) to collaborate, generating ideas as a team.
- demonstrate through experiential learning, the collective creative process as it pertains to stage design.
- use the *Journal* as a method of tracking and reflecting on the creative process
- collaborate to create a costume, set and lighting

Instructional Strategies:**Lesson 1: Introduction to the Visual Literacy of Theatre Design**

Teacher will:

- Introduce the design journal as **Theatre Design Journal**, a record of collections of sketches, ideas, words, notes, brainstorming, images from sources, designs, fabric samples, samples of paint chips and colours, design rough work and revisions of the stage design journey. A large hard bound sketch book may work well for this
- Gather resources such as brochures or still shots from various theatre companies and display them for students to peruse.
- Tell students they will be making two collages of theatre designs for the front and back inside covers of their journals. Provide images of stage design samples of costumes and sets and images with atmospheric lighting from a variety of sources
- Distribute these images to students. Encourage students to find the images they like best showing examples of costume, set and lighting design for theatre. Give students helpful search words to find and print their own additional images of Canadian stage design from the Internet.
- Ask them to clip, gather and sort the images of set costume and lighting designs for particular plays that they intuitively like best. They can also add theatre design words such as costume, lighting, set design to the mix.
- Have them play with possible arrangements until they find the one that most effectively visually communicates the theme of design for theatre for their journal. When they have experimented with various possible arrangements of text and image, have them paste one design in the front cover their journal and the other one in the back of their journal

(Appendix AWJ3M 1:1:1 self evaluation collages BLM)

(Appendix AWJ3M 1:1:2 self evaluation collages BLM)

(Appendix AWJ3M 1:1:3 self evaluation collages BLM)

Lesson 2: Cooperative skills in the world of work

Teacher will:

- Gather sets of employment sections of newspapers
 - Why do theatre designers need to have cooperative skills?
 - What other employers might place advertisements looking for collaborative, creative and critical thinkers?
- Organize students into small groups and give them the employment section of the newspaper.
- Tell students to highlight or underline words or terms such as creative, innovative, team players, problem solvers etc.

design concept for the same myth

- understand how the Concept Board demonstrates unity in theatre design
- describe a number of pathways and careers related to the skills developed through visual arts and theatre design

Key Questions:

- Why are cooperative skills necessary in theatre design?
- What can you learn about yourself as a cooperative team member through these activities?
- What other art forms and art careers require collective decision making?
- How do designers make artistic choices that work effectively to communicate the central idea of the theme of a show
- What skills do theatre designers need to develop?
- How do they use the creative process to explore and develop their ideas beyond the first concept?
- What factors do they have to consider about their audience

Prior Learning:

- The elements and principles of design
- Collage Technique
- 1 Point Perspective
- Basic understanding of the art forms of theatre and film, including conventions
- Critical Analysis

- Tell students to paste one advertisement in their journals and write a note beside it about the importance of team work and collaborative skills.
- Jigsaw activity to research and share: Role on the wall: What do theatre design people do? Set books or resource material on 4 -6 tables to show the following roles :a) set designers, b) costume designers c) lighting designers and d) directors
Place some chart paper at each table with a marker and have students walk around each table and then ask them to choose a table that contains the information about the role they wish to research
- When groups are formed, ask each group to draw a silhouette of a figure by tracing one of the group members. They will fill the chart paper and label it using the roles above as headings. Have them examine the resources at that table and record inside the figure on the chart paper what these people actually do. Post the charts on the wall of the classroom.
- Lead discussion on how all these roles are interdependent and add some notes outside the silhouettes exploring the external pressures that these designers might experience in their job.

Lesson 3: Games: What do We Know About Theatre Design

Teacher will:

- Create a survey game of play categories to find out what plays they know already by asking students to stand in a circle.
- Instruct students to take one step forward if they have ever seen : a film based on a play by Shakespeare (Romeo and Juliet, Hamlet etc.) or a film based on a stage play.
- Ask them to take two steps forward if they have ever seen a children's play, a play at a school, a community theatre production or a professional production, etc. Discuss the plays they have seen. Using a black line master chart compare and contrast and record the similarities and differences between film and live theatre. Paste this chart in their theatre designer's journal.
- Divide the class into 6 teams and give each team chart paper. Game: How many plays can you list? Tell each team they have 10 minutes to record as many names of plays that they know. Share findings. Have students record them in their journals.
- Re-group teams to play this game: Stage design verbs. Give each team 10 minutes to record a list of verbs describing what they think stage designers actually do. Share and compare findings.

Lesson 4: Learning to Look carefully at Real Costumes

Teacher will:

- Find or borrow and display in different parts of the classroom 6 real costumes, shoes, hats and props made for a theatre production. (If this is not possible show images of costume including shoes, hats and hand props).

Assessment for and as Learning:

Assessment for Learning

- Theatre Design Journal entries
- Collage
- Self evaluation criteria for journal developed through consensus
- Diagnostic activity (games) to determine prior knowledge of stage design

Assessment as Learning

- Critical Response for Lesson 6
- Self-assessment of Collage

Performance Tasks for Evaluation

- Concept Board with Set, Costume and Lighting Designs
- Theatre Design Journal
- Reflection on the design process and the collaboration

- Have the same pairs of students take their journals and (if possible), a digital camera with them as they search for a costume that they think shows an original use of materials and two costumes they both really like. Have them describe and record the materials they see in the first costume. Have them make together 2 quick sketches and /or photos of the 2 costumes they like the best of the 6. Have them return to their desks and share their findings with the class.
- Arrange some clothing beside the costumes and ask students to take blm 4 and go around again comparing real clothing to costumes.
 - What differences did you find from looking at the pictures versus looking at the real costumes, shoes, hats and props?
- Discuss the ways costume designers exaggerate reality for effect on stage that audience viewers may read from a distance.
- Employ another chart asking students to compare and contrast the similarities and differences between street clothes and costumes.

Lesson 5: Character Interpretation

Teacher will:

- Generate a list with the class on the function of costume. What can a costume do? i.e. Costume design can: completely change an actor's appearance to create character identity, status, age and character type and relationship to other characters.
- Introduce the idea that costume design comes from character analysis. By looking at the Emotional, Moral, Physical and Mental aspects of the character within the context of the play, the designer can determine how the character should be dressed.
- Ask students, in groups of 3 or 4 to choose one character from a familiar fairytale.
- Ask students, to document the four aspects of character on chart paper and beside this writing draw the costume that fits the analysis.

Lesson 6: Connecting Styles of Costume to Set Design

Teacher will:

- Show the students images of costume designs from Romeo and Juliet or West Side Story and ask students to identify personality, status and other qualities based on the costume design.
- Show students set designs from productions of Romeo and Juliet or West Side Story and ask them which one best suits the costume designs that you first showed them.
- Ask students to sort images according to a variety of interpretations considering the context of the design: period design (designed to represent a particular century or decade), colour schemes, naturalistic sets or more abstract approaches to set design .

DI

- Assessment and adjustments to instruction are ongoing
- Learning opportunities for small groups and individuals are sometimes determined by students and sometimes randomly
- Students can use costume templates for final design or can create their own figure drawings
- Students have choice about which ground plan they use

Extensions

- Students may select a particular area of interest and may pursue an independent study of this area of interest in their Stage Design Journal

- Give these 4 categories and have them list these categories in their journals. Ask students to select the designs they like best and list and categorize them.
- Ask students for feedback about their learning in the form of a short Critical Response defending their choices.

Support Materials & Resources

- Advanced Drama and Theatre Studies by Jonathan 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 Handbook of Model-Making for Set Designers by Colin Winslow, Crowood Press 2010
- The Handbook of Techniques for Theatre Designers by Colin Winslow 2010
- 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

Lesson 7: Theatre Spaces

Teacher will:

- Introduce students to 4 different ground plans: Proscenium Stage, Thrust Stage, Arena Staging (Theatre-In-The-Round), and Black Box (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.

- 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

Lesson 8: Rendering the Stage Setting

Teacher will:

- Review 1 point perspective drawing with students. (Suggestion: Begin with a floor plan of one corner of the classroom and then ask students to create the 3-D drawing of the same furniture and walls using 1 point perspective)
- 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)
(Appendix AWJ 3M 1:8:1 Graphic: Plan of a Room BLM)
- Ask students to create a perspective drawing of the corner of the room, working from the ground plan as a reference.
- Review colour theory and the application of colour using pencil crayons or watercolour pencils
- Demonstrate atmosphere by the use of an isolated light source (flashlight) on one corner of the room
- Ask students to apply the paint on their 1 point perspective drawing, indicating a light source

Lesson 9: Myth from Page to Stage

Teacher will:

- Introduce the myth of *Pyramis and Thisbe*. (Another myth could be selected. This one was chosen because it is simple and direct and has been a source for many plays including Romeo and Juliet, A Midsummer Night's Dream and West Side Story).
- Invite students to find a partner or draw names for partners for this design project

- After reading the story, ask students to record the following in their Theatre Design Journals:
 - Describe the initial response to the story.
 - Record the setting, mood and atmosphere of the myth..
- Ask students where they think playwrights get their ideas for plays?
- Explain that, as part of the creative process, many playwrights (and other artists) use stories to create their own works. (Shakespeare got ideas for two different plays from this particular Greek myth. Shakespeare wrote the **tragedy** Romeo and Juliet which in turn inspired the musical West Side Story. Shakespeare also wrote a **comic** scene where amateur actors act out the story of Pyramis and Thisbe as a **comedy** within *the play Midsummer Night's Dream*)
- Define the terms comedy and tragedy and post these.
- Ask students if they know of any other myths that have been re-told in different forms such as plays and movies.

Lesson 10: Creating the Theatre Design/Concept Board

Teacher will:

- Revisit the definitions of comedy and tragedy.
- Have students decide whether they want to create a comedy or tragedy for their design interpretation
- Invite students to select a time period for their interpretation of the story.
 - Provide photocopied images of people and places representing the following time periods: Babylonian, Roman, Greek or Middle Ages or Contemporary
- Tell students that they will present their work on one board so it can be assessed for unity
- Tell students that they will be working together with a partner to create 2 Costume Sketches, a Ground Plan and a Coloured Rendering of the Set indicating the type of Lighting. They should divided the work fairly.
- Tell students that the finished work is being evaluated for ideas--it should look like preliminary work.
- Ask students to decide on **Set**: focus on one scene from the myth to determine the physical needs for the set and document their findings.
 - Provide students with a ground plan and ask them to create a coloured rendering of the set
- Ask students to decide on **Costumes**: select two characters for costume design
 - Issue template card figures for male and female for the two costume designs.
 - Instruct students to analyze each character under the following categories: physical, mental, moral and emotional and place specific information from the story to support each of the four basic characteristics.
- Ask students to decide on **Lighting**: brainstorm the atmosphere/mood of the scene and the time of day

- Ask them to write notes on possible construction problems which might occur if they were making them three dimensional.
- Concept Board with finished Design Concepts will be presented to the class.

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.

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.

Set Designer: The person responsible for designing the physical environment for the play. Designing the set entails creating a ground plan, elevations and working drawings. Designing the set usually includes the creation of a model or rendering in order to communicate to those who are collaborating on the production (Director, Producer, Technicians and other Designers)

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 (Approximately 30 hours)

Set and Lighting Design

Sub-Theme: Transforming space with form and light

This unit will examine how set and lighting design work together to transform spaces. Students will consider how mood, atmosphere and context are communicated to an audience through the use of light and form. The interior/exterior landscapes of a play will be explored for the ways they reflect and communicate dramatic tensions. Students will analyze the text for literal meaning, social commentary and emotional content in order to extract themes that can be realized in their designs. Students are encouraged to look at new and emerging technologies as ways and means of creating set and lighting designs. Students will learn safety protocols that ensure a safe environment for all. In this unit, students not only look at the evolution of theatre and what it is today, but also what it can be. Students will explore and discover non-traditional performance spaces and non-traditional materials that can be transformed into lighting and set designs. While focus will be placed on Canadian examples, students are encouraged to look at a wide variety both historical and contemporary options. This unit fosters lateral thinking in students and fosters the ability to look for unique and creative solutions in theatre design.

Knowledge and Skills:**Students will:**

- understand the evolution of the shape of stages and performances from the past to the present
- understand physical requirements for particular performance spaces
- learn how to select and transform spaces for performances using the elements of form(sets) and light (lighting)
- learn how to build a model for a set
- learn about painting sets
- learn how to effectively use materials and technology to realize their ideas in form and function

Overall and Specific Expectations:

The Creative Process

A2.1 explore how elements and principles of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience

A2.2 apply elements and principles of design as well as art-making conventions to create a variety of art works that explore and/or present a point of view on contemporary social issues and/or themes

Reflecting Responding and Analyzing

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and explain how they are used to achieve specific effects

Foundations

C1.2 explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art works

C1.3 identify and describe the stages of the creative process and the critical analysis process using appropriate terminology, and explain how these processes are used to create and analyse art works

Learning Goals:

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

- analyze the impact of the evolution of various theatre stages on post modern performances
- demonstrate ability to connect ideas expressing emotion by designing for the theatre from the past and present
- apply elements and principles of design and theatre design conventions to create a painted model set and lighting concept
- articulate the steps in how to build a model for a stage design
- understand how theatre design choices can comment on society
- realize how the element of light can transform spaces

C2.2 demonstrate an understanding of a variety of conventions used in visual arts

C3.1 describe legal and ethical issues associated with the use of images, materials, and property (both physical and virtual) in the production of art works (e.g., copyright; ownership of virtual and intellectual property; issues associated with cultural appropriation), and demonstrate legal and ethical practices when creating, presenting, and/or promoting art works (e.g., use accepted citation conventions when crediting other people's work; download images from authorized sources.

and create moods and atmospheres

- know vocabulary specific to stage lighting and safety protocols for setting up lights and other structures on the stage
- demonstrate how the element of colour mixing methods work for both for light and paint
- model accepted citation conventions to acknowledge sources and images in their journals

Instructional Strategies:

Lesson 1. How do sets and lighting work to transform reality?

Teacher will:

- Invite students to share what they know about traditional stages for different kinds of performances (the thrust stage at Stratford, the proscenium stage used in most auditoriums and the arena stage evolving from the Greek Theatre).
- Introduce non-traditional spaces for performance, and the use of non-traditional (example: *Patria Series* designed by Dianna and Jerrard Smith and others with sight-specific performances)
- Highlight contemporary post-modern performances and help students analyze and record the different choices of form and spaces. Examples may include *Circque de Soliel*, *Blue Man Group* or *Fuerza Bruta*. (The lines between performance space and audience become blurred)
- Show students historical examples of guerrilla and street theatre as well as plays from the Middle Ages, where plays were performed on a succession of pageant wagons that wheeled each scene into a crowd gathered on a town street or square.

(Appendix AWJ 3M 2:1:1 Graphic1 BLM and AWJ 3M 2:1:2 Graphic 2 BLM)

- Explain that historically performances were in non traditional spaces out of necessity but when contemporary artists choose to create their work in "found" or non traditional spaces, the decision is an aesthetic choice and not an economic one.
- Divide the class in half. Ask one half to generate a list of the advantages and the other half to generate a list of the disadvantages of the use of non-traditional spaces for performances. Post lists.
- Invite students to explain how they think theatre can comment on society. Examples of theatre as **social commentary** include Greek Theatre's *Medea*, Opera's *Carmen*, *Madam Butterfly*, Shakespeare's *Henry V*, *The Merchant of Venice* and more contemporary plays including *Miss Saigon*, *Les Miserables*, *Rags*, *Avenue Q*, *Rent*, *The Miracle Worker*, *Necropôlis* and *Bent*. Other Canadian examples are: *The Donnelleys* by Peter Colley, *Waiting for the Parade* by John Murrell, *Two*

Key Questions:

- What challenges did you have building your model?
- What challenges did you have with set painting?
- What is the importance of the model as communication tool?
- If you were to choose an alternate space for performance what would you select and why?
- How does theatre comment on society?
- As theatre stages moved to other spaces what different forms did they take?
- What should designers consider when conceptualizing designs for new and unique performance places such as parks or recreation areas or alcoves within a school building, etc.?
- What challenges would these present that would require creative problem solving and safety considerations?
- What is the importance of the model as a tool of communication?
- How do lighting colour choices affect both the unity of the production and the colours of sets, costume fabrics and faces of performers?

Words for Snow by Richard Sanger, *Creeps* by David Freeman *The Shape of a Girl* by Joan McLead, *The Rez Sisters* by Tompson Highway and *Lion In the Streets* by Judith Thompson.

- Invite students to analyze how *colour* and *texture* are used both in sets and lighting to reflect the social context of these plays.

(Appendix AWJ3M 2:1:3 Analysis of theatre design as social commentary BLM)

Lesson 2: Choosing a Play

Teacher will:

- Introduce students to their larger culminating project unit 4 that involves either **Part A**: designing for a play that will be performed in their own school or **Part B**: creating a conceptual design for one of 4 plays with a social message. Invite students to start a segment of their culminating project early. Have them work on a *real production* for the school or select 4 plays that have *strong social commentary* of interest to your particular students. One Act plays are suggested.
- Tell students that they will be creating a Unit Set for their design.(one setting with minor changes for different scenes)
- Tell students, who are involved in Part A, that they will be working with a Director from another class. (If resources or time will not allow it, then the teacher will have to coordinate the class to create one design)
- Invite students to work in small groups. Ask them to devote a section of their Theatre Design Journal to this Stage Design project
- Give students a synopsis of each play and ask them to read and choose one of the plays.
- **Tell students that they will design this as their Independent Study Unit. This work will run along other units. For example, when students learn about model building or costume design, they will be working on their own play independently of these activities. In Unit 4, they will work on the culminating task in the form of producing some aspect of their design. Most of it, however, will be produced by other students.**

Lesson 3: Breaking down a Scene to determine Costume/Set/Lighting/Props

Teacher will:

- Give students a scene from a play such as *Waiting for the Parade* by John Murrell.
- Ask them to go through the scene to determine the physical requirements of the play. These requirements can be determined by the characters' dialogue and actions throughout the play. (for example if they are talking about the night then the lighting must be dimmed)
- Ask students to share this with the class in some form and then ask them about considerations outside of the physical requirements.

- How does a design team make choices about colour schemes for a production?

Prior Learning:

- students should have seen some live theatre in life or on film
- Rendering for Lighting effects
- Understanding of a Ground Plan and some basic conventions of Theatre

Assessment for and as Learning:

Assessment for Learning

- Journal entries and observed oral response to the lighting questions and examples

Assessment as Learning

- Ongoing journal visual annotated entries and preliminary sketch as a record of the creative process
- Analysis of dramatic lighting for portraits and dramatic lighting for stage productions
- Exit Card to determine understanding of set and lighting design.

- Ask them to go through their play of choice or a scene from the play from Lesson 2.
- Direct students to begin by listing the characters
- Ask them to determine the physical requirements of the play in terms of Costume/Set/Lighting/Props
- Tell them that they should be aware of the location of each scene; this is usually indicated through character interaction and dialogue. Stage directions also provide information but a designer is not bound by the stage directions.
- Ask students to cite character dialogue to support their ideas about Costume/Set/Lighting/Props
(Appendix AWJ3M 2:3:1 Scene Analysis for Set Design BLM)
- Ask students to write in their Theatre Design Journals what the main idea or concept of the play could be.(first impressions)
- Direct students to work in pairs where one reads aloud particulars gathered and the other creates drawings of the blocking of characters or thumbnail sketches of what the scene could look like.
- Have them decide whether they are going to set it on a traditional stage or in an alternate space such as a park.

Lesson 4: Exploring Negative and Positive Space

Teacher will:

- Invite students to experiment with some small boxes or building blocks or lego in different configurations to help them begin to think in three dimensions about the stage they might want for their scene. Look at the sample stage space and imagine how the action of the play will unfold in relation to the audience.
- Ask students to record the entrances and exits of the characters and to consider how many characters are on stage at the same time.
- Ask students to note the number of levels required for the performers such as cubes boxes and/or stairs
- Invite students to create a ground plan of the stage for their scene where all furnishings are marked. Make sure that there is a simple arrangement of furnishings and that chairs and tables are placed at an angle allowing performers' interaction to be clearly seen by the audience

Lesson 5: Analysis of Lighting in Portrait Photography and Paintings

Teacher will:

- Discover what students know already about stage lighting by asking them what they know about different kinds of lighting for portrait photographs. *What are the similarities and differences between these two art forms?*
- Provide students with multiple examples of dramatic lighting in portrait photos. Ask them to clip images and paste them into their journals to analyse and discuss how the lighting affects the mood or feeling of the portraits.

Performance Tasks for Evaluation:

Assessment of Learning

- Design Journal and Planning
- Ground plan of Set
- A painted model for a scene from the students' chosen play
- Painted Rendering showing lighting effects
- Reflection on the Creative Process

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- Students may choose to work in pairs or small groups or alone
- Students are invited to co-construct the rubric to mark the set design painted model

Extensions

- Ground Plan with Lighting Plot to show lighting positions
- Side Elevations demonstrating Lighting angles

- Show samples of famous paintings as well as set designs that illustrate a dramatic use of light. Explain the term *chiaroscuro*. Show paintings such as *The Night Watch* and *Saint Peter in Prison* by Rembrandt *The Matchmaker* by Gerrit Van Honthort etc. *What feelings do each of these paintings evoke? What role does lighting play?*
- Ask students to make quick thumbnail sketches of these examples as a journal response. Have students explore how they think these lighting conditions could be created on the stage
(Appendix AWJ3M 2:5:1 Graphic Organizer Lighting BLM)

Lesson 6: Drawing to Scale

Teacher will:

- Ask students to recall the creation of the ground plan from Unit 1.
- 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 so they can discover and record the size and dimensions
- 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.

Support Materials & Resources

- 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
- 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 Handbook of Model-Making for Set Designers by Colin Winslow, Crowood Press 2010
- The Handbook of Techniques for Theatre Designers by Colin Winslow 2010
- 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 &

Lesson 7: Creating the Ground Plan

Teacher will:

- Ask students to recall the creation of the ground plan from Unit 1.
- Ask students to take the original ground plan and convert it to 1/2" scale. They can draw this on a separate sheet of paper.
- Direct students to take the ground plan (since it is a corner, it is triangular in shape) and turn it so that 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**.
- Direct students to cut out the 1/2" ground plan of the room and glue it to a 1/2" scale Stage Ground Plan (**Appendix AWJ 3M 2:7:1 Proscenium Stage Ground Plan BLM**)
- 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. (**Appendix AWJ3M 1:8:1 Ground Plan of Room BLM**)

Lesson 8: Building the Set Model

Teacher will:

- Demonstrate safe model building techniques that allow students to be successful in model building from Matt board or foam core which is easier to cut (be prepared to replace the blades more often with foam core as it tends to dull them, which creates a safety issue - material begins to rag and tear.)
- Refer to previous experience they may have had working with fine utility knives (a short sharp blade mounted on a pen-like aluminum body) in art classes in activities such as printmaking. Start with a small lesson on the safe use of a fine utility knife (using the triangular, pointed blade) a steel ruler and cutting board. The important thing to do when cutting is to use sharp blades, keep the point down firmly at the same time holding the knife on a slight angle but perpendicular to the surface of the cutting board from side to side. This prevents shredding of the material used for model building (usually illustration board).
- Give them a technical drawing of a step unit, with all the pieces and including side and front views. Students can glue on the pieces, cut and assemble the step unit.
- Ask them to draw the shape of their set design on a base piece of matt board. Then they can cut out the pieces for the walls and/ or boxes and platforms and assemble and glue them.
- Ask students to complete the model
- Ask students to create a Coloured Rendering of the Set (recall Unit 1 Lesson 7). This will be an assessment for learning. They will determine the colour of the set and lighting effects by completing the Rendering.

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
- Think Literacy/Cross-Curricular Approaches Grades 7-12
- Theatre Art in Action Contemporary Publishing Group, Lincolnwood Illinois USA 1999

Lesson 9: Applying Paint to the Stage Design Model

Note that these activities are a review of the activities that appear in the grade 10 Stage Design course

Teacher will:

- Show students a painting by Seurat, *Sunday Afternoon on the Island of La Grande Jatte*.
 - Ask them to look at the application of colour and explain that this painting also inspired a Musical, *Sunday in the Park with George* by Stephen Sondheim. Look at *Edouard Monet's, A Bar at the Folies-Bergere*. (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 these paintings?
 - 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 dynamic 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
 - 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)
 - Ask students to create painting technique samples in their journals: stippling, sponging, glazing, stenciling, spattering, scumbling, dry brushing.
 - Instructs students to use separate pages or half a page in their design journals to create and label samples of each technique.
 - Explains that set painting has a modelling effect on the structure of the set because it reinforces naturally occurring shadows and highlights.(they are deliberately painted into the set)
- (Appendix AWJ3M 2:9:1 Painted Model Rubric 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.

Lighting Designer: The person responsible for the aesthetics (creation of atmosphere) and practical (illumination of actors) needs of the production. The Lighting Designer creates the lighting plot and works closely with the Director, the Set Designer, Lighting Crew, Stage Manager and Lighting Operator. Usually the Lighting Designer begins his or her design after the Set and Costume Designs have been finalized.

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.

Tab: 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: Transforming actors into characters

In this unit students will explore how important costumes are to the realization of a dramatic character. Students will analyse the text of the script or literary source for clues to a specific character's emotions, physicality, relationships, social status and dramatic importance. Students will also consider issues of time, place, era and environment in order to conceptualize designs for a costume for that character. In this unit students can either make a real costume for a production of a play, musical or dance performance, if there is one, or for one of the four play scripts read in unit 2.

Knowledge and Skills**Students will:**

- engage individually in various approaches to drawing the figure from life
- cooperate and share their vision and ideas for theatre design
- learn time management skills; understand how to work within critical time lines
- learn basic technical skills necessary to realize their designs
- 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

A1.2 apply the appropriate stages of the creative process to produce and revise two and three dimensional art works using a variety of traditional and contemporary media

A3.2 demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues

Reflecting Analysing and Responding

B1.4 use a variety of strategies

B2.2 identify and explain ways in which various art works are a response to and a reflection of

B2.3 describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society

Foundations

C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve specific effects

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting art works

Learning Goals:

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

- demonstrate a variety of individual and collaborative approaches to drawing the figure from life
- produce and revise two-dimensional drawings and three dimensional costumes using a variety of traditional and contemporary media
- demonstrate an understanding of a wide variety of techniques that costume designers use to achieve specific effects
- apply the appropriate stages of the creative process to produce and revise two and three dimensional art works using a variety of media
- demonstrate ability to connect previous learning about conventions for the theatre design to costume design
- experiment with many possibilities of costume design which transform appearance to interpret character
- use environmentally friendly practices when designing,

Instructional Strategies:**Lesson 1: Figure Drawing from the Costumed Model****Teacher will:**

- Devote 3 to 5 classes to working with the figure.
- Provide Period Clothing for the Model
- Have students progress from Gesture Drawing and Contour Drawing to the use of shading.
- Direct students to work in contour line and have all students switch every 5 minutes moving around the room to draw on each other's drawings. Continue

progressive contour drawing until all students arrive back at their original drawings. Invite them see how their drawing has been transformed by others. This helps students share in new ways of seeing as they draw the human figure, learning from each other.

(Appendix AWJ 3M 3:1:1 self evaluation BLM)

Lesson 2: Jiffy Costume Design Miniatures

Teacher will:

- Introduce the *Jiffy costume design game*.
- Brainstorm images associated with the Elements of Fire, Earth, Air and Water. Students document this information in their Theatre Design Journal.
- Tell students to make a costume based on one of the *elements: Fire, Earth, Air or Water*, make a costume that *combines two creatures* that are half insect and half fish or half fish and half bird etc. (Use these ideas or make up alternatives you think would work for your class.)
- Invite students to find a partner. Label one student, A and one student, B. Give each pair 3 small mannequins such as empty pop or juice bottles, paper towel rolls or old Barbie and Ken dolls. Distribute containers of fabric glue. Provide a box of fabric scraps and or coloured paper scraps sorted into colour groupings.
- Distribute the first group of index cards randomly.
- Ask each pair to select scraps to make a costume for their mannequin in 20 minutes. Next, switch the pair partners for the next one by asking only the B's to move and distribute the next group of index cards. Use a timer or abler to announce switches. Each pair completes 3 designs.
- Direct each pair to speak about the dressed mannequins in front of them. Encourage students to share their sense of how successful each costume is in interpreting the suggested character. Encourage them to give positive feedback to interesting ideas.

Lesson 3: Creating the Costume Design

Teacher will:

- Recall decisions made in Unit 2 Lesson 2 regarding the choice of script.
- Recall the elements and principles of design as they apply to Costume Design
- Students begin work on one Costume Design from the play.

Lesson 4: Backwards design from Three to Two Dimensions

Teacher will:

- Bring in enough tangerines for the entire class.
- Give each person a tangerine and a piece of craft paper.
- Direct them to peel the tangerine so that the peel remains intact (if it stays all in one piece it would be easy to put it back together.)
- Ask students, after the peel is removed (in one piece) to lay it flat on craft paper and trace the outline to make an exact pattern of the tangerine peel.

including recycling unique materials

- show evidence of having researched several design folios from the Shaw or Stratford Festival designs

Key Questions:

- How does drawing of the model from real life affect your ability to render your ideas for a costume design?
- How could you transform your flat drawing from two dimensions into a three dimensional costume?
- What are the key ideas from the script that help you select the colour and texture for a particular character's costume?
- How does costume design define and transform actors into characters?
- What research is necessary to design effectively for period play?
- Who are some famous Canadian costume and props designers?

Prior Learning:

- Life Drawing
- Communication Skills
- Colour Theory
- Understanding of 3 dimensional design

Assessment for and of Learning:

Assessment for Learning

- Diagnostic activity is used to assess the groups' prior knowledge to develop a profile of the learner that includes student knowledge, skills, strengths, needs, interests learning style and experience.
- Exit Card: students will be asked to respond again to determine growth

Assessment as Learning

- Conventional Drawing Techniques
- Ongoing journal entries and preliminary sketches

- Ask students to observe the shape the pattern takes when flat
- Ask students to take their craft paper pattern and put the paper tangerine back together again using small pieces of tape.

Lesson 5: Creating the Bodice

Teacher will:

- Introduce students to a technique of building a bodice, going from two dimensions to three. The bodice pattern will be constructed to conform perfectly to the body of the person modelling for it.
- Introduce vocabulary associated with Costume Design.
- Using a large piece of fabric and a student model, demonstrate how to drape the fabric to create different effects. Pair students and give each pair a box of assorted clothing and fabric items. Ask them to experiment with ideas of possible costumes for their play.

(Appendix AWJ3M 3:5:2 Draping BLM--originally an electronic slide presentation)

Lesson 6: Creating a Costume Design

Teacher will:

- Select a choice of scripts. Review the script(s) used previously in Unit 2 for Sets and Lighting.
(Appendix AWJ3M 3:6:1 character analysis for costume)
- Confirm the central theme of the play and write this theme as a statement.
- Direct students to re-read the script(s) for costume needs.
- Ask them to select one character and design a costume for a specific scene. Students will need to think through the who, what, when, where and why for their character in this scene. For example, they may need to research a time period in order to anticipate what the character would be wearing and how he or she would move.
 - Is the scene indoors or outdoors?
 - What is the social status depicted?
- Invite students to make rough sketches of their initial ideas. If it is a real production find out the physical body type for the actor cast in that role. Students may request help from a peer who could be draped to create the pattern on which to base the costume
- Provide time and materials for students to practice and act as coach as students work through creative challenges.
- Give students a range of fabric samples that will give students a reference for colour and texture
- Ask students to sketch and paint roughs as preliminary work.
- Initiate discussions with students about their choices. Ask students to determine what changes need to be made.
- Provide a checklist for students to work from throughout their creative process.

become a record of the creative process of costume and prop design

- Bodice

Performance Tasks for Evaluation:

- Reflection on the Creative Process
- Costume Journal
- Theatre Design Journal

DI

- Figure drawing: Students who prefer shorter pose can be encouraged to move to a new place in the room to get a different view for making a new drawing
- Groupings may be random or numbered pairs or some students may choose to work individually

Extensions

- Creation of a costume in fabric or alternate materials

Support Materials & Resources

- Advanced Drama and Theatre Studies by Jonathan 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

- Encourage students to self evaluate, and rework to refine their costumes.
- Invite them to model or display their final costume. Moderate a class critique.
- Ask students to photograph their finished costumes and create and submit a report that reflects and evaluates their creative process.

(Appendix AWJ3M 3:6:2 Self evaluation costume design BLM)

Lesson 7: Research Designers from Shaw or Stratford

Teacher will:

- Provide students with lists of Canadian designers from various parts of the country including the Shaw or Stratford Festivals. Instruct them to pay attention to their initial response while viewing and to view them for a second time in order to choose the designer they like best. Ask them to select three designs; costume lighting and set. Ask them to explain why they liked these particular designs and why they think the designs represent excellence in theatre design.
- Direct students to research the designer whose costumes or set or lighting they have chosen.
- Invite them to discover what influenced the choices the designer made for this production or other work he or she completed.

- 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

Glossary of Terms

Terms for Costume Construction

Basting: sometimes called "tacking"; sewing pieces of fabric together with a long, loose stitch to temporarily mark the seam allowance. It can also outline an intended design.

Bias: slanting or diagonal line in relation to the warp and weft of a fabric. True bias means an exact diagonal of 45 degrees.

Bodice: the part of a woman's dress that clothes the torso from neck to waist.

Dart: a stitched, tapered tuck for shaping a garment.

Draping: creation of a pattern or actual garment by placing cloth (muslin) on the bias directly on a human or mannequin. If a person is used for the draping process, he or she should wear a tight fitting garment in order to create a pattern that fits closely to the body. The fabric for creating the pattern should be large enough to cover one side of the torso, past the waist, arms and shoulder. Since it is placed on the bias, a fair amount of fabric will be left over at the corners. The draped pattern should overlap areas of the body where seams are found on clothing such as the armholes and side seams. The fabric is pinned on the bias in the following order: •(1) On the upper chest area to keep the fabric in place (2) Along the neckline (3) Down the front of the body at the centre point. (It is important to anchor the fabric to the front, as you will be pulling it around to the side of the body in step (5) (4) Along the shoulder line and armhole •(5) Fabric is cut slightly to ease under the arm so that the fabric can extend around the side of the body. It is pinned to the side. (6) For females it is sometimes necessary to create a *dart* under the arm or at the bottom of the cloth pointing toward the breast (7) Using a marker or dark pencil, draw lines where the cloth has been pinned. Cut 5/8" beyond the line; this is a standard seam allowance. To create a pattern for the back follow the same directions. For (5) it may not be necessary to make darts along the bottom (waist line). It largely depends on body type where this adjustment is concerned. (See Support Document)

Muslin: a fine fabric woven from cotton thread; unbleached cotton.

Seam: Stitching, when two pieces of fabric are joined together

Seam Allowance: the amount of fabric beyond the seam line when cutting a pattern. The standard seam allowance is 5/8" or 1.5 cm.

Wardrobe: costumes, or the people responsible for them.

Wardrobe Mistress/Master: the person in charge of the costume department.

Warp: the part of fabric with the strong hard twisted threads, fastened lengthwise on the loom. They are then interwoven by the weft threads to create a solid piece of fabric.

Weft: on a piece of fabric, the threads which cross from side to side of the loom at right angles to the warp threads with which they are interlaced.

Unit 4 Description (Approximately 25 hours)**Sub-Theme: Transforming Text into a Theatre Design**

As a summative unit students will work towards consolidation of acquired knowledge. Students will develop ideas for sets, lighting and costumes designs for either a real school performance (a play, a dance or a Musical) or a choice of play scripts. This culminating unit will provide opportunities for students to invest in their own strengths. (sets and lighting or costuming). Students will learn how to work within the parameters of time lines. Students will keep an ongoing record of their creative process and document finished work to be presented in a summative portfolio. Emphasis will be placed on experimentation, reflection, and revision within time lines. Summative portfolios may take many formats including a website, a video, a power point presentation or a more traditional book format.

Knowledge and Skills**Students will:**

- identify the central theme of a theatrical piece
- transform this meaning into a variety of theatrical design forms such as costume, set, and lighting
- create unified theatrical designs applying the elements and principles of design
- make a concept board to envision the production planning and design concept in a big picture
- work within a cost effective production budget
- best work within critical time lines

Overall and Specific Expectations**The Creative Process**

A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges

A1.3 document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes

Reflecting Analyzing and Responding

B3.1 explain how knowledge and skills are acquired in visual arts

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

Foundations

C1.1 demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works

Learning Goals:

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

- use various strategies collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans of design for theatre
- demonstrate an understanding of the elements and principles of design and how to apply them to design forms in theatre
- document their research and each stage of the creative process
- explain how knowledge and skills that apply to theatre design are acquired in visual arts
- explore personal opportunities in their local community and province in theatre design

Instructional Strategies:**Lesson 1: Stage Design to Theatre Experience****Teacher will:**

- Decide whether the students are creating a theatre design for a current school production of a play, musical or dance performance or creating a theoretical design concept for one of the 4 scripts (see Unit 1, Lesson 1)
- **Follow Part A** if students will realize one Design for a Real Production.
- **Follow Part B** if students will realize one Design for a Theoretical Production.
- Tell students that they will choose one aspect of their design to create a costume piece, prop or one aspect of the Set Design.
- Explain to students that their *first* task is to finalize the Stage Design (model, costume drawings, rendering showing lighting effect).
- Explain to students that their *second* task will be to choose one aspect of their design to create a costume piece, prop or one aspect of the set design.
- Tell students (both Part A scenario or Part B) that they will be producing one aspect of the theatre design.
- For Part A, tell students that most of the actual set pieces and costumes will be built in the school at a later time in the semester or the year.
- Give students an overview of the whole production, mapping out the various responsibilities for design teams.
- Review information from Unit 2, Lesson 2 on the Set Design and Unit 3, Lesson 3 on Costume Design
- Alter Classroom space to accommodate theatre production. (For example, areas and storage for portable sewing machines and materials; large tables to work on; storage for other materials etc.)
- For Part A, design the production him or herself or form teams that will be responsible for design and technical work.

(Appendix AWJ3M 4:1:1 Graphic Organizer - Play Analysis BLM)

Key Questions:

- How did the experience of design by collaboration differ from designing for yourself alone?
- What did you learn about yourself through the collective process of designing for theatre?
- How are all the jobs in the theatre interconnected?
- What is the purpose of a concept board?
- What problems do period plays present for both designers and actors?
- What checks and balances can be put in place to ensure all designers meet their responsibilities and do not let their team down?
- How do designers keep open to changes and problem solving as different demands for the production are presented to them to solve?
- How might you feel if the design becomes realized in an authentic production rather than a theoretical design?
- What are the post secondary opportunities in theatre design for a visual artist?

Prior Learning:

- Students will understand the aesthetic and technical aspects of theatre design
- Students will understand the roles in a theatre production.
- Students will also know the importance of space and levels in creating a place where the actors can bring the play to life
- Students will know how to paint and build a model
- They will know basic costume construction
- They will also understand the importance of lighting as the tool box of the designers

Lesson 2: The Director's Role

Teacher will:

- **Keep in close contact with the Director prior to Unit 4 during the Design stages and act as liason to the class, communicating information to the Design Team.**
(Appendix AWJ3M 4:1:2 brain storm BLM)
- Function as a facilitator and a resource design coach, providing support and resources for the different design teams.
- Encourage problem solving helping students to predict possible structural and practical problems
- Facilitate the creation of a unified vision of the final design through the sharing of ideas and concepts for the play or dance performance.

Assessment for and as Learning:

Assessment for Learning

- design preparation for construction and/or painting
- design preparation for construction of costume piece
- communication with design team and/or director through the Theatre Design Journal

Assessment as Learning

- practicing skills in construction and/or scenic painting
- preliminary working plans and drawings

Performance Tasks for Evaluation:

- Costume designs, Ground Plan, Model or Rendering of the set
- Theatre Design Journal
- A set piece or costume piece
- Reflection

DI

- Students are working and coordinating in teams but are focused on separate projects
- Students may choose to work on an individual approach to design concept that is negotiated with the teacher
- Students could create a hat or prop
- Students who have learned about stage elevations could create a lighting plot

Extensions

- Some students may wish to create a another type of costume (hat, mask) or set piece for which they have not received explicit instruction

Lesson 3: Creating a Costume Piece

Teacher will:

- Ask student to recall the skills and knowledge that they have learned with regard to Costume Design in the course (Units 1 and 3)
- Remind them about the importance of silhouette in the creation of the costume.
- Students can create a simple costume or a costume piece as part of the culminating task.

Support Materials & Resources

- Advanced Drama and Theatre Studies by Jonathan 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
- 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 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 Handbook of Model-Making for Set Designers by Colin Winslow, Crowood Press 2010

Lesson 4: Creating a Set Piece

Teacher will:

- **Differentiate the lesson to instruct students who will be working on aspects of the set.**
- Ask students to recall skills and knowledge associated with scenic painting.
- Cut the necessary materials for flat construction ahead of time or if possible allow students to learn first hand about this aspect of set construction (depends largely on the facility and legalities)
- Give them a first hand demonstration about the way to construct the flat. Students can construct, canvas and paint one of the flats intended for the theatre production. It would be dependent on the design as to what would be constructed or painted.

(AWJ 3M 4:1:3 Flat Construction BLM)

- Look for a plan to create a flat made with corner blocks. The nailing pattern is the same as that shown in the BLM, but triangular pieces of wood or a wood product are used to hold the flat together. This is easier to construct than the lap joint flat. The lap-joint flat is intended for a double-sided flat (it can be painted on both sides).
- Have the students deconstruct the possible painting process after considering the painted model.
 - Which scenic painting techniques should be applied to the flat or drop?
 - What is the chronological order for the application of paint?
- Provide an opportunity to practice some of the scenic painting techniques on a large scale before they construct and/or paint the flat

- The Handbook of Techniques for Theatre Designers by Colin Winslow 2010
- 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**
 - **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
- Brian Currah
- 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

Glossary of Terms

Anning 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.

Flat: Usually a light-weight rectangular construct used to represent solid walls in a naturalistic theatre production. It can be covered with scenic cotton, wood or a wood derivative. It is usually painted for the stage and is erected by means of a brace or hinged together with other flats.

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

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

Cyclorama: A large white coloured drop, woven into one single piece that covers the back of the stage. It is used for scenic effects when lights are shone on it indirectly.

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 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.

Scrim: A piece of fabric, woven in one single piece that is hung from the fly space in the theatre. It is used in the theatre for scenic effects. The appearance of the scrim depends on where the lights are placed in relation to it. When backlit the scrim can seem translucent; when lit from the front it can appear to be opaque.

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 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.

Self Evaluation of Theatre Design Journal

Please place this evaluation sheet in the front of your journal.

(Please number all journal pages so that you can refer to them in your self evaluation.)

How does my journal demonstrate my learning about theatre design?

In what ways does my journal show my ideas about how the design process works in the theatre?

In what ways does my journal show my creativity?

In what ways does my journal show my creative process from the initial starting point to imagining and generating ideas?

Where does my journal show my planning process?

Where does my journal show my exploration of ideas?

Where does my journal show my preliminary ideas and revisions?

Where does my journal show my ability to analyze the design work of other artists and the work of my peers?



SELF ASSESSMENT: Looking at the statements below I would rate my Theatre Design Journal as an example of: (Circle the statement that best describes your assessment.)

HIGHLY DEVELOPED PERFORMANCE:

My Theatre Design Journal thoroughly and thoughtfully explores my experiences feelings and thoughts about learning about design for the theatre.

This journal represents superior work.

SATISFACTORY PERFORMANCE:

My Journal partially explores my experiences, feelings and thoughts about learning about design for the theatre. My entries touched the surface of my ideas and feelings.

This journal represents satisfactory work.

ADEQUATE PERFORMANCE:

My Journal does not really explore my experiences, feelings and thoughts about learning about design for the theatre.

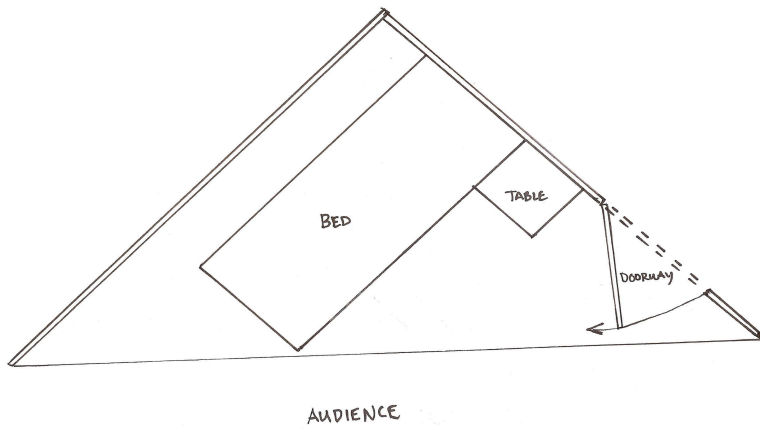
This journal represents an adequate effort, not my best work.

Grades: Looking at the range of marks in levels below, I would rate my own work as follows: (Circle the mark range that best describes your achievement level.)

Achievement Level and Numeric Equivalency

1- 4+	1	1+	2-	2	2+	3-	3	3+	4-	4
50-52 90-100	53-56	57-59	60-62	63-66	67-69	70-72	73-76	77-79	80-84	85-89

How would I defend this choice?



AWJ 3M Unit 2 Lesson 1:1 Graphic 1 Medieval Pagent BLM



The Temptation/The Chester Cycle of Mystery Plays

AWJ 3M Unit 2 Lesson 1:2 Graphic 2 Medieval Pagent BLM



The Temptation//The Chester Cycle of Mystery Plays

AWJ3M Unit 2 Lesson 1:3 Graphic Organizer BLM

Theatre as Social Commentary

Explain how you think theatre can comment on society:

Select and comment on 5 examples of very different productions that you think make a strong design statement on an issue that you care about. These issues could be: war, poverty, prejudice

Production	Social Issue	Set Design	Lighting Design	Impact of Colour/texture choices

AWJ 3M Unit 2 Lesson 3:1 Graphic Organizer Scene Analysis for Set Design BLM

Play Title:

Playwright:

What is the theme of the play:

Scene Title:

What is the scene about?

Who is in the scene? Number and Names of Characters:

What Action occurs in the scene? Where are the entrances and exits?

Where does the play take place?

Where does this scene take place?

Fill out the information for the following categories:

Country:

Explain the specific Location indoors or outdoors:

Time of day:

Weather:

Atmosphere:

Time period:

What descriptions of location are there in the play? Quote them below:

When are they?

Day, month, year:

Note special significance of date or season:

Who are they?

What are the characters' relationships to one another? Draw a flowchart below.

Describe the socioeconomic status of each of the major characters:

AWJ3M Unit 2 Lesson 5:1 Analysis of Dramatic Light in Painting BLM

What is chiaroscuro?

How does it make a painting dramatic?

How is this concept important in stage design?

<i>The Night Watch</i>	What makes the lighting in this painting dramatic?	What feeling does this painting create in you the viewer?	Make a quick thumbnail sketch in your journal of the pattern of light and dark in this painting	How can we connect this technique to lighting design for theatre
<i>Saint Peter in Prison</i> Rembrandt				
<i>The Matchmaker</i> Gerrit Van Honthort				
Other examples:				

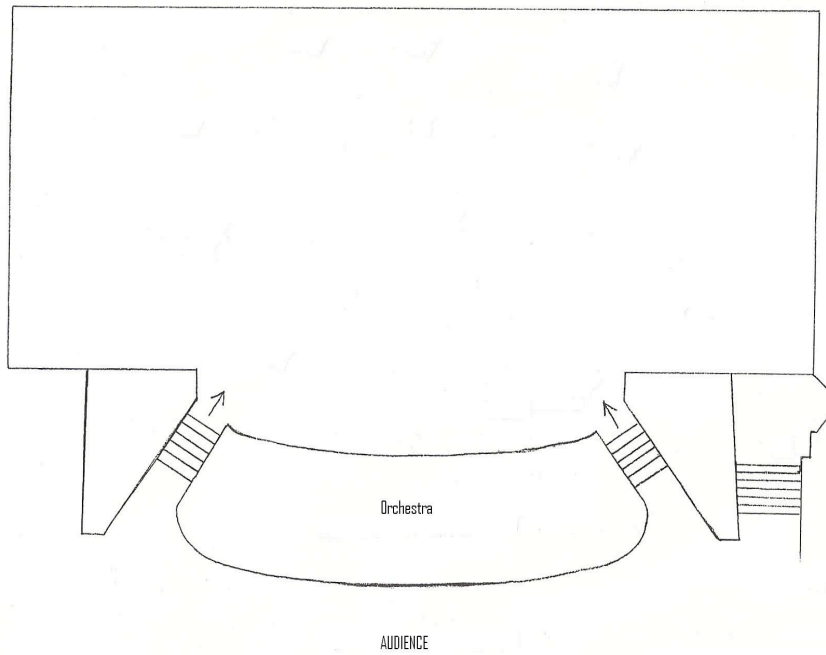
AWJ3M Unit 2 Lesson 9:1 Model for Stage Design Rubric

Name:

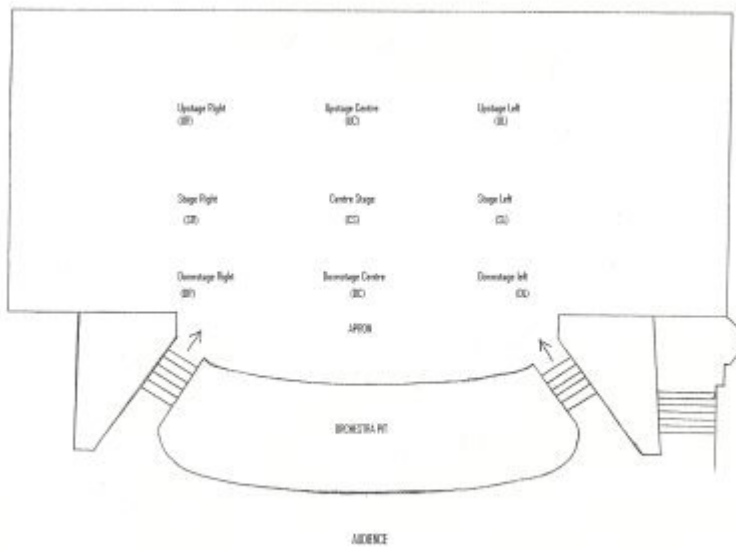
Category	R*	Level 1	Level 2	Level 3	Level 4
KNOWLEDGE & UNDERSTANDING Script Analysis		Notes list few requirements from the script	Notes list some requirements from the script	Notes list most requirements from the script	Detailed notes list every requirement from the script
THINKING & INQUIRY Exploration of Ideas		Few ideas are explored	Some ideas are explored	Many ideas are explored	Multiple ideas are explored
COMMUNICATION Communication of Place		Model vaguely communicates a sense of living space where characters can rarely be seen	Model adequately communicates a sense of living space where characters can often be seen	Model clearly communicates a sense of living space where characters can most often be seen	Model most clearly communicates a sense of living space where characters can always be seen
Team work Collaboration		Explorations ideas and building are rarely equally shared	Explorations ideas and building are often equally shared	Explorations ideas and building are most often equally shared	Explorations ideas and building are always equally shared
APPLICATION Elements and Principles of Design		Design shows unity & harmony of design elements	Design shows unity & harmony of design elements	Design shows unity & harmony of design elements	Design shows unity & harmony of design elements
Building of Model Set		Construction of model is technically sound made with a limited degree of skill	Construction of model is technically sound made with a moderate degree of skill	Construction of model is technically sound made with a good degree of skill	Construction of model is technically sound made with a high degree of skill
Painting of Model Set Colour texture		Painting colour and textural choices rarely express concept	Painting colour and textural choices sometimes express concept	Painting colour and textural choices often express concept	Painting colour and textural choices clearly express concept

* Remediation

AWJ20 Unit 2 Lesson 7:1 Proscenium Stage Ground Plan BLM



Proscenium Ground Plan



Proscenium Stage with parts of the playing space

DRAPING

Draping: creation of a pattern or actual garment by placing cloth (muslin) on the bias directly on a human or mannequin.

Bias: slanting or diagonal line in relation to the *warp* and *weft* of a fabric. True *bias* means an exact diagonal of 45 degrees.

- If a person is used for the draping process, he or she should wear a tight fitting garment in order to create a pattern that fits closely to the body.
- The fabric for creating the pattern should be large enough to cover one side of the torso, past the waist, arms and shoulder.
- Since it is placed on the bias, a fair amount of fabric will be left over at the corners. This will be trimmed away later to include the seam allowance.
- The draped pattern should overlap areas of the body where seams are found on clothing such as the armholes and side seams.
- The fabric is pinned on the bias in the following order:

(1) The neckline

(2) The front of the body at the centre point

(3) Along the shoulder line and armhole

(4) Fabric is cut slightly to ease under the arm so that it can extend to the side.

(5) For females it is sometimes necessary to create a dart under the arm or at the bottom of the cloth pointing toward the breast

(6) Using a marker or dark pencil, draw lines where the cloth has been pinned. Cut 5/8" beyond the line; this is a standard seam allowance.

- To create a pattern for the back follow the same directions as the front
- For (5) it may not be necessary to make darts along the bottom (waist line). It largely depends on body type, where this adjustment is concerned.
- In the next step, students remove the draped pattern, trim it to show seam allowances and darts
- Document information on it such as name, front, back etc.
- Students then use the front and back pattern pieces of the bodice to pin and cut fabric for their costumes.

Gesture Drawings

Three words to describe the feeling in my gesture drawings are:

Sustained Poses

How do my drawings of the longer poses show proportion of the figure?

How do my drawings show an extensive range of light and dark values to model the figure?

Contour Line Drawings

How do my contour drawings make a linear design on the page?

What did I notice about the transformation that occurred during the shared contour drawing?

How did this shared vision allow me to see my work in new ways?

How is this shared vision similar to the way people work in theatre?

I think my most successful drawing
is.....because.....

DRAPING

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(2) The front of the body at the centre point

(3) Along the shoulder line and armhole

(4) Fabric is cut slightly to ease under the arm so that it can extend around and to the side of the body.

(5) For females, it is sometimes necessary to create a dart under the arm or at the bottom of the cloth pointing toward the breast.

(6) Using a marker or dark pencil, draw lines where the cloth has been pinned. Cut 5/8" beyond the line; this is a standard seam allowance.

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- In the next step, students remove the draped pattern, trim it to show seam allowances and darts.
- Document information on it such as name, front, back etc.
- Students then use the front and back pattern pieces of the bodice to pin and cut fabric for their costumes.



Re-read the script. Select a character.

Describe **one character** you will be creating your costume design for based on the questions below:

Character's Name:

Play:

Central theme of the play written as a statement:

Scene you have chosen for your costume:

Is the scene indoors or outdoors?

Time of Day:

Era:

Describe the character's personality.

What is your character's socioeconomic status?

What are his/her relationships to the other characters?

What are the script references to what the character should be wearing?

What are the movement requirements for this character?

How will you show the personality of your character through your costume design?

FLAT

STEPS

N.B. MEASURE AND MARK ALL LUMBER WITH A PENCIL BEFORE CUTTING. AFTER EACH CUT REMEASURE!!!!

RAILS and STILES:

- You will be using a lap joint to join the rails to the stiles
- Cut two pieces of 1" X3" pine 2'0" long
- Cut two pieces of 1" X 3" pine long enough to make a 7'0" frame.
- Cut the lap joints so that the rails and stiles, when joined together, form a smooth even surface

TOGGLES

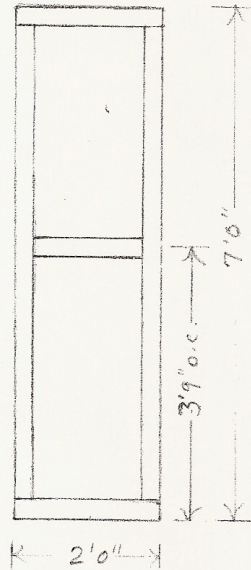
- Cut one toggle to fit the middle area of the frame. This toggle should be 2'0" in length.
- Create a lap joint at both ends of the toggle and in the middle of the stile
- Cut the lap joints so that the toggle and stiles, when joined together, form a smooth even TOGGLES surface.

ASSEMBLY

- Assemble your rails and stiles, screwing or nailing together.
- Attach the toggle to the stiles.
- Note the nailing pattern for each.

COVERING A FLAT

- Avoid getting any glue on the painting surface of the flat
- Place the fabric over the frame with the weft running parallel to the rails and the warp running parallel to the stiles.
- Place a fine film of white glue on the outside edge of one rail and attach the fabric to the rail.
- Proceed in the same way with the opposite rail, making sure to leave the fabric slightly loose. This is extremely important since the fabric will shrink when water or paint is placed on it.
- **OPTION:** Staple the fabric down in order to hold it in place. A few staples should do. These can be removed later.



SCALE: 1/2" ~ 1'0"

N.B. 1 X 3 NARROWER THAN SHOWN

