Technical Theatre



Vocabulary

- Designer: A person who creates or plans a specific part of the production, such as the costumes, lighting, set, make-up, or sound.
- Crew: Committee of technicians who work behind the scenes creating the scenery, props, and so on.
- Technical Rehearsals: Rehearsals emphasizing the performance of the production's technical elements—prop changes, scenery shifts, light changes, sound effects, etc.
- Props: Stage properties or items that might be part of the stage decorations. Items used by the actors for stage business and characterization.
- Property Master: Person in charge of the props for a production.

Vocabulary

- Scenery: Curtains, backdrops, or any structures constructed to transform an empty stage into a suitable background for a play.
- Rendering: A rough sketch.
- Sound Effect: special sounds that are not produced by the actual props on stage, but come from a pre-recorded sound.
- Cue: The dialogue, sounds, movement, or business signaling an actor or a technician to respond as rehearsed.
- Lighting Designer: The person who plans and puts into effect the lighting for a play or stage production.
- Lighting Plot: a floorplan of the set showing the placement of basic lighting an any special lighting. Should also include a list of what lights are turned on and off and where the switches are located.

Vocabulary

- Stage Makeup: any cosmetic effect including hair, that enhances or changes an actor's appearance.
- Costumes: Outfits, including accessories and undergarments, worn by an actor in a production.
- Costume Plot: a chart listing all characters, the acts or scenes in which they appear, and all garments and accessories needed.
- Publicity Crew: the committee responsible for organizing and implementing all advertising for a production.
- House Crew: The group responsible for printing tickets and programs and managing the box office, audience, and physical theatre during a production.

Lesson Objectives

THE STUDENT WILL:

- IDENTIFY THE MAJOR DESIGN ELEMENTS OF THEATRE.
- EXPLAIN HOW THE DESIGN ELEMENTS WORK TOGETHER IN A PRODUCTION.
- •WORK HANDS-ON TO DESIGN FOR THE DIFFERENT AREAS OF TECH THEATRE (PROPS, COSTUMES, LIGHTING, SOUND, SCENERY, MAKE-UP, PUBLICITY).
- •UNDERSTAND AND RECOGNIZE THE RESPONSIBILITIES AND FUNCTION OF THE PRODUCTION TEAM.

A director could never stage a show alone.

Behind the scenes, a support team is hard at work. There is a lot to be done in a short amount of time.

Sets must be built, lights hung, sound effects created, music selected, makeup planned, costumes and props found or made, and publicity begun.



What are PROPS?

·Stage properties or items that might be part of the stage decorations. Items used by the actors for stage business and characterization.

- ·Props are all things handled by the actors or used to "dress" (decorate) the set.
- •Props help the audience know the setting, enhance characterization, aid the actor in stage business, and add symbolism to the play

Types of PROPS

- •Hand props—small items necessary to the play's action that can be carried by the actor •Items like books, letters, dishes, flowers, etc.
- · Stage brobs-large brobs.
 - ·Items like chairs, tables, benches, stools, desks, furniture, etc.
- •<u>Trim props</u>—props that serve to decorate the set.
 - ·Items like pictures. lamps, clocks, etc





literal vs Implied

- literal props are stated in the script, usually in the stage directions.
 - O (Johnny picks up the axe.)

- Implied props are not stated in the script, but assumed.
 - O Johnny is cutting wood.

This probably means he needs an axe.

Prop Grew

- Crewhead or Designer is called the
 - "PROPERTIES MASTER/ MISTRESS"

- ·Responsible for gathering all the props for the show
- ·Begins by reading the script and highlighting all the props need.
- ·Then makes a prop list.

Where to get prop/?

You can get props several ways:



- ·Buy
- ·Borrow
- ·Make
- ·Rent









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What is SCENERY?

• CURTAINS,
BACKDROPS, OR ANY
STRUCTURES
CONSTRUCTED TO
TRANSFORM AN EMPTY
STAGE INTO A
SUITABLE
BACKGROUND FOR THE
PLAY

•DEPENDS ON MANY ELEMENTS—PLAY'S REQUIREMENTS, THEATRE FACILITIES, BUDGET, TIME, AND CREW'S CAPABILITIES

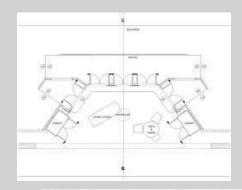


Why do we have SCENERY?

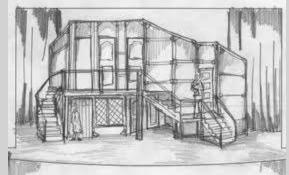
- To create the setting—to show the AUDIENCE <u>WHERE</u> AND <u>WHEN</u> THE PLAY TAKES PLACE.
- To define the acting area—giving the ACTORS PLACES FOR ENTRANCES AND EXITS AND MOVEMENT.
- To create a mood or atmosphere—makes a STATEMENT ABOUT THE THEME.

Getting Started

 THE DIRECTOR, TECHNICAL DIRECTOR OR SCENIC DESIGNER WILL CAREFULLY STUDY THE SCRIPT TO DESIGN A TIOO' PIAN FOR EACH SCENE.



- A scenic design is created from the floor plan (sketch).
- A model set is built to show a 3-D example of what the set will look like.
- PLANS ARE DEVELOPED AND CONSTRUCTION BEGINS.





Renderings and Drawings

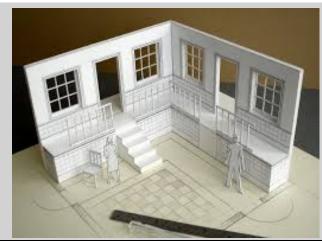




- Rendering—A ROUGH SKETCH
- Floor Plan—A DRAWING OF THE STAGE SETTING AS SEEN FROM ABOVE (BIRD'S EYE VIEW); SHOULD BE TO "SCALE"
- Elevation View—A FRONT VIEW OF THE SET (LOOKING FROM THE AUDIENCE); SHOULD BE TO "SCALE"
- Section View—A SIDE VIEW OF THE SET (LOOKING FROM THE WING): SHOULD BE TO "SCALE"

Model Set

- A SMALL MODEL OF A SET (THINK MODEL PLANE).
- A miniature copy of the SET, USUALLY MADE OF PAPER/CARDBOARD OR SOMETIMES WOOD.
- SET IS IN "SCALE"—MEANING THAT IT IS PROPORTIONATE TO SIZE. 1 INCH=1 FOOT
- White model—A colorless Model of the set
- Final model—A PAINTED MODEL OF THE SET





Backdrops

- SOMETIMES SCENERY INCLUDES LARGE **backdrops** THAT HAVE BEEN PAINTED TO LOOK LIKE A SCENE.
 - O EXAMPLE: GUYS AND DOLLS, INTO THE WOODS
- SET PIECES WOULD BE PLACED IN FRONT OF THE BACKDROP.

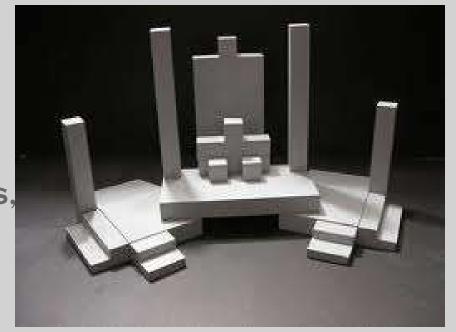




The Company of Into the Woods at CENTERSTAGE. Music and lyrics by Stephen Sondheim, book by James Lapine directed by Mark Lamos. Photo © Richard Anderson.

Set Pieces

- Set pieces are large PORTABLE PIECES OF THE STAGE SETTING.
 - **OFLATS—ACT AS WALLS**
 - O PLATFORMS—ACT AS FLOORS
 - O MAY ALSO INCLUDE DOORS, A FOUNTAIN, ROCKS, TREES, STUMPS, FENCES
- Unit Set—stock set PIECES THAT CAN BE USED OVER AND OVER.



Sound



Sound in Theatre

- Music
- Effects
- Reinforcement

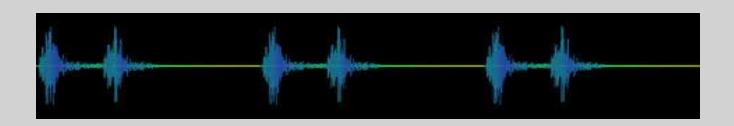


Music

- Pre-show—music before the show to get the andience ready and set the mood.
- Intermission—music that takes place during intermission to keep the audience in the mood.
- Post show—music that takes place during and after the curtain call to continue the experience
- Scene change—music that occurs to transition from one scene to the other and helps cover up background noise of the scene change

Effects

- Sound effects—important elements in the show.
 - •Those special sounds that are not produced by the actual props on stage, but come from a pre-recorded sound. Help make things realistic.
- Sounds that used to be on independent tracks are now blended (synthesized) to make a scored soundtrack.



Reinforcement

• Help to make the actors <u>londer</u> and easier to understand and hear.

- Acoustics—Sound transmission characteristics that are in a specific room or space.
 Good Acoustics=Good Sound
- Balance—A good blend between the actors voice and background music and sounds.

Nature of Sound

- Frequency—The rate at which objects vibrate.
- Pitch—Transmission of sound in the air.
- Intensity—Loudness of the sound.
- <u>Timbre</u>—Distinctive qualities of a sound that makes one different from another

Sound Equipment

- Tape Deck/CD Player
- <u>Transducer</u>—device that converts energy from one state into another
 - O Microphone or Loud Speaker (The "Cube")





Amplifier—Used to boost the signal received from a transducer.

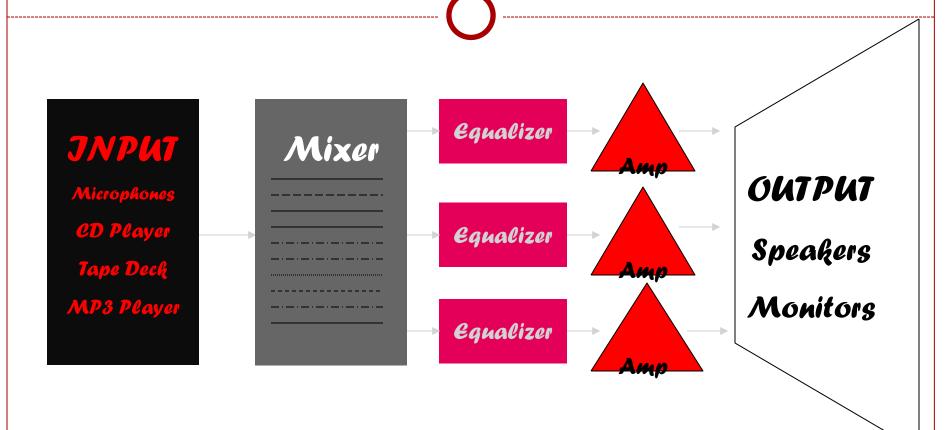


Sound Equipment

- Equalizer—Selectively boosts frequencies.
- <u>Mixer</u>—Mixes the input of several sources to be able to control them all.
- Speaker—Puts sound out to the audience.
- Monitor—Puts sound out backstage.
- Sound Booth—Where all the sound equipment is located.



Sound Diagram



Lighting



Lighting Designer

Duh? A Lighting Designer designs the lights for a show.

Responsible for making sure you can see the actors.

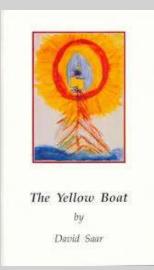






Tools

- Script
- Instruments
- Gels and Gobos
- Lighting Plot
- Cues
- Cue sheet
- Instruments Schedule







Script

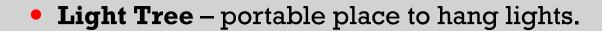
- Where you get your information about your design.
- The design needs to fit what is going on in the script (and the director's vision).

O You wouldn't put dim, blue lights in a scene during a sunny

day.



Lighting Instruments, Etc.





• **Electric** – batons over the stage wired to hang lights on.



- Catwalk over the house to hang light, give front lighting.
- Dimmer Box portable dimmer source





Lighting Instruments, Etc.

• Shutters – adjusts the ray of light.



• Lamp – the light bulb for the lighting instrument.



• Safety Chain/Cable – a cable that connects the light to something stable to keep it from falling.

• **Lightboard** – controls the lights

Lighting Instruments, Etc.

• Fresnel Spotlight – a short, fat light. The beam of light is soft and fuzzy.

• **ERS** – Stands for Ellipsoidal Reflector Spotlight; long skinny light; only light that can use gobos. The beam of light is hard (focused) or soft (fuzzy).



Gels

- **Gels** colored, translucent plastic. A color filter in a color frame that is put it in front of an instrument to change the light color.
- Gel Frame a frame that holds the gel







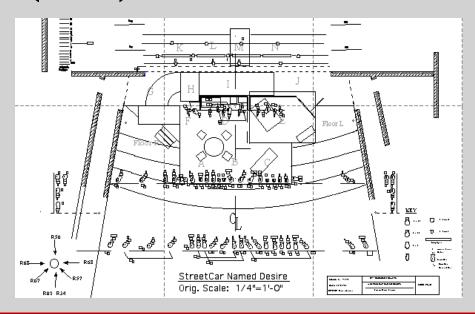
Gobos

 Gobo – a thin metal template inserted into an ERS to create a shadow pattern of light.



Lighting Plot

- A sort of "floor plan" of where the lighting instruments go in the theatre.
- Includes lighting trees, catwalks, and electrics.
- Shows **where** to hang the lights and where each light is "focused" to (areas).



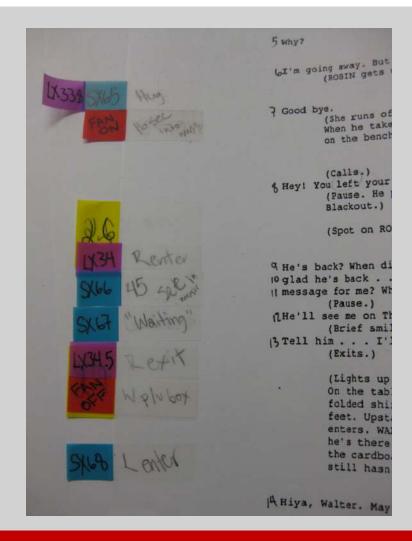
Areas

- Areas spots on the stage where lights are focused to. Over lapping circles of light.
- Lights are "focused" into areas to make it easy to light one part of the stage at a time.



Cues

- Cues Tells when there is a change. A lighting cue is marked where the lighting changes.
- Cues are marked in the script.
- During the shows, when the line/action happens, the cue happens.



Cue Sheet

• Cue Sheet – A list of all the cues, when they happen and what they are.

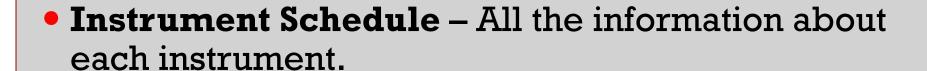
• Helpful because you don't have to flip through the script to find the

cue.

Easy to see and read.

theatr	ecrafts.c	om LX PI	OT SHEET production_	theatrecrafts demo show sheet 1
CUE NO.	MEMORY	UP/DOWN TIME	ACTION	STATE NOTES
preset	0.5	5	with 'half hour call'	houselights and preset on stage (dim window gabo and blue wash)
1	1	15 / 7	on clearance	houselights out & build state on stage (scene I)
2	2	4	as butler exits	check DSR - focus on sofa area
2 <i>A</i>	2.5	3	as curtains are closed	check whole state - evening approaches
VI5.3	3	0	VISUAL: light switch USR	switch practicals on & lift state
	4 <u>1</u>	heatrecrafts	date 1 Jan 2007	1

Instrument Schedule



- Information:
 - **O** Areas
 - O Gel Color
 - **O**Dimmer
 - O Special Notes

Step 2-c: Instrument Schedule

POSITION	CHANNEL	DIMMER	TUPE	FOCUS	LOAD	COLOR
EL 2 #1	- 11	7	6"FR	C	500w	R64
ELZ #Z	2	8	6" FR	В	500W	R68
EL 2 #3		9	6" FR	A	300W	R68
ELZ AH	8	10	54 360	D	575W	ROB
EL4 #1	4	17	6" FR	D	5000	R68
EL4 #2	3	19	6" FR	C	500 W	R68
PIPEA #1	10	- 1	6"FR	В	500W	R64
PIPEA #2	12	11	6" FR	D	500W	1264
PIPEB #1	9	2	6"FR	A	500W	ROY
PIPED #1	6	4	54 36°	B	575W	ROB
PIPEE #1	5	5	54 360	A	575W	ROB
PIPE E #Z	7	15	54 36°	C	575W	ROS
FLOOR #1	13,14,15	16,21,22	STRIP	CHC	700W	RBG
FLOOR #2	13,14,15	23,24,20	STRIP	CYC	500 W	RBG

Other Lighting Personnel

Master Electrician

Lightboard Operator

 (aka Lightboard Op)



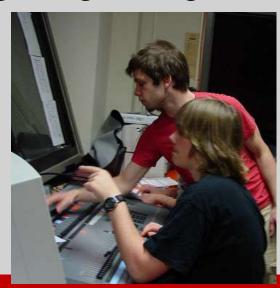
Master Electrician

- Master Electrician the person responsible for ensuring the lighting instruments are hung, focused, patched, and run according to written and verbal instructions from the lighting designer.
- Sometimes called the M.E.



Lightboard Operator

- Lightboard Op the person responsible for running the lightboard during rehearsals and the show.
- Follows cues and directions from the Director,
 Lighting Designer, and/or Master Electrician





Make-Up



Stage Make-up

- Bets the actor's appearance.
- Inhances what the actor looks like on stage.
- Makes facial features easier to see by the audience.

Genetics, environment, health, disfigurements, fashion,

age, personality.







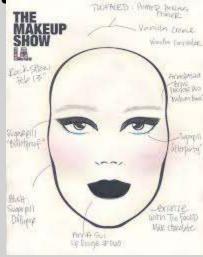
Drawings

- Renderings and Sketches—quick drawings to get the ideas down on paper.
- Make-up Worksheet—assists in making sketches. Has places for colors and notes. Helpful for beginners.

Working Drawings—Show front view and side view. Very

detailed draws of make up on the actor









Types of Make-up

- Cake Makeup—Most common in theatre today. Both dry and moist, pigmented material compressed into cake form. Comes in bases, highlights and shadows.
- Crème Makeup-moist, non-greasy foundation makeup. Does need powder to be set.





Types of Make-up

• <u>fiquid Makeup</u>—used in theatre, but very limited to body makeup. Difficult to blend.







Dry Makeup—Makeup that is dry when applied to skin.
 Face powder is most common (used to set cake or crème makeup)

Types of Make-up

- Greasepaint—Common before cake and crème makeup.

 Applied usually wet and then smeared in. Does not do highlights and shadows well.

 Used with stippling.
- Spirit Gum—used to apply extra pieces of makeup and hold things on the face/body.





Application

Techniques

- Highlights and Shadows!!
- Highlights—Facial
 highlights are those areas
 that reflect more light.
- Shadows—Facial shadows are the areas that reflect less.
- Highlights are a bit lighter than skin tone and Shadows are a bit darker.

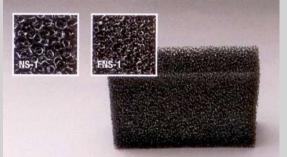


Application Techniques

- Corrective Makeup—Vsed to enhance natural appearance or cover something that should not be there. Similar to everyday makeup.
- Stippling—Method of applying makeup by daubing or patting with a sponge. Gives the skin a look of texture (appears rough).

OVse a Stippling Sponge!





3-D Makeup

- Nose Putty
- Derma Wax
- Gelatin
- Latex
 - Prosthetics
- Hair (Beards and Mustaches)



BN Ben Nye

LIQUID

Natural Rubber













Make-up Morgue

 Makeup Morgue—a collection of different parts of the face and body.

 Different looks for eyes, mouths, noses, hands, ears, etc. Can include old age, gore, hair, fantasy, animals, etc.

Kind of like a scrapbook of different looks.







COSTUMES



WHAT ARE COSTUMES?

- THEY ARE CLOTHES THAT ACTORS WEAR IN A PLAY.
- THEY HELP PORTRAY THE CHARACTER.
- HELP THE AUDIENCE UNDERSTAND THE TIME AND PLACE OF THE STORY.
- DIFFER FROM EVERYDAY CLOTHES.



COSTUME DESIGN

·REQUIRES MUCH STUDY

·AND EXPERIENCE.

•THE STUDY OF COSTUMING WILL HELP YOU UNDERSTAND ANOTHER ASPECT OF THEATRE AND

PERFORMANCE.





WHAT REQUIREMENTS MUST A DESIGNER MEET?

I. THE COSTUMES OF THE DESIGNER MUST READILY REVEAL TO THE AUDIENCE THE CHARACTER'S PERSONALITY.



WHAT REQUIREMENTS MUST A DESIGNER MEET?

2. THE COSTUMES MUST REVEAL THE:

A. AGE
B. OCCUPATION
C. WEALTH





WHAT REQUIREMENTS MUST A DESIGNER MEET?

3. THE COSTUMES MUST
REFLECT THE SETTING OF THE
PLAY POTH TIME AND DIACE.



COSTUMES SHOULD BE CAREFULLY PLANNED...

- STUDY THE PERIOD OF WHEN THE STORY TAKES PLACE.
- RESEARCH IN COSTUME BOOKS.
- LOOK IN ENCYCLOPEDIAS.
- OLD MAGAZINES (PEOPLE OR NATIONAL GEOGRAPHIC).
- PAINTINGS.

THERE ARE 4 THINGS TO CONSIDER WHEN PLANNING A COSTUME.

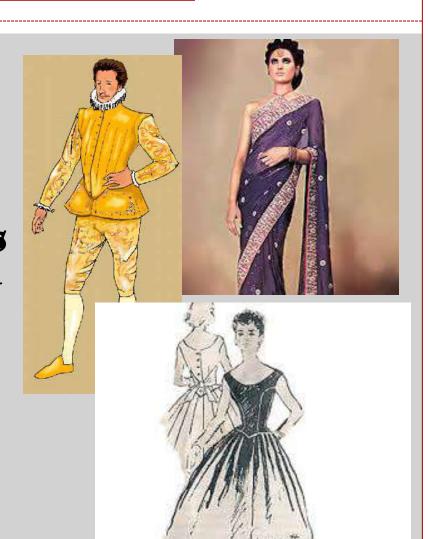
1. CONSIDER THE LINE OR SILHOUETTE.

THAT IS THE CURVATURE OF THE COSTUME. FOR EXAMPLE, A SHORT, STRAIGHT "SACK" SILHOUETTE IS INDICATIVE OF THE LATE 1920'S.



THERE ARE 3 BASIC TYPES OF SILHOUETTE:

- 1. THE DRAPED LINE, LIKE IN AN INDIAN SARI.
- 2. THE FITTED LINE, LIKE MEN'S TIGHTS IN SHAKESPEAREAN TIMES.
- 3. COMBINATION, LIKE FITTED BODICE AND DRAPED SKIRT.



2. CONSIDER THE CHOICE OF FABRIC.

- A. FABRIC HELPS TO SUGGEST SOCIAL STATUS.
- 1. LUXURIOUS TEXTURE SUGGESTS WEALTH.
- 2. ROUGH TEXTURES SUGGEST POVERTY
- B. THE WEIGHT OF THE FABRIC IS IMPORTANT TOO.
- 1. REGAL ROBES REQUIRE BULKY MATERIAL.
- 2. FAIRIES' FROM MIDSUMMER NIGHT'S DREAM NEED LIGHT WEIGHT MATERIAL THAT WILL FLOW EASILY.



3. CONSIDER THE COLOR.

- PROPER CHOICE OF COLOR WILL HELP ESTABLISH THE PLAY'S MOOD AND THE PERSONALITY OF THE CHARACTER.
 - O BLUES AND GREENS ARE RESTFUL
 - O RED COVEYS DANGER OR ANGER
 - O BLACK DENOTES TRAGEDY
 - O PURPLE SUGGEST ROYALTY
 - O WHITE IS ASSOCIATED WITH PURITY



4. CONSIDER DECORATION.

• DECORATION INCLUDES TRIM AND ACCESSO ATTACHED TO THE COSTUME. OBUTTONS OLACE OHATS OSHOES OFANS OCANES OJEWELRY

COSTUMERS

 COSTUME DESIGNER-MEETS WITHERHE DIRECTOR. RESEARCHES THE PLAY, THEN DESIGNS THE COSTUMES FOR THE ENTIRE PLAY TO FIT THE PERIOD. COSTUMES WITH COMPLIMENT EACH OTHER AND THE SCENE DESIGN.

• COSTUME CREW-THE COMMITTEE IN CHARGE OF COSTUMING THE SHOW.



HOW DO WE GET COSTUMES??

MAKING

RENTING

BUYING

BORROWING



COSTUME PLOT

COSTUME PLOT—A CHART LISTING EACH CHARACTER, THE ACTS OR SCENES IN WHICH THEY APPEAR, AND ALL THE GARMENTS, UNDERGARMENTS, AND ACCESSORIES NEEDED.

COSTUME PLOTS TELL YOU WHAT YOU NEED TO GET.
THEN YOU CAN MEET WITH THE ACTOR OR CAST
AND FIND OUT WHO ALREADY HAS WHAT.

Noises Off! Costume Plot Krista Cloud, Stage Manager Ball State University Theatre

Run Time	Scene/Page	Actor	What	Change time/pgs.	Location	Crew
	Top of show	Jackman	Corduroys, cardigan, button-up, glasses, loafers, brown socks	Top of show	House	
	Top of show	Streep	Dress, apron, cardigan	Top of show	Backstage	
	Top of show	Efron	Button-up, tie, slacks, suit jacket	Top of show	Backstage	
	Top of show	Dench	Dress, heels, nightie	Top of show	Backstage	
	Top of show	Latifah	Khakis, blue button-up, white keds, white socks	Top of show	Backstage	
	Top of show	Alexander	Jeans, white t-shirt, tool belt	Top of show	Backstage	
	Top of show	Witherspoon	Purple suit, heels, tights	Top of show	Backstage	
	Top of show	Diesel	Black slacks, white button-up, ascot, cardigan	Top of show	Backstage	
	Top of show	Clooney	Black hat, black pants, black turtleneck, black hoodie	Top of show	Backstage	
	Pg. 37	Dench	Without dress	Three pages	Off bedroom door	
	Pg. 37	Efron	Without jacket, loosened tie	Three pages	Off bedroom door	

Publicity



Publicity Crew

- •The publicity crew is responsible for organizing an advertising campaign and publicizing the show.
- •The advertising campaign should begin as soon as the cast is announced.
- •Check with your director concerning your school's policy on releasing news to the media.

Publicity Crew

- •After rehearsals begin, prepare several publicity photos and stories to release to the school newspaper or local newspaper.
- •Show members of the cast in rehearsal or crew members working on interesting parts of the show.
- •Every picture should look like fun and make all who see it want to be part of the audience.
- •Your director will help you organize a photograph session before one of the early rehearsals.



Photo Call

- Photo calls of the actors in costume are usually scheduled closer to the dress rehearsals.
 - •Photographs made at those sessions can be used as part of the lobby display as well as for opening night photographs.





Advertising

- School-wide advertising is extremely important. Consider placing posters in the halls, classrooms, and cafeteria.
- O A handmade banner above the auditorium entrance, a decorated bulletin board in the hall, or an attractive lobby display can draw much attention to the upcoming production.



Even something as simple as placing bookmarks in the school library can help advertise the production.



What to include for Publicity?

- On any posters or advertising items,
 be sure to include:
 - name of the play
 - ·playwright
 - publishing company
 - theatre / location
 - date and time of the performances
 - admission price

Announcements

- The week tickets go on sale, try using short announcements or reminders on the school intercom and in the school bulletin.
- ·Make a slide for the broadcast channel.
- •Ask for information to be given over the school announcements.
- •Create a slide to be shown by teachers.



Appreciation

• After the final performance, it is important for the publicity crew to remove all posters or advertisements for the production.



Letters of appreciation should be sent to all persons or businesses who helped promote the production.

Essential Questions

Please answer the essential questions below.

- 1. What the major technical components of a production of a play?
- 2. Pick a design area. How does this type of design affect the overall theatrical production?
- 3. Why is it important to understand all aspects of technical theatre, regardless of your role in a production?

Project Choices- props

• PROPS IN SCRIPT — Go through the script and write down ALL the props. Some will be literal (you can see it listed in the script) and some are implied (it is hinted at in the script). Create a prop list using your script as a reference. You should list the PAGE #, PROP, WHERE TO FIND IT (Make, Borrow, Buy, Find), CHARACTER (who uses it), and NOTES (any special notes on what the prop should look like, etc.)

• **RENDERING**—Create a color rendering for ONE prop for EACH character in the script.

Project Choices-scenery

- 1. BACKDROP SKETCH—Use a WHOLE SHEET of 6x10 white paper to sketch and color a backdrop for The Yellow Boat. You will then enlarge your sketch. You will GRID your design and then lightly grid your enlargement. You will use the grid spaces to enlarge your backdrop.
- **2. RENDERING**—Render a bird's eye view and a front view of your set. LABEL it with estimated height, etc. Use color.
- a. SCALE DRAWINGS—Using your rendering, you will draw your set (floor plan and elevation) to scale (1/2 inch scale).
- b. SCALE MODEL—Using your floor plans and sketches, you will make a "white model" set using manila folders. Your model will need to be in 1/2 inch scale.

Project Choices- sound

- SOUND CUES—Go through the script and analyze it for sound needs. Mark sound cues in your script with "SQ." Do not number them yet. Some of your cues will be literal and some will be implied.
- LIST OF EFFECTS—Using the cues you labeled in your script, create a Cue Worksheet with the page number, type of cue, and length of cue (estimate).
- PRE-SHOW AND INTERMISSION MUSIC—as the designer, you are setting the mood for the show before the show even starts.
 Make a list of at least 30-45 minutes worth of songs that will set the mood. Put them in a particular order and list the length of each song. Include the artist and title of the song.

Project Choices-LIGHTING

- LIGHTING NEEDS—Create a Lighting Needs worksheet with the correct information for each scene—Look at where it is, what time of day it is, what possible colors might be needed, lightness or darkness, etc.
- MAKE A GOBO—Design your own gobo that could be used in the show. First, draw your design (silhouette) on the gobo worksheet. Then, re-draw your design on the black circle. Cut out the design. This is the gobo you will turn in.
- LIGHT CUES—Go through the script and mark all the light cues (with LQ), including blackouts. Create a Lighting Cue Sheet. Do NOT number them until you have all your lighting cues marked.

Project Choices-Make-Vp

- RENDERING—After being assigned a character, you will complete a drawing of your make-up design. It MUST be in COLORED PENCILS, using shadow and highlights.
- THE APPLICATION—In class, you will apply your design to either yourself or another student (who has agreed to it). You will need to bring makeup and applicators.

Project Choices- COSTUMES

- SKETCHES/ RENDERINGS—Design 3 costumes for a CHORUS member in The Yellow Boat. Use color pencils and label each piece.
- FINAL RENDERING—Trace your renderings onto plain white paper. Color and design the form on plain white paper. Cut out the white paper costume creation, leaving a small edge of white around the costume. Glue the drawing onto a piece of construction paper. Add fabric and examples of accessories and label the construction paper. Place the title of the play and the character name on the front of the construction paper. Place your name with pencil on the back of the paper.
- COSTUME—Using your design on your final rendering, you are going to recreate the costume for one of you to wear and model for the class. You may use "found items" (such as "trash", old clothes, etc.). You can adapt these items to fit what you need, but DO NOT BUY ANYTHING!!! You have NO BUDGET for the show. I want to see how creative you are. You may also use anything to assemble your costume, but the final product must look neat/tidy and the costume must be functional (you have to be able to take it off and put it on easily).

Project Choices- Publicity

- POSTER—Design and construct a poster with the title, playwright, and publisher information, admission price, as well as dates, time and location of the show. Lettering needs to be large enough to read. Can be done by hand or on a computer. Include graphics that are show-specific.
- PROGRAM
 —Design and construct a program cover and layout, including graphics for the cover and cast/crew pages.
- ANNOUNCEMENT

 —Write a catchy, fun announcement to be read over the announcements. Include the show title, playwright, dates and times, admission price, location, etc. You can record the announcement and add music and effects if desired.