

Drama—Theatre Arts 11

March 23-27

Time Allotment: 20 minutes per day

For use during at-home instruction, Spring 2020 only

Student Name: _____

Teacher Name: Mr. Andrew Ward

Packet Overview

Date	Objective(s)	Page Number
Monday, March 23	1. Describe unframed or “soft” elements of two-dimensional scenery such as drapes, drops, and cycs	2
Tuesday, March 24	1. Describe framed or “hard” elements of two-dimensional scenery including wood frame constructions and trim	5
Wednesday, March 25	1. Identify elements of three-dimensional scenery including platforms, steps, and abstract stage units	9
Thursday, March 26	1. Apply basic painting procedures including coats, methods of painting, types of brushes, and brush cleaning to <i>She Stoops to Conquer</i> set. 2. Prepare for vocabulary quiz.	13
Friday, March 27	1. Minor Assessment: Vocabulary quiz, Set Building: Lessons 1-3	16

Additional Notes: For now, GHNO is still producing *She Stoops to Conquer*. While more details will be forthcoming to determine the steps we will need to take in order to make up for lost time, please know that I am doing everything possible to make sure that our production stays on track. I am still meeting with professionals to talk about your costumes, audience seating, lighting rentals, etc. You will learn about the techniques and practices required in building a set, putting together costumes, and hanging lights; that way, when you return, you will ideally know what you’re doing.

NOTE FOR ACTORS: All your lines must be memorized by April 6. Even scenes that you do not yet have blocking for. Please have this done by the end of quarantine. Email me if you do not have your script, and I will get one to you. This includes servants and “three-pigeon” actors.

Academic Honesty

I certify that I completed this assignment independently in accordance with the GHNO Academy Honor Code.

Student signature:

I certify that my student completed this assignment independently in accordance with the GHNO Academy Honor Code.

Parent signature:

Monday, March 23

Drama Unit: Set Building

Lesson 1: Soft elements of two-dimensional scenery

Unit Overview: Set Building

Scene designers and technicians are interested in the construction of scenery not only to become familiar with building techniques but also to become aware of the uses and limitations of various materials. The more they know about present-day theatrical materials and techniques, the better they can introduce new materials and original methods into designs.

The building of scenery is under the charge of the technical director or project manager, the person responsible for translating the designer's idea into reality. The better an understanding the technical director has of the designer's ideas and interpretation of the production, the more profound an effect he can have on the design. Compared with standard building construction, scenery construction may, seem at first glance, to be unduly flimsy and unnecessarily complicated. These characteristics are due chiefly to the unique demands the theatre places on scenery. First, it must be portable and lightweight, so as to move easily from the shops, on the stage, and sometimes from theatre to theatre. Second, because theatre is larger than life, scenery has to be able to assume large-scale proportions for conceptual, storytelling, decorative, or masking purposes. Therefore, large expanses of scenery must be furnished with a minimum of structure and a maximum of portability. And finally, because scenery exists for only a short time—the run of the production—its construction must be cost-effective. This does not necessarily mean made from the cheapest materials; rather, it means balancing costs against the structural demands of a material.

I have separated the various types of scenery into two-dimensional and three-dimensional groups. Each is similar in method of construction, function, and handling requirements. Two-dimensional scenery includes all flat scenery such as walls and **profile pieces**¹ and is categorized by its basic shape rather than by the way it is used on the stage. The individual units of flat scenery that are assembled to make a three-dimensional form on the stage are still classified as two-dimensional scenery. Two-dimensional scenery is further subdivided into two groups: framed scenery and unframed (or soft) scenery. Within these two groups falls the bulk of the scenery that is used on the stage. Three-dimensional scenery refers to the scenic units that are built in three dimensions to be handled and used as solid forms. Three-dimensional scenery is separated into two basic groups: weight-bearing, meaning the weight of the actor and other scenic units, and non-weight-bearing.

Unit 1 Vocabulary: Bolded words in overviews and lessons are defined in the footnotes section of each page. Make sure that you dedicate these to memory. See “profile piece” in the bottom margin for an example.

Objective: Be able to do this by the end of this lesson.

1. Describe unframed or “soft” elements of two-dimensional scenery such as drapes, drops, and cycs

Introduction to Lesson 1

Large unframed pieces such as stage draperies, drops, and the cyclorama, or “cyc,” are considered soft scenery. They all serve the same function—providing a large area of scenery with a minimum of

¹**profile piece** A flat piece of scenery that follows the outline of an object, such as a tree, hill, or fence.

construction and a maximum of portability. Because they are soft, they must hang from a batten or pipe for support and can be easily folded or rolled for transportation or storage.

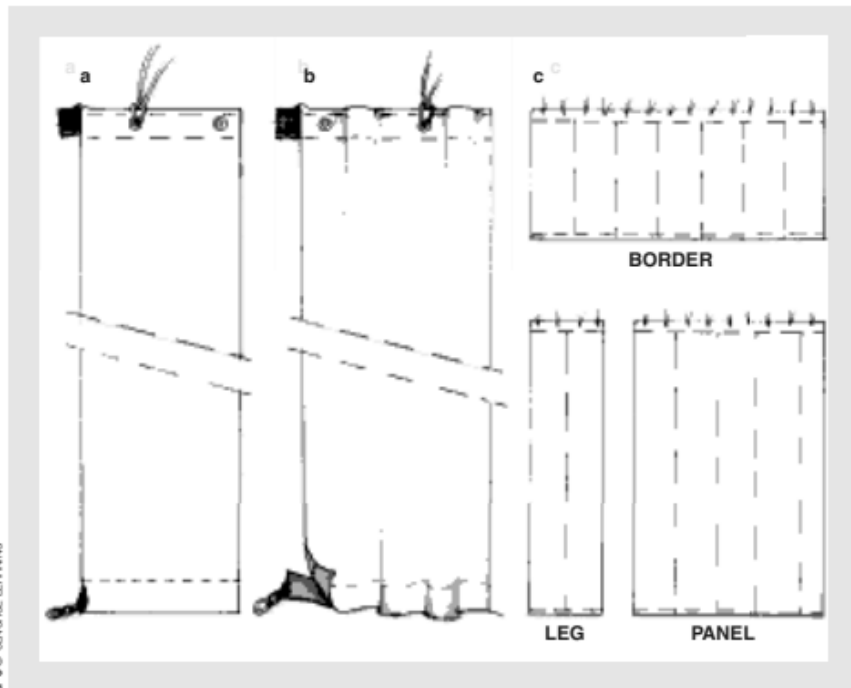
Stage Draperies

The large panels of stage draperies are made by sewing widths of fabric together. The seams are sewn face to face to present a smooth front surface. The top is reinforced with 3- to 4-inch jute webbing through which grommet rings are set at 1-foot intervals for the tie-lines. The bottom has a generous hem containing a chain or pipe that functions as a weight for the curtain. Occasionally, the chain is encased in a separate sound-deadening pocket, called a **pipe pocket**², that is sewn on the back side of the drapery.

Drapery fabrics may be sewn flat to the top webbing or gathered or pleated onto the webbing to give a fixed fullness to the curtain. For a front curtain or traveler curtain, fixed fullness is an advantage because it has a softer look. If used as masking, it absorbs more light than does a flat curtain panel. However, it is not as flexible because the latter can be hung either flat or with varying degrees of **fullness**³ for a greater variety of uses (Figure 8-1).

8-1 Stage Draperies

- a Flat drapery construction. Webbing with grommets and tie-lines at top; hem enclosing chain weight at bottom.
- b Gathered drapery. Fullness gathered on top webbing; chain pocket attached above hem at bottom.
- c Types of stage draperies: border, leg, panel.



Drops

Another large-area piece of scenery is the **drop**⁴, taking its name from the fact that it hangs on a batten and is dropped in. For ease of transportation, drops are made to fold. Special theatrical paints are flexible

² **pipe pocket** A casing sometimes stitched to the back at the bottom of a drop into which a chain or pipe can be inserted for weight.

³ **fullness** The effect achieved by gathering or pleating a given width of fabric into a narrower width. For example, a 10'-0" wide drape at 100 percent fullness would need 20'-0" fabric width.

⁴ **drop** A large piece of fabric that is dyed, painted, or otherwise treated to create a background.

enough to withstand folding only if the paint application is thin and kept to one layer. Even then, with age and use, the paint will eventually crack or otherwise show wear and tear.

Drops are commonly made of inexpensive translucent material. Other materials such as burlap and theatrical gauzes are sometimes used to achieve a specific desired effect. Theatrical gauzes are particularly useful because they come in wider widths than most fabrics. A translucent drop is painted with dye or transparent paint and is equipped with tie-lines at the top and a pipe pocket (Figure 8-3).

8-3 Drop Construction

a Rear view of a drop:

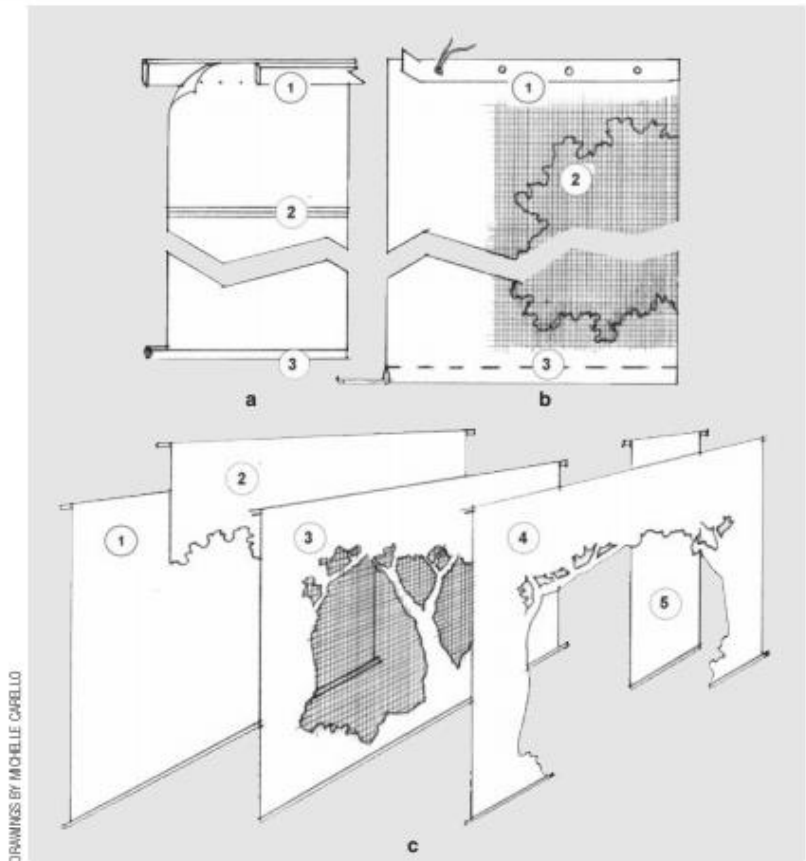
- 1 Top batten, with drop sandwiched between two 1 × 4s.
- 2 Face-to-face horizontal seam.
- 3 Bottom batten, double 2-inch half round.

b Rear view of a cut drop:

- 1 Top webbing with grommets and tie-lines.
- 2 Netting glued over openings or cut edges to support loose ends.
- 3 Drop bottom with pipe sleeve for the removal of bottom batten.

c Types of soft goods:

- 1 Plain backdrop.
- 2 Cut border.
- 3 Cut drop, netted.
- 4 Leg drop or portal.
- 5 Leg.



The Cyclorama

The largest single piece of scenery in the theatre is typically the cyclorama, or “cyc.” The cyclorama’s most familiar use is as a sky or void, backing a setting or elements of scenery placed in the foreground. Most commonly, the cyc is hung flat across the back of the setting, although it can also extend downstage in a gentle arc on either one or both sides of the set. The terms drop and cyc are often used interchangeably, although technically a drop is painted. A bought cyc is often dyed but can be a solid color and unadorned.

Lesson 1 Review Questions:

Respond with 2-3 sentences per question.

- 1. Based on the information that you read, write a definition for unframed or “soft” scenery.

2. What are the differences between drapes, drops, and cycs?

Tuesday, March 24

Drama Unit: Set Building

Lesson 2: Hard elements of two-dimensional scenery

Objective: Be able to do this by the end of this lesson.

1. Describe framed or “hard” elements of two-dimensional scenery including wood frame constructions and trim.

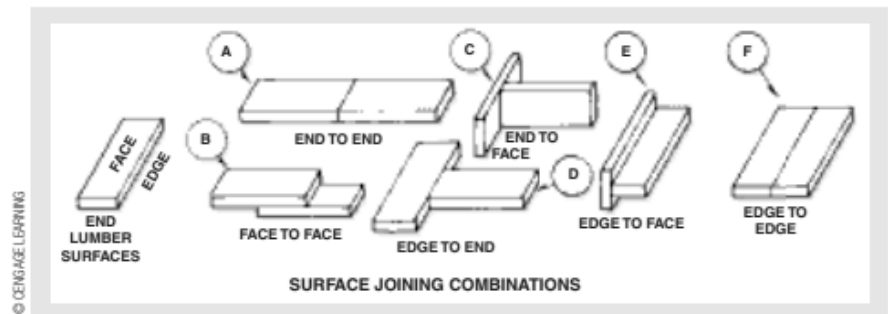
Introduction to Lesson 2

Framed scenery is structured to support itself in a standing position, although it may be aided by hanging support or be flown altogether. Most framed scenery deals with relatively small modules. If too large, it has to be hinged to fold into a smaller size or be dismantled into smaller parts to move in and out of the theatre.

Wood Frame Construction

The traditional material for scenic construction is wood. The various wood joints are derived from the many ways of combining lumber surfaces. The surfaces of lumber are described as its *face* (flat surface), *edge*, and *end*. The surface-joining combinations are classified as *end to end*, *face to face*, *end to face*, *edge to end*, *edge to face*, and *edge to edge*, as illustrated in Figure 8-5.

8-5 Typical Wood Joints Used in Scenery Construction



Joining lumber has two steps: first, the cutting and fitting of the joint; second, the securing of the joint. Fixed joints are secured with glue and nails, staples, or screws. Temporary joints are held with bolts, loose-pin hinges, or keeper hooks.

There are two basic techniques for framing a traditional theatrical flat, or wall, applied to any size or shape, seen in Figure 8-6. The soft-covered flat uses an end-to-edge joint, which is joined most commonly with a ¼-inch-thick plywood plate called a corner block or keystone. The plywood is attached with its grain perpendicular to the joint, inset from the edge of the flat by ¾ inch.

The top and bottom horizontal framing members are called **rails**⁵, which extend the full width of the flat; the vertical framing members, interior to the rails, are **stiles**⁶. Internal horizontals or verticals are referred to as **toggles**⁷ and are generally spaced at 4- to 5-foot intervals.

To strengthen and hold the flat square (at 90 degrees), diagonal braces are used to create triangles, an inherently stronger shape than a rectangle. Two diagonal braces are typically used. For this to be effective they need to be on one side of the rectangle, as shown in Figure 8-6.

To cover a flat with fabric, cut the piece of fabric slightly larger than the frame. Keeping the weave of the fabric vertical, place the muslin on top of the frame without pulling it tight; this allows for shrinkage, which occurs when the muslin is painted. The standard is to allow about 1 inch of fabric to fall onto the table for a 3-foot-wide flat. Staple each corner to hold the fabric in place. Starting with the middle of one stile, staple the muslin to the inside edge of each, placing a staple approximately every 8 to 9 inches. Work toward each corner in this fashion. Staple the fabric to the rails in the same way. If necessary, adjust the staples in the corners so the fabric lays flat. Then glue the loose edges of fabric to the frame on all sides. After this has dried, carefully trim the excess fabric with a matte knife.

The framing technique for hard-covered flats is similar to that of a soft-covered flat, but the joints in this method are end-to-face so that the framing members are perpendicular to the face of the flat. This is called a **Hollywood flat**⁸. The hard cover, most often lauan, negates the need for diagonals, corner blocks,

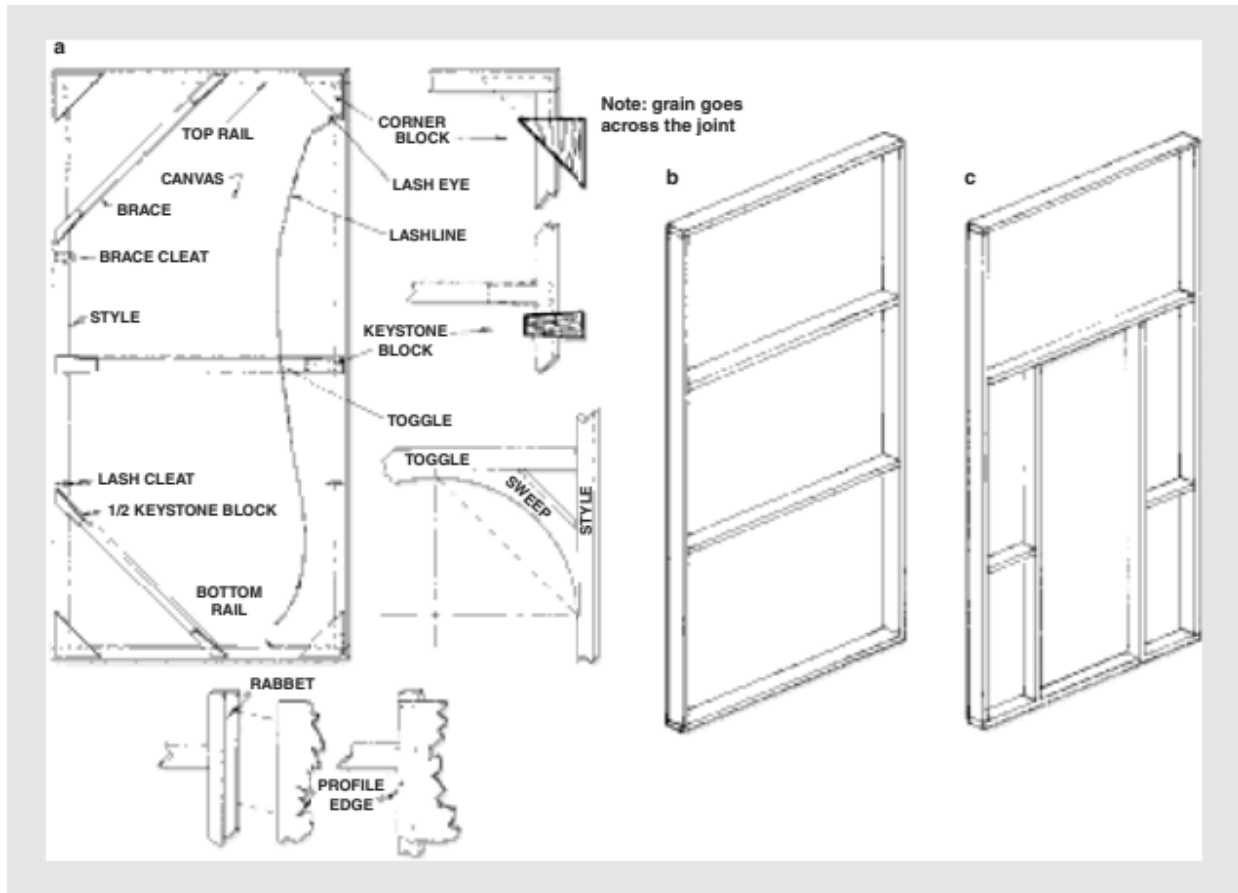
⁵ **rails** Top and bottom horizontal framing members of a flat.

⁶ **stiles** Vertical framing members of a flat.

⁷ **toggles** Internal framing members of a flat, usually horizontal but sometimes vertical.

⁸ **Hollywood flat** A flat in which the framing members are on edge; the corners of the flat are end to face (as opposed to end to edge).

and keystones. The advantages of hard-covered flats are greater structural integrity and the ability to accept a wide range of textural surfaces.



8-6 Framed Scenery

- a Flat construction.
- b Hollywood flat construction.
- c Construction of Hollywood flat with door opening. Note beveled threshold.

Trim

Decorative trim appears on a set in places other than around doors, windows, and other openings. Depending on the time period of the design, **baseboards**⁹, **chair rails**¹⁰, **wainscoting**¹¹, **picture rails**¹², **cornices**¹³, over-the-mantel decoration, and other kinds of trim may all contribute to scenic illusion (Figure 8-12).

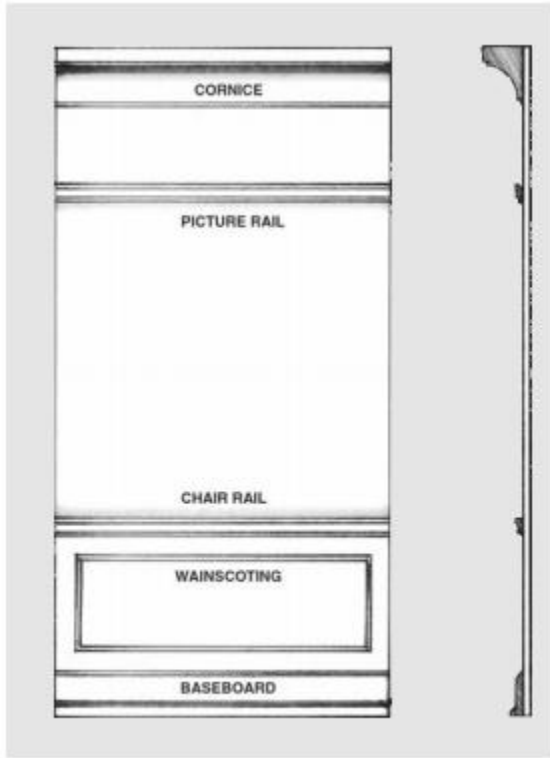
⁹ **baseboard** Piece of molding at the bottom of a wall that protects the wall from chair legs slid against it; also used as a device to move our eye from the horizontal floor to the vertical surface of the wall.

¹⁰ **chair rail** Piece of molding above the floor to protect the wall from the back of a chair sliding against it.

¹¹ **wainscoting** Any wood lining on a wall, usually seen in the form of paneling.

¹² **picture rail** Piece of molding that is used to hang pictures.

¹³ **cornice** Piece of molding at the top of a wall used to move our eye from the vertical surface of the wall to the horizontal surface of the ceiling.



8-12 Standard Wall Trim Seen in Various Period Styles

Lesson 2 Review Questions:

Respond with 2-3 sentences per question.

1. Based on the information that you read, write a definition for framed or “hard” scenery.

2. What are the differences between theatrical and Hollywood flats?

3. For our production of *She Stoops to Conquer*, identify which kinds of trim we will be using. Refer to image 8-13 to answer this question.



Wednesday, March 25

Drama Unit: Set Building

Lesson 3: Elements of three-dimensional scenery

Objective: Be able to do this by the end of this lesson.

1. Identify elements of three-dimensional scenery including platforms, steps, and abstract stage units

Introduction to Lesson 3

Certain elements of scenery cannot be reduced to flat planes. Others, because they are so small, are more practically built as three-dimensional forms. This is especially important if the form is to bear the weight of an actor or other pieces of scenery. Weight-bearing structures take many forms: architectural shapes such as steps, ramps, and platforms; irregular forms of rocks; and free forms of abstract designs. Raising a large portion of the stage floor and the use of steps and ramps bring excitement to a design composition, variation to the staging, and potential challenges to the stage technician. The technician must create a platform at a specific height above the stage floor that is structurally sound enough to support actors and furniture with a minimum of deflection and, at the same time, be portable and economical. A large

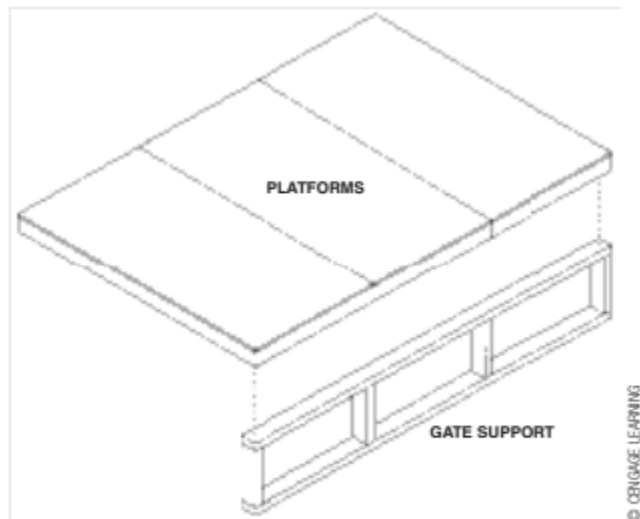
expanse of platforming is subdivided into smaller units for ease of handling. A single unit is made to knock down into even smaller parts.

Platforms

Any surface platforming technique can be broken down into the three structural members that are always present in some form or other: the top, rail, and post. In the simplest terms the perimeter shape of the platform is framed and then supported up to the desired height.

Most frequently, the lid structure and the frame structure of a platform are permanently attached to each other, sometimes referred to as a “rigid platform” and built in stock lid modular sizes. This typically consists of a perimeter frame of 2×4 s or 1×6 s. The platform is elevated to its specified height using simple lumber legs, typically 2×4 s bolted to the frame. Each leg is independent of the others. This style of construction is applicable to platforms of any shape.

A more efficient type of platform support is stud wall construction, referred to as gating. Similar to house construction, this is an all 2×4 frame consisting of two horizontal members joined by a series of vertical members. The advantages of this method are quick installation, very rigid support, and the ability to create raked or angled decks easily. In this method, support members are often shared by a series or group of platforms. The framed platform is attached to the gated support (Figure 8-14).



8-14 Gated Platform Support Three 4×8 platforms with gate support.

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Steps

A flight of steps is made up of risers and treads. The **tread**¹⁴ is the horizontal weightbearing surface, and the **riser**¹⁵ is the vertical interval of change in level. The rule of thumb guiding the size ratio of the tread to the riser is based on the ease of movement up and down the steps. Referred to as “the 18-inch rule,” it is this: the sum of the riser and the tread should equal 18 inches. For example, a 6-inch riser would require a 12-inch tread, an 8-inch riser a 10-inch tread, and so on. Any rise lower than 4 inches or higher than 9 inches is an “actor trap,” meaning it is likely to cause an actor to trip. The low-riser and wide-tread combination is more desirable for the onstage steps, permitting more graceful movement up and down.

A flight of steps can be built for the stage in many ways. One method is a modified platform trestle construction with each tread supported by a complicated post-and-rail framework (Figure 8-21a). This way, however, makes a bulky three-dimensional platform that is difficult to store and move.

¹⁴ **tread** Horizontal surface of a step.

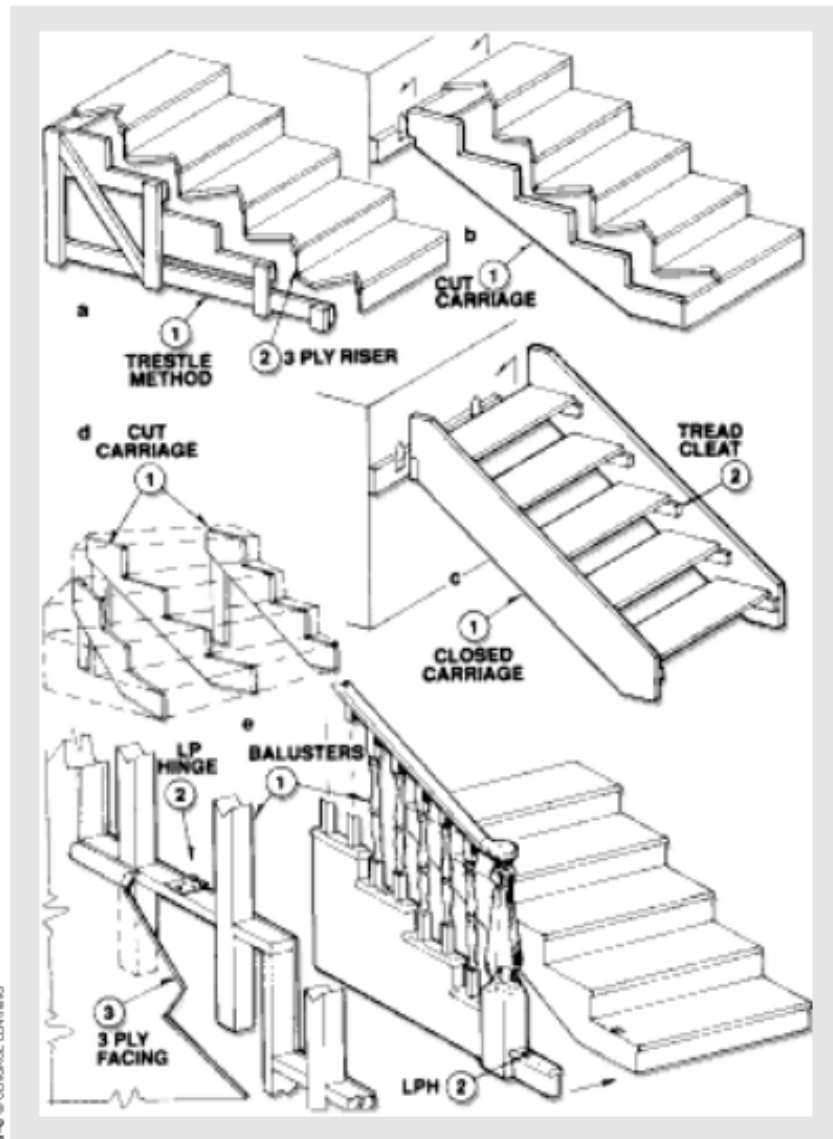
¹⁵ **riser** Vertical surface of a step, often referred to as *facing*.

Steps can be made to knock down into more easily handled parts by the use of the cut-carriage method of construction (Figure 8-21b). The pattern of the riser and tread is cut from a wide board running parallel to a line drawn through the nosing of each step. The **nosing**¹⁶ is the intersection of the top of the riser and the outside edge of the tread. A **carriage**¹⁷ is cut from a board wide enough to retain at least 3 inches of uncut board along the bottom edge.

The understructure of a stair unit (or platform) is often hidden by a **facing**¹⁸. One method of doing this is seen in Figure 8-21e. In this method, the stair railing, stringer, and newel post are incorporated into the facing. The carriage supports the bottom ends of the balusters. It can be an “open carriage,” revealing the profile of the tread and risers, or it may be a “closed carriage,” masking the ends of the steps.

8-21 Stair Construction Techniques

- a Trestle method, similar to gate:
 - 1 Trestle with the top edge framed to riser-tread pattern.
 - 2 For riser stock, 3 ply is used.
- b Cut-carriage method:
 - 1 Carriage is cut to riser tread pattern. Step unit leans on platform for support.
- c Closed-carriage method:
 - 1 Because the closed carriage can be used only on the outside of the stair unit, this type of construction limits the width of the stairs.
 - 2 Cleat to hold tread. Note that no riser is used.
- d Cut-carriage method used on an irregular-shaped flight of steps:
 - 1 Carriages with same riser height but varying tread dimensions.
- e Stair facing:
 - 1 Framed out of 1 1/8-inch baluster stock.
 - 2 Facing pin-hinged to steps.
 - 3 If both faces are covered with 3 ply, the facing unit becomes reversible with minimum alterations.



¹⁶ **nosing** Projecting edge of a stair tread and top of stair riser.

¹⁷ **carriage** Supporting structure of a staircase tread.

¹⁸ **facing** Edge of a platform or stair tread, used to hide the structure decoratively.

Abstract Stage Units

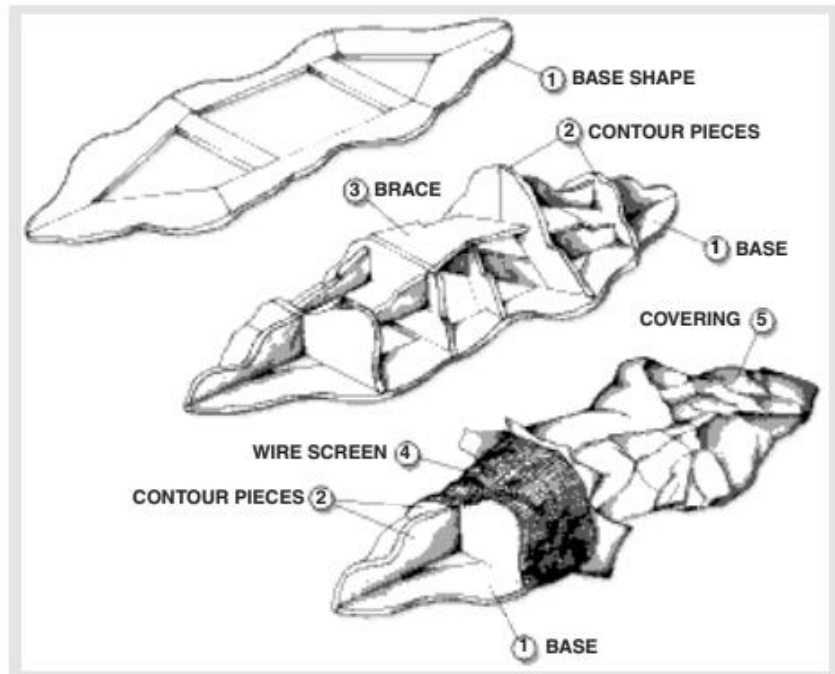
Irregular surfaces that cannot be reduced to a series of flat planes must be constructed as a three-dimensional unit. Examples include rocks and abstract forms that may have to bear weight.

One method of construction of a rock piece, demonstrated in Figure 8-18, involves the following steps: (1) The exact shape of the base of the rock is framed as a piece of flat scenery; (2) Across the shortest dimension of the base is set a series of shaped pieces that follow the contour of a section taken at that point (see Chapter 5); (3) The contour pieces are stiffened with cross bracing, and all weight-bearing surfaces are reinforced; (4) Over the contour pieces is placed chicken wire or some other structural mesh, which is manipulated into the desired shape; (5) The final surface is applied.

8-18 Construction of Rock Forms

Steps in construction:

- 1 Shape of form on floor; conventional framing.
- 2 Contour pieces.
- 3 Cross bracing.
- 4 Wire screening.
- 5 Burlap.



Lesson 3 Review Questions:

Respond with 2-3 sentences per question.

- 1. Explain the differences between two and three-dimensional scenery pieces.

2. Referring to image 8-13 on page 9, what abstract stage unit(s) are necessary for the *She Stoops to Conquer* scenery construction?

Thursday, March 26

Drama Unit: Set Painting

Lesson 1: Painting Procedures

Unit Overview: Set Painting

After deciding on the look of the set, a designer communicates with the scenic artist, who uses the designer's ideas to create painted scenery. Many of the methods and techniques of handling scene paint are familiar to anyone with training in the visual arts—the difference from easel painting is scale, distance of the work from the spectator, and especially the low light under which the work is seen. Although painting scenery is a highly skilled and specialized phase of creating a setting and a critical part of the scenery process, it should not be intimidating. Like any skill, it takes years of practice to perfect, but the basics are important for anyone working backstage to understand and relatively easy to learn. It is not unusual, especially in smaller theatres when the treatment is straightforward, for the technical director or shop staff to either assist or be fully responsible for the painting of a set.

Unit 2 Vocabulary: Bolded words in lessons are defined in the footnotes section of each page. Make sure that you dedicate these to memory.

Objective: Be able to do this by the end of this lesson.

1. Outline basic painting procedures including coats, methods of painting, types of brushes, and brush cleaning.

Introduction to Lesson 1

Anyone can hold a paint brush. Although any surface treatment of scenery is the province of the scenic artist, the fact is, almost everyone in the shop works with paint despite having no training as a scenic artist. The majority of the work is not difficult—often no more difficult than painting the walls of a room. Because the scale of scene painting is so large, the scenic artist uses a broad technique, sometimes so broad that clear forms appear only when viewed from a distance. Learning to paint this way may require some slight adjustment in thinking. A basic understanding of scenic design is certainly helpful, as are painting skills of any kind, but not critical.

Coats

Before any painting is done, the fabric must be prepared, which is done by applying what is called a size, or *prime* coat, and a *base* coat. Their individual use or omission varies in accordance with the complexity of the design, the nature of the surface, and the painting technique.

The type of prime coat used depends on the kind of painting that will be done and how the piece of scenery will be used onstage. If the scenic piece has a hard surface such as plywood or lauan that is not covered with muslin or canvas, the prime coat mostly serves to provide a reasonable surface on which to apply paint. Raw wood can soak up a great deal of paint—better to prime this with cheap white paint than expensive color.

The base coat is the underpainting for the final decorative painting and texturing. As a mixture, the base coat is kept thin in order not to overload the canvas. The application and the color of the base coat are determined by the finished surface of the scenery. For example, a base coat may be one tone as a basis for a slick, modern paneled wall; it may be a **scumbling**¹⁹ of two or three tones in preparation for an antiqued, weather beaten surface; or it may be a graded wash to go under a stenciled wallpaper design. (See Figure 9-7 for an example of scumbling.) Layering in this way, the scenic artist can use the base coat to start to suggest the final surface. This technique is especially helpful in creating texture or when a particular light source is integral to the painting.

Methods of Painting

Scenery can be painted in two different positions, horizontally and vertically. The various methods of painting are devised to facilitate painting in either position. A good scenic artist trains in both methods.

In either case, it is helpful to have a viewing area (even if only a ladder) some distance from the work to simulate the circumstance of the stage.

Painting on the floor is the oldest and simplest method and requires the least mechanical assistance. The use of bamboo poles to hold the brushes, charcoal, and markers, and long handles on straightedges allow the scenic artist to work standing up, which helps to take the backache out of horizontal painting. The most essential requirement is lots of smooth floor space (preferably wood because it is easier on the legs than concrete) and good overhead illumination. Although some painting techniques are best employed horizontally, others are accomplished more easily in a vertical position.



9-1 Scumbling Technique

Appearance of grime on walls, wainscoting, and floor.

¹⁹ **scumbling**

Intermixing of two or more colors on the scenery, allowing areas to blend.

Types of Brushes

The painter’s most important tool is, of course, the brush. A good brush should have long bristles and a full shape (avoid hollow centers). The types of brushes for scene painting are classified by the work they do, such as priming, base-coating or lay-in, decorating, and lining (Figure 9-2). The **priming brush**²⁰ is the widest brush (6 to 8 inches). It holds a large quantity of paint, which makes it good for spreading size and prime coats quickly and efficiently. The **lay-in brush**²¹, about 4 inches wide, is good for most painting, including base coats and back painting, as well as blending, spattering, and similar techniques.

9-2 Brush Types
From top to bottom: 6” Priming brush, 4” lay-in brush, 2” lay-in brush



Brush Cleaning

When brushes are cleaned at the end of a workday, attention is focused on getting all paint out of the *heel*, (part where the bristles join to the handle) of the brush. A wire brush can help comb out stubborn paint. After washing, the bristles of the brush should be shaped while damp and left hanging bristles down to dry.

Lesson 1 Review Questions:

Respond with 4-5 sentences.

- 1. Reflecting on what you read for this lesson, and referring to image 8-13 on page 9, what coats and methods of painting do you think will be required to create the *She Stoops to Conquer* set? Which brushes should be used to achieve this end?

²⁰ **priming brush**

Wide brush (6 inches is common) used for covering very large areas.

²¹ **lay-in brush**

Brush, usually 3 to 4 inches wide, used for painting large areas; often used for base coating, *spattering*, and other such techniques.

Friday, March 27

Minor Assessment: Vocabulary quiz, Set Building: Lessons 1-3

Time Allotted: 20 minutes.

Directions: Match the vocabulary words from Set Building: Lessons 1-3 with their correct definitions. **You may not use any notes or refer back to the lessons while taking this quiz.** When you have finished, you must finish at or before 20 minutes, mark each incorrect and put the number of total correct in the indicated box at the end.

- | | |
|-----------------------|---|
| 1. ___ Profile piece | a. A casing sometimes stitched to the back at the bottom of a drop into which a chain or pipe can be inserted for weight. |
| 2. ___ Pipe Pocket | b. A large piece of fabric that is dyed, painted, or otherwise treated to create a background. |
| 3. ___ Fullness | c. Internal framing members of a flat, usually horizontal but sometimes vertical. |
| 4. ___ Drop | d. Horizontal surface of a step. |
| 5. ___ Rails | e. Projecting edge of a stair tread and top of stair riser. |
| 6. ___ Stiles | f. Any wood lining on a wall, usually seen in the form of paneling. |
| 7. ___ Toggles | g. Edge of a platform or stair tread, used to hide the structure decoratively. |
| 8. ___ Hollywood Flat | h. The effect achieved by gathering or pleating a given width of fabric into a narrower width. |

Drama—Theatre Arts 11

March 23-27

For use during at-home instruction, Spring 2020 only

- | | |
|----------------------|---|
| 9. ___ Baseboard | i. Vertical surface of a step, often referred to as <i>facing</i> . |
| 10. ___ Chair rail | j. Supporting structure of a staircase tread. |
| 11. ___ Wainscoting | k. Piece of molding above the floor to protect the wall from the back of a chair sliding against it. |
| 12. ___ Picture rail | l. Piece of molding at the top of a wall used to move our eye from the wall to the horizontal surface of the ceiling. |
| 13. ___ Cornice | m. Piece of molding that is used to hang pictures. |
| 14. ___ Tread | n. Piece of molding at the bottom of a wall that protects the wall from chair legs slid against it; also used as device to move our eye from the floor to the vertical surface of the wall. |
| 15. ___ Riser | o. A flat in which the framing members are on edge; the corners of the flat are end to face |
| 16. ___ Nosing | p. Vertical framing members of a flat. |
| 17. ___ Carriage | q. Top and bottom horizontal framing members of a flat. |
| 18. ___ Facing | r. A flat piece of scenery that follows the outline of an object, such as a tree, hill, or fence. |

Total Correct: _____ /18
