

Drama—Theatre Arts 11

May 18-May 22

Time Allotment: 20 minutes per day

For use during at-home instruction, Spring 2020 only

Student Name: _____

Teacher Name: Mr. Andrew Ward

Packet Review Overview

Date	Objective(s)	Page Number
Monday, May 18	1. Set review	2
Tuesday, May 19	1. Painting review	6
Wednesday, May 20	1. Costume review	8
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Additional Notes: This will be your last packet for the year, and your review packet for Drama 11. I know this year didn't end as any of you, or I for that matter, expected it to, but, we can be grateful that we could at least keep up with part of the curriculum via distance learning. I hope that you don't think any worse of these subjects given the difficult circumstances. As with the previous packets, if you have any questions, please email them to me.

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, May 18

Drama Unit: Quarter 4 Review

Lesson 1: Set Review

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

1. Review important terms and ideas from your set unit this quarter

Review Material:

- Remember that we separated the various types of scenery into two-dimensional and three-dimensional groups. 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. Three-dimensional scenery refers to the scenic units that are built in three dimensions to be handled and used as solid forms.
- 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. 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.
- 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.
- 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**⁵.

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

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.

⁵**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).

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- 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**⁶, **chair rails**⁷, **wainscoting**⁸, **picture rails**⁹, **cornices**¹⁰, over-the-mantel decoration, and other kinds of trim may all contribute to scenic illusion.
- A flight of steps is made up of risers and treads. The **tread**¹¹ is the horizontal weightbearing surface, and the **riser**¹² is the vertical interval of change in level.
- The understructure of a stair unit (or platform) is often hidden by a **facing**¹³.

Daily Work

Write each vocabulary word from this unit in the space below with its definition. You can find each in the footnotes on this page and the previous.

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- ⁶ **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.
- ⁷ **chair rail** Piece of molding above the floor to protect the wall from the back of a chair sliding against it.
- ⁸ **wainscoting** Any wood lining on a wall, usually seen in the form of paneling.
- ⁹ **picture rail** Piece of molding that is used to hang pictures.
- ¹⁰ **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.
- ¹¹ **tread** Horizontal surface of a step.
- ¹² **riser** Vertical surface of a step, often referred to as *facing*.
- ¹³ **facing** Edge of a platform or stair tread, used to hide the structure decoratively.

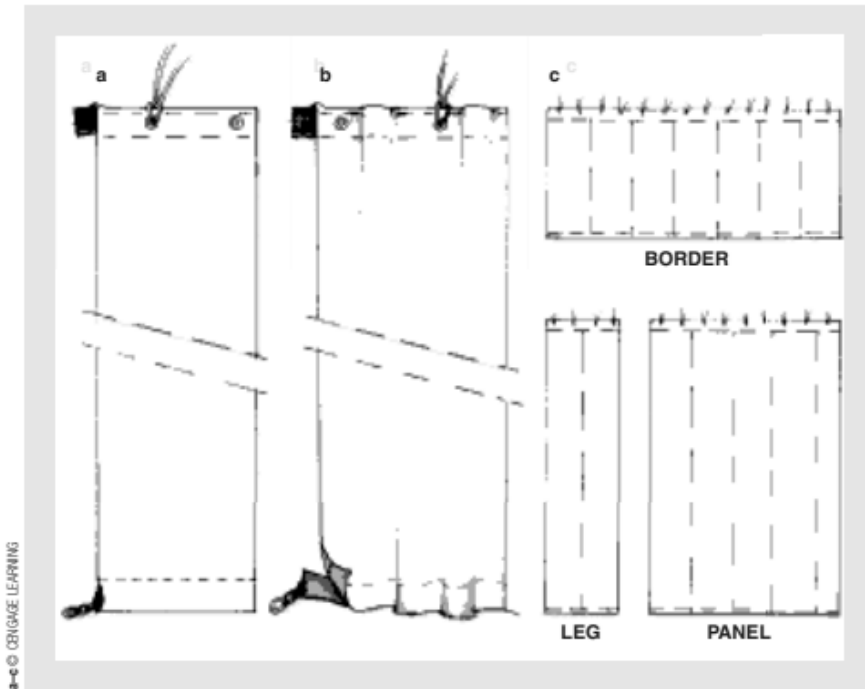
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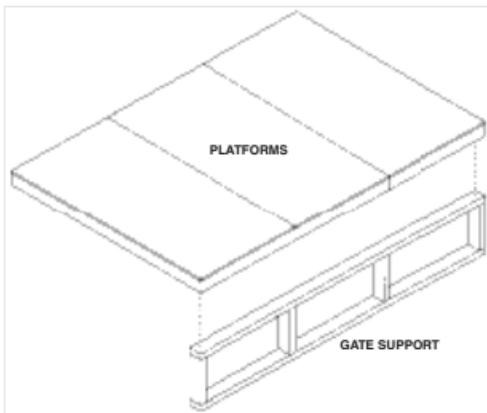
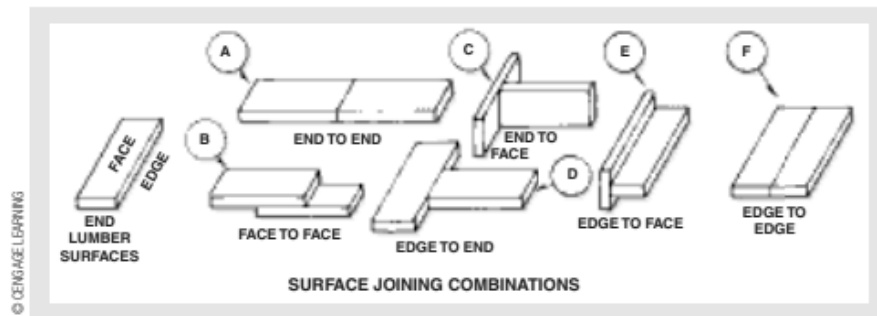
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8-1 Stage Draperies

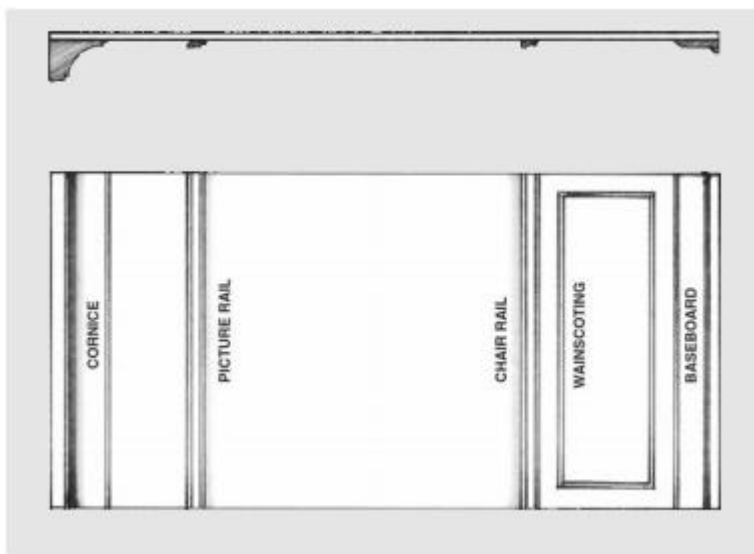
- a Flat drapery construction. Webbing with grommets and tie-lines at top; hem enclosing chain weight at bottom.
- b Gathered drapery. Fullness gathered on top webbing; chain pocket attached above hem at bottom.
- c Types of stage draperies: border, leg, panel.



8-5 Typical Wood Joints Used in Scenery Construction



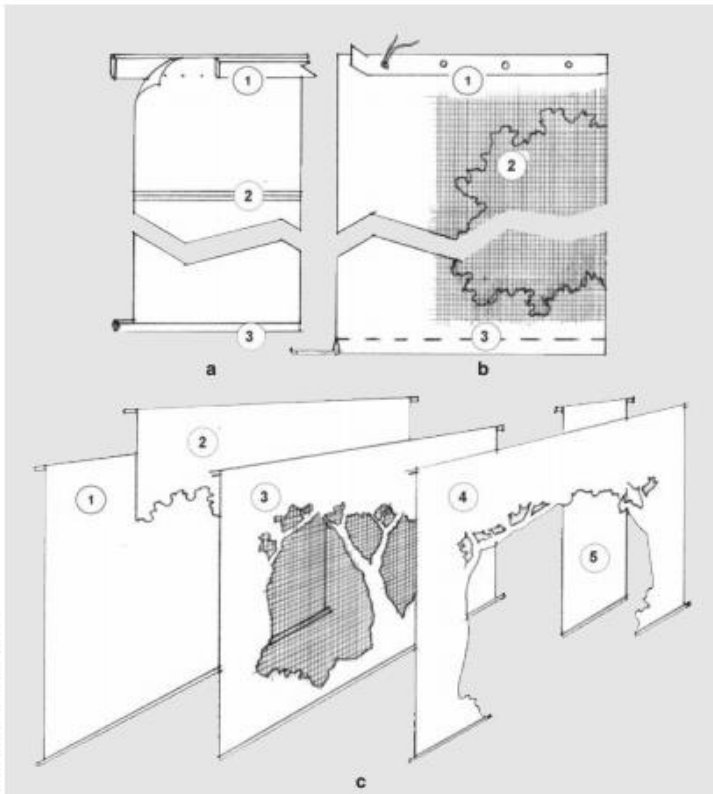
8-14 Gated Platform Support Three 4 x 8 platforms with gate support.



8-12 Standard Wall Trim Seen in Various Period Styles

8-3 Drop Construction

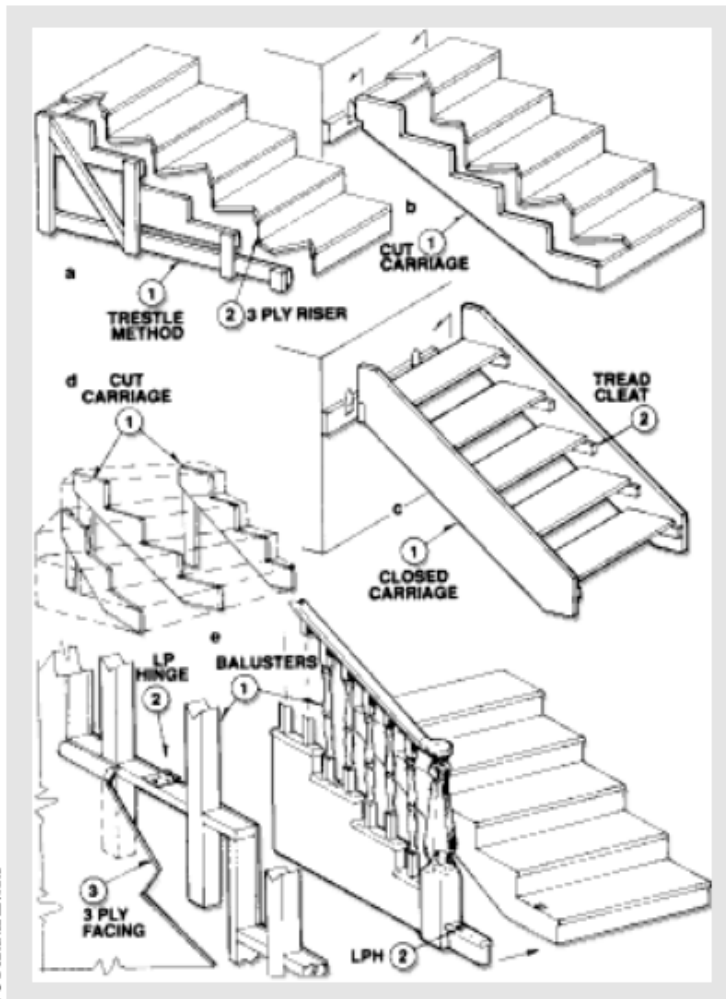
- a Rear view of a drop:
 - 1 Top batten, with drop sandwiched between two 1 × 4s.
 - 2 Face-to-face horizontal seam.
 - 3 Bottom batten, double 2-inch half round.
- b Rear view of a cut drop:
 - 1 Top webbing with grommets and tie-lines.
 - 2 Netting glued over openings or cut edges to support loose 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.



DRAWINGS BY MICHELLE CARRELO

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.



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Tuesday, May 19

Drama Unit: Quarter 4 Review

Lesson 2: Painting Review

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

1. Review important terms and ideas from your painting unit this quarter

Review Material:

- One of the simplest texturing techniques is to blend two or more tones of a color on a surface which can be done in a number of ways. The general term for this is scumble, which refers to two colors randomly painted together. A more controlled method is called a **wet-blend**¹⁴. This technique begins with two colors (or more if required) laid adjacently onto the scenery.
- A blending technique can also be done over a dry surface by blending the tones together with **dry-brushing**¹⁵ or **feathering**¹⁶.
- If the painted “wood” needs a varnished finish, **glazing**¹⁷ might work.

Daily Work

Write each vocabulary word from this unit in the space below with its definition. You can find each in the footnotes on this page and the previous.

¹⁴ **wet-blend**

To blend two or more colors on the scenery while they are wet.

¹⁵ **dry-brushing**

Pulling the brush across wet paint so that the bristles of the brush leave a streaky stroke.

¹⁶ **feathering**

Pulling the brush from a wet painted surface to a dry one making a featherlike pattern.

¹⁷ **glazing**

Painting a transparent or semitransparent layer on top that subtly tones a surface or provides a finish (such as gloss, semi-gloss, or matte).



Figure 10-1: Wet blending



Figure 10-2: Left to right, Feathering and Dry brushing techniques



Figure 10-3: Foliage
Block area painting of leaves in layers, starting with darker shadows on the bottom layers and finishing with lighter colors and highlights to give the appearance of translucency.

Wednesday, May 20

Drama Unit: Quarter 4 Review

Lesson 3: Costume Review

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

1. Review important terms and ideas from your costuming unit this quarter

Review Material:

- The first important element of a costume is its **silhouette**¹⁸, which combines its line and mass. Silhouette is the fastest way to identify the time and place of a period costume. Silhouette also tells what parts of the body are emphasized, hidden, or displayed by the clothing.
- Costume designers' renderings include **swatches**¹⁹, or small samples, of each fabric to be used in the costume.
- The other four important elements of costume are listed below:
 - A costume designer considers *composition* on several different levels. She composes a single costume, she creates a composition of a single character over the duration of the play, and she composes how the entire cast should look when on stage together at any moment of the play.
 - *Space* is less a factor for costume designers than set designers, because their canvas is always the human body. *Color* in costumes functions similarly to color in set design; it has its four properties, we associate certain colors with comedy versus tragedy or with other kinds of moods, and color must be used with less subtlety than in life to compensate for the distance between audience and actors
 - The first element of *texture* is in the fabric itself: satins are smooth and shiny while lace is light and highly textured and tweed is heavy and highly textured. On the stage, plastics, leathers, furs, feathers, and other materials may also be combined with fabric. Two dimensional texture is provided by the fabrics' patterns: paisley, plaid, and polka dots have a busy visual texture, for example.
 - *Movement* is an element of visual design only in art forms that move through time (video, film, theatre, kinetic sculpture) Costumes must move with an actor through space, and the amount of movement should reflect the character and action of the play. Light or loosely woven fabrics move more freely than heavy or tightly woven fabrics or than other costume materials like leather or plastic.

¹⁸ **silhouette**

(in costume design) line of a dress, or the garment's overall shape.

¹⁹ **swatches**

small samples of fabric intended to demonstrate the look of larger pieces.

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Daily Work

Write each vocabulary word, as well as the six elements of costumes from this unit in the space below with its definition. This information can be found in the review materials or footnotes section of this lesson.



Figure 11-2: Composition

Costume design of cast for *Hamlet* set in WWII. Note the choice of color palette used, what colors are consistently used across all costumes worn by men and those which stand out by women, as well as the uniformity of style to the time era in which the play is set. Finally, note the change which occurs in Hamlet's costume going from (1) Hamlet at the start of the play to, (2) Hamlet in the bedroom with Gertrude to, (3) Hamlet at the end of the play

Figure 11-1: Left to right, silhouette of the dress of a Restoration era woman and a contemporary era



Figure 11-3: Swatches

Rendering of Paris from *Romeo and Juliet* with swatches attached

Thursday, May 21

Drama Unit: Quarter 4 Review

Lesson 4: Lighting Review

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

1. Review important terms and ideas from your lighting unit this quarter

Review Material:

- Varying the intensity of a light source is most often achieved by means of a dimmer. Groups of dimmers working together can direct audience’s focus as well as alter stage composition. Light intensity is commonly measured in **foot-candles**²⁰.
- Blatant texture can be created by introducing pattern into the beam in the form of a template, or **gobo**²¹. Creative use of the direction and texture of light introduces highlight, shade, and shadow into the stage composition.
- Colored light is commonly created through the use of filters. However, the beginning lighting designer needs to recognize that light sources have an intrinsic color that can vary greatly from one type of source to another. This difference in the **color temperature**²² of various light sources is a valuable tool for the lighting designer.
- A lighting **cue**²³ in the form of a shift from one “look” to another encompasses movement. Movement can take and control focus. Movement alters composition.
- Two broad approaches that are often determined by the style of the production are motivational and nonmotivational lighting. As its name implies, **motivational lighting**²⁴ attempts to represent the look and feel of an actual light source such as the sun, a candle, or a streetlight. Such an approach tends to be appropriate in a realistic style of production.
- In choosing **nonmotivational lighting**²⁵, the lighting designer ignores concerns about realistic light. Instead, he or she determines lighting colors, fixtures, and angles in response to a desired mood, a compositional requirement, or simply a “feeling” about the scene.
-

²⁰ **foot-candle** A measurement of intensity of light reflected off a surface. Average stage brightness is approximately 70 foot-candles.

²¹ **gobo** A pattern, normally cut into a thin stainless steel plate, which is placed at the aperture of an lighting instrument to project an image.

²² **color temperature** A measurement in degrees Kelvin (K) of the color of light emitted from a source.

²³ **cue** The movement of light from one stage “look” to another. A cue is usually assigned a specific number.

²⁴ **motivational lighting** The theatrical use of light based on an actual source or sources.

²⁵ **nonmotivational lighting** Light used as a pure element of design, without reference to any actual sources. often such use is based on the designer’s emotional reaction to the script.

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Daily Work

Write each vocabulary word from this unit in the space below with its definition. You can find each in the footnotes on previous page.



Images 13-3 Light distribution (direction)
Back light sources used to create silhouettes



Images 13-4a Light distribution (texture)
Gobos used to create lighting texture

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Images 13-1, 13-2 Intensity

Two contrasting images of high (right image) and low (left image) light intensity.



Images 13-4b Light distribution (texture)

Example of a lighting instrument with a gobo filter used to cast a grid texture on the wall, as shown.

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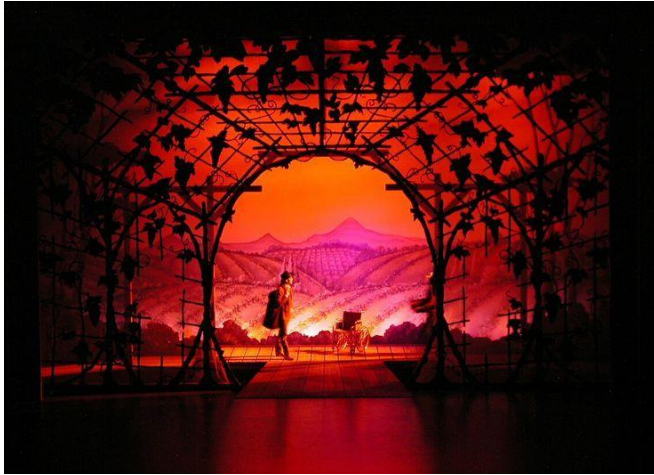


Image 13-5a Color Temperature (above)
Warm color temperature gives sunrise/set effect

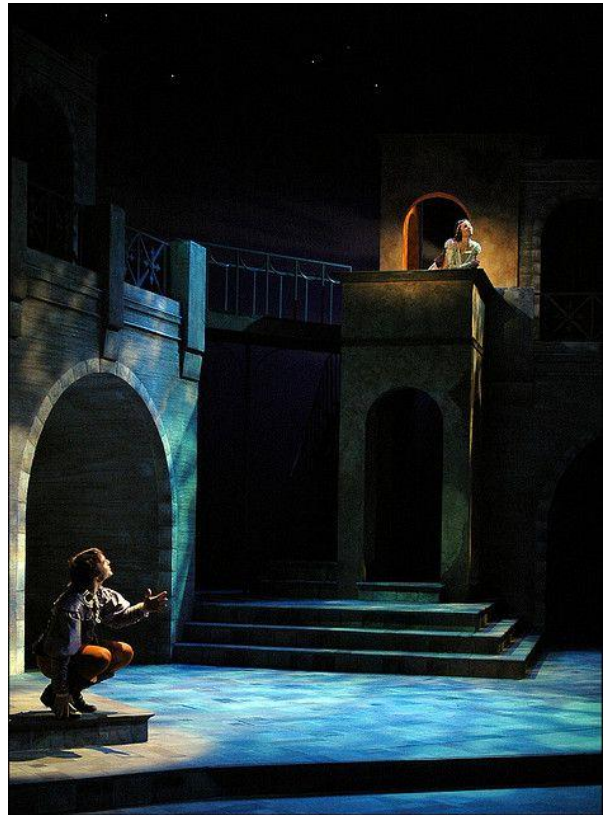


Image 13-5b Color Temperature (right)
Cool color temperature gives nighttime effect

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Image 13-5a Motivational Lighting (left)

Light sources limited to knowable, realistic sources to create natural lighting effect. In the image to the left, from 1776, all light appears to come from the chandelier and candles.

Image 13-5a Nonmotivational Lighting (right)

Nonrealistic lighting sources are used to give the effect of mood or emotion. In the image to the right, there is no clear lighting source, instead all lighting focuses on the actor with an array of fantastic colors, suggesting an emotional or psychological reality.



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Friday, May 22

Drama Unit: Quarter 4 Review

Minor Assessment: Quarter 4 Review

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

1. Demonstrate knowledge proficiency in any one section of technical theatre

Instructions:

This is an “open book” short essay, meaning that you may go back through this review packet to look at vocab and review materials. CHOOSE ANY ONE of the sections of technical theatre that you learned about this quarter: (1) set, (2) painting, (3) costume, or (4) lighting; and answer the following question in 1-3 paragraphs:

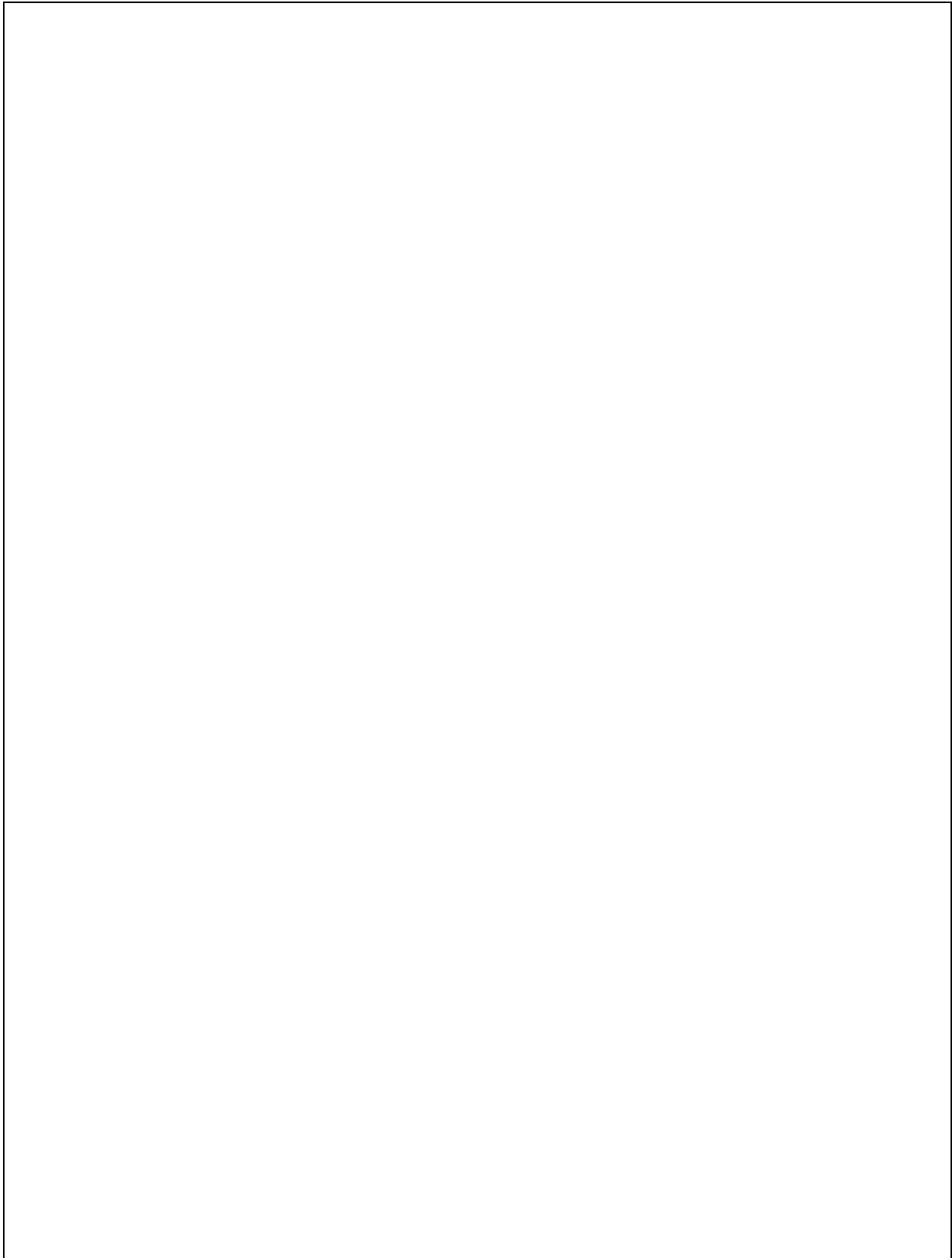
“What is the most important aspect of this area of technical theatre, and why?”

Please write your answer on the blank space provided on this page and the next.

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