

## LIGHTING DESIGNER

The primary function of good lighting is to ensure the audience can see the stage action. It must then support the creation of mood and atmosphere. It may suggest the location of the scene through use of colour, intensity or by use of gobos (which are discussed a little later on.)



### Web link

There are many useful websites which will help you with your lighting design ideas. Type 'stage lighting design' into a search engine to begin your search. Sites you may wish to check out include:

- An excellent resource about all aspects of theatre, which includes interviews with designers about their roles: [www.getintotheatre.org](http://www.getintotheatre.org)
- Association of Lighting Designers: [www.ald.org.uk](http://www.ald.org.uk)
- The drama information web: [www.dramainfoweb.co.uk](http://www.dramainfoweb.co.uk)
- 'Give Me Some Light!' is an interactive programme of study on stage lighting available on three DVDs. It is designed to support students studying lighting as an examination coursework component: [www.stagelightingtraining.co.uk](http://www.stagelightingtraining.co.uk)

In the first instance complete an audit; this is to make a list of all the resources that are available to you. Does your drama department have lighting equipment that you can use for your Unit 3 examination?

Does it have a selection of or access to:

Don't forget you could use torches as lighting, or digital projectors to produce effects. These are all part of the equipment you could use to show off your lighting ideas. You could project images onto the back wall of the stage, or use moving images to create effects on stage.

- Lanterns – there are many types of lanterns, but you will need at least four different types of lantern to complete Unit 3 to a higher standard.
- Cables - these are the wires that connect the lanterns to the socket and then to the control board.
- Gobos - these are the thin plastic sheets that you put in front of a lantern to colour the light.
- Safety chains.

While it is possible to complete the Unit 3 exam with limited resources, ask yourself if you can show yourself working at your best if you do not have the equipment to do it with.

## HEALTH AND SAFETY

When working with electrical equipment you must take advice from an experienced adult. Lanterns get hot, and you should handle them with padded gloves. Be careful how you treat cables; they should never be coiled when they are in use as they do get very hot. Every lantern must have a safety chain securing it to the lighting bar. To rig lanterns you must use it under the supervision of your teacher or your department technician. Be health and safety aware; electricity demands the greatest respect.

## KEY LIGHTING TERMS

### General wash (or general cover)

- A good general wash covers the whole of the set evenly. Make sure you are able to design a good general wash.

### Lanterns

- There are many different types of lanterns that each produce a different effect. Every drama classroom or studio will have different types of lighting so you must research the type of lanterns you have and their effect. Types of lanterns include: profile spots, floodlights, follow spots, fresnel spots and parcans.

### Rigging

- This is the simple act of putting the lanterns where you want them on your grid or rig. Your grid or rig may be attached to the roof or the walls of your drama classroom or studio. Your rig may be a portable rig that can be moved around.

### Patching

- This is an important part of putting up your lanterns and completing your design. Every lantern will be secured to a lighting bar and then plugged into a socket. Each socket will have a cable that runs to a dimmer rack. The dimmer rack will then have cables that connect it to a channel on the control board. Patching is deciding which dimmer rack socket to attach a lantern to.

### Blackout

- This is when all the lights are switched off. You may have a snap blackout or you may dim the lighting slowly until you reach blackout.

### States

- The arrangement of your lights, which lights you are using, what level you have them at, and what colour you are using. The exam board says you must use at least four lighting states.

SELECON



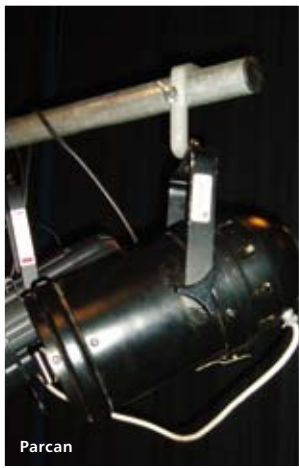
Fresnel

SELECON



Zoom profile spot

SKIP MORT, WWW.STAGELIGHTINGTRAINING.COM



Parcan

## FOR YOUR EXAM

The exam board says a lighting designer must show the examiner:

### A final design

This must include a grid plan. That will show the position of your lanterns. There is a special symbol associated with each lantern. Ensure you find out the symbols associated with your lanterns (see [www.dramainfoweb.co.uk](http://www.dramainfoweb.co.uk)).

Make a list of all the lanterns you are using and say why you are using that particular lantern and what effect you are hoping to achieve with each one. Include discussion here about your choice of gel and use of gobos.

### A lighting plot or cue sheet

Your teacher will suggest a way of recording your cues depending on the type of control board you have. The essential information a cue sheet must have on it is:

- The page number the cue happens on
- The line or piece of stage action the cue happens on
- A description of the effect you are trying to create
- The fade time or cross-fade time – how long the lighting effect takes to come up or go down.

You could also include in your written work for the examiner:

- Your mood boards
- Your research ideas
- A marked-up script with all your initial ideas for lighting (lighting is marked in a script as LFX)
- Colour charts exploring the types of colour you will use.

## COSTUME DESIGN

Costume design focuses on the clothes and the accessories the actors wear to communicate their characters to the audience. A costume designer will design costumes that fit with the production's context – the time it is set, the clothing conventions of that time period. Costume will also need to reflect the character's social standing and their age. It is vital your actors rehearse in your costumes as they will affect the way they move. You must ensure they can complete all the stage action the director has asked them to do in your costume. For the GCSE Unit 3 exam, you do not have to make your own costumes.

SELECON



SELECON



Aurora flood

SELECON

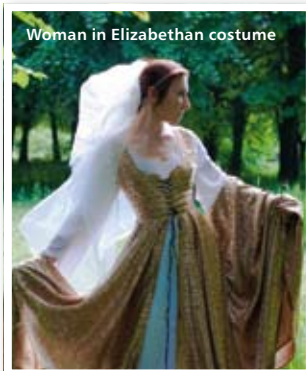




There are many useful websites which will help you with your costume design ideas. Type 'stage costume design' into a search engine to begin your search. Sites you may wish to check out include:

- Victoria and Albert Museum: [www.vam.ac.uk](http://www.vam.ac.uk)
- The Fashion Museum: [www.fashionmuseum.co.uk](http://www.fashionmuseum.co.uk)

SHUTTERSTOCK



In the first instance you will need to identify the production's time period or setting and then begin some research into that time period. Ensure you have discussed this with the director, as they may choose to change the context and time period that they are setting the production in. You will need to collect together a collage of images and photographs showing what people wore in that time period. Some playwrights will suggest types of costumes for characters. You do not have to go along with these ideas as your interpretation and your director's concept may have changed the time period the play is set in.

## BEGINNING YOUR RESEARCH

TRAVERSE THEATRE COMPANY



- Read and analyse the play text itself. Note down clues about character, setting and time period. There may be obvious costume demands made by the text, such as a character who has to appear in disguise.
- Begin building up your visual research by gathering together images to build your own visual reference library of pictures. Once you have identified the time period, begin your research into the clothing from that time period. You could visit galleries or museums to get visual ideas, or you may be able to visit museums online by typing their names into a search engine.
- If it is a contemporary play set today, then use magazines or contemporary films to build up your visual reference library.
- Begin making up mood boards as part of your research.

The main purpose of good costume design is to get the audience to believe in the play, for example, dressing the characters in costumes from the relevant time period.

Don't forget to explore textures on your mood board. Different time periods use different materials and textures in their clothing. You need to research texture as part of your mood board.

As a costume designer you may decide that a total period costume might distance the audience from the production. They may watch a period piece and decide that the action and the message of the production has nothing to do with their lives today. You may then decide to introduce anachronisms into your design. An anachronism is something that doesn't fit within the period it is placed. For example, you might be working on a production of Wedekind's *Spring Awakening*, which is originally set in the 1890s. You may have period costumes from that time but decide that all the young people in the cast will wear modern trainers. In this way you are trying to make a link between the world of the play and our world today over a 100 years later. Have a look at the Baz Luhrmann's film *Romeo and Juliet* and spot the many costume anachronisms used there.

You need to think about the style of the production; you will get the answer to this from your director and their concept for the play. The production may have a large, complicated, naturalistic set which requires period accuracy for the costumes – authentic clothes that match the period of the play accurately. It may be that the director has decided on a minimalist approach – a bare stage with little design elements and representational items of setting. If this is the case your costume design needs to work with and enhance the chosen form.

Remember if you are working within minimalism not to fall into the trap of dressing all your actors identically. It may be that your cast are working as an ensemble and all playing the same character, as you might do for a production of Sarah Kane's *4:48 Psychosis*, but as costume designer you must ask yourself the question: 'how will the examiner be able to identify the individual actors?' Each must have a slight difference – maybe a different number printed on their T-shirt, a different coloured belt or hair style. It is vital that the examiner can identify each actor.

## SYMBOLISM

Maybe your costume design could use symbolism – using symbols to communicate themes and ideas to your audience. For example, the play *Tuesday* by Edward Bond is essentially a naturalistic play in which you would probably choose to dress your actors in contemporary clothing. But think does this really show off your understanding of the play's themes and ideas? The main character, a teenager called Irene, attempts to shoot her father in the play and can be seen as being innocent at the start of the play and having lost her innocence by the end of the play. As a costume designer, you may want to show your examiner that you understand this change in character. You may dress Irene in a simple white T-shirt when she is seen as innocent at the start of the play and have a costume change into a red T-shirt for the end of the play.

## FOR YOUR EXAM

The exam board says a costume designer must show the examiner the final design of at least two constructed and/or found costumes.

- Have your actors come into your presentation and model the costumes. Ensure you are able to talk through the costumes in detail, explaining to the examiner all your choices.

### A costume plot

- This is a developed document. This is a table or list which lays out the costume and accessories for each character for every scene of the play.

### The scene you are discussing

- Each character's name, under which is written specifically what the character is wearing and what accessories they have.

You should also be able to show exactly where you sourced each item of costume; this means you should have a list of what costumes (if any) you made, and what costumes you borrowed (if so, where from) and what costumes were found or bought.

You could also include in your written work for the examiner:

- Your mood boards
- Your research ideas
- A marked-up script with all your initial ideas for costume design
- Colour charts exploring the types of colour you will use.

Equity is the trade union for the entertainment industry. A union will work to ensure your working conditions, pay, and well-being are looked after. Equity has some excellent fact sheets that describe different roles within the performing arts industry. There is a useful fact sheet on all the specific design roles we are exploring: [www.equity.org.uk/Industry/CareersAdvice/Factsheets](http://www.equity.org.uk/Industry/CareersAdvice/Factsheets)

## SOUND DESIGN

A good sound design can instantly locate a play; for example, the sound of trains or aeroplanes can instantly communicate a setting for the audience, whereas the sound of wind and rain can instantly create a mood and atmosphere for an audience. Good sound design locates the action of a scene for the audience. Sound can create or reinforce the audience's emotional response to the stage action, and the use of music as an underscore can support the emotive engagement of the audience. Film sound tracks are excellent examples of this.

In the first instance complete a technical audit. This is to make a list of all the resources that are available to you. Does your drama department have sound equipment that you can use for your Unit 3 examination? Remember that sound design and operation is a highly sophisticated skill and requires good equipment. Check that you have the equipment you will require before committing to this chosen skill for your Unit 3 exam.

Does it have access to:

### Microphones

- You may choose to use microphones live during a performance. For this you will need control equipment, a mixing desk that allows equipment to input sound and outputs sound to amplifiers. You will also have to create and record at least one sound effect yourself. To do this you will need access to microphones.

### Sound-recording equipment

- There are a whole host of sound-effect CDs that you can buy or rent, and these will be very useful for you and help you in the creation of most of your sound effects. The exam board says that you have to make and record at least one sound effect yourself, so you will need access to equipment that will allow you to store the sound for future use. Increasingly digital media such as mini discs, recordable CDs and computer disks and programmes are used to record and replay the audio information.





If you do not have access to this list of basic equipment, think whether you can really work at your best for this exam if you do not have the equipment to support you?

If you are using music to underscore a scene, do not use music with lyrics as the song lyrics mixed with the spoken words of the text get confused and communication to your audience is not clear. Save any evocative music that includes song lyrics for the end of scenes or for the end of the play itself where there will be no spoken words from the performers on stage. Songs can have a great effect on the audience and help build the emotions you hope your audience feels. Think about specific songs that you might utilise at the end of a scene, the end of the play or for a specific movement sequences or sections of physical theatre in your production.

## Sound-editing equipment

- There is a whole host of computer equipment and computer programmes that will allow you to edit and mix sound together. If your department has access to this equipment this will make your editing process easier.

## Control equipment

- Control equipment or mixing desks will allow you to mix together sound from different inputs, such as from live microphones, from mini disc and from computer programmes. The mixing desk then outputs the sound through amplification equipment to enable you as the sound operator to control the level of volume you require.

Think about auditing your knowledge of sound design. Do you have enough subject knowledge to do this well?

## KEY WORDS

### Diegetic and non-diegetic sound

Diegetic sound is sound that the characters on stage are aware of - a telephone ring, a door slamming. What is important to remember is the direction of the sound. For diegetic sound effects you must place your speaker in the correct location. For example, in order for the sound of a telephone ringing to be authentic, it needs to come from the same area as the telephone itself, not from the speakers at the back of the auditorium. Where possible use acoustic sound for these types of effects. If the stage action requires a door slamming then maybe you can produce the sound effect live? This is known as acoustic sound.

Non-diegetic sound is sound heard by the audience that is not part of the world of the characters. Music underscoring a scene that is used to build tension for the audience is non-diegetic sound. Non-diegetic sound can also be known as ambient sound; this is sounds that create mood and atmosphere.

## BEGINNING YOUR RESEARCH

- Read and analyse the play text itself looking for sound requirements and ideas for the play
- Sound effects are recorded in a script by using the abbreviation SFX
- There will be obvious moments in the texts where sound is required, and it may actually suggest sound effects in the stage directions. Highlight these moments.
- Highlight moments where you think music would be useful to underscore a scene. This means playing music that will support the mood and atmosphere the scene is attempting to create. Film soundtracks are masters at the use of underscore to manipulate the way the audience feels and responds to a particular scene.



### Developing your thinking

Filter Theatre is a performance company that works in this way. They experiment with mixing live music and live sound into their performances. Have a look at their website for details about how they work and the types of performances they have produced: [www.filtertheatre.com](http://www.filtertheatre.com)

- Highlight moments where you think sound will support the communication of location for the audience. Find moments where you could use sound effects to tell the audience where the stage action is taking place.
- Consider the time period and context of your play text. Are there particular sound effects or musical instruments that will create a time period for the audience?
- Once you have started your research, you need to present the director with some initial ideas so you can begin the design discussions with the director and ensure that your initial ideas fit the director's concept.
- You do not have to operate the sound yourself. Once you have created a cue sheet (a description of this follows on the next page) you might trust another technician to operate your sound effects, leaving you free to possibly produce some live sound effects. You could produce some music live, maybe on a keyboard or with percussion instruments. If you are working with Brechtian techniques you might decide that all the live sound is created in front of the audience, breaking the illusion of the play.

## FOR YOUR EXAM

The exam board says a sound designer must show the examiner:

### The final sound tapes

- The examiner will hear your sound effects in action during the performance, but you may wish to highlight a couple of effects you are proud of, and play examples of these during your presentation. The exam board says that you must create at least four sound cues, and at least one of these must be created and recorded live by you. This means you can use sound effect CDs and music but you must record at least one of your sound effects yourself. Your play text may have a scene outside a school in the playground, and therefore you might decide to go to a playground with your microphone and mini-disc or hard disk recorder and actually capture the sound in the playground live.

### A cue sheet

Your teacher will suggest a way of recording your cues depending on the type of control board you have. The essential information a cue sheet must have on is:

- The cue number: SFX 1 | SFX 2
- The page number and line in the text where the cue happens
- A description of your sound cue: the sound of a football match crowd roaring as a goal is scored
- The source: BBC Sound Effects CD 5 Track 3 or recorded live on 28/12/2008 outside Losely Fields Primary School in the playground
- The length of the cue: 14 seconds
- The output level (the volume level on the mixing desk): 15.

You could also include in your written work for the examiner:

- Any sound effects you collected and rejected as part of your research period
- Your research ideas





**Clocking the audience** is where the actor is acting out in their head the actions that they are doing. For example, the actor walks onto the stage wearing a full mask and they see a chair. Before going to sit on the chair the actor will look ('clock') the audience to check that this is no one else's chair. The actor will then look to the chair again and then back to the audience before moving towards the chair. This is then repeated until the actor sits on the chair.

- A marked-up script with all your initial ideas for sound
- You might produce a list of equipment you have used during your design process. You could take photographs of all the equipment and then copy and paste the image into a document where you can add notes around the image explaining how the equipment works, labelling pieces of the equipment and explaining exactly why you used the equipment.

## MASK AND MAKE-UP DESIGN

Masks have been used to conceal identities and change the personality of the face from pre-medieval times. Masks come in many guises. They may cover the face or whole head. They may be held above the performer, be part of a larger costume, and they may be disproportionate in size – excessively oversized, or minute.

Using mask is very challenging for the actor. There are the practicalities to consider, such as sight lines being very restricted and it can get very hot. Also, because you have essentially taken away the facial expressions the audience will read the actor's body.

### THE RULES

There are basic rules that apply to all masks.

1. You must remember to always face away from your audience when you are placing the mask onto your face
2. You must remain a good distance from your audience so that you do not ruin the illusion (and see the plastic)
3. You must not speak or touch the mask (if you are wearing a half mask then you can speak)
4. When you enter the stage you must ensure that the mask is facing the audience as much as possible so as not to lose the maximum impact
5. Each movement that is being made on the stage needs the audience to accept and understand, in order for this to happen you must clock the audience to let them know. Small and controlled movements work effectively. Try not to rush movement but remain clear and precise.

### WHY USE MASK?

Mask is a magical form to use and the performances can be both comical and moving to watch. Often if you are using full mask you can use music to underscore the scene.

## NEUTRAL MASK

SHUTTERSTOCK



These masks are quite common and your teacher is likely to have these for you to use. They are very effective under lighting and you may wish to use them to symbolise a character's conscience or inner feelings. The plain mask is powerful and can be worn plain or you can write across them, paint them or project onto them. Used well they can be atmospheric and intimidating. Remember that when wearing these you should not speak aloud.

## TRESTLE MASK

TRESTLE THEATRE COMPANY LTD.



Trestle masks are character masks and they depict a facial expression. Do not be fooled into thinking that this is the only emotion that character can play. When you have one of these masks in your hand turn it to face you. Try to recreate the facial expression on the mask and keep this expression as you turn away from your audience and place it on. Shape your hair, hooded top or wig around the frame of the mask to hide the edge. By keeping the same facial expression and attitude, your body will naturally express what the face/head is thinking. Try out with a partner or in a mirror large actions and small gestures. Which ones are more powerful? Try playing music while you sit on a chair and play out a simple action – what is the impact?

TRESTLE THEATRE COMPANY LTD WWW.TRESTLE.ORG.UK

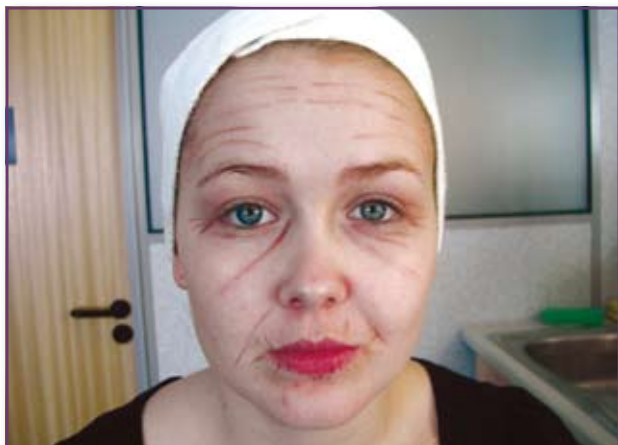


These masks are magical and there are lots of techniques that you will need to learn if you would like to create a final piece of drama for your Unit 3. You will need to intensely rehearse with and without the mask and you will need lots of feedback from an audience to ensure that you are communicating clearly.

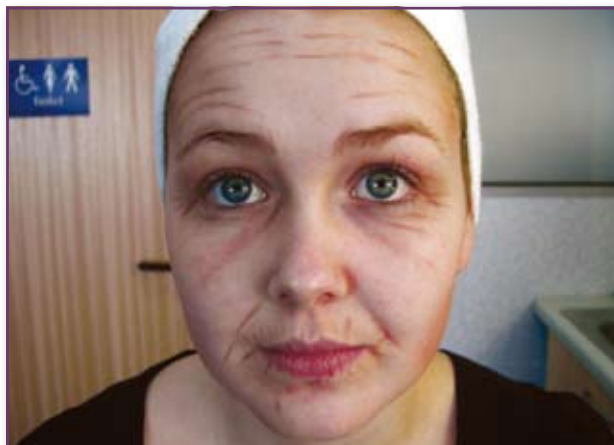
## MAKE-UP DESIGN

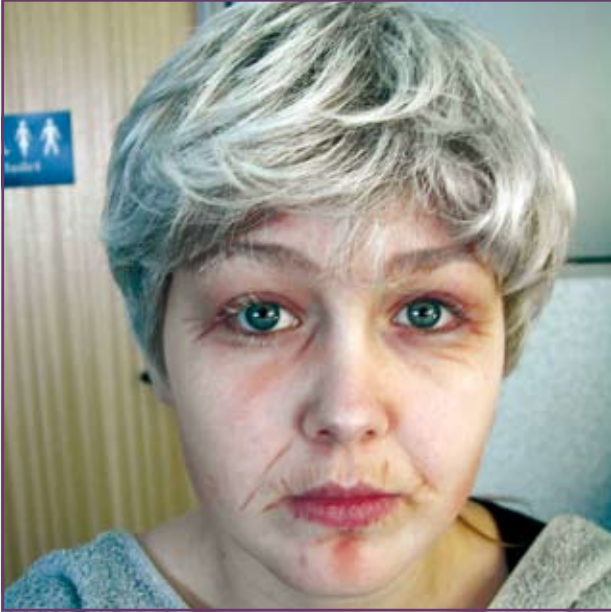
If you choose to be assessed for Unit 3 as a performance-support candidate, and you want to do make-up as your chosen option, the following guidelines will help you towards attaining top grades. In order to gain the highest mark, you may want to show your skills at the following make-up effects:

HELEN ROTH AND LUCY PEGG



HELEN ROTH AND LUCY PEGG





Look closely at the way the actress on the previous page and above left has been made up to look like an elderly person. Each section of the face has been highlighted and detailed lines have been placed at the areas where the skin is folding. Look at the highlighted top section of the eye compared to the darker shadowing on the lower lid. This gives the impression of the eye opening up.

On the top right, half of the face is made up to show you the impact of the base make-up as well as the lips and eye areas.



This simulation is highly skilled and your teacher will need to guide you on how to create this.



### *Developing your thinking*

Be careful not to give yourself too big a job. You may only choose two actors to make up to full effect. The others may have just base and little effects. You need to show the examiner your skills and trying to do too many could spoil the results. However, you can design all of the actors' characters and show them in your documentation.

## **WHAT IS THE EXAMINER MARKING?**

The exam board says you must show for your final design at least two masks or make up designs for all actors.

Your designs should be directly linked to the characters, style and themes of the play that your group are performing. The examiner will be looking closely at your documentation and presentation for evidence, as the Edexcel specification says: 'design decisions [should] demonstrate an outstanding understanding of the chosen design skill in the context of the requirements of the performance.' Your documentation should contain your notes, designs, photos and justification of your designs, providing 'an outstanding response to the needs of the planned design. Designs are realised with an outstanding level of technical skill.' The actual design - the final painted face - needs to 'communicate an outstanding enhancement to the performance, audience members and the visiting examiner.'

### ASSESSMENT CRITERIA FOR MASK DESIGN

If you have selected to design a mask for your Unit 3 examination you will need to understand how to build, construct and mould a mask for an actor's face.

Below are some suggestions of how you can begin.

### MOD-ROCK DESIGN



- Prepare strips of newspaper and place into white PVA glue.
- Blow up a balloon roughly to the size of a small head.
- Lay over half the balloon, leaving the back half facing down plain with no paper.
- Once you have put one layer across the balloon, you will now begin layering up the facial features.
- Using lots of glue make the paper into a mushy consistency and you will be able to mould the facial features.
- If you want a female character you will want to focus on raising the eye brow area, the cheek bones and the lips.
- If you want to create a male mask you will want to protrude the nose, chin and eye brows.



**Mod-rock** is a bandage like material that is prepared with a substance that when it comes in contact with water will solidify. Your art teacher will be able to assist you with where to get this material.

- Once you have placed the features with small balls of mashed paper smothered in glue you need to return to flat strips of paper.
- You will notice that the glue is very versatile and will allow you to keep moulding as you lay over the strips.
- Finally, make sure that the whole area is smooth and no bits of paper are uncovered by the final layers.
- Spend some time laying extra strips around the edge as this will need to be stronger than the main face for the actor to pull the mask on and off.
- Leave this to dry for at least two days.

Now that your papier-mâché mask is dry, lay the mask flat to the table. With a bowl of water and small (4" strips) of mod-rock, place them in the water, slide your fingers down to get rid of residue water and place it over the face. Complete this until all areas are covered. Try to layer all over once before you overlay again. To finish make sure you strengthen the edge all the way around. Leave to dry for at least two days. On page 12 are two masks that have been painted with additions of paper eyelashes and pipe cleaner used as hair.

## DESIGN AND IMAGINATION

For the examination it is expected that you have at least two full masks designed and made. These will need to be used in the performance by the actors on the examination day. The examiner is looking for the following five areas to be outstanding:

1. Justification of design decisions – in your presentation you will have to justify why you have made the decisions in relation to the characters, themes, topics and issues that the play is communicating.
2. Design decisions – your decisions will need to be clearly executed in the final product. You will need to communicate methods that you used to create the mask and what research you completed for your design decisions.
3. Documentation – your documentation should include photographs of the mask at different stages, you making the mask, and other people that have influenced your decision making.
4. You will need to impress the examiner with your technical skills and language.
5. Communication of design in performance – your masks need to work on stage and under lighting. Remember to get the actors to rehearse with them and you must see them while they are being used.

Communicate any design changes that you had to make as this will show your ability to adapt.

## SET AND PROP DESIGN



Think about using **rostra** in your set design.

A rostra is simply a raised platform that many drama departments have in store. They are an easy way of creating areas of height in your set which might be used by your director when they are thinking about the proxemics of a scene.

A set designer creates visuals on stage, the world of the play working as part of the director's overall concept. The role of the set is to suggest location and time period, mood and atmosphere. A set designer must:

- Create a sense of mood and atmosphere
- Help the audience believe in the play
- Give a sense of location to the scene
- Give a sense of the time period the production is being set in.

You can choose to also include the props in your design. A prop (or a property) are the items used by the actor during the play. The exam board allows you to include props within your design as there may be some key significant props that you wish to include to enhance your set design. If there is not, think about whether you want to design the props too.

## THE DESIGN PROCESS

Know the play you are designing for:

- Read the play as many times as you can with a highlighter pen in your hand. Highlight any pieces of text that tell you about location, time period, what is required of your set in terms of entrances and exits.
- Highlight or note down anything a character says that might have an effect on your final design or any pieces of set a character might refer to
- Note down your own ideas about mood and atmosphere created by each scene
- Discuss your initial ideas with your director and ask them about the director's concepts for the production.

### Generate visual ideas

- Create mood boards, collages of images, pictures, words in response to all the ideas you noted down as you read the play
- Draw and sketch ideas for pieces of the set
- Share these with your director.

### Research

- Research the time period or location which the production is to be set in
- Gather as many pictures and images as you can
- Visit museums, even visit real locations that are similar to the location of your play. Take lots of photographs and include them on your mood boards and design ideas.

One key element is to design your performance layout. Will it be traverse, end-on, in the round, or promenade? Revise theatre layouts on pages 28-32. Maybe the shape of drama classroom or drama studio dictates a particular layout that you have to work with or maybe you have the freedom to be flexible and use a layout that suits the production you are working on? Each layout brings with it its own design problems.

## Develop your design idea

- Build a model box that shows your initial ideas. A model box is a scale model in 3D of the theatre space with all entrances and exits built into it. A set designer will then build scale models of the set, maybe out of balsa wood or cardboard. The scale used by professional designers is 1:25, 1cm = 25cm, therefore 4cm = 1 metre
- Share your design with your director and the cast and get their feedback
- Draw up a ground plan. A ground plan uses the same scale as a model box (1:25) and is a bird's eye view of the theatre space with all the set drawn onto the plan in scale.

## Make up your design

- Begin to build and construct your set design. You do not have to do this yourself as part of the exam. You may even hire pieces of set for your design. This is appropriate for the exam as long as you, as the designer, have made the design decisions and can discuss and justify these decisions to your examiner.

## FOR YOUR EXAM

The exam board says a set designer must show the examiner:

### A scale model of the final design

- This is your model box built on the scale 1:25. Your model needs to look as much like an exact replica of your theatre space and your set as possible, using the 1:25 scale. It is useful to make scale actors to put in the space. If you have scene changes then demonstrate these to the examiner by moving your scale set around in your model box.

### The set realised in the performance space

- The examiner will look at the design as it is in the performance space. Be prepared to show the examiner around. Walk them around your set, pointing out areas you are proud of and areas of design that you feel are most significant. It is useful to do this under stage lighting so the examiner can see how the set looks in performance.

### A scale ground plan

- This is the ground plan you would have drawn up as a bird's eye technical drawing of your set design in the performance space. The ground plan must include all entrances and exits and positions of set and furniture. The ground plan is then used by the lighting designer to indicate lantern positions.

You could also include in your written work for the examiner:

- Your mood boards
- Your initial visual responses as you read the text
- Your research ideas include location photographs and image for period detail
- A marked-up script with all your initial ideas for set design.



*Useful websites might include:*

Society of British Theatre Designers: [www.theatredesign.org.uk](http://www.theatredesign.org.uk). An excellent resource about all aspects of theatre, which includes interviews with designers about their role is [www.getintotheatre.org](http://www.getintotheatre.org). The Royal National Theatre has an excellent Discover section that has a virtual tour of theatre spaces and interviews with theatre practitioners including theatre designers: [www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk). Follow the 'Discover' link and then the 'Making Theatre' link.