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# **Theatre Arts 20, 30**

# **Curriculum Guidelines**

## **A Practical and Applied Art**

**Saskatchewan Education**  
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## Introduction

Within Core Curriculum, the Practical and Applied Arts (PAA) is a major area of study that incorporates five traditional areas of Home Economics Education, Business Education, Work Experience Education/Career Education, Computer Education, and Industrial Arts Education. Saskatchewan Education, its educational partners, and other stakeholders have collaborated to complete the PAA curriculum renewal. Some PAA curriculum guidelines have been updated; some components have been integrated, adapted, or deleted; some Locally Developed Courses have been elevated to provincial status; and some new guidelines have been developed.

A companion *Practical and Applied Arts Handbook* provides background on Core Curriculum philosophy, perspectives, and initiatives. The handbook provides a renewed set of goals for PAA. It presents additional information about the PAA area of study, including guidelines about work study and related transition-to-work dimensions. In addition, a PAA Information Bulletin provides direction for administrators and others regarding the implementation of PAA courses. Lists of recommended resources for all guidelines will be compiled into a PAA Bibliography with periodic updates.

## Philosophy and Rationale

Theatre Arts 20 is an introductory course for students of technical theatre. As such, it asks the students to become familiar with the technical roles of the theatre, the principles of stage lighting, sound, set/stage design, makeup, and wardrobe. Further, it begins the process of familiarizing the students with the mechanical and technical skills involved in each of these areas of the theatre.

Theatre Arts 30 takes the students into the areas of design for each of the elements of theatre introduced in Theatre Arts 20. It allows the students to work on more complex technical aspects of design and function and, ultimately, to become department and crew chiefs for actual school or community productions. The other main consideration in Theatre Arts 30 is to provide students with the opportunity to specialize somewhat in a particular area of technical theatre arts. Individual contracts and independent learning opportunities provide a means to adapt the course to meet the needs of a diverse student audience.

The work study aspect of each course (Theatre Arts 20, 30) provides students the opportunity to work on an actual production, either as a crew member or as production or crew chief.

## Aim, Goals, and Foundational Objectives

### Aim

The aim of these two courses is to teach students to perform the tasks of “backstage” designers, managers, and crews; to help students understand the most effective and efficient ways of accomplishing those tasks; and, to promote an appreciation for the creative abilities and technical skills necessary to do these tasks. Students will understand that these “backstage” tasks are equal to, but different from, that which happens on stage.

### Goals

The general goals of the Theatre Arts 20, 30 courses are:

**Awareness:** To provide students with an awareness of the creative possibilities and practical hands-on learning needs in the theatre.

**Transition from School to Work:** To create a connection for students between theatre in the school and theatre in the community as a opportunity to establish a career pathway.

**Community Involvement:** To foster a sense of cooperation and interdependence between the school and the community.

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**Communication:** To develop social and communication skills as practitioners and potential employees in the theatre.

**Employability Skills:** To encourage the development of employability skills such as cooperation, initiative, risk taking, and creativity in the theatre.

**Personal Management Skills:** To enhance students' confidence, self-worth, and ingenuity both in the theatre and in the community.

### Foundational Objectives

Foundational objectives are the major, general statements that guide what each student is expected to achieve for the modules of the PAA curriculum guidelines. Foundational objectives indicate the most important knowledge, skills, attitudes/values, and abilities for a student to learn in a subject. Both the Foundational Objectives for Theatre Arts 20, 30 and the Common Essential Learnings (CELs) Foundational Objectives to be emphasized are stated in this document. Some of these statements may be repeated or enhanced in different modules for emphasis. The Foundational Objectives of the Core Modules of the Theatre Arts 20, 30 curriculum include:

- To recognize and appreciate the collaborative process involved in a theatre production.
- To understand and apply the fundamentals of theatre and theatre productions.
- To participate in and appreciate the importance of the planning phase of a theatre production.
- To appreciate the importance of clear communication in theatre production.
- To develop the artistic abilities and technical skills required in a theatre production.
- To experience the enjoyment and fulfillment derived from interacting with others and from the creative process of working on a production.
- To take responsibility for specific tasks in planning for and production of theatre.
- To practise both good leadership and good "followership" skills.
- To access and use community and other resources.
- To identify and practise safety precautions and procedures.
- To understand the roles and responsibilities of production personnel.
- To be aware of career and employment opportunities related to theatre.

### Common Essential Learnings

Both Theatre Arts 20 and 30 encourage a full incorporation of the Common Essential Learnings.

The incorporation of the Common Essential Learnings (CELs) into the instruction of the Practical and Applied Arts (PAA) curriculum offers many opportunities to develop students' knowledge, skills and abilities. The purpose of the CELs is to assist students with learning concepts, skills, and attitudes necessary to make the transition to career, work and adult life.

The CELs also establish a link between the Transition-to-Work dimensions and Practical and Applied Arts curriculum content. The Transition-to-Work dimensions included in the PAA courses are: apprenticeship, career exploration/development, community project, employability skills, entrepreneurial skills, occupational skilling, personal accountability, processing of information, teamwork, and work study/experience. Throughout the PAA Curricula, the CELs objectives are stated explicitly at the beginning of each module and are coded in this document, as follows:

|      |   |                                       |
|------|---|---------------------------------------|
| COM  | = | Communication                         |
| NUM  | = | Numeracy                              |
| CCT  | = | Critical and Creative Thinking        |
| TL   | = | Technological Literacy                |
| PSVS | = | Personal and Social Values and Skills |
| IL   | = | Independent Learning                  |

It is anticipated that teachers will find additional ways to incorporate the CELs into their classroom instruction.

### Course Components and Considerations

Theatre, by its very nature, is eclectic, involving many elements simultaneously. Thus, it is no surprise that the foundational



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objectives and learning objectives of these courses so readily correspond with many of the CELs.

Resources supporting the foundational and learning objectives of the curriculum have been identified. The teacher must remember that these are only beginnings--a place to start. Much of the success of this course depends on the teacher's use of her or his own skills, interests, and enthusiasms. It is also recommended that the teacher make use of the talents and expertise of colleagues. The teacher may also make use of community resources, such as amateurs and experts in the theatrical field, to seek advice in the creation and delivery of these courses. Field trips, job shadows, career interviews, and "spend-a-day in a workplace" are all examples of community resource use. If there is a theatre company in the town, city, or school division, the arrangements can be reciprocal: outside experience and expertise in exchange for students able and willing to work in productions of that outside group. The students will benefit, the program will benefit, and the community theatre will benefit.

Teachers of Theatre Arts 20 and 30 classes are strongly encouraged to develop educational links or partnerships with amateur and professional theatre groups in their community. These contacts could provide invaluable opportunities for students to experience the practical dimensions of theatre.

The most important modules in both Theatre Arts 20 and 30 provide students with work study opportunities. The work study modules allow students to work on an actual production, either as a crew member or as production or crew chief. These modules are meant to be hands-on, useful, enjoyable, creative, and purposeful.

### **Course Description**

Theatre Arts 20 is an introductory course. Students become familiar with the technical elements of the theatre, such as the principles of stage lighting, sound, set construction, make-up, and wardrobe. Further, students become familiar with the technical skills involved in each of these areas of the theatre.

Theatre Arts 30 introduces students to the areas of design for each of the elements of the theatre. It allows the students to work on more complex technical aspects of design and function and, ultimately, become department and crew chiefs for school or community productions. It also provides students with the opportunity to specialize somewhat in a particular area of technical theatre. For instance, the teacher may wish to focus on the wardrobe module for some students with a keen interest in that area, while at the same time exempting those students from the module on properties management or some other module that is not of particular interest to them. The teacher may even wish to deal with a large portion of Theatre Arts 30 through individual contracts with students. These choices however, apply only to optional modules within the course of study.

## Course Overview

| Module Code            | Modules   | Suggested Time (hours) |
|------------------------|---|------------------------|
| <b>Theatre Arts 20</b> |   |                        |
| THEA01                 | Module 1: Introductory Orientation (Core)                     | 4-6                    |
| THEA02                 | Module 2: Set Design (Core)                                   | 15-20                  |
| THEA03                 | Module 3: Stage Lighting (Core)                               | 10-12                  |
| THEA04                 | Module 4: Stage Sound and Video (Core)                        | 8-10                   |
| THEA05                 | Module 5: Stage Properties (Core)                             | 10-20                  |
| THEA06                 | Module 6: Costume (Core)                                      | 8-10                   |
| THEA07                 | Module 7: Make-Up and Hair (Core)                             | 10-15                  |
| THEA08                 | Module 8: Stage Management (Core)                             | 8-10                   |
| THEA09                 | Module 9: Working a Show: Preparation and Follow-up (Core)    | 8-10                   |
| <b>Minimum</b>         |   | 100                    |
| <b>Theatre Arts 30</b> |   |                        |
| THEA10                 | Module 10: Advanced Orientation (Core)                        | 3-5                    |
| THEA11                 | Module 11: The Production Manager (Optional)                  | 4-5                    |
| THEA12                 | Module 12: Set Design and Construction (Optional)             | 15-20                  |
| THEA13                 | Module 13: Lighting Design and Production (Optional)          | 6-8                    |
| THEA14                 | Module 14: Sound Design and Production (Optional)             | 6-8                    |
| THEA15                 | Module 15: Property Design and Management (Optional)          | 6-8                    |
| THEA16                 | Module 16: Costume Design and Construction (Optional)         | 8-10                   |
| THEA17                 | Module 17: Make-Up Design and Application (Optional)          | 5-7                    |
| THEA18                 | Module 18: Stage Management (Optional)                        | 5-7                    |
| THEA19                 | Module 19: House Management (Optional)                        | 1-2                    |
| THEA20                 | Module 20: Publicity (Optional)                               | 4-6                    |
| THEA21                 | Module 21: Practical Application: Working a Production (Core) | 25                     |
| <b>Minimum</b>         |   | 100                    |
| THEA22A, 22B           | Module 22A, B: Work Study (Optional)                          | 25-50                  |

Theatre Arts 20 is divided into 9 modules. Each module identifies a suggested number of instructional hours, foundational objectives, learning objectives, suggested teaching approaches, and student activities. The first module -- Orientation -- is presented in more detail as a sample unit. If the Work Study module is used for both courses, then THEA22A is for grade 11 and THEA22B is for grade 12.

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# Theatre Arts Course Description

## Module 1: Introductory Orientation (Core)

**Suggested time:** 4-6 hours

### Foundational Objectives

- To understand the fundamentals of theatre and theatre productions.
- To identify and practise safety precautions and procedures.

### Common Essential Learnings Foundational Objectives

- To understand and use the vocabulary related to theatre. (COM)

Note: Other CELs may be emphasized.

| Learning Objectives   | Notes   |
|---|---|
| 1.1 To understand the interdependence of the various positions on a production team and to appreciate the necessity of having 'company' rules and procedures. | <p>In groups, students brainstorm a list of all the jobs in the theatre. Follow this with a brief class discussion to achieve agreement on the list of jobs and job titles.</p> <p>Groups organize the positions into a meaningful flowchart that displays the relationships and interdependence of the various theatre jobs. These jobs could be organized under the headings of director, stage manager, production manager, and house manager.</p> <p>Each group presents its flowchart and rationale. Class discussion follows. Discuss the similarities and differences in the organization of school, community, and professional theatre.</p>  |
| 1.2 To describe the basic jobs of production personnel. (COM)   | <p>Dealing with the job descriptions, the teacher leads a class discussion on the various production roles and relationships adapting them to suit that particular school's situation. Teachers should encourage students to develop a team approach and encourage respect for both actors and production personnel.</p> <p>The following key positions for theatre production are to be examined by the students in their discussions:</p> <ul style="list-style-type: none"><li>• director</li><li>• house manager</li><li>• publicity personnel</li><li>• box office staff</li><li>• stage manager</li><li>• running crew</li><li>• production manager</li><li>• set designer</li><li>• technical director</li><li>• light crew</li><li>• sound crew</li><li>• wardrobe crew</li><li>• make-up crew</li></ul> <p>During the course of the class, additional positions may be added to the core job grouping.</p> |

| Learning Objectives  | Notes   |
|--|---|
| 1.3 To develop a working knowledge (of a glossary) of theatre terms.   | Throughout the course, teachers are encouraged to use and help students use the appropriate vocabulary used by professionals in the theatre arts.   |
| 1.4 To explore the characteristics of common stage configurations and apply them to the students' own school facility. (TL, CCT) | <p data-bbox="646 352 1435 411">Distribute diagrams of the three most common stage configurations: arena, thrust, and proscenium.</p> <p data-bbox="646 447 1482 535">Explain the features of each stage type and lead a discussion on the advantages and disadvantages of each stage, both for actors and for production personnel.</p> <p data-bbox="646 571 1463 846">Conduct a tour or show pictures of a school or community or professional theatre (e.g., Stratford (Ontario), Persephone (Saskatoon) or Globe (Regina)) or area that is (or can be) used for theatre productions. Use the glossary to point out features of the stage, the house, and the backstage areas. With student input, observe and discuss similarities and differences between your facility and the theatre models. What opportunities and challenges does the school's space present to a production team? Brainstorm ideas for possible spaces for different stages in your school or community. These spaces could be interior or exterior.</p> <p data-bbox="646 882 1474 940">Measure and record the dimensions of your own theatre space. Design a scale model of the stage or other stages in your community or neighbouring school.</p> <p data-bbox="646 976 1463 1094">Students should use the following terminology: above, acting area, apron, arena, theatre, backdrop, backstage, cyclorama, down stage, flexible, front of house, in the round, onstage, off stage, proscenium, tormentors, teasers, stage left, stage right, upstage, travellor, thrust stage, wings.</p> |
| 1.5 To understand the principles of theatre safety.  | <p data-bbox="646 1192 1474 1346">Students should explore the safety issues related to stage type and its location. List a variety of considerations. Teachers should provide outlines for safety including: fire, electrical, air quality, physical space requirements, guidelines for stage requirements (stage height, depth, lighting placement, electrical requirements).</p> <p data-bbox="646 1381 1474 1530">Based on the activities and understandings achieved above, groups of students should discuss and prepare simple safety manuals for working in the school's theatre area. They may consider students performing tasks while on medication or the need to work in well ventilated areas. Each group shares its results.</p> <p data-bbox="646 1566 1377 1593">Guide the class in creating a common safety manual for all to follow.</p> <p data-bbox="646 1629 1446 1656">Refer to the Safety Guidelines in the <i>Practical and Applied Arts Handbook</i>.</p>  |

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### **Learning Objectives**

1.6 To reflect on and evaluate one's understandings and learning experiences. (PSVS)

### **Notes**

Students should be required to keep a learning log (theatre log) of understandings, experiences, tasks, hours worked outside structured class time, and their personal reflections on all these activities. Such a log should be submitted at regular intervals and may be used as part of the student's evaluation.

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## Module 2: Set Design (Core)

**Suggested time:** 15-20 hours

### Foundational Objectives

- To develop the technical skills required in a theatre production.
- To identify and practise safety precautions and procedures in the theatre.

### Common Essential Learnings Foundational Objectives

- To provide opportunities for students' active involvement in decision-making related to technological developments. (TL)

Note: Other CELs may be emphasized.

| Learning Objectives  | Notes  |
|--|--|
| 2.1 To develop an awareness of illusions on stage. (TL, IL). | <p>Consider:</p> <ul style="list-style-type: none"><li>• the different types of plays and their locale</li><li>• demands of the script for various plays</li><li>• interpretation of the director</li><li>• desired results</li><li>• styles of sets (realistic sets, suggested sets, period sets).</li></ul>  |
| 2.2 To build model sets.                                     | <p>Divide students into groups of 2-4. Students will create a working model of one style of set:</p> <ol style="list-style-type: none"><li>a) realistic set - construct box set</li><li>b) suggested set - outdoor scene, street scene or forest scene</li><li>c) period set - Greek, Medieval, Elizabethan, Restoration or Modern.</li></ol> <p>For each style, students should consider:</p> <p>The Box Set</p> <p>Focus on:</p> <ul style="list-style-type: none"><li>• demands of the script</li><li>• demands of the stage and/or acting space<ul style="list-style-type: none"><li>◦ sight lines – effect</li><li>◦ elevations - purpose: to show decorative detail</li><li>◦ depth and breadth of stage - effect</li><li>◦ wing space</li><li>◦ effect and location of lighting instruments.</li></ul></li></ul> <p>Students build a shoebox set for a given single-set play. Foam Core is very useful for this activity.</p> <p>Flat Construction</p> <p>Considered the following:</p> <ul style="list-style-type: none"><li>• framing a basic 4x8 flat</li><li>• framing a door flat</li><li>• framing a window flat</li><li>• covering a flat</li><li>• anchoring and combining flats to create a box set</li><li>• safety.</li></ul> <p>Under teacher leadership, build any or all of the flats listed.</p> |

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## Learning Objectives

## Notes

With the aid of a computer, students could expand their preliminary sketches and model sets into a fully developed design.

### 2.3 To construct a piece of stage scenery.

Various types of scenery are divided into two groups: two dimensional and three dimensional.

Divide the students into groups to construct scenery construction. As an example of two dimensional scenery construction, students may construct the following:

- standard wooden flat (4 x 8)
- door flat or window flat
- flat with profile edges; e.g., bush or tree.

As an example of three-dimensional scenery construction, students may construct:

- tressel frame platform
- slanted platform or ramp
- stairs with at least three steps
- rock form
- column or tree trunk.

### 2.4 To decorate a piece of stage scenery.

In order to make elements of a set look as if they belong to the play, scenic artists use paint. Develop an awareness of various kinds of scenic paint and colour. Students could choose one element of the set: wall, furniture, rock, floor, or a tree and make it look like it belongs in the play. Using colour and texture techniques, create a finished product.

Discuss set decoration including:

- making and mixing set paints
- painting techniques
  - brush
  - roller
  - sponge
  - stenciling
  - textured surfaces (stippling)
  - paper maché
  - spattering
  - special effects
    - ◆ ragging on/off
    - ◆ smooshing.

Consult *Interior Design 30 Curriculum Guidelines* about Treatment of Walls and Ceilings.

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## Learning Objectives

## Notes

2.5 To understand and practise principles of theatre safety.

Caution should be taken to ensure students are working in well ventilated areas, wearing masks, etc. Determine if students have allergies or are asthma suffers and take necessary precautions.

Experiment with making, mixing, and applying set paint by creating miniature samples.

Discuss safety practices when handling tools and equipment for building and decorating sets.

Consideration should be given to the following:

- goggles
- dust masks
- clothing
- ventilation
- gloves
- fire hazards
- safe paints and other substances.



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### Module 3: Stage Lighting (Core)

**Suggested time:** 10-12 hours

#### Foundational Objectives

- To develop the technical skills required in a theatre production.
- To practise both good leadership and good “followership” skills.
- To identify and practise safety precautions and procedures.

#### Common Essential Learnings Foundational Objectives

- To explore implications of present technology and the use of technological developments within theatre arts. (TL)

Note: Other CELs may be emphasized.

| Learning Objectives   | Notes  |
|---|--|
| 3.1 To understand, operate and maintain lighting equipment. (TL, COM) | <p>Define the following lighting terms: back light barn doors, backout, c-clamp, colour medium, dimmer pack, fade, fill light, gobo, house lights, work lights.</p> <p>Include:</p> <ul style="list-style-type: none"><li>• types and functions of instruments<ul style="list-style-type: none"><li>◦ fresnels</li><li>◦ leikos (ellipsoidals)</li><li>◦ floods/scoops</li><li>◦ follow spots</li><li>◦ strip lights</li></ul></li><li>• care and maintenance<ul style="list-style-type: none"><li>◦ wiring/plugs</li><li>◦ lenses</li><li>◦ bulbs</li><li>◦ shutters/irises/barn door</li><li>◦ safety.</li></ul></li></ul> <p>Students disassemble and reassemble school lighting instruments, including wiring plugs.</p> |
| 3.2 To demonstrate how to operate a lighting control system.          | <p>Deal with:</p> <ul style="list-style-type: none"><li>• circuits</li><li>• patch/preset boards</li><li>• dimmers</li><li>• dimmer control board</li><li>• safety</li><li>• the cue sheet.</li></ul> <p>Students study and learn the operation of the school's lighting system.</p> <p>Students may participate in a lighting rehearsal under the direction of a technician.</p>  |

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## Learning Objectives

## Notes

3.3 To demonstrate how to hang, aim, focus, and gel lighting instruments.

Discuss stage lighting to include:

- hanging lights
- aiming
- focussing
- gelling
- safety.

Students hang, aim, focus, and gel some of the school's lighting instruments.

3.4 To develop safety practices for lighting.

The best way to prevent accidents is to keep equipment in good operating condition. It is important to stress the following:

- ladder safety
- cable and connector safety
- the use of gloves
- care and handling of lamps and bulbs
- care with electrical wires and plugs.

Create an awareness of the rules relating to fire codes including the special effects created for hearth fires, candles, torches and lanterns, and other special effects.

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## Module 4: Stage Sound and Video (Core)

**Suggested time:** 8-10 hours

### Foundational Objectives

- To understand the fundamentals of theatre and theatre productions.
- To develop the technical skills required in a theatre production.
- To identify and practise safety precautions and procedures.

### Common Essential Learnings Foundational Objectives

- To explore implications of present technology and the use of technological developments within theatre arts. (TL)
- To enable students to understand and use the vocabulary, structures, and forms of expression that characterize theatre arts. (COM)

Note: Other CELs may be emphasized.

| Learning Objectives                               | Notes  |
|---|--|
| 4.1 To create and find sources for sound effects. | <p>Introduce and discuss:</p> <ul style="list-style-type: none"><li>• function of sound effects</li><li>• creation of sound effects<ul style="list-style-type: none"><li>◦ live</li><li>◦ recorded</li><li>◦ CD-ROM</li><li>◦ computer-based (“cakewalk” - commercially produced multi-track soundtrack)</li></ul></li><li>• musical score.</li></ul> <p>In groups, students create live sound effects for a given or original radio play. Students find sources for obtaining recorded sound effects.</p> <p>Refer to the <i>Communication Production Technology Curriculum Guidelines</i> being developed.</p> |
| 4.2 To follow a sound script. (COM)               | <p>Prepare a 10 cue sound script arranged in columns headed as follows:</p> <ul style="list-style-type: none"><li>• cue number</li><li>• action (e.g., fade up)</li><li>• cue length</li><li>• volume</li><li>• speaker</li><li>• comments.</li></ul> <p>Have students attend a sound rehearsal.</p>   |

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## Learning Objectives

## Notes

4.3 To practise the principles of sound and video safety.

Throughout each activity, the principles of theatre safety should be reviewed and emphasized.

Practice the care and maintenance related to sound and video equipment:

- never eat, drink, or smoke in a sound booth
- practice appropriate handling and storage of tapes, CDs, and machines
- consider electrical safety.

4.4 To understand the use of video in both the rehearsal and performance phases of a production. (TL, IL)

Use video to support the rehearsal process. Set up video monitoring for performances.

In conjunction with a stage manager, students may assist in the activity suggested in Module 8 Stage Management.

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## Module 5: Stage Properties (Core)

**Suggested time:** 10-20 hours

### Foundational Objectives

- To recognize and appreciate the collaborative process involved in a theatre production.
- To access and use community and other resources.
- To identify and practise safety precautions and procedures related to the theatre.

### Common Essential Learnings Foundational Objectives

- To develop an understanding of how knowledge is created, evaluated, refined, and changed within theatre arts. (CCT)

Note: Other CELs may be emphasized.

| Learning Objectives   | Notes   |
|---|---|
| 5.1 To understand and apply the principles of the acquisition and management of stage properties. (TL, CCT) | <p>Define three stage properties:</p> <ul style="list-style-type: none"><li>• hand properties</li><li>• dress properties</li><li>• rehearsal properties</li><li>• set properties.</li></ul> <p>Discuss the methods of acquisition:</p> <ul style="list-style-type: none"><li>• borrow</li><li>• adapt/transform</li><li>• create.</li></ul> <p>From a given script, students indicate which props could be borrowed, how some might be adapted from other items, and which ones would have to be made from scratch.</p> |
| 5.2 To create stage properties. (CCT)   | <p>Discuss:</p> <ul style="list-style-type: none"><li>• ingenuity</li><li>• demands of the script</li><li>• limitation of resources</li><li>• construction and fabrication of props e.g., paper maché, plaster, styrofoam, laminated felt.</li></ul> <p>Students may create armour for King Arthur from <i>Camelot</i> (or other task of similar challenge). They should spend no more than \$20 and should try to spend nothing at all. Students list their materials and methods of acquisition.</p>                  |

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## Learning Objectives

## Notes

5.3 To create a three-dimensional plaster character mask.

Discuss:

- mask as prop
- plaster mask: making, fitting and finishing
- other mask types (paper maché, celastic).

Students make, fit, and finish plaster half-masks of a given commedia dell'arte character.

5.4 To practise the principles of theatre safety.

Discuss the importance of theatre safety and alert students to the safety issues associated with particular props (e.g., guns, cigarettes, flash paper, candles, etc.) and the safety measures working with certain materials (e.g., styrofoam, plaster).

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## Module 6: Costume (Core)

**Suggested time:** 8-10 hours

### Foundational Objectives

- To participate in and appreciate the importance of the planning phase of a theatre production.
- To identify and practise safety precautions and procedures.

### Common Essential Learnings Foundational Objectives

- To strengthen students' knowledge and understanding of: HOW to compute, measure, estimate and interpret numerical data; WHEN to apply these skills and techniques; and WHY these processes apply within the particular framework of theatre arts. (NUM)

Note: Other CELs may be emphasized.

| Learning Objectives   | Notes  |
|---|--|
| 6.1 To acquire needed costumes within a limited budget. (NUM)     | <p>Explore:</p> <ul style="list-style-type: none"><li>• demands of the script</li><li>• historical period, socioeconomic status, character's age, occupation, climate, and season.</li></ul> <p>Individually or in groups, students investigate the costs and properties of various fabrics and materials useful in costuming. They should determine which are the most practical and cost-efficient for stage costuming and should report their findings.</p> <ul style="list-style-type: none"><li>• Create costume list including accessories, fabrics.</li><li>• Acquire and budget for costumes (renting, buying, modifying, borrowing, or constructing).</li></ul> <p>Consult the <i>Clothing, Textiles, and Fashion Curriculum Guidelines</i> and/or teacher.</p> |
| 6.2 To practise fitting costumes to actors. (NUM, TL).            | <p>Size for costumes may be determined by:</p> <ul style="list-style-type: none"><li>• taking measurements</li><li>• fitting costumes<ul style="list-style-type: none"><li>◦ for various postures</li><li>◦ actor mobility.</li></ul></li></ul> <p>Using measurement charts, students take and record measurements for one male and one female actor.</p>  |
| 6.3 To care for and manage the wardrobe during the run of a show. | <p>Discuss care and storage of costumes to consider:</p> <ul style="list-style-type: none"><li>• hanging</li><li>• organizing for cast use</li><li>• following rules for cast use</li><li>• cleaning.</li></ul>  |

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**Learning Objectives****Notes**

6.4 Understand and practise the principles of theatre safety.

Discuss recycling of costumes, draperies, etc.

“CADTERNs” computer software allows for creation of patterns but requires a large printer.

See the *Clothing, Textiles and Fashion Curriculum Guidelines* resource list also.

Discuss the handling of shears, pins, hot irons, sewing machines, etc.



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## Module 7: Make-Up and Hair (Core)

**Suggested time:** 10-15 hours

### Foundational Objectives

- To understand the fundamentals of theatre and theatre productions.
- To develop the technical skills required in a theatre production.
- To identify and practise safety precautions and procedures related to the theatre.
- To appreciate the importance of clear communication in theatre production.

### Common Essential Learnings Foundational Objectives

- To provide opportunities for students' active involvement in decision-making related to technological developments. (TL)
- To develop an understanding of how knowledge is created, evaluated, refined and changed within theatre arts. (CCT)
- To strengthen students' knowledge and understanding of: HOW to compute, measure, estimate and interpret numerical data; WHEN to apply these skills and techniques, and WHY these processes apply within the particular framework of theatre arts. (NUM)

Note: Other CELs may be emphasized.

| Learning Objectives   | Notes   |
|---|---|
| 7.1 To understand the purpose and care of stage make-up.                                  | <p>Discuss the care and purpose of stage make-up by considering:</p> <ul style="list-style-type: none"><li>• purpose<ul style="list-style-type: none"><li>◦ to use make-up as mask</li><li>◦ to establish visibility</li><li>◦ to establish character</li></ul></li><li>• care<ul style="list-style-type: none"><li>◦ cleanliness</li><li>◦ storage</li><li>◦ expense.</li></ul></li></ul> <p>Use a teacher lecture and discussion to deal with this content.</p>   |
| 7.2 To identify the composition and calculate the cost of a basic make-up kit. (COM, NUM) | <p>A basic make-up kit includes:</p> <ul style="list-style-type: none"><li>• four kinds of make-up<ul style="list-style-type: none"><li>◦ grease paint</li><li>◦ pancake</li><li>◦ cream/liquid</li><li>◦ three-dimensional (prosthetics, hair, etc.)</li></ul></li><li>• base make-up</li><li>• features make-up (including highlights and shadows)</li><li>• setting material (powder)</li><li>• applicators<ul style="list-style-type: none"><li>◦ sponge</li><li>◦ fingers</li><li>◦ tooth picks</li><li>◦ pencils.</li></ul></li></ul> |

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## Learning Objectives

## Notes

- paper stumps
- colour sticks
- mascara
- "Q-tips"
- astringents and cold cream.

Students itemize an actor's basic make-up kit, including sources of supply and costs.

### 7.3 To apply flat stage make-up. (CCT, TL)

Discuss the procedures to follow for application and removal of flat stage make-up:

- prepare the skin
- apply the base
- apply contours
  - highlights
  - shadows
  - lines
  - eyes
  - lips
- set the make-up
- remove the make-up.

Students apply a flat "leading man/woman" following a make-up worksheet.

Students may apply age make-up to themselves and/or partners. A motivational tip: If students are reluctant to apply make-up to themselves, ask them to imagine themselves 50-60 years from now and then try to transform themselves as such.

Students add instructions for applying make-up to their "kits".

See the *Cosmetology Curriculum Guidelines* module on theatre make-up.

### 7.4 To work with hair or a wig to create a specific look.

Research and design a hair style, moustache and beard to meet the demands of the script. Consider the following:

- historical period
- socioeconomic status
- character's age
- occupation

### 7.5 To practise the principles of theatre safety.

Discuss safety precautions relative to make-up application (allergies and chemical reactions). Outline recommended procedure to follow if someone suffers an allergic reaction. Consideration should always be given to working with the safest chemical skin and hair products, because there is always risk involved.

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## Module 8: Stage Management (Core)

**Suggested time:** 8-10 hours

### Foundational Objectives

- To recognize and appreciate the collaborative process involved in a theatre production.
- To participate in and appreciate the importance of the planning phase of a theatre production.
- To appreciate the importance of clear communication in theatre production.

### Common Essential Learnings Foundational Objectives

- To use a wide range of language experiences for developing students' knowledge of theatre arts. (COM)
- To develop an understanding of how knowledge is created, evaluated, refined and changed within theatre arts. (CCT)

Note: Other CELs may be emphasized.

| Learning Objectives   | Notes   |
|---|---|
| 8.1 To review and confirm roles for a given production.                           | <p>Review roles and responsibilities specific to the demand of the production.</p> <p>Consider:</p> <ul style="list-style-type: none"><li>• roles and responsibilities</li><li>• reporting procedures (who reports to whom?)</li><li>• prompt and cue sheets</li><li>• backstage etiquette</li><li>• commitment</li></ul>   |
| 8.2 To apply knowledge and skills to a set-up and strike of a one-act play. (CCT) | <p>Review and emphasize relevant parts of Learning Objectives 1.1-1.5.</p> <p>Terms to discuss:</p> <ul style="list-style-type: none"><li>• set-up</li><li>• strike</li><li>• safety.</li></ul> <p>Students organize a safety-conscious set-up and strike of a one-act play meeting SDA Festival requirements. (Contact the Saskatchewan Drama Association.)</p>  |
| 8.3 To communicate effectively. (COM, TL)   | <p>Outline teacher expectations for backstage communication. Discuss basic etiquette, cooperation, and teamwork to ensure success in achieving a common goal.</p> <p>There are equipment requirements here:</p> <ul style="list-style-type: none"><li>• off-stage monitors for cast – audio/video</li><li>• intercom headsets for stage manager and technicians</li><li>• body microphones</li><li>• video and videotape.</li></ul> <p>In conjunction with the sound department, set up a video monitor so that off-stage cast can see and hear what is going on on-stage at all times.</p> |

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## Module 9: Working A Show: Preparation and Follow-up (Core)

**Suggested time:** 8-10 hours

### Foundational Objectives

- To understand and apply the fundamentals of theatre and theatre productions.
- To take responsibility for specific tasks in the planning and production of theatre.
- To experience the enjoyment and fulfilment derived from interacting with others and from the creative process of working on a production.
- To be aware of career and employment opportunities related to theatre.

### Common Essential Learnings Foundational Objectives

- To support students in treating themselves, others and the environment with respect. (PSVS)
- To support the development of a positive disposition to life-long learning. (IL)

Note: Other CELs may be emphasized.

Module 9 and 22A combine Work Study opportunities for a practical application of learning objectives within Theatre Arts. In each community and teaching environment the opportunities for practical work situations will vary. The work study module will enable students to apply knowledge and skills learned in class to the work environment in their locale. In addition, through the use of Internet resources, students may apply learnings to the larger Canadian and international theatrical community.

Although this module presents teachers and students with a variety of options, teachers should integrate workplace skills that may lead to successful employment or provide meaningful opportunities for students to examine the work environment in their existing locale.

| Learning Objectives   | Notes   |
|---|---|
| 9.1 To secure a work study site for theatre arts.                                   | <p>If available, approach a theatre company director or producer who is willing to mentor a student during a production.</p> <p>In order to establish a successful working relationship with all of the partners involved in the workplace, it is important to define the expectations of each partner. For a list of roles and responsibilities of the teacher-monitor, school, parent, and student, see the Work Study Guidelines for the Practical and Applied Arts included in the <i>Practical and Applied Arts Handbook</i>.</p> <p>Adaptations will have to be made for the business theatre company, personnel, manager, etc.</p> |
| 9.2 To determine factors that may affect student contribution in a production. (IL) | <p>Brainstorm a list of factors, then verify through experience. The list may be based on previous work experience, volunteer work, teamwork activities, and extra-curricular participation within the school.</p>  |

| Learning Objectives   | Notes   |
|---|---|
| 9.3 To build good communication skills for the workplace.                   | Discuss verbal and non-verbal communication. List some ways in which both positive and negative non-verbal communication may be displayed. Encourage students to role play effective techniques of verbal and non-verbal communication on the job when giving or receiving instructions and resolving conflict. Divide the students into groups and use case studies to role play the effective use of communication.   |
| 9.4 To develop a résumé that may be forwarded to a potential employer.      | <p>The student will develop a résumé using the correct format. The résumé may be used to introduce the student to the employer at a work place site prior to an interview.</p> <p>The résumé: teachers are encouraged to work with other staff members to ensure that resumé preparation is taught. Résumé writing is suggested in <i>English Language Arts 20 and A30, Information Processing 10, 20, 30</i>, and the current <i>Work Experience Education 20</i> guidelines.</p> <p>Students should save the résumé on a computer disk and update it during the course as changes need to be made and references are added. Students should be encouraged to design/alter a résumé to correspond to the intended purpose for that résumé.</p>   |
| 9.5 To determine student guidelines in preparation for an interview. (PSVS) | <p>Through class or small group discussions, students may list guidelines for an interview. The instructor may add missing items to the list.</p> <p>Outline and describe the three stages of an interview. Point out to the students at what stage of the interview each of the guidelines discussed previously will be used.</p> <p>The <b>greeting</b> involves an introduction between the student and employer. Discuss or demonstrate how this should be done.</p> <p>The <b>exchange</b> is the longest part of the interview where the employer asks a series of questions and engages in a dialogue with the student about information on the résumé and other matters relating to the job.</p> <p>The <b>parting</b> provides closure to the interview and may be just as important as the greeting. Explain how this can be done.</p> <p>Provide the students with a list of questions frequently asked by employers or ask students to make a list. Students may role play the stages of the interview.</p> |

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## Learning Objectives

## Notes

9.6 To function as a responsible and useful crew member in a stage production. (PSVS)

Emphasize the following:

- collaborative nature of theatre
- communication
- training and practice
- adaptability/flexibility
- trouble-shooting
- pre- and post-production responsibilities.

Note: Other Learning Objectives may apply to students depending on the particular production job that each student undertakes.

Each student becomes a member of at least one stage, lighting, sound, set construction, set painting, properties, wardrobe, make-up, or box-office crew for a school or community production. Ask students to do a simulation activity for each of these tasks. A major portion of the Theatre Log should be devoted to this experience.

Teachers are encouraged to use community resource people as a means to develop an awareness of local expertise. Classroom presentations by such individuals, followed by field trips to their work environments, will make the learning experience more meaningful.

9.7 To become aware of post-secondary and career opportunities related to theatre arts.

The Internet provides ample opportunity to examine provincial, national, and global theatre arts resources.

Using a variety of search engines, students may search the Internet for entrance level requirements for post-secondary Technical Theatre Academic programmes in universities and regional colleges. They may also contact, via the Internet, a number of North American professional and community theatre companies to determine job descriptions for technical theatre positions and their respective entry requirements.

9.8 To relate feedback from the work placement. (CCT)

Students provide feedback about work placement including: where they were placed, type of business, duties, most rewarding experience, most difficult situation and how you handled it. It is recommended that each student send a thank you note or card to the employer upon the completion of each work placement.

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## Module 10: Advanced Orientation (Core)

**Suggested time:** 3-5 hours

### Foundational Objectives

- To understand the roles and responsibilities of production personnel.
- To recognize and appreciate the collaborative process involved in a theatre production.

### Common Essential Learnings Foundational Objectives

- To enable students to understand and use the vocabulary, structures and forms of expression that characterize theatre arts. (COM)

Note: Other CELs may be emphasized.

| Learning Objectives  | Notes  |
|--|--|
| 10.1 To understand the roles and responsibilities of production department heads.    | <p>There are four production department heads: Director, Production Manager, Stage Manager, House Manager. Have students define the duties, responsibilities, and interrelationships of the "Big Four."</p> <p>Examine the flow chart in Appendix C.</p> <p>Discuss the roles and the relationships of the various jobs that create a theatre production.</p>  |
| 10.2 To understand the relationships among department heads and theatre crews. (COM) | <p>Research in depth, the roles and responsibilities of:</p> <ul style="list-style-type: none"><li>• the stage manager</li><li>• the production manager</li><li>• the house manager</li><li>• the technical director</li><li>• the wardrobe co-ordinator</li><li>• the properties co-ordinator</li><li>• the make-up co-ordinator</li><li>• the set designer.</li></ul> <p>Identify the relationship between the roles and the following:</p> <ul style="list-style-type: none"><li>• sound</li><li>• promotions co-ordinator</li><li>• music</li><li>• make-up</li><li>• stage props</li></ul> <p>Use a jigsaw method to share the research.</p> <p>In order to experience and understand the responsibilities of the amateur or professional technical department heads, students may "job shadow" such individuals in their work environments. In some communities, this activity could provide students with opportunities to meet the practical requirements of Modules 21 and 22B.</p> |

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## Module 11: The Production Manager (Optional)

**Suggested time:** 4-5 hours

### Foundational Objectives

- To participate in and appreciate the importance of the planning phase of a theatre production.
- To recognize and appreciate the collaborative process involved in a theatre production.

### Common Essential Learnings Foundational Objectives

- To strengthen students' knowledge and understanding of: HOW to compute, measure, estimate and interpret numerical data; WHEN to apply these skills and techniques; and WHY these processes apply within the particular framework of theatre arts. (NUM)

Note: Other CELs may be emphasized.

| Learning Objectives  | Notes  |
|--|--|
| 11.1 To understand the components of a production schedule.      | <p>To ensure the success of a play, time must be arranged for:</p> <ul style="list-style-type: none"><li>• selecting the play</li><li>• selecting and rehearsing the actors</li><li>• designing the scenery, lighting, sound, properties, costumes, and make-up</li><li>• constructing the sets, properties, and costumes</li><li>• attracting an audience</li><li>• technical and dress rehearsals.</li></ul> |
| 11.2 To create a production schedule for a given play. (CCT, IL) | <p>Consider the following:</p> <ul style="list-style-type: none"><li>• working backwards: from the end to the beginning</li><li>• production meetings</li><li>• procedures.</li></ul> <p>Create a production schedule for a given play. An existing model schedule for a production may be consulted and adapted.</p>  |
| 11.3 To prepare a budget for a given production. (NUM)           | <p>Prepare a list of actual cost for each aspect of:</p> <ul style="list-style-type: none"><li>• Set Design and Construction</li><li>• Lighting Design and Production</li><li>• Sound Design and Production, Property Design</li><li>• Costume Design and Construction</li><li>• Make-up and Hair.</li></ul>   |



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## Module 12: Set Design and Construction (Optional)

**Suggested time:** 15-20 hours

### Foundational Objectives

- To take responsibility for specific tasks in the planning and production of theatre.
- To practise both good leadership and good “followership” skills.
- To understand and apply the fundamentals of theatre and theatre productions.
- To identify and practise safety precautions and procedures.

### Common Essential Learnings Foundational Objectives

- To provide opportunities for students' active involvement in decision making related to technological developments. (TL)
- To explore implications of present technology and the use of technological developments within theatre arts. (TL)
- To value learning for its own sake and as means to other ends. (IL)

Note: Other CELs may be emphasized.

| Learning Objectives  | Notes   |
|--|---|
| 12.1 To plan, create and discuss a complete set design for a multi-set play or musical. (NUM, CCT, TL) | <p>Prepare floor plans, elevations and a model for a multi-set play or musical. Include the rationale and explanations.</p> <p>Considerations include:</p> <ul style="list-style-type: none"><li>• demands of the play</li><li>• demands of the theatre</li><li>• drawing to scale</li><li>• floor plans</li><li>• elevations</li><li>• 3-dimensional design</li><li>• multiple set play design</li><li>• colour theory</li><li>• establishing the atmosphere.</li></ul> <p>See the <i>Housing 30 Curriculum Guidelines</i> and <i>Drafting Curriculum Guidelines</i> for other content related to floor plans.</p> |
| 12.2 To develop ground plans for a drama production.   | Prepare a ground plan and a detailed model for an upcoming school or class production.  |
| 12.3 To explore entrepreneurial activities related to set construction and design.                     | The students may organize a set construction team to design and construct sets for a variety of productions in the community and in other schools, (e.g., school variety show or fashion shows, Christmas concerts, graduation, choral and band concerts, awards banquets).   |
| 12.4 To review safety practices related to set design and construction.                                | Review Learning Objective 2.5.  |

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## Module 13: Lighting Design and Production (Optional)

**Suggested time:** 6-8 hours

### Foundational Objectives

- To recognize and appreciate the collaborative process involved in a theatre production.
- To develop the technical skills required in a theatre production.
- To be aware of career and employment opportunities related to theatre.
- To identify and practise safety precautions and procedures.

### Common Essential Learnings Foundational Objectives

- To provide opportunities for students' active involvement in decision making related to technological developments. (TL)
- To explore implications of present technology and the use of technological developments within theatre arts. (TL)

Note: Other CELs may be emphasized.

| Learning Objectives  | Notes   |
|--|---|
| 13.1 To understand the basics of colour theory, light theory, and stage lighting principles. | <p>Light and colour theory applied to theatre includes:</p> <ul style="list-style-type: none"><li>• the colour wheel</li><li>• colour and hue</li><li>• values and intensity of colour</li><li>• gels</li><li>• warm and cool colours</li><li>• distribution of light</li><li>• movement of light.</li></ul>  |
| 13.2 To design lights for a particular play and facility. (TL)                               | <p>Outline objectives of stage lighting to include:</p> <ul style="list-style-type: none"><li>• selective visibility</li><li>• revelation of form</li><li>• composition</li><li>• mood</li><li>• lighting the stage areas and actors</li><li>• sources and direction of light: front, side, above, behind</li><li>• blending and toning</li><li>• lighting the scenery and background</li><li>• dimming</li><li>• video projection and other special effects.</li></ul> <p>Design the light plan sheet (plot) for a given play (in a facility to which you have access). Explain the rationale for your choices.</p> <p>Discuss lighting design.<br/>Consider:</p> <ul style="list-style-type: none"><li>• lighting plot</li><li>• lighting schedule</li><li>• patch schedule/magic sheet</li><li>• cue sheet.</li></ul> <p>Prepare a lighting plot for the play identified in Module 12.</p> |

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| Learning Outcomes:   | Notes   |
|--|---|
| 13.3 To explore career and employment opportunities related to lighting. | Invite local amateur/community theatre personnel or, if the opportunity exists in your community, professional theatre lighting personnel to outline and discuss their work in staging productions.   |
| 13.4 To examine entrepreneurial activities related to theatre lighting.  | Students may develop and promote an in-school technical production club offering their services as operators and lighting designers for a variety of school events (e.g., an in-school fashion show). Such a club could also assist elementary schools in the setup and operation of basic light designs (e.g., Christmas concerts, awards nights, school dances, pep rallies, and other special events). |
| 13.5 To consider safety practices related to stage lighting.             | Review principles of electrical safety and care and maintenance of electrical equipment.<br><br>Consult the <i>Electrical, Electronics Curriculum Guidelines</i> .  |

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## Module 14: Sound Design and Production (Optional)

**Suggested time:** 6-8 hours

### Foundational Objectives

- To develop the artistic abilities and technical skills required in a theatre production.
- To identify and practise safety precautions and procedures.

### Common Essential Learnings Foundational Objectives

- To enable students to understand and use the vocabulary, structures and forms of expression that characterize theatre arts. (COM)
- To value learning for its own sake and as a means to other ends. (IL)

Note: Other CELs may be emphasized.

| Learning Objectives   | Notes   |
|---|---|
| 14.1 To select, create, record, and run sound effects and incidental music for a production. (TL) | <p>Discuss the following:</p> <ul style="list-style-type: none"><li>• live to tape</li><li>• CD/tape to tape; to CD</li><li>• computer and CD-ROM (to tape if necessary)</li><li>• cueing</li><li>• levels—recording and playback</li><li>• hardware</li><li>• placing the sound.</li></ul> <p>Consult the <i>Communication Production Technology Curriculum Guidelines</i>.</p>                      |
| 14.2 To plan and execute a sound plot for a play.   | <p>Prepare a sound plot for the play using available equipment.</p> <p>Run the sound cues for the play in a facility accessible to you.</p> <p>Record sound effects selected/found and incidental music for a given play.</p>   |
| 14.3 To practice safety precautions when working with sound equipment.                            | <p>Throughout each activity, the principles of theatre safety should be reviewed and emphasized.</p> <p>Practice the care and maintenance related to sound and video equipment:</p> <ul style="list-style-type: none"><li>• never eat, drink or smoke in a sound booth</li><li>• practice appropriate handling and storage of tapes, CDs and machines</li><li>• consider electrical safety.</li></ul> |

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## Module 15: Property Design and Management (Optional)

**Suggested time:** 6-8 hours

### Foundational Objectives

- To develop the artistic abilities and technical skills required in a theatre production.
- To take responsibility for specific tasks in the planning and production of theatre.

### Common Essential Learnings Foundational Objectives

- To develop an understanding of how knowledge is created, evaluated, refined and changed within theatre arts. (CCT)
- To strengthen students' understanding within theatre arts through applying knowledge of numbers and their interrelationships. (NUM)
- To value learning for its own sake and as a means to other ends. (IL)

Note: Other CELs may be emphasized.

| Learning Objectives   | Notes  |
|---|--|
| 15.1 To design and create properties for a particular play. (TL, NUM)                     | <p>Discuss the following:</p> <ul style="list-style-type: none"><li>• demands of the play</li><li>• limitations of budget</li><li>• believability</li><li>• practicality.</li></ul> <p>Design and create props for the banquet scene with Banquo's ghost in <i>Macbeth</i>.</p> <p>In preparing this assignment, consider productions that are currently being developed in the school or in community-based groups. Students could develop properties that may be used in such productions. In this manner the properties will be used as a working function of the show. The care and management of properties could also be examined in the context of a running show.</p> <p>Consult the <i>Construction, Carpentry Curriculum Guidelines</i>.</p> |
| 15.2 To plan for the acquisition and management of props for one act of a play. (IL, CCT) | <p>Concepts:</p> <ul style="list-style-type: none"><li>• borrowing, transforming, and creating</li><li>• making and taking inventory</li><li>• handling donations: care, return, and acknowledgement</li><li>• meeting other demands of the play</li><li>• organizing: prop tables, template(s), storage</li><li>• maintaining and repairing props</li><li>• delivering and returning props to and from actors</li><li>• stating emphatically: "Don't play with the props!"</li><li>• taking pre- and post-production responsibility.</li></ul> <p>Prepare a plan for the acquisition and operation of props for one act of: <i>The Diary of Anne Frank</i> or <i>The Miracle Worker</i>.</p>  |

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## Module 16: Costume Design and Construction (Optional)

**Suggested time:** 8-10 hours

### Foundational Objectives

- To understand and apply the fundamentals of theatre and theatre productions.
- To develop the artistic abilities and technical skills required in a theatre production.
- To be aware of career and employment opportunities related to theatre.
- To identify and practise safety precautions and procedures.

### Common Essential Learnings Foundational Objectives

- To develop an understanding of how knowledge is created, evaluated, refined and changed within theatre arts. (CCT)
- To strengthen students' knowledge and understanding of: HOW to compute, measure, estimate and interpret numerical data; WHEN to apply these skills and techniques; and WHY these processes apply within the particular framework of theatre arts. (NUM)
- To support the development of a positive disposition to life-long learning. (IL)

Note: Other CELs may be emphasized.

| Learning Objective  | Notes  |
|---|--|
| 16.1 To apply the principles of designing and constructing costumes for a particular play. (CCT, NUM) | <p>Consideration must be given to the:</p> <ul style="list-style-type: none"><li>• period and style</li><li>• limitations of the budget</li><li>• demands of the play</li><li>• acquisition methods of scrounging, transforming, and creating</li><li>• practicability for the actor</li><li>• differences between street clothes and theatre wardrobe.</li></ul> <p>Research and design the costumes for a period or fantasy play or musical. State the rationale, show fabric swatches, and include a realistic cost estimate.</p> <p>Create or adapt one costume from the design. The costume may be life-size or doll-size. Include instructions for its creation.</p> <p>For this module, consult the <i>Clothing, Textiles and Fashion Curriculum Guidelines</i> or teacher.</p> |
| 16.2 To create costumes for a specific production within a limited budget.                            | <p>Develop a costume design for an upcoming school or community production. Create the required costumes for the show based on the selected design.</p>  |
| 16.3 To create costume accessories for a specific costume.  | <p>Construct or acquire accessories to complete a specified costume. Consideration must be given to millinery, footwear, and jewellery.</p>  |

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| Learning Objective   | Notes   |
|--|---|
| 16.4 To examine an entrepreneurial opportunity within the community. (IL)  | Students may develop and operate a costume rental club. The students will create, acquire, maintain, and inventory a variety of costumes. These costumes would be available for use by in-school groups and other individuals or groups in the community.   |
| 16.5 To review safety procedures associated with costumes and accessories. | <p>Discuss recycling of costumes, draperies, and so on.</p> <p>“CADTERNs” computer software allows for creation of patterns but requires a large printer. See the <i>Clothing, Textiles and Fashion Curriculum Guidelines</i> resource list also.</p> <p>Discuss the handling of shears, pins, hot irons, sewing machines, etc.</p> |

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## Module 17: Make-Up Design and Application (Optional)

**Suggested time:** 5-7 hours

### Foundational Objectives

- To understand and apply the fundamentals of theatre and theatre productions.
- To access and use community and other resources.
- To identify and practise safety precautions and procedures.

### Common Essential Learnings Foundational Objectives

- To explore implications of present technology and the use of technological developments within theatre arts. (TL)
- To use a wide range of language experiences for developing students' knowledge of theatre arts. (COM)
- To develop an understanding of how knowledge is created, evaluated, refined and changed within theatre arts. (CCT)

Note: Other CELs may be emphasized.

| Learning Objective  | Notes  |
|---|--|
| 17.1 To understand the uses of three-dimensional make-up materials.   | <p>Students should discuss a variety of materials to alter the shape of an actor's face, neck, or hands including:</p> <ul style="list-style-type: none"><li>• crêpe hair</li><li>• hair pieces</li><li>• latex</li><li>• nose putty</li><li>• mortician's wax</li><li>• surgical adhesive</li><li>• commercial prosthetic devices.</li></ul>  |
| 17.2 To practise the techniques of three-dimensional make-up in an original design for a given character. (CCT, TL) | <p>Design and create a full make-up involving three-dimensional techniques for a specific character from a given play. Examples: Caliban from <i>The Tempest</i>; The Wicked Witch from <i>The Wizard of Oz</i>; or The Phantom from <i>The Phantom of the Opera</i>. Include instructions, costs, and sources of material.</p> <p>Invite theatre make-up artists to conduct mini-workshops with the students in terms of make-up application. In some communities, the First Responders may provide expert assistance in staging mock wounds and accident trauma effects.</p> <p>See the <i>Cosmetology 10, 20, 30 Curriculum Guidelines</i> for a module on theatre make-up.</p> |
| 17.3 To review safety and sanitation practices appropriate to make-up application.                                  | <p>Review Module 7.5 Learning Objectives and notes.</p>  |



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## Module 18: Stage Management (Optional)

**Suggested time:** 5-7 hours

### Foundational Objectives

- To understand the roles and responsibilities of production personnel.
- To take responsibility for specific tasks in the planning and production of theatre.

### Common Essential Learnings Foundational Objectives

- To develop an understanding of how knowledge is created, evaluated, refined and changed within theatre arts. (CCT)
- To support the development of a positive disposition to life-long learning. (IL)

Note: Other CELs may be emphasized.

| Learning Objective   | Notes   |
|--|---|
| 18.1 To understand the role of the stage manager in rehearsal and in production. (COM) | <p>Review and discuss:</p> <ul style="list-style-type: none"><li>• duties of a stage manager</li><li>• the technical rehearsal</li><li>• cue-to-cue</li><li>• curtain, light, sound, and scene changes</li><li>• actor calls</li><li>• set up and strike organization</li><li>• pre-show duties</li><li>• post-show duties</li><li>• the sign-in sheet.</li></ul> <p>Prepare a stage manager's checklist for a particular show.</p>   |
| 18.2 To create and use a prompt book.  | <p>Review and discuss:</p> <ul style="list-style-type: none"><li>• cues and entrances for actors, lights and sound, curtain, house manager</li><li>• scene change schemes.</li></ul> <p>Prepare a prompt script for a full-length play or musical.</p> <p>Develop a prompt book/script for a school-based dramatic production. In completing this activity, two students or a small team of students will assume the responsibilities for the positions of stage manager and assistant stage manager in the show.</p> |

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## Module 19: House Management (Optional)

**Suggested Time:** 1-2 hours

### Foundational Objectives

- To recognize and appreciate the collaborative process involved in a theatre production.
- To understand the roles and responsibilities of production personnel.
- To access and use community and other resources.

### Common Essential Learnings Foundational Objectives

- To apply the fundamentals of theatre in both the planning and production stages of theatre. (CCT)
- To access human resources in the home and community. (IL)

Note: Other CELs may be emphasized.

| Learning Objectives  | Notes   |
|--|---|
| 19.1 To understand the roles of the house manager. (IL)                      | <p>Review and discuss:</p> <ul style="list-style-type: none"><li>• duties</li><li>• traffic flow</li><li>• emergency evacuation procedures (e.g., fire exits, emergency restrictions)</li><li>• ticket collection and programme distribution</li><li>• concession policy</li><li>• house rules: training the audience</li><li>• public relations and trouble-shooting</li><li>• audience calls</li><li>• starting on time</li><li>• communication with the stage manager.</li></ul> <p>Students may interview community theatre house managers in order to understand fully the practical requirements of this position. If it is feasible, the students may volunteer as ushers in order to assist the house manager and front-of-house personnel.</p> |
| 19.2 To create a house manager's handbook for the school's theatre facility. | <p>Consider the following:</p> <ul style="list-style-type: none"><li>• seating</li><li>• house rules</li><li>• emergency and evacuation procedures</li><li>• audience calls communication.</li></ul> <p>Develop a House Manager's Handbook for your theatre or performance space. (CCT)</p>   |

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## Module 20: Publicity (Optional)

**Suggested time:** 4-6 hours

### Foundational Objectives

- To participate in and appreciate the importance of the planning phase of a theatre production.
- To appreciate the importance of clear communication in theatre production.
- To take responsibility for specific tasks in the planning and production of theatre.

### Common Essential Learnings Foundational Objectives

- To develop an understanding of how knowledge is created, evaluated, refined and changed within theatre arts. (CCT)
- To value learning for its own sake and as a means to other ends. (IL)

Note: Other CELs may be emphasized.

| Learning Objectives   | Notes  |
|---|--|
| 20.1 To understand the principles of theatre promotion and publicity. (CCT) | Concepts to cover include: <ul style="list-style-type: none"><li>• selling features of the play</li><li>• audience appeal</li><li>• the "hook"</li><li>• vital information of time, place, date, price</li><li>• effective posters</li><li>• media relations and press releases</li><li>• use of the cast to promote the production</li><li>• other marketing strategies (e.g., lawn signs, billboards, church bulletins, radio spots, TV commercials, local paper)</li><li>• the programme</li><li>• lobby photos and displays</li><li>• ticket composition</li></ul> |
| 20.2 To design a publicity campaign for a given production.                 | Design a promotional campaign for an upcoming production in your school or community. Include the strategy, rationale, poster design, and press releases. Include timelines for the distribution of materials and cost estimates. (IL)   |

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## Module 21: Practical Application: Working a Production (Core)

**Suggested time:** 25 hours (minimum)

### Foundational Objectives

- To take responsibility for specific tasks in the planning and production of theatre.
- To practise both good leadership and good “followership” skills.
- To be aware of career and employment opportunities related to theatre.

### Common Essential Learnings Foundational Objectives

- To develop compassionate, empathetic and fair-minded students who can make positive contributions to society as individuals and as members of groups. (PSVS)
- To support students in treating themselves, others and the environment with respect. (PSVS)
- To support the development of a positive disposition to life-long learning. (IL)

Note: Other CELs may be emphasized.

| Learning Objectives   | Notes  |
|---|--|
| 21.3 To work as a department coordinator for production. (IL)       | <p>Apply the theory studied in Theatre Arts 20, 30 to a course project.</p> <p>Head a department of a production in your school or community.</p> <p>This module can be accomplished in one of two ways. It may be a separate, stand-alone unit where the student is immersed in an actual production or the practical requirement can be spread throughout the various modules of the course. Either way, practical experience is a major expectation of this course.</p> <p>If this module is done out of school as an optional work study, then use Modules 9 and 22 for direction.</p> |
| 21.2 To develop a résumé and portfolio.                             | <p>Using past and current experience, the student prepares a résumé, complete with an 8 x 10 photo, for use in applying for positions in the theatre. The theatre logbook entries may be useful for this activity.</p> <p>The students may complete a portfolio containing examples of student work. These documents organized in a binder format would be an invaluable resource to highlight student progress and achievement in this course.</p>  |
| 21.3 To complete a post-production review of practical experiences. | <p>Students must have the opportunity to share practical learning experiences from the workplace in a classroom setting using the previous content of modules as a focus for discussion. (PSVS)</p>  |

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## Module 22A, 22B: Work Study (Optional)

Suggested Time: 25 – 50 hours

### Foundational Objectives

- To be aware of the careers and opportunities in the field of theatre arts that exist in Saskatchewan and other provinces.
- To integrate classroom learning with work-related learning.
- To increase awareness of employability skills as they relate to the work environment.

### Common Essential Learnings Foundational Objectives

- To develop compassionate, empathetic and fair-minded students who can make positive contributions to society as individuals and as members of groups. (PSVS)
- To support students in treating themselves, others and the environment with respect. (PSVS)

**Note:** The codes THEA22A and THEA22B are used only if work study is done in both grades 11 and 12. If only one work study is done, the code THEA22 will suffice.

For more information about implementing work study in schools see the Work Study Guidelines for the Practical and Applied Arts included in the *Practical and Applied Arts Handbook*. Teachers need to use or design appropriate learning objectives for this module; for instance, to demonstrate ability to follow a “Training Plan”. The training plan for the student should be designed to relate to the objectives of the course modules in cooperation with the workplace mentor/supervisor.

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## Appendix A: Recordkeeping Charts

### Theatre Arts 20

Student Name \_\_\_\_\_

Student Number \_\_\_\_\_

| Module Code | Module  | Date | Teacher Initial |
|-------------|---|------|-----------------|
| THEA01      | Module 1: Introduction Orientation C                  |      |                 |
| THEA02      | Module 2: Set Design C                                |      |                 |
| THEA03      | Module 3: Stage Lighting C                            |      |                 |
| THEA04      | Module 4: Stage Sound and Video C                     |      |                 |
| THEA05      | Module 5: Stage Properties C                          |      |                 |
| THEA06      | Module 6: Costume C                                   |      |                 |
| THEA07      | Module 7: Make-Up and Hair C                          |      |                 |
| THEA08      | Module 8: Stage Management C                          |      |                 |
| THEA09      | Module 9: Working a Show: Preparation and Follow-up C |      |                 |

### Theatre Arts 30

Student Name \_\_\_\_\_

Student Number \_\_\_\_\_

| Module Code  | Module   | Date | Teacher Initial |
|--------------|--|------|-----------------|
| THEA10       | Module 10: Advanced Orientation C                        |      |                 |
| THEA11       | Module 11: The Production Manager O                      |      |                 |
| THEA12       | Module 12: Set Design and Construction O                 |      |                 |
| THEA13       | Module 13: Lighting Design and Production O              |      |                 |
| THEA14       | Module 14: Sound Design and Production O                 |      |                 |
| THEA15       | Module 15: Property Design and Management O              |      |                 |
| THEA16       | Module 16: Costume Design and Construction O             |      |                 |
| THEA17       | Module 17: Make-Up Design and Application O              |      |                 |
| THEA18       | Module 18: Stage Management O                            |      |                 |
| THEA19       | Module 19: House Management O                            |      |                 |
| THEA20       | Module 20: Publicity O                                   |      |                 |
| THEA21       | Module 21: Practical Application: Working a Production C |      |                 |
| THEA22A, 22B | Module 22A, B: Work Study O                              |      |                 |

C = core module

O = optional module

**It is recommended that the document be printed on school letterhead.**

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## Appendix B: Properties And Qualities Of Light Affect Perception

### **Intensity** (the brightness of the light)

Impression of brightness is subjective.

- Compare the brightness of the sun to the brightness of car headlights at night. The latter appears more blinding.

In the theatre, brightness is determined by:

- the number of instruments used
- size of each light source
- dimmer use
- set and costume colour scheme
- gel use.

**NOTE:** The point to remember is not how bright the light is but how bright it appears to be. For example, a single candle on a dark stage may appear bright whereas a 1000 watt spot may appear dim on a brightly lit stage; eight lights striking a white set will appear brighter than the same lights striking a black set.

Adaptation: a bright scene will appear even brighter, by contrast, if it follows a dim one.

- For example, prior to a dim scene, the houselights are slowly dimmed, allowing the audience to adjust more easily.

Visual Fatigue: too much (glare) or too little light or too many rapid changes of intensity may prove tiring to the observer.

Visual Perception: the amount of illumination needed to allow an object to be clearly seen depends on its:

- colour
- reflective quality
- contrast
- size
- distance from the observer.

Intensity and Mood: bright light makes an audience more alert.

- bright light for comedy.

### **Colour**

- On stage, this is the product of the colour of the light and the colour of every object. This can easily be understood by observing the effect of two different gels on the same set walls or a screen.

Visual Perception

- People see more clearly in the yellow-green zones of the middle spectrum than at the red-blue end zones.

Colour and Mood

- Warm colours are more generally associated with comedy.
- Cool colours are more generally associated with tragedy.

### **Distribution**

All light has form and direction, ranging from a soft, shadowless diffusion to a stark shaft of light.

Control of direction gives highlight, shade, and shadow to the composition.

- Compare/contrast strong overhead light to backlight; side light from different angles; front light from different angles.

The eye is invariably attracted to the brightest object in the field of vision.

### **Movement**

Each of the three properties of light (intensity, colour, distribution) may be changed either quickly or slowly.

- A room may grow darker.



- 
- A setting sun may slowly change colour.

Intensity, colour, distribution, and movement are all **controllable** properties of light. How they are controlled is determined by what is to be achieved on the stage.

## Objectives Of Stage Lighting

### Selective Visibility

**Remember:** members of the audience must be able to see clearly and correctly those things that they are intended to see.

- An actor who cannot be seen cannot be heard.

Not only must all actors and objects on the stage be clearly lit, they should also receive the correct amount of illumination.

- Highlight an area to draw attention to it.
- Two different actions taking place concurrently can be lit by two distinct pools of light.

Brightness on the stage is determined by:

- the amount of light
- the amount of reflection from the object

A black object on a bright stage will appear dark.

A white object will appear bright even if only dimly lit.

Most of the time, the actor's face should be the brightest object on the stage in order to focus the audience's attention on her or him. **This requirement determines almost all the basic principles of stage lighting.**

### Revelation Of Form

Scenic or theatrical forms must appear to be **naturally** three-dimensional. This involves the use of “form-revealing light”:

- Shade and shadow are of equal importance to the light itself.
- The actor may be set apart from the set through the use of 3-D light (front, back, sides).
- The set may be lit two-dimensionally with front floodlights.

### Composition

This involves organizing the visual elements of design into a unified form or arrangement of forms.

Lighting is the final unifying force of the stage composition together with set design, costumes, and make-up.

The intensity, colour, and distribution of light create compositions of light, shade, and colour over the setting and around the actors.

It is the lighting designer's duty never to achieve an attractive visual picture at the expense of visibility.

Lighting design is visual design in space and time.

Through the use of special lighting effects, light can also be used as scenery.

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## **Mood**

Light has an undeniably powerful effect on our state of mind and on our emotions.

By using intensity, colour, distribution, and movement, the designer can exploit the emotional and psychological effects inherent in light and thereby increase dramatic effect.

- musicals vs. drama
- comedy vs. tragedy
- dramatic effects of specific scripts.

## **The Role Of The Lighting Designer In Achieving The Total Theatrical Effect Of A Play**

The director is the overall leader of the production team and it is his or her vision that determines the overall artistic effect of a production. The lighting designer should be in on early discussions with the director and other department heads and must have read the script at least twice.

1. First reading -- to get the basic story and overall idea.
2. Second reading -- slower and more analytical; make notes.
3. The actual design involves paperwork including four documents:
  - lighting plot
  - lighting/instrument schedule
  - "magic" sheet/patching schedule
  - cue sheet.

## **Stage Lighting Design: How To Do It**

(from a seminar by A. John Cope, Saskatoon)

### **Source And Angle Of Lighting Sources**

#### **Front Lights**

These light the face of the actor and should be angled between 35°- 45° both horizontally and vertically.

#### **SideLights**

These model the actor (make the actor appear three-dimensional).

- Low angles cause shadow from one actor to another.
- High angles avoid actor-actor shadows.

#### **Top and BackLights**

These complete the modelling and separate the actor from the scenery.

### **McCandless Theory Of Lighting**

Developed by Prof. Stanley McCandless of Yale University, the "rules" should not be too strictly adhered to. Rather, these are good principles and guidelines to follow with a flexible approach.

#### **Lighting the Acting Area**

Divide the stage into acting areas that can be filled by a light beam at the available throw (distance), but not so large as to limit flexibility in its control.

- Assume the beam to be 8' - 10' in diameter on the stage.

**Note:** If the audience is to see the front of the actor, at least some light must come from the front.

Use two lights for each area, keeping in mind location and angles.

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Double or triple hang lights, if possible. This allows for the use of "key" and "fill" lights.

- Key lights represent direct light (e.g., sunlight).
- Fill lights represent indirect or reflected light.

Each acting area should be lit by both key and fill lights and gelled by more than one colour or the actors will appear "flat."

Always keep in mind: Where is the source of the light? The answer will influence decisions about key and fill.

This method achieves the objective of selective visibility.

### **Supplementary Acting Areas**

These are areas other than the main stage areas, such as porches, stairs, etc.

- Use similar principles but fewer instruments.

### **Blending and Toning the Acting Area**

If limited to a certain number of lighting instruments, use flood or scoop lights to blend the acting areas.

A soft wash of light and colour can act as a fill light, affecting the colour tone of the whole stage.

### **Lighting the Scenery**

The general rule is: "Don't, unless you have to." Much of the set will be well lit by reflection.

### **Motivating Light**

These are any light sources used on the stage, such as lamps, fireplaces, chandeliers, etc.

Motivating light will often be the key to the lighting composition of a scene.

These light sources should in turn influence the movement of the actors -- behaviour is influenced by light.

- For example, one sits near a light to read a book.

### **Motivated Light**

The lighting designer must create the illusion of light coming from a chosen source.

- Sun is an offstage light source so the motivating light will suggest the sun's rays.
- Motivated light is going to be the most dominant light in the room, such as sunlight shining through a window.

### **Special Visibility**

This refers to special lighting such as a spotlight on an actor's face, a pool of light on a sofa, etc.

### **Special Effects Lighting and Projection**

This is of secondary importance to lighting the actor dramatically.

It includes things like swirling light, fire and flame, ghosts, clouds, lightning, etc.

Cyclorama and backdrops can be lit with real or stylized projected images.

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## **"Another Approach"**

This stems from the desire to create a 3-D atmosphere of light around the actor. Founded upon the inspiration of natural light, instead of the acting area and motivated lighting approach, the divisions are:

### **Dominant Lighting**

Set the dramatic "key" of the scene (key light) with light of clearly pronounced direction, intensity and colour.

This light is all-important because it provides the basic construction upon which the remainder of the composition is built.

### **Secondary Lighting**

This follows the McCandless theory of area lighting but is supplementary to the keylight.

In effect, this is the "reflection" caused by the keylight.

- In exterior scenes, the secondary light will be the light from the sky (not the sun) and reflections from the ground.
- In a night scene, the keylight might be a lantern and the secondary light the moonlight.

### **Rim Lighting**

This is highlighting from the top, back or sides of the actor.

This light must be at a higher intensity if modelling is to be apparent.

### **Fill Lighting**

This is light, generally from the front, that softens the shadows and blends the keylight and secondary light. It also provides toning light for the setting.

## **Stage Lighting Mechanics**

Spotlights: capable of throwing a shaped beam

- fresnels
- lecos or ellipsoidals

Floodlights or Scoops

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## Appendix C: Flow Chart of Major Roles

