

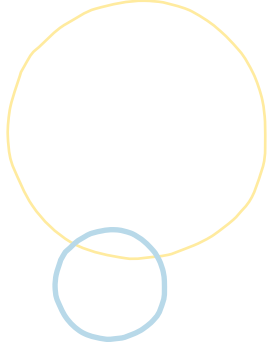


Detailed lighting cue sheet

This example extract is from the beginning of a lighting cue sheet for *Hansel and Gretel*. It is likely to be more detailed than one that you would need to produce, but includes useful information about lantern groupings as well as levels. It also bases cues on points in the action on stage as well as page numbers from the script.

		Group													
Cue	Page	When	Cue point	Lighting action	Cue timing	1	2	3	4	5	6	7	8	9	10
						General front cover	Warm stage colours	Fire key light	Window key light	Gobo wash	Blue backlight	Warm backlight	Narrator sfx	House area	Moon key light
1	13	Pre-set	As audience assemble			0	0	0	0	50	40	0	0	0	0
2	13	On clearance to start		Fade lights to low as actors enter	5 sec	0	0	0	0	20	0	0	0	0	0
3	13	Actors in position		Build Narrator/Father sfx	4 sec	0	0	0	0	50	40	0	80	0	0
4	13	"Sleep at all"	Father moves to 'room'	Cross to house at night. Fade Narrator sfx	3 sec	0	20	0	30	0	40	50	0	50	0
5	14	"Do as she said"	As Hansel joins action	Build of levels	5 sec	40	30	0	30	0	40	50	0	50	0
6	14	"Midnight hour"	Hansel makes to step out	Cross to exterior moonlight	2 sec	40	0	0	0	80	50	0	0	0	90
7	14	"Pebbles"	On scripted line	Return to previous	2 sec	40	30	0	30	0	40	0	0	50	0
8	14	"Back into bed"	On scripted line	Add dawn light	5 sec	40	50	0	90	0	40	0	0	60	0
9	15	"To the forest"	As they begin to move	Cross to forest	5 sec	50	0	0	0	90	60	0	0	0	0
10	15	"Onto the path"	Moving onward	Go darker	12 sec	30	0	0	0	80	40	0	0	0	0
11	15	"Collected a big pile"	Collecting wood	Closed down to fire area	20 sec	0	10	60	0	70	40	0	0	0	0

Note: Figures in bold show a change in level.



Detailed sound cue sheet

This example extract is from the beginning of a sound cue sheet for *Hansel and Gretel*. It is likely to be more detailed than one that you would need to produce, but gives all the information about every sound change the sound operator will make during the performance. It also shows where speakers are located and their output levels. Note how the levels are balanced. (Number 2 and Number 4 speakers are not used in this extract.)

Sound cue sheet: <i>Hansel and Gretel</i>												
Speaker routing and levels												
Cue	Page	When	Cue point	Sound and action	Cue timing	1	2	3	4	5	6	7
						Left FOH	Left sub bass	Right FOH	Right sub bass	Stage 1	Stage 2	Fire effect
1	13	Pre-set music	As audience assemble		(n/a)	-20		-20				
2	13	On clearance to start		Fade pre-set music. Then play Track 2 Intro Music as cast enter	5 sec	-10		-10				
3	13	Actors in position		Fade music out	4 sec	(to fade)		(to fade)				
4	13	"Sleep at all"	Visual cue as Father moves to join Mother	Track 3: Owl hoots in distance	Snap					-10	-10	
5	14	"Do as she said"	Suspense underscore. Cue on words	Track 5. Music snaps at low level. 10 secs, then fade out on its own	5 sec	-20		-20				
6	14	"Midnight hour"	Cue on words	Track 4: Montage of wind and owl hoots. With lights	2 sec	-15		-15		-10	-10	
7	14	"Pebbles"	As Hansel loos down at pebbles	Track 5: Suspense underscore. Snaps at low level. 5 secs, then fade out on its own	2 sec	-15		-15		-15	-15	
8	14	"Back into bed"	On words and with lights	Track 6: Distant cock crow	Snap					-12		
9	15	"To the forest"	As they begin to move	Track 7: Gentle wind with birdsong	5 sec					-15	-15	
10	15	"Onto the path"	As they move onward	Cross-fade Tracks 7 and 8: Creepy forest effect	12 sec					-15	-15	
11	15	"Collected a big pile"	As they collect wood	Add fire effect	20 sec					-15	-15	15

Figure outline templates for costume design sketches (1)

You could use these simple templates for your costume design sketches if you are not very confident at drawing figures to start with.

Try to adjust the body proportions to better suit your actors or characters before you begin.

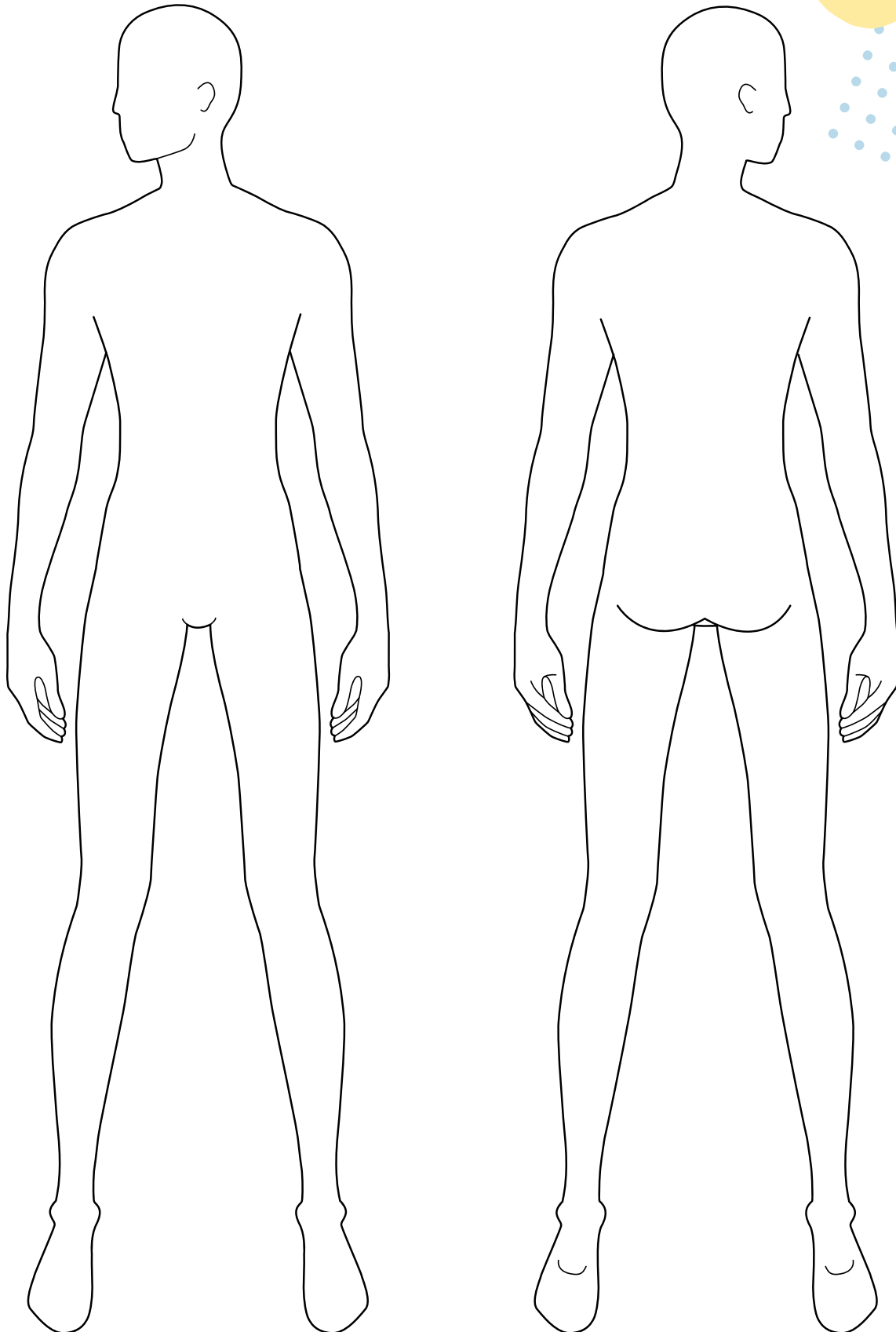
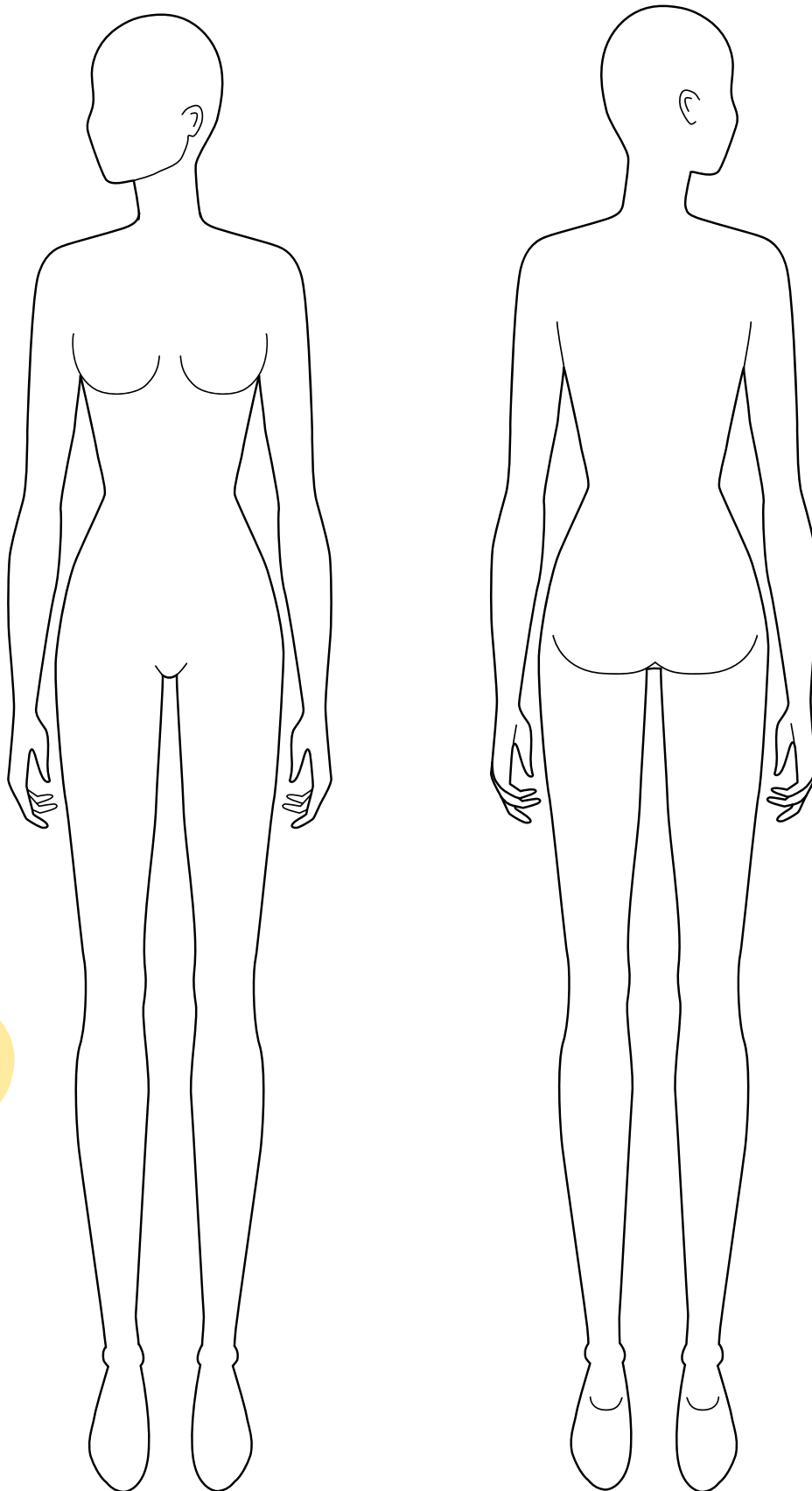


Figure outline templates for costume design sketches (2)

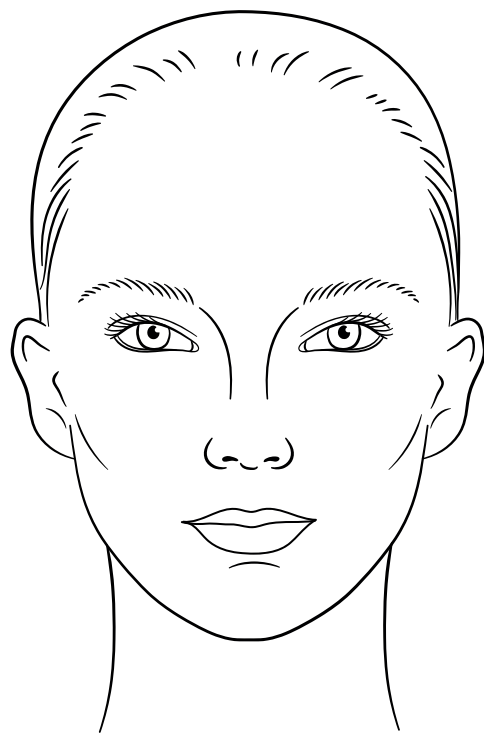
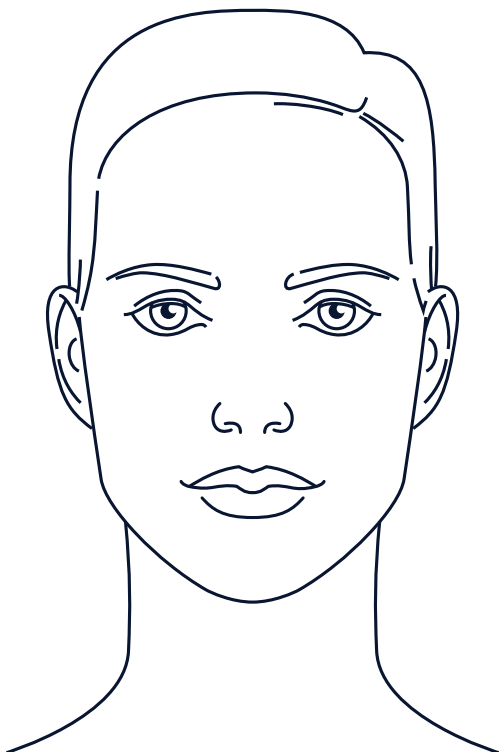
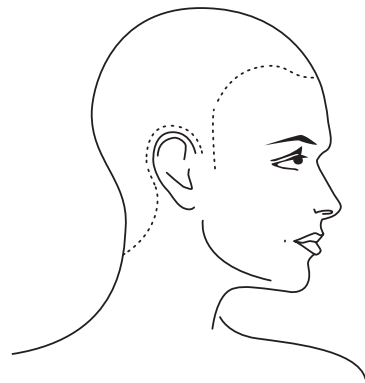
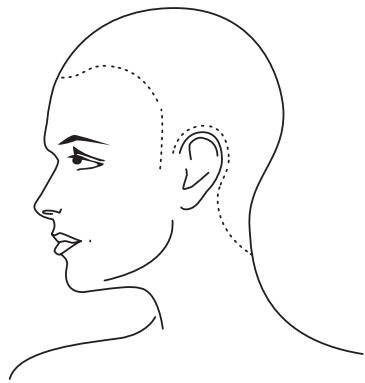
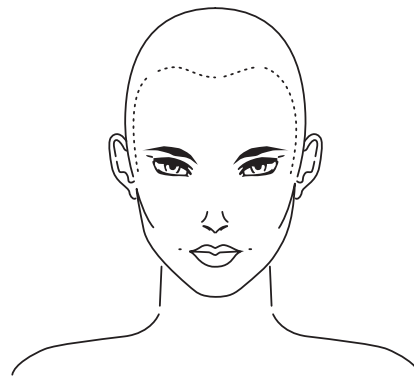
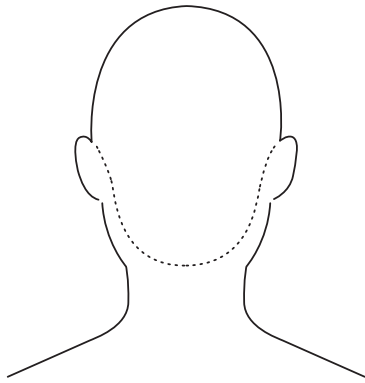
You could use these simple templates for your costume design sketches if you are not very confident at drawing figures to start with.

Try to adjust the body proportions to better suit your actors or characters before you begin.



Face outline templates for make-up and hair design

These simple face outlines should help you to play around with your hair and make-up ideas.



PUPPET DESIGN FOR THE DEvised PIECE – SECTION 1: RESPONSE TO A STIMULUS

Example student response from the early stages of devising.

I took on the role of puppet designer for our devised piece. We were shown a range of images by street artists, including Banksy. Some of them used colour; some were black and white. Some included text; others were simply pictures. However, they were all thought provoking. Our group chose *Girl with a Balloon* and Meek's *Begging for Change* because they were both very moving and had complicated ideas in them even though they appeared quite simple. The double meaning in the word 'change' is very clever and made me think about the fact that everybody needs money to survive and that some people have to beg in order to stay alive. The image suggests that this isn't fair and I agree with that. In terms of settings, although streets are an obvious location, these themes and the situations suggested by the stimuli happen all over the world.

As a puppet designer, I liked the idea that my puppet could play a real part in the artistic intentions of the devised piece. I started to explore the different ways that puppets can be used and came across The Flying Buttresses' animatronic tortoise, Zelva, which is really interactive and helps children learn to approach animals properly. I decided that I would like to create an animal puppet that could be central to our devised piece.

In Banksy's balloon image, I felt sorry for the little girl, but there isn't really any hope that she will get the balloon back. Our initial ideas around this image focused on the importance of having hope when there doesn't seem to be any. The theme of climate change arose from this because it seems that there is so little time to stop it getting worse. We were also struck by the figure being a child, which made me think about the phrase 'children are our future'. The group started to discuss the theme of change. The stimulus of the homeless man is calling for change and the girl with the balloon is in a suddenly changing situation that she doesn't like.

Our research, and the way our ideas developed, led us towards a piece for younger children. The world they live in is changing incredibly fast in both good ways (medical and technological) as well as bad ways (environment and mental health, for example) so we arrived at our dramatic intention which would be to create a Young People's Theatre piece.

Its aim would be to get a younger audience thinking about change:

- What things do they want to change?
- What can they change?
- How can we cope with changes that we can't control and don't like?

I explained to the group that I could create a puppet who, like Zelva, would interact with the audience and help link scenes together.

While I was researching climate change, I came across a report about lguanas in Florida that fall out of trees because they get too cold and lose their grip. People help to warm them up and they recover. I took this as inspiration, I thought that a glove-puppet form for the head and a rod for the tail could work well.

I also thought that it would be possible to give the puppet plenty of personality and introduce humour into the performance.

2 Moves on to focus on the chosen stimuli and includes early design ideas.

4 Focus on design specialism.

6 Description of initial ideas.

8 Links research with design.

1 Refers to all the stimuli offered.

3 Focus on possible settings.

5 How research feeds into the design process.

7 Details the artistic intentions of the group.

9 Gives design details.