

EDUCATIONAL ACTIVITY PACK

DUBLIN CAROL

BY CONOR MCPHERSON



DIRECTED BY MATTHEW XIA

DUBLIN CAROL WAS STAGED IN SHERMAN'S STUDIO DURING THE SPRING SEASON OF 2018.

The following pack provides some production background and context as well as providing you with the tools to answer an exam question on the technical elements of this production.

There are both practical and academic questions within this – please be safe when completing the practical exercises.

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PRODUCTION CREATIVES

Conor McPherson – Writer

- McPherson was born in Dublin in 1971.
- He began writing whilst at University College Dublin. In 2013 UCD awarded an honorary Doctorate in Literature
- His 1999 play, *The Weir* opened at the Royal Court before transferring to the West End and Broadway; in the process winning the Olivier Award for Best New Play.
- He made his National Theatre debut as both writer and director with *The Seafarer*, in 2006.
- His screenplays include *I Went Down*, *Saltwater*, *The Actors* and *The Eclipse* (The last three he also directed).
- The Donmar Warehouse's 2013 season of McPherson's work saw the world premiere of *The Night Alive*, which went on to win the New York Drama Critics Circle Award for Best Play.
- In July 2017 his latest play *Girl from the North Country* (which features 20 songs by Bob Dylan) opened at London's Old Vic.



Matthew Xia – Director



- Xia is a Theatre Director, Journalist and Broadcaster as well as being a Composer and DJ under the pseudonym *Excalibah*.
- He was the Associate Artistic Director at Manchester's Royal Exchange where he directed *Brink*, Stephen Sondheim's *Into The Woods* and the Bruntwood Award winning *Wish List* in a co-production with The Royal Court.
- He also established the *Open Exchange*. This is development scheme funded by the Esmée Fairburn Foundation.
- For London's Young Vic he directed the critically acclaimed *Blue/Orange*, *The Sound Of Yellow* and won the 2013 Genesis Future Director award with his production of *Sixty Banzai Is Dead*.
- In 2012 Matthew received the Regional Theatre Young Director Scheme placement at the Liverpool Everyman.
- He was interim Associate Director at Theatre Royal Stratford East (2009 - 2011).
- Matthew was one of the judging panel for the Bruntwood Prize for Playwriting in 2017.

Lily Arnold – Set Designer

- Lily trained at Wimbledon College Of Art, graduating in 2007 with a First-class Honours.
- She was a resident design assistant at the Royal Shakespeare Company 2009-2011.
- Lily's designs have included Plays, Musicals and Operas for a range of venues and companies including – but not limited to – National Theatre, Polka, Young Vic, Hightide, Trafalgar Studios and the RSC.
- She was nominated for an Off West End Award in 2013 for her work on *Gruesome Playground Injuries*.

REVIEWS OF PREVIOUS WORK

Matthew Xia's Direction:

“From the moment Joe Penhall's play was premiered back in 2000, it was obvious that here we have a contemporary classic. Matthew Xia's remarkably vibrant and punchily performed revival reinforces that view.”

Blue/Orange – Paul Taylor

“It may be conventional in construction and style but its emotional impact, in Matthew Xia's fine production, is devastating. There were times when I was watching with a clenched stomach and clenched teeth.”

Wish List – Lyn Gardner

“Matthew Xia, the Exchange's associate artistic director, deftly conjures a compelling, light and dark dappled vision – all the better to entertain you with.”

Into the Woods – Clare Brennan



Sherman's previous McPherson play – *The Weir*

“...*The Weir*, takes a storytelling clichés and draws out of it a carefully crafted portrayal of friendship, grief and superstition. Under Rachel O'Riordan's deft direction, the tone shifts fluidly back and forth between comedy, pathos and suspense.”

The Stage – Rosemary Waugh

“The ghosts which inhabit *The Weir* are the ones which haunt most of us; loss, loneliness, regret, lack of fulfilment. Nevertheless, even though it digs deep into the well of human suffering, this production manages to both charm and entertain.”

British Theatre Guide – Othniel Smith

“The Sherman's new production of *The Weir*...is a subtle study of human behaviour that slowly gets under the skin.”

The Reviews Hub – Emily Pearce

PLOT

Characters

John = A middle-aged Dublin mortician.
Mark = His assistant in his 20s.
Mary = John's adult daughter.

“...Simon Wolfe, will take on the challenge of John Plunkett by turns, gregarious, bitter, morose, belligerent and hilarious. He's joined by Siwan Morris as Mary, a ghost of Christmas-past who arrives with an ultimatum and the need for change....wounded but strong and loving, both emotionally resilient and completely vulnerable at once. The trio is completed by Belfast raised Julian Moore-Cook who provides an unsophisticated adolescent warmth, amiability and true-heartedness in this brilliantly human play.” Says Xia.

John Plunkett returns from a funeral on a bleak Christmas Eve with Mark, who has helped out that day. Across this three part play John is plagued by the unshakeable ghosts of his past. We experience descriptions of the destruction of his life and damage done to his family, through his failure to love and his relentless abuse of drink; it is an unrelenting and unsparing portrait.

Part one opens with John switching the tea he is making for him and Mark, for a whisky: “I'm old. I'll die if I don't drink this,” he jokes – gallows humour that is peppered throughout the play. Abusing the momentary escape of alcohol has left his existence devoid of the larger rewards that life can offer such as the sense of achieved success found through the unconditional love of family, the mutual respect for oneself and others. After abandoning his family he was saved by Noel – Mark's uncle, who is now in hospital. It was Noel who took John home from a pub one day and offered him a job and a place to stay.

Part two features Mary who has not seen her father in ten years. Her presence reawakens memories of his failure as a father. She has come to beg him to visit her mother (John's long-estranged wife) who is dying of cancer. Although it is clear that John still has a few shards of conscience left, he still declines the opportunity to attend to his wife. To make matters worse when he and Mary recollect the few memories they share from her early life, John's inability to truly deal with his demons becomes clear; despite the passage of time and the reality of their situation he still uses the same, tired old excuses for his actions.

In part three John, as always has had far too much to drink and Mark is dealing with the repercussions of his own bad decision – suddenly he starts to see the appeal of drinking to forget. John talks about his views on relationships and the liaison that Mark is negotiating. Soon the conversation descends into a bleak description of an alcoholic's addiction sparked by the memory of unreturned unconditional love – painful and preventable. Mark leaves, contemplating his next move, John discovers a burst of seasonal energy but it is unclear what is to come next.

What element (character, theme or setting) most interests you, and why?

PRODUCTIONS

The play was chosen to reopen the Royal Court Theatre, London. It was directed by Ian Rickson, the theatre's then Artistic Director. It was performed in the Jerwood Theatre Downstairs in February and March 2000.

Dublin Carol opened Off-Broadway in February 2003 at the Atlantic Theater Company, Manhattan. This production was directed by McPherson himself (to critical acclaim).

ABOUT THE PLAYWRIGHT – Some things to consider that might have influenced his work on *Dublin Carol*.

“Plays are quite stupid really. You are supposed to feel them in your bones. It’s truthfulness, not cleverness, that matters.”

“You don’t want anybody making a speech about what the play’s about: the meaning of a play is always in the gaps. It’s a bit like music. Once you have somebody on stage telling you what a play is about, the play’s dead.”

Conor McPherson’s early works – written as he finished his masters in philosophy – adopted a monologue form and predominately explored the life of young men in Dublin, following their journey from the excess of alcohol or emotion to some sort of redemption. Like his contemporaries (Martin McDonagh, Mark O’Rowe, Enda Walsh) the stories he was telling became part of the canon of work that ushered in a new wave in Irish theatre. Theirs were voices that were attempting to offer a new perspective of an Ireland that was emerging globally – a period known as the Celtic Tiger. **What similar periods where writers have unified in style and content have occurred in post-war British and Irish theatre?**

When questioned on the choice of location of his plays McPherson is keen to stress that he does not “...think about where the plays are set when I am writing them, but they are of this place and from this place and for this place.” The ‘place’ to which he refers is Dublin. He currently lives in the south of the Irish capital but grew up across the bay in the suburb of Raheny. Despite this link between the setting of his plays and the city of McPherson’s residence the majority of his work has premiered in London and New York. Likewise McPherson claims that the recurring themes pursued within his work are not a deliberate choice. In fact he says, “Writing is a biological exercise, a by-product of living. It’s like going to the toilet. It’s beyond rational consciousness. A play just sort of pops out. Well, those are the good plays, anyway.” McPherson experienced a period of personal darkness; a time when his own difficulties with alcohol came to a head. “When I was young, I thought my best work in the future. But now that I have been writing for 20 years I don’t know if I would have the guts now to write some of those plays.” As a young man he was hospitalised by a bout of drink induced pancreatitis and as a result has not drunk now for over fifteen years. *Rum and Vodka* (an earlier work from 1992) is a monologue that treats the audience as a confidant to a binge-drinker coping with a recent destructive spree. Despite this heavy subject matter McPherson finds wit and warmth within his plays but his characters (in particular men) are also doomed to contend with regret, guilt and their lost and lonely souls. He seeks to challenge his audience to confront these subject matters head on: “...so when you present a very naturalistic play that then opens out into something inexplicable, it’s precisely what the theatre is inviting you to do.” **Name a technique or scene style that might facilitate change from reality to the unexplained.**

“I remember when we were rehearsing *Dublin Carol* in New York,” he recalls. “A friend came to visit and I said, ‘I can’t imagine who’s going to be interested in this. This [character] is a man who is basically saying “I can’t live here!” and everyone has felt like that at some point. That’s enough.’ **Name one thing about McPherson’s personal history that you think directly affect the content of *Dublin Carol* and why does it intrigue you? How do you think that this will affect the production? (Consider directorial choices and design ideas)**

(Quotes taken from interviews of McPherson by Sara Keating in The Irish Times, 2015, by Charles Isherwood in Variety, 2003 and by Sarah Hemming in the Financial Times, 2013)

DIRECTOR'S AND DESIGNERS THOUGHTS ON THE PRODUCTION

Matthew Xia	Lily Arnold
Briefly describe how you see the relationship between a Director and their set and costume designers working?	
The director and their design team are crucial to the on stage realisation of the world the characters will inhabit. We spend time thinking both literally about the world of the play, and also about the metaphor of the play and how this may begin to present a more abstract theatrical world for the characters and the audience. It's important of course that there is continued communication throughout rehearsal so the design team can respond to any changes or discoveries made in the rehearsal room.	I start by reading the play and responding instinctively to whatever pops into my head whether existing images of pieces of art or architecture I feel have relevance or doing rough sketches. These ideas are often the ones you look back on and wonder why you ever thought they were right! The director and I will then meet to share our starting point thoughts. Hopefully we realise we share ideas and ambitions for the play so I as the designer can go away and begin to experiment with things in model form specific to the theatre (or whatever space the performance is to take place in).
What were your main design influences for this production?	
We knew that we had to place the characters in a real location, an unkempt office in the back of a Funeral Home. However in searching for the metaphor of the piece we stumbled on to the idea that John Plunkett was a man who was in a way, late for his own funeral. He had been saved. We knew that we wanted to try and end on a note of optimistic hope - this is why the play ends how it does. Influences have included funeral homes, but also coffins, a series of images called Ray's a Laugh by Richard Billingham about his fathers alcoholism influenced the tonality of the piece, the colour palette. Funeral wreaths and decaying flowers played a large part in our thinking as did the similarity between biblical proverbs and AA rules for living.	The location of the play is paramount to the story as its pivotal character works in a funeral directors in Dublin and there is a lot of reference to his surroundings in his office and the objects that make up his room, such as a bottle of whiskey and an advent calendar as well as to being in Dublin and on Christmas Eve. We felt we needed to honour this by designing a recognisable domestic space but with small tweaks that elevate it so something that also comments in a subtle way on the characters and the story. You may notice for example that the room is shaped like a coffin and the floor is slightly sloping. The idea for the sloping floor and coffin shaped room came from wanting the space to feel slightly off kilter, to both enhance the sense that John's views his world with an unsteady alcohol affected gaze and to emphasise his proximity to death; his private back room office space where he is hidden from the judgement of the world is a coffin shaped room.
What influenced your sound design choices on this production?	How did you decide on the textures and colours for the production?
There is something epic about the life John has lived, and this is reflected in the high church catholic choral references. This also allows us to find the grandeur in the final moments of the play. So the biggest influence is Roman Catholicism. And of course... Andy Williams.	The colours and textures came in part from looking at photos of existing real funeral directors offices but also to relate to the sense that the room is John's coffin. The carpet is a deep red to imitate the red satin or velvet that often lines coffins and the wooden panelling similarly mimics the polished wood of some coffin exteriors. It was also then important that

	the room felt lived and toiled in, like its walls had soaked up a lot of grief over the years. Things look tired and worn out, as a mirror again to John's personality and his inability to look after anything, not even himself. Matthew also decided that the play be set in 1999 specifically so the props and furniture items had to reflect this and all feel slightly dated.
What influenced your lighting design choices on this production?	Are you influenced by thinking about other design elements such as lighting and sound?
The biggest influence here is again the Ray's a Laugh series of images by Richard Billingham. The colours, the slight over exposed tonality giving a high contrast is what we have tried to reflect. We have also been influenced in the final moments by everything christmassy, twinkling fairy lights, tinsel etc. There are also moments when we reference the hospital that Noel is in but I hope this is incredibly subtle in the way it reads. Something to help the audience move through the stories that John tells.	I would say that after the director I work most closely with the lighting designer as the colours and textures I choose for walls and floors will obviously have an impact on how the lighting designer wants to light each scene. On a naturalistic set such as this we are also using practical lighting; a desk lamp and wall scone lights so it's important that I communicate with the lighting designer as to exactly what these should be like to meet both our needs. Lighting is vital in shifting and changing the atmosphere of a play so I need to make sure I design a set that provides the lighting designer with enough opportunity to do this.

Matthew Xia Says:

“Conor McPherson has created a story analogous to Dickens' Christmas Carol - yet the spirits visiting our Scrooge come in liquid form and the ghost of Christmas past only has a small request. This play, like all of Conor's writing, is full to the brim with compassion, humanity, pathos and a brilliantly dark humour.”

DESIGN ELEMENTS – VOCABULARY

Link the definitions with the correct word.

Lighting (LX)

Gobo
Angle
Intensity
Colour

The trajectory of the light – in basic form – where is it coming from?
The hue of the light.
A stencil cut out which creates a pattern of light on the stage surface or set.
How much of the light there is.

Sound (SND)

Location of sound source
Volume
Frequency
Effect
Live or Recorded

How often the sound happens.
Is it prepared prior to the performance for playback or created as part of the action?
Has the sound been manipulated ie. Echo added.
Where the sound is coming from.
The loudness or quietness of sound

Set

Period
Location
Paint / Decoration style
Props

Objects that are used to determine the location. They can be used practically by the actors.
The choice of colouring / detailing the set.
When is it?
Where is it?

Costume (Wardrobe)

Texture
Breakdown
Period
Colour

The hue used to give accent to a costume.
When is it?
Has it been aged / weathered for effect?
The feel of the material used.



An early model box version of the set

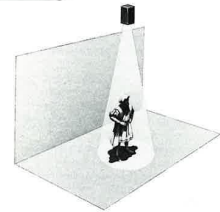
INTRODUCTION TO DESIGN – EXERCISES

TOP TIP Always think of the following when answering a question on design or technical elements of theatre.

- **What** is the intended **effect** on the viewer? (*What or how does it make them feel?*)
- **How** has this been achieved? (*What technical elements have come together?*)

The following exercises are intended help you to consider how technical elements can affect the way an audience understand a production.

LIGHTING EXERCISE Images © Frank Reid, 2001, *The Stage Lighting Handbook (Third Edition)* Methuen Drama, an imprint of Bloomsbury Publishing Plc.



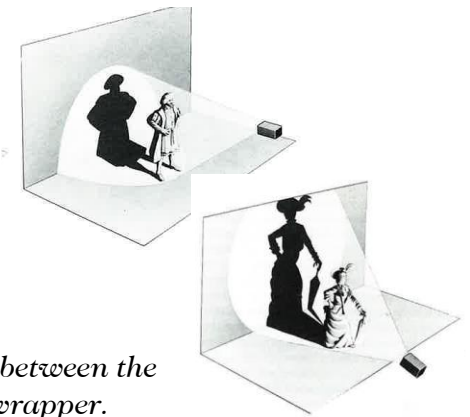
This exercise examines how angles of light can affect the reaction to a character.

1. Take a light source (a torch / phone torch / desk lamp).
 2. Experiment in placing it in some different locations relating to some's face.
 3. Try changing the height, the proximity to the person, and if it is in front or behind them.
- As in the images to the left and right of these questions.*

Consider the following:

How do these different angles change how we feel about the person in light?
What character could they be?

Additionally you could consider the effect of colour on the actor by holding a coloured gel between the light source and the subject – if you do not have access to gels try using a Quality Street wrapper.

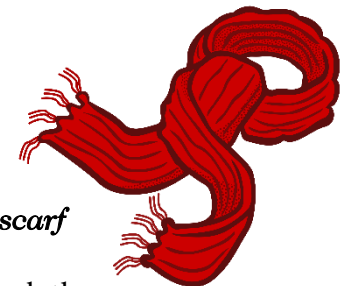


COSTUME EXERCISE

This exercise looks at how costume can change the way we perceive someone.

You will need someone to observe you doing this to guess your character.

1. Place a scarf on the floor.
2. Approach the scarf, put it on and adopt the physicality of a character that might wear it.
3. The person observing should guess what their character is based on how the scarf is worn. *N.B The scarf is always a scarf it is just worn differently.*
4. Once guessed correctly take the scarf off and walk away. Then re-approach and try another character out. You could ask the person observing to call out a colour, quality or texture that the scarf has when you are wearing it. i.e “Blue Velvet” or “Old woollen”
5. Instead of a scarf try any material or clothing, this time it can become any item of clothing you chose it to be when you put it on.
6. Once you have done this a few times make a list of how the colour, texture and style affected how the person wearing it was viewed.



SOUND EXERCISE

This exercise looks at how sound can affect the listener.



1. Choose three or four different music tracks – try to make these as stylistically varied as possible.
2. Choose a speech from a play you have studied or are studying.
3. Firstly pick one of your music tracks and begin playing it.
4. Ask stand in the space and deliver the speech – keep the music playing until the speech has ended.
5. Now say the speech again but change the track. *Try to keep the speech delivery the same each time.*
6. Repeat this until all the tracks are done. Write down effect each track had on your delivery of the speech.
7. Consider the settings or scenarios that these different tracks made you think of and how might that be utilised in a performance?
8. Finally choose two locations where the music might come from i.e. Outside the door / Opposite side of the room / Directly behind the listener. Repeat the exercise trying these out.
9. Again consider the dramatic potential of these moments and how they might be utilised in a production.

Additionally you could record the speech on your phone and explore the difference when playing the recorded sound instead of the live – which is better? Why not experiment with the volume of speaking and of the music? What effect might these have on the listener?

SET EXERCISE



This exercise looks at how the how furniture or props can dictate the physical location of a performance.

We suggest you take a photo of each of these exercises and add them to your working notebook.

1. Place a chair in the middle of the room – Ask yourself where you are and how you know this?
2. Focus on giving reasons linked to the colour / style / age / texture of the chair.
3. Now put the chair on its side like it has been knocked over – What effect does this have on the audience?
4. Swap the chair for a handbag – Ask yourself where you are now and how you know this?
5. Once again give reasons linked to the colour / style / age / texture of the handbag.
6. Spill the contents of the handbag out and leave it in middle of the room – What effect does this have on the audience?
7. Now repeat the exercise and add an additional piece of furniture or prop into each image.
8. Consider the effects this has and why. When describing your reasoning try to stay focused on colour / style / age / texture of the items.

Consider what would change if the chair was one of the following: Bean bag / Stool / Sofa / Step / Bench / Table.

EXTRACT FROM *DUBLIN CAROL* – Conor McPherson (*Full text available from Nick Hern Books*)**Part One**

An office. Dublin. The present.

The office is furnished with old wooden desks, carpet, comfortable chairs, filing cabinets, tasteful paintings, elaborate lamps. But all a bit old and musty. In one corner is a sink with cups, teapot, kettle, etc. There is an electric fire. There are terribly scrawny Christmas decorations. A few fairy lights. A foot high plastic Christmas tree on one of the desks. A little advent calendar with just a few doors left to open.

MARK, a young man of about twenty or twenty-one comes in. He wears a black suit and an overcoat. He looks a bit wet. He stands in the office for a few moments by himself, as though waiting to be told what to do.

Then JOHN comes in. He's in his fifties. He also wears a black suit and overcoat. He's not quite as wet as MARK.

JOHN. Sorry. I had to make a call. Get your wet gear off, Mark, yeah?

MARK. Yeah.

JOHN. I'll put the kettle on.

JOHN fills the kettle. MARK takes his coat off and looks for somewhere to put it. He drapes it over a chair and stands with his hands in his pockets.

JOHN. Plug in that old fire there.

MARK goes down beside a desk and plugs the fire in.

JOHN. You did very well.

MARK. Really?

JOHN. Oh yeah.

JOHN takes off his coat and takes a hanger from a hook on the door. He hangs his coat up. He takes a towel from beside the sink and tosses it to MARK. MARK rubs his hair.

STARTING TO DESIGN

Acting and textual analysis techniques are not the sole preserve of the director and the actor. The next two pages will introduce you to some initial design ideas that could be started by using the approaches of Stanislavski and Katie Mitchell. We have chosen these practitioners as the play will be naturalistic in style – paying close attention to detail, with real-to-life settings and staging; satisfying all the theatrical conventions necessary to the production.

Most significantly (to modern theatrical practitioners) contemporary practice in design, direction and performance tends to display elements from across a spectrum of different styles. Set, costume, lighting and sound offer the most obvious potential for symbolic moments within a play text that is dominated by a naturalistic style.

(1) – Costume and Set

Let us begin with Stanislavski's *Given Circumstances* - Where and when is the action (Year / Time of day / Season / Location)? What are the characters social classes? How old are the characters? What are the relationship between the characters? What has happened before?

Using separate colours circle which of these *Given Circumstance* criteria are most relevant to: i) Set design ii) Costume designer.

Exercise 1 SET

1. Having identified the set design *Given Circumstances* read the extract above - including stage directions - and make a list of the facts that fall into this category.
2. Now choose a staging layout for your production. This will begin to inform your decisions about the rest of the set.
3. Sketch some set drawings for you imagined production. These should be from an audience perspective (as if you're sat in the auditorium) as well as in the form of a ground plan (from above). Refer back to your list making sure that your design fulfils the demands of the *Given Circumstances*.
4. Consider the opportunity to introduce symbolic elements – Is there a table that is actually a coffin for instance?
5. *As an extra challenge why not consider an interesting place that John could hide a whiskey bottle – is there a loose floor board?*



Exercise 2 COSTUME

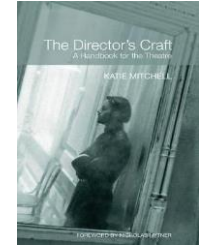


1. Go back to the plot of the show and search for *Given Circumstances* about the characters.
 2. Do the same with the extract – *Don't forget the stage directions.*
 3. Now you have your facts we can use them to inform the costume choices.
 4. Search through clothing catalogues and online for images as well as using off cuts of material and build a collage of what you think the characters might wear. These choices should reflect the facts you now know. *How might lifestyle affect what someone wears? Consider colour / texture / style / period / character age.*
 5. To the left are examples of character costume collages for a production of *Jesus Christ Superstar* – use these to inform your own.
 6. Don't forget accessories such as belts, watches and rings etc.
- If you have similar items at home you could set up the clothes on a hanger or ask someone to model them.*

STARTING TO DESIGN

(2) – Sound and Lighting

Next we will take another practitioners' approach to textual analysis and see how it might be applied to Sound and Lighting designers. By identifying key moments of change both directors and actors can begin to shape the overall physical and emotional journey within a play. Katie Mitchell calls these moments **Events**. When an *Event* happens the tempo of the action will alter. The example given in *The Director's Craft* is that of someone announcing that a war has begun thus triggering the tempo of everyone's actions to change. Someone sipping tea may stop mid-sip and hold the cup suspended just in front of their lips for a few seconds or even minutes. This is a tiny change but if there are many people in the room then the change is amplified and becomes significant enough to be noticed by an audience.



Now go through the first scene again and mark the *Events* with an E. (HINT: Any entrance or exit can be regarded as an “Event”).
N.B – You may consider additional moments more relevant to these but for the moment stick with the strict Event principle.
Make a list of them here.

Consider how in this opening exchange the events might be marked by using one or both of the following technical elements:

Lighting (LX)

Do not forget: Fade time (Slow or Fast) / Brightness / Colour / Practical (Definition in the glossary – found in the Overview Pack).

Sound (SND)

Do not forget: Track length (Short or Long) / Style or Genre / Live or Recorded.

Why not pick a Christmas song that might serve as a pre-show?

This is the music that is played whilst the audience take their seats and wait for the show to begin. Consider the tone that the music strikes as well as the lyrics – For instance *The Pogues – Fairy-tale of New York* might appear like a good choice but does it provide too much foreshadowing of the plays content?



ANALYSIS OF A PRODUCTION IN PERFORMANCE – DUBLIN CAROL, SHERMAN THEATRE.

What type of staging layout might the production have used? _____

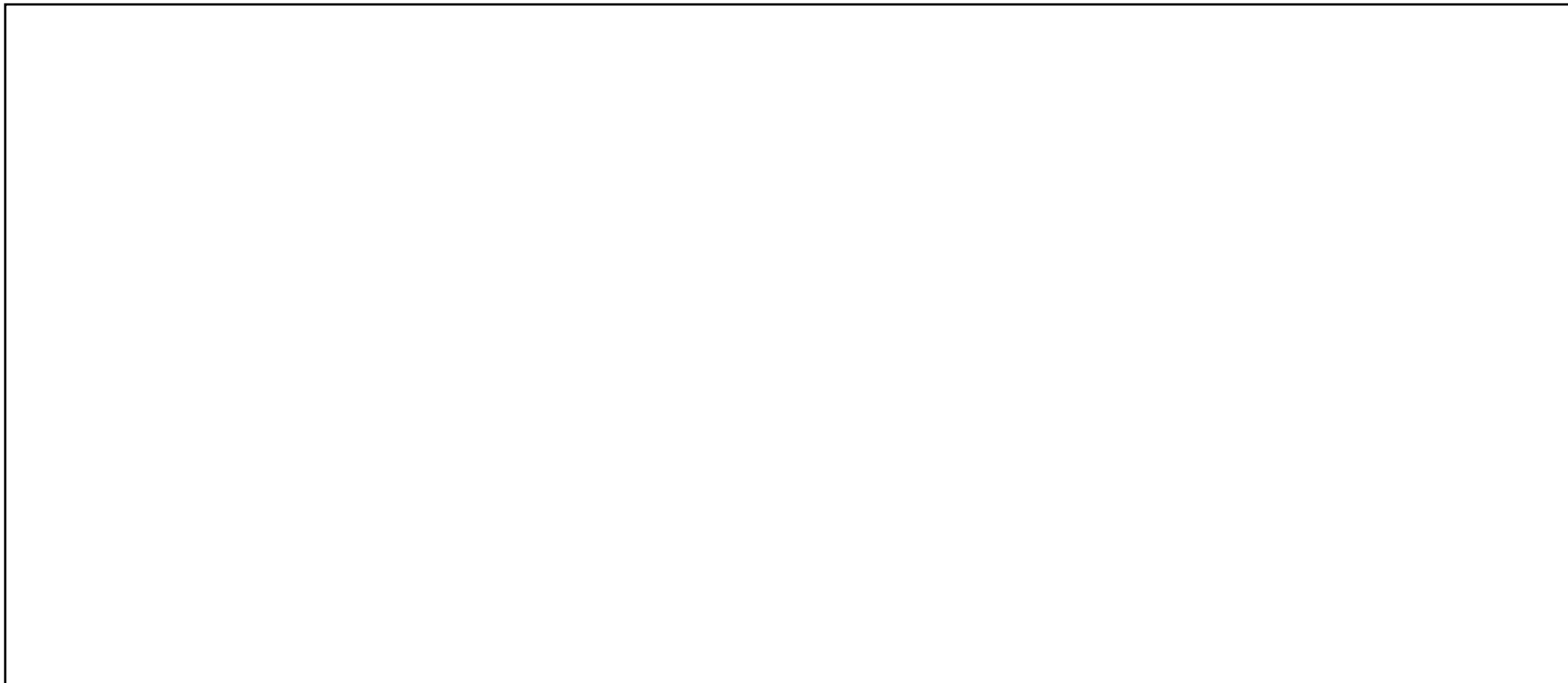
What effect does this have on the audience? _____

What is the predominant dramatic style is the set? (Naturalistic / Symbolic etc.) _____

How do both of these decisions help with the storytelling in the production? _____

Draw a sketch below of what the set might look like when the audience enter the theatre (Or on a separate piece of paper).

Give as much detail as possible – include references to the materials, textures and colours. Make a note of any lighting or sound choices.

A large, empty rectangular box with a thin black border, intended for a student to draw a sketch of the set design for the production.

Consider these questions: **How do the actors interact with the props and set? // What effect does this have on the audience?**

ANALYSIS OF AN SCENE IN PERFORMANCE: Dublin Carol – Part 1

Using the photo to the right make some informed answers to the following questions:

Where might this moment take place within the play's world?

What does the positioning of the actors tell the audience?

Describe what you can see of these elements of the technical aspects:

Lighting Colour (Warm (Amber) / Cold (Steel))

Lighting Source (Lanterns / Practical // Above / Below / Side)

Lighting Effect (Gobo / Stencil)

Sound Source (Where is it coming from?) _____

Type of Sound (Live / Recorded) _____

Sound Effect (Echo / Reverb) _____

Furniture (Age / Colour / Texture) _____

Costume (Age / Style / Colour / Texture) _____

Proxemics – Audience / Set / Characters _____



Consider these questions:

What technical element is the most important?

Do the actors interact with or acknowledge the technical elements?

What would happen if you changed one of them?

ANALYSIS OF A SCENE IN PERFORMANCE: Dublin Carol – Part 2

Using the picture on the right and your knowledge of the play describe how the designers choices of furniture and set dressing you can see in this picture helped to convey at least two themes of the play text.

What might these choices convey to the audience?

Make refence to colour / texture / materials / period.



ANALYSIS OF A SCENE IN PERFORMANCE: Dublin Carol – Part 2



Focusing on costume describe how the choices you can see in this picture might aid the audience in understanding characters. Make reference to your their roles within the play. What did these choices convey to the audience?

Make refence to colour / texture / materials / style.

(Continue on more pages as required)

ANALYSIS OF A SCENE IN PERFORMANCE: Dublin Carol Part 2 into Part 3.



Using the picture to the left explain how the technical elements of this scene might be used to sustain the audience's interest.

You should refer to things you might do with Lighting, Sound, Costume and Set as well as your understanding of the play.

(Continue on more pages as required)

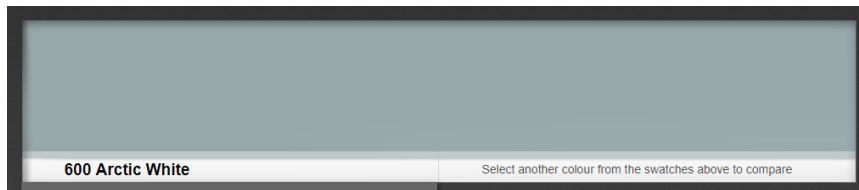
SOME SUGGESTED LIGHTING GEL COLOURS AND PRACTICALS

Below are the three main lighting gels used in this production – there was also some RGB (Red, Green and Blue) LED tape used at various points (particularly evident in the hanging floral tributes) in addition to the practicals dotted around the set.

The numbers allocated to these gel colours comes from the ‘Lee Filters’ brand.

‘Arctic Blue’

At 100 per cent intensity this provides a bright, brilliant blue / grey light.

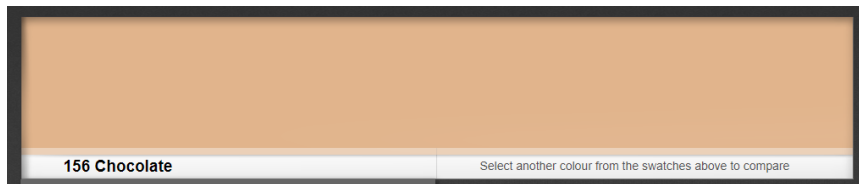


What does this convey to audience?

How might this be used in the production?

‘Chocolate’

This provides a warm light and reduces the intensity i.e How bright it appears.



What does this convey to audience?

How might this be used in the production?

Name the practical lights that might be found within this production (remember practicals are everyday light sources):
