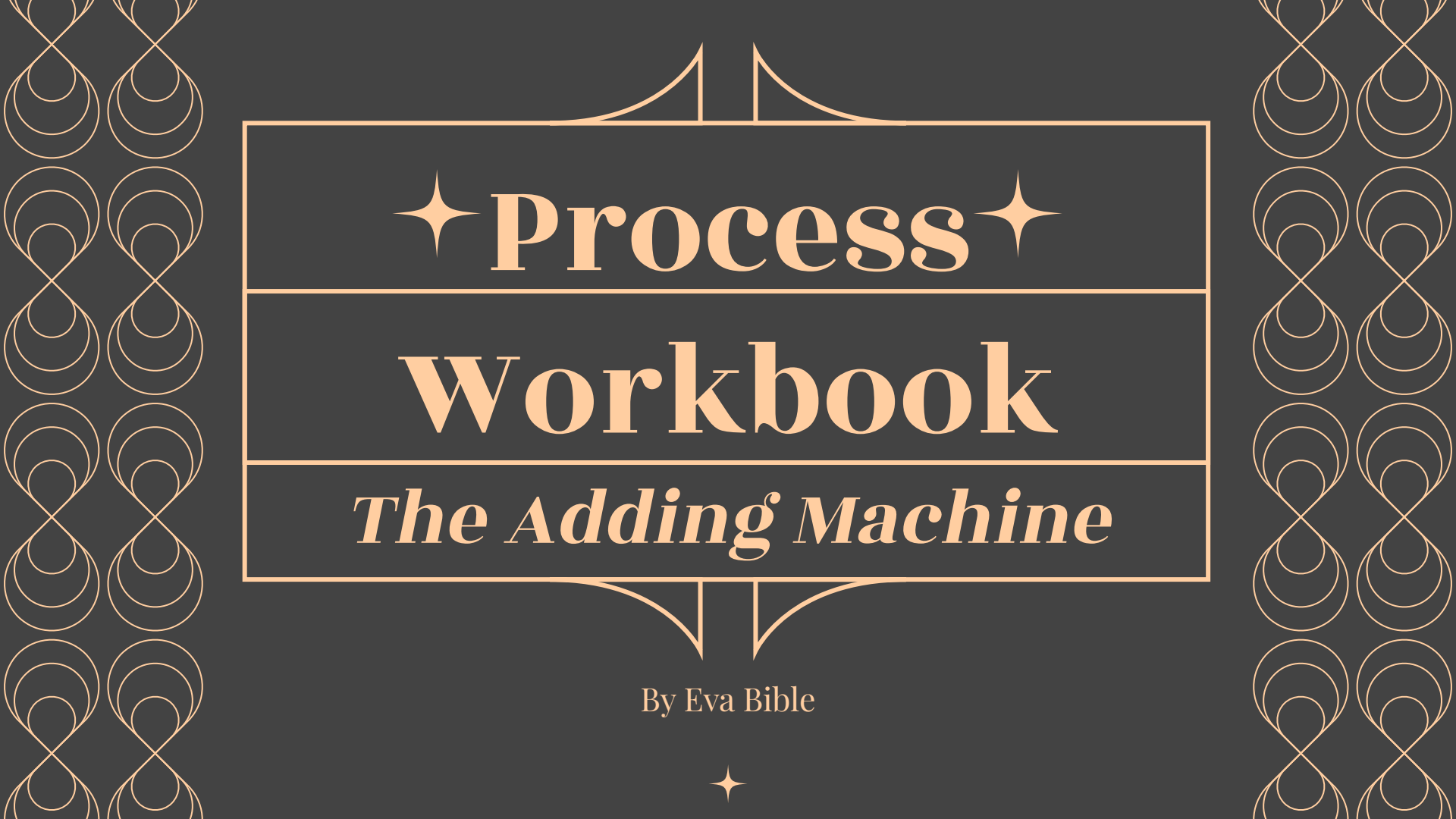




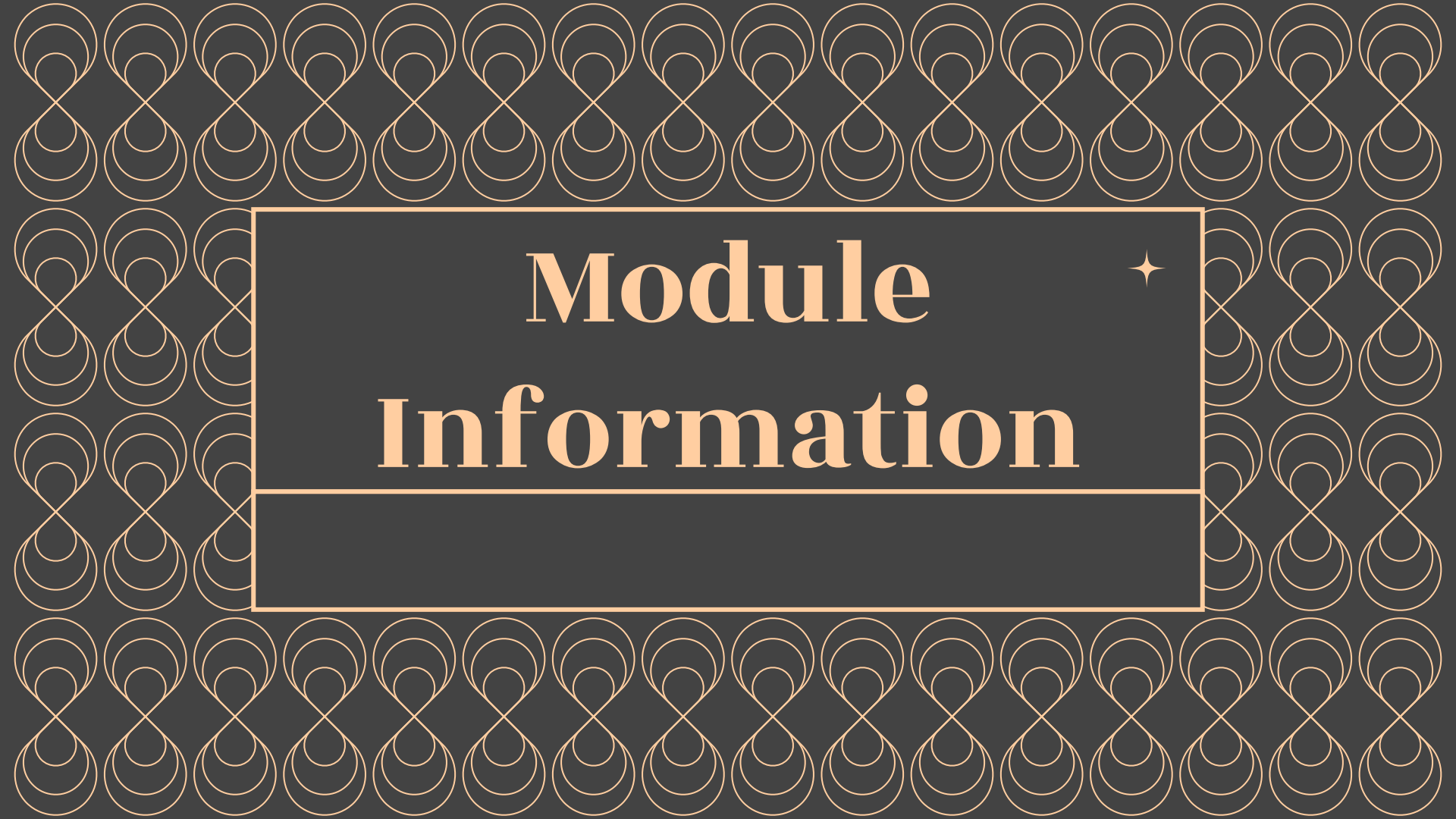
✦ Process ✦

Workbook

The Adding Machine

By Eva Bible





Module Information





Module Brief



The emphasis of this module will be upon the creation of an installation that is to be viewed in person and on screen that draws together a broad range of performance, design and production techniques in order to develop and express complex theatrical ideas and images. A synthesis of design, performance and technical arts is needed to achieve the scenography of chosen scene from a given script. Such a project entails a high degree of creative collaboration, research, experimentation, critical analysis and problem solving in a timely manner. There will be regular taught sessions and tutorials to check on the progress of your work and to offer direction and guidance.





Tasks



You will be asked to complete the following four tasks for this module:

Your role is to design and make constructed elements for *The Adding Machine* by Elmer Rice in your given role.

- **Task One** - You will focus on compiling a process workbook – a record of all the areas covered in your lectures along with ideas on how this newfound knowledge contributes to your methodology. This process workbook will take the form of a written and illustrated document (digital or physical) or sketchbook. Your process workbook will outline your journey through the module and reflect on your learning and skills gained. You must use Harvard referencing and create a bibliography for your reading and research. This will be submitted via Turnitin or handed in directly to the lecturer.
 - **Task Two** - Having selected the scene from *The Adding Machine*, you are required to produce constructed elements for the scene. These constructed elements must take on-board Rice's stage directions and should create the scene. The portfolio must include:
 - Annotated Script
 - Character Analysis
 - Your process workbook
 - Visual Research and Mood boards
 - Initial Sketches and Design Proposals
 - Scale drawings.
 - A final plan for the visual appearance (CAD technical drawings, illustrations and artwork), functionality and safety aspects of the scene, with supporting reference material.
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Tasks

- **Task Three** - At the end of the module, as a group, you are to give a presentation. The presentation will inform the audience about how you have solved the practical problems demanded by the brief, focusing on production technique, methods and problem solving. Although this is not considered a full 'performance' you will need to understand the context that your elements exist in and show its full potential for a 'performance'. You will speak for 10 minutes each.
- **Task Four** - Reflect upon what you've learnt throughout the module and commit those thoughts and reflections to a five-hundred-word evaluation. This will be at the end of your process workbook.



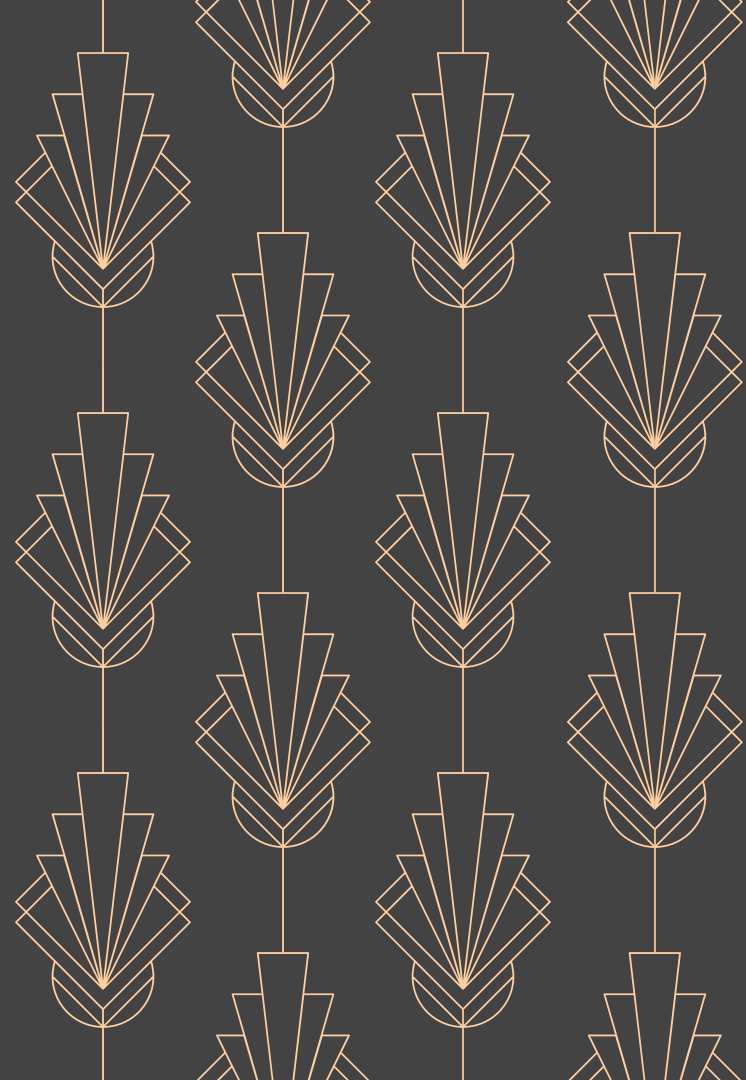


German Expressionism





	01
Introduction	
What is German Expressionism?	





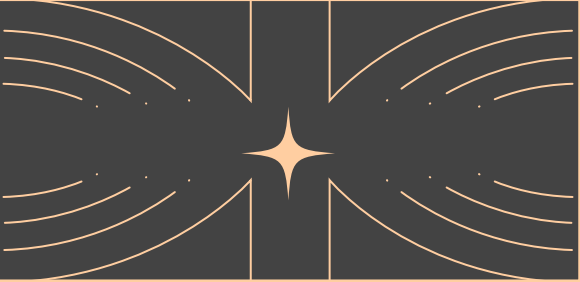
What is German Expressionism?

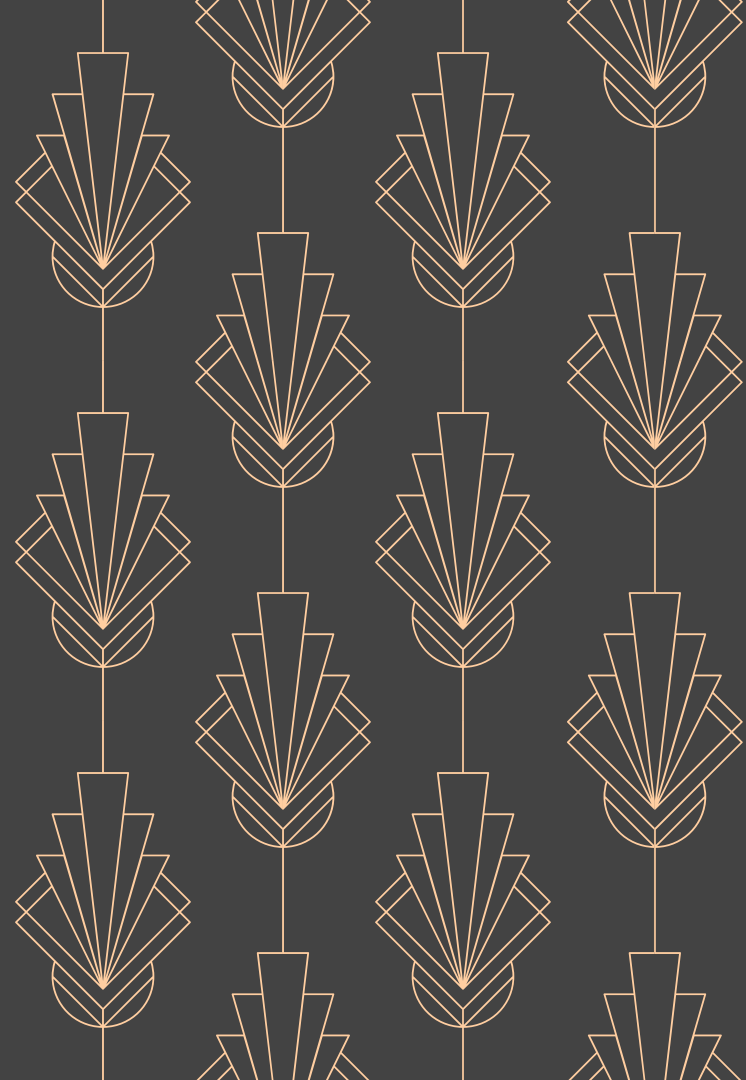


German Expressionism was an abstract artistic movement that developed in Germany and Austria in the early 20th century. The main ethos of the movement was to create art that emphasized emotion and psychology over objective reality, rejecting realism in favor of evocative imagery. The movement developed primarily as a reaction to the anxieties faced by those living in Germany at the time, including wealth inequality, social unrest, economic crises, the trauma caused by WWI, and the rise of the Nazi party leading up to WWII. The Nazis considered German Expressionism to be “degenerate art,” persecuting the artists and destroying many of their works. This led to many artists leaving Germany and the movement dissolving. Many German Expressionist filmmakers fled to the United States, where their work would go on to influence the foundations of modern Hollywood.





	02
Film Analysis	
Studies of German Expressionist films	





The Cabinet of Dr. Caligari



The Cabinet of Dr. Caligari is a horror film directed by Robert Wiene and released in 1920. It is widely agreed to be the first film of the German Expressionism movement and its imagery is very influential to both German Expressionism and the horror genre going forward. I think this was my favorite out of all of the films we watched for this module because in my opinion, its style and atmosphere exemplified all of the elements of German Expressionism that I like the most. The use of contrast in its set, costumes, and makeup helped the world of the film feel alive even though it couldn't be filmed in color. Color overlays were put over the black and white footage in certain scenes to indicate time of day (yellow for morning, blue for night) or the emotions of the scene (such as the interior of the love interest's house which if overlaid bright pink.) I also enjoyed the exaggerated shapes and proportions of the set, such as the comedically tall stools that the town officials sit on to do their work and the steep angles that make up the roofs, walls, doors, and windows of the town's buildings. The film achieves an unsettling atmosphere through several different methods that I wish modern filmmakers would try to include in movies today, such as the optical illusion-esque patterns and permanent shadows painted onto the sets and the over-exaggerated performances which were typical of silent film. While I know some people felt taken out of the film by the performances, I always find the melodrama in older films charming.





Metropolis



Metropolis is a science fiction film directed by Fritz Lang and released in 1927. It is arguably the most famous film from the German Expressionism movement, although it may share that position with *The Cabinet of Dr. Caligari*. *Metropolis* was one of the films we watched for this module that I've actually seen before, but unfortunately I didn't like it as much on this second watch as I did the first time I saw it. I still appreciate the style of the film, but it was difficult for me to focus on taking the film seriously due to which version we watched. The original soundtrack definitely balances out the silent film cheesiness better than the 80s music did in the version we watched in class. Regardless, I still enjoy *Metropolis* and there are a lot of elements to the film that I admire. The cities both above and below ground have very interesting art deco-like architecture, and the cinematography makes very good use of forced perspective to give the sets an impressive sense of scale. *Metropolis* makes use of more interesting shots and editing than *The Cabinet of Dr. Caligari* did. In particular, I noticed lots of interesting dissolves and fading shots. I also loved the retro-futuristic aesthetics of the technology in this film, especially the suit used for the robot.





Nosferatu (1922)



The original *Nosferatu* is a horror film directed by F. W. Murnau and an unauthorized adaptation of Bram Stoker's *Dracula*. Stoker's widow successfully sued the production company for essentially ripping off his novel and ordered all copies of the film to be destroyed, but luckily some copies were able to survive when they were taken abroad by the wave of German Expressionist who were forced to leave Germany in the late 1920s and early 1930s. *Nosferatu* is another film from the movement that would go on to be highly influential to the early horror genre, with its style and cinematography being emulated by many future *Dracula* adaptations and other Gothic horror films after its release. Despite how important of a film it is, it was probably my least favorite of the films we watched since it felt like it had less of the classic German Expressionist hallmarks that I've become so fond of. It doesn't have the creative abstract sets that *Metropolis* and *The Cabinet of Dr. Caligari* have, choosing to film on location instead of building sets from scratch, and aside from the iconic scenes of Count Orlok's shadow on the wall it also lacks the excellent use of lighting and contrast that the previous two films have. With the exception of Count Orlok, it also doesn't have the same striking makeup that made the other films' actors so expressive in black and white. The pacing also felt slower than the others to me, but that could

✧ just be because I found the atmosphere lacking.





Frankenweenie (2012)

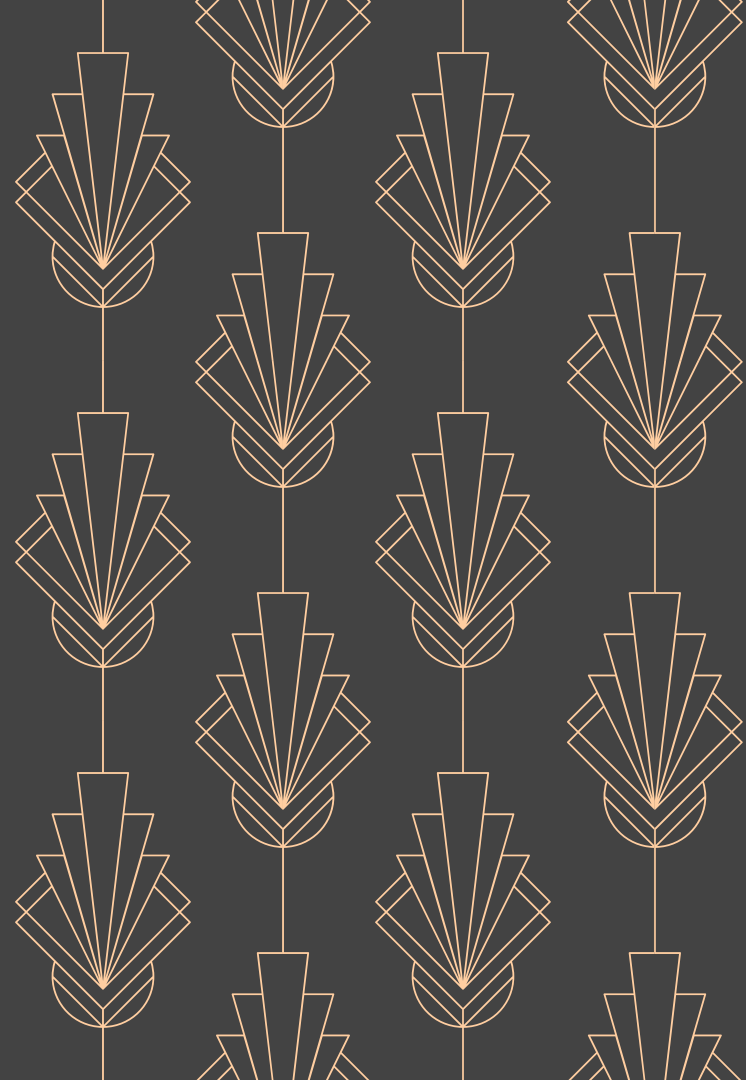


Frankenweenie was a stop-motion animated movie directed by Tim Burton. Even though Burton's personal directorial style takes a lot of influence from German Expressionism, I felt like *Frankenweenie* was the least German Expressionist of the films we watched for a variety of reasons. First and foremost is that the film mainly focuses on parodying the classic Universal Studios monster movies from the late 1930s to 1950s, but another reason why this film stand out from the others is because of its distinct Hollywood flavor. It suffers from the same problem as many of Burton's later films do as aside from the character designs (and arguably the use of stop-motion) it doesn't feature many elements of his signature style, and therefore doesn't feature many of the elements he borrows from German Expressionism. Like *Nosferatu*, it takes place in a realistic setting portrayed with a realistic way, with the sets not having exaggerated proportions and angles like those in Burton's other animated films (*The Nightmare Before Christmas* and the *Corpse Bride*) do. I understand why Burton chose to shoot in black and white as that is an important part of the films *Frankenweenie* pays homage to, but I wish he would have either employed the methods those films used to maximize contrast and visual interest or shot in color and played with saturation in the same way he did with *Corpse Bride*.





	03
Further Research	
Independent research on other topics related to German Expressionism	



Die Brücke

Die Brücke was the first of two main groups of artists who were crucial to founding the German Expressionism movement. They formed in Dresden, Germany in 1905 and were made up of four painters: Erich Heckel, Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, and Fritz Bleyl. They believed that traditional realistic art styles that were popular at the time didn't properly capture the human experience, and wanted to develop new styles that would allow them to express their emotions through their art. They named themselves "Die Brücke" as they believed their ideas would link together the past and the future, and their manifesto went as follows:

"Whoever renders directly and authentically that which impels him to create is one of us."





Die Blaue Reiter

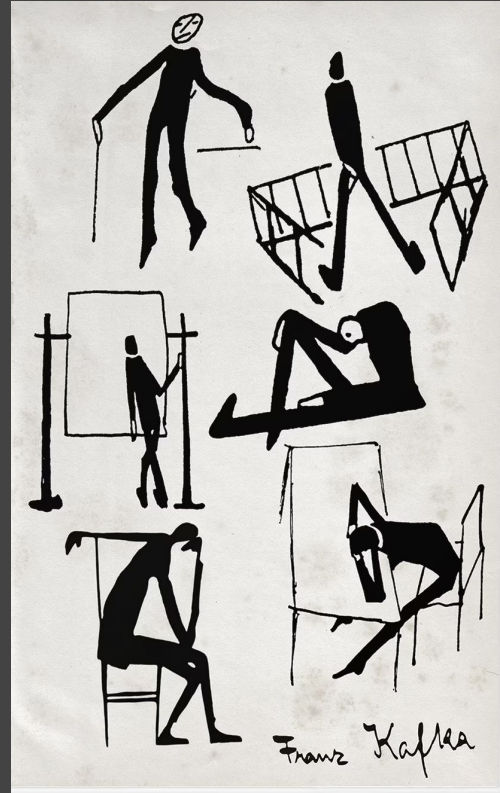


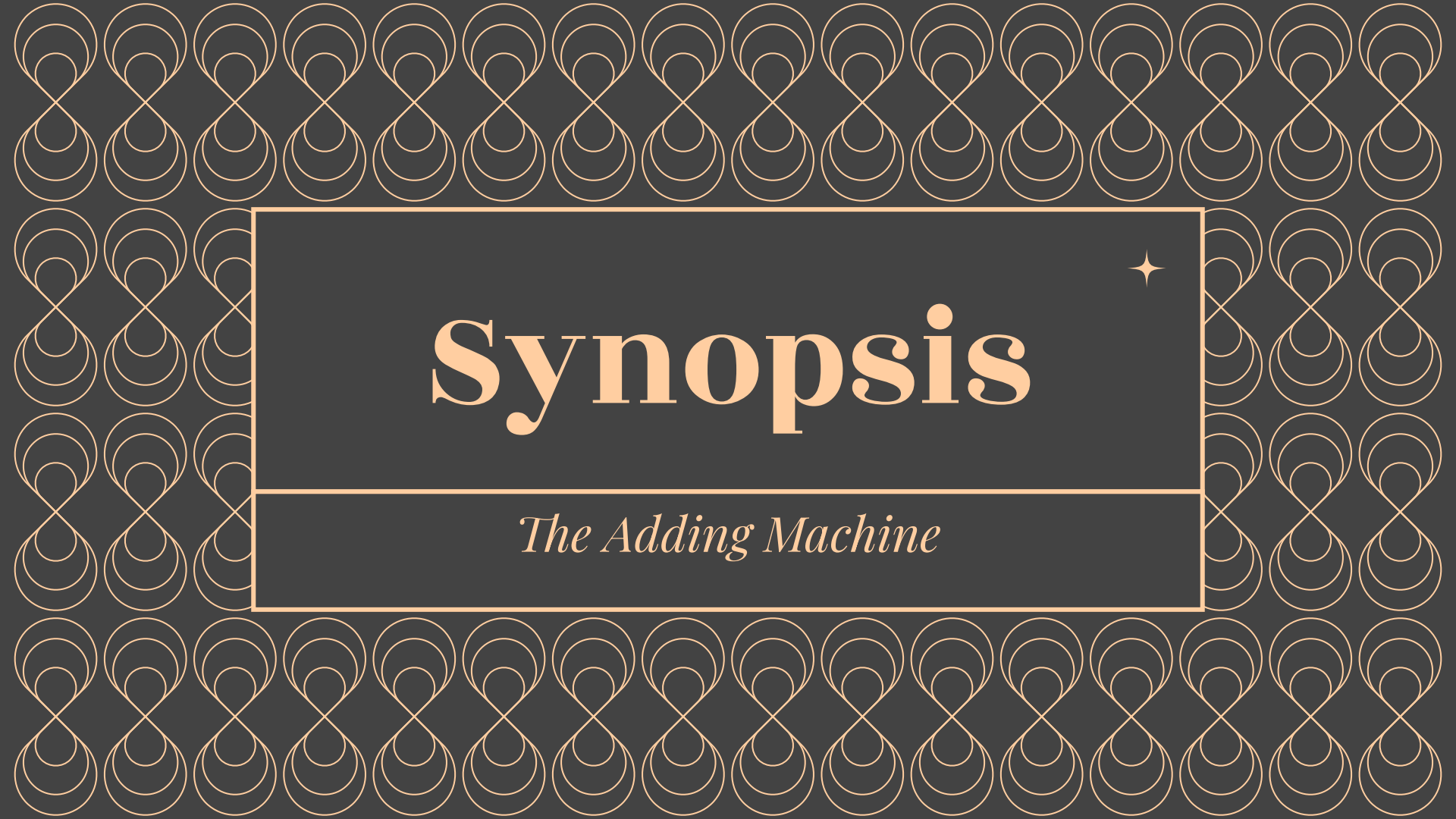
Die Blaue Reiter was a group founded in Munich, Germany in 1911. Its founding members were Wassily Kandinsky and Franz Marc, who came up with the name “The Blue Rider” thanks to their shared love of horseback riding with their favorite color, blue. They had similar goals to Die Brücke, wanting to develop new styles of art focused on emotion and psychology and to experiment with the spiritual aspects of abstract art. More artists who would go on to join the group included Paul Klee, August Macke, Gabriele Münter, and Marianne Von Werefkin.



Franz Kafka

Franz Kafka was a German-language author whose work focused on existentialism, anxiety, alienation, and the deconstruction of modern life. His most famous work, *The Metamorphosis*, was published in 1915 and showcases all of these themes. Though he did not consider himself an expressionist, his work went on to be associated with German Expressionism after his death. Born in Prague in 1883 to a Jewish family, his father was a materialistic and domineering businessman who made Kafka feel afraid of expressing his inner creativity. This isolation from his family as a child developed into a struggle to identify with other humans in his adulthood, feeling as if he was only wearing a mask of normalcy. In 1917 Kafka was diagnosed with tuberculosis, which he suffered from until he succumbed to the disease in 1924.





Synopsis



The Adding Machine



The Adding Machine



The Adding Machine is an 8 scene play (often shortened to 7 scenes) written by Elmer Rice and published in 1923. Even though it was written and originally performed in New York, it has several elements of expressionism that can be identified with the German Expressionist movement. Characters go on long monologues in which they vividly illustrate their inner thoughts and emotions, and the world of the play is painted with broad stereotypes instead of being fully fleshed out in order to focus more effort on the atmosphere and mood that the play wants to convey to the audience. The play serves as a satirical commentary on the absurdities and anxieties of the modern American life, such as industrialization, corporate bureaucracy, gender roles, and class divides.

Scene 1 of *The Adding Machine* begins with Mr. and Mrs. Zero in their bedroom getting ready to start their day. As they do, Mrs. Zero nags her husband about everything he has failed to provide for her over the past 25 years he's spent working as a department store accountant. When they got married, he promised her love, children, fortune, and status from being promoted, and so far she feels like he's delivered none of it. During the whole scene, Mr. Zero sits on the bed and lets her nag without saying anything in

✦ response. In Scene 2, Mr. Zero is at the office. While they work, he and his coworker Daisy both speak their inner monologues out loud for the audience to hear. Daisy talks about her suicidal



The Adding Machine



ideation and how she wishes Zero would notice the feelings she has for him. Zero ignores her as he vents about his frustrations with his wife, wonders briefly if he should have married Daisy instead, and talks about how excited he is because he believes that he's finally about to get a promotion. At the end of the work day, the Boss takes Zero aside, but instead of getting a promotion Zero gets fired and has a breakdown. Scene 3 takes place back at the Zeros' house where Mrs. Zero is preparing for a dinner party. Mr. Zero arrives home late with red ink on his collar and his wife scolds him for forgetting that they were having a dinner party with their neighbors that night. The neighbors, Mr. and Mrs. One, Two, Three, Four, Five, Six, and Seven, arrive and everyone spends the party with grating small talk before the police arrive at the door. Zero gets up to let them in because he's been expecting them; It's then revealed that Zero murdered his boss after his breakdown and the police take him away. Scene 4 shows Zero in court, where he goes on a long monologue trying to defend himself to the jury (made up of the neighbors from the last scene.) He readily admits that he killed the Boss and has chosen to defend himself because he was tired of lawyers trying to get him to claim insanity for a lighter sentence. Despite explaining everything that lead him to snap and expressing remorse for the Boss' family, the jury unanimously finds him guilty and he is ✨sentenced to death. Scene 5 was omitted from the original production of the play for unknown ✨ reasons, and even though it was added back in for the 1956 revival, many productions still omit



The Adding Machine



this scene to this day. In Scene 5 Zero is in jail on death row eating his last meal (eight courses of ham and eggs) when a tour group comes by to gawk at him like an animal in a zoo. After they leave, Mrs. Zero arrives to say goodbye, bringing a ninth course of ham and eggs as a gift. They have a surprisingly nice time reminiscing about their marriage before Zero ruins it by bringing up Daisy, asking his wife to give her scrapbook of newspaper clippings about his trial and execution to her. Mrs. Zero is incensed and leaves in tears, after which an angel appears in Zero's cell. He introduces himself as The Fixer and tells Zero that there will be no second chances and no divine intervention coming to save him. Realizing for the first time that he's actually going to die, Zero is terrified and begs for the Fixer to change his mind, but everything has already been decided. Zero is dragged away to be executed. Scene 6 takes place in the graveyard where Zero was buried. A young couple arrives to have some fun, and the girl, Judy, recognizes Zero's name on his gravestone. It's revealed that Zero once got her arrested for public indecency to cover up for the fact that he'd been peeping through her windows. Judy gets a funny idea to get back at him, but her boyfriend is scared and makes them leave before they can do anything. After the couple is gone, Zero rises from his grave as a ghost and meets another spirit named Shrdlu. Shrdlu is a repressed religious fanatic who seems to have "accidentally" murdered his mother and now desperately wants to be sentenced to eternal damnation. In Scene 7, Zero and Shrdlu wake up in an ethereal place



The Adding Machine



called The Elysian Fields, where Shrdlu says “only the most favored remain.” He is very depressed about not being in Hell. Suddenly, Daisy appears, revealing that she took her own life in order to meet Zero in the afterlife. The two of them confess their feelings for each other, dance, and kiss, but soon Zero begins to feel restless. Shrdlu bemoans the fact that they’re forced to share an afterlife with a bunch of artists, who spend all their time singing, dancing, drinking, creating art, and doing other things that Shrdlu and Zero find “unrespectable.” Not wanting to be seen around such undesirables, Zero leaves the Elysian Fields to search for something greater, leaving Daisy heartbroken. Scene 8 takes place 25 years later in a recreation of the office Zero worked at when he was alive. Zero is there operating an adding machine, totally consumed by his work, and the whole room is filled up with the receipt paper that the machine spits out. A higher-up in the afterlife named Lieutenant Charles enters the room with his assistant Joe and rips Zero away from his work to tell him it is time for him to go back to Earth for reincarnation, as the afterlife doesn’t have room to keep every soul forever. Zero refuses to leave, which makes Charles so frustrated that he chews Zero out in a long monologue where he recites all of Zero’s past lives at him. It’s revealed that Zero hasn’t lived a single life where he’s been anything other than mediocre, instead always being a slave doing manual labor at various points in history, and his next life will be more of the same. This makes Zero depressed, but to convince him to go, Charles tells him that he has



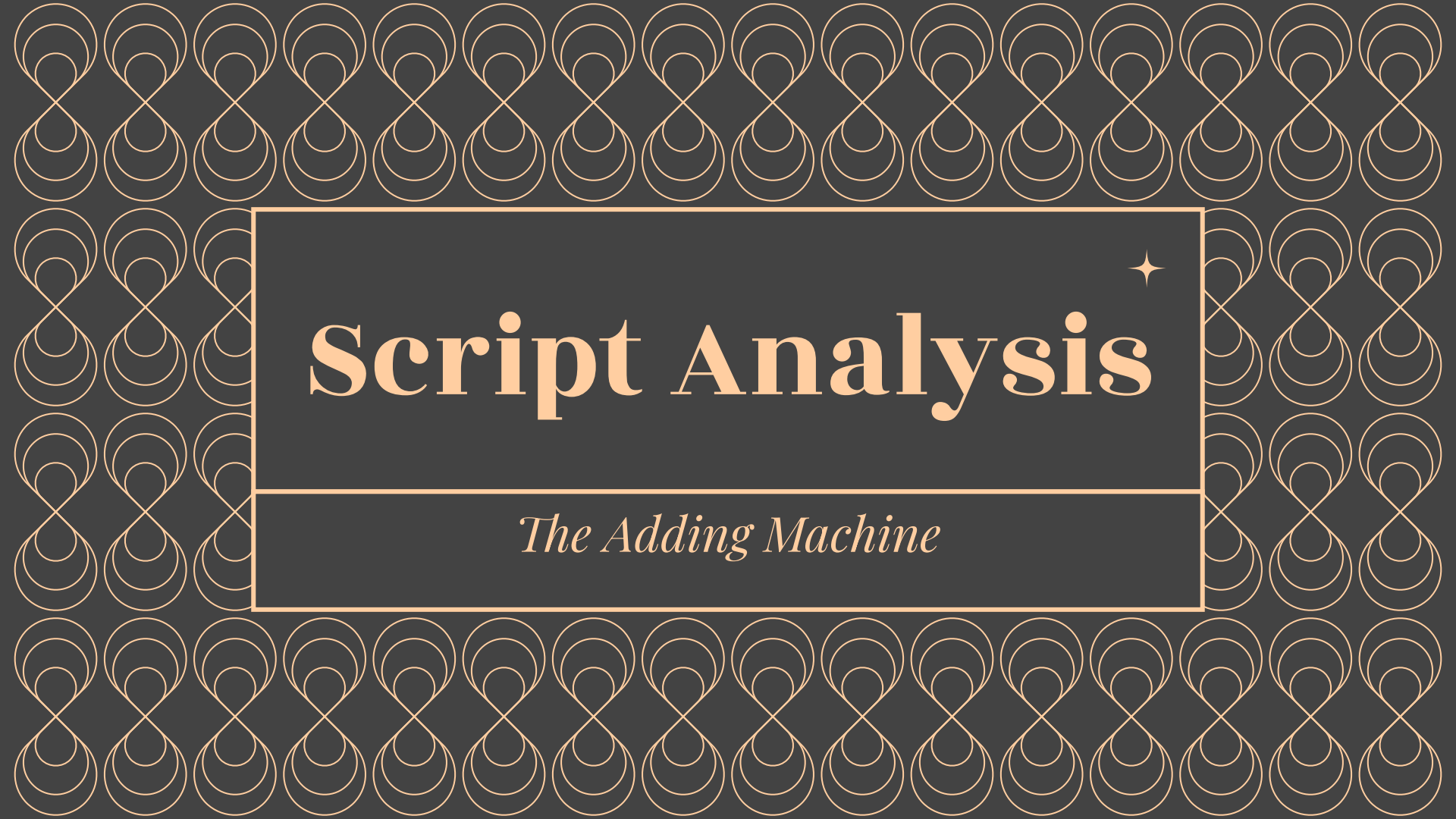


The Adding Machine



a “friend” who will guide him. He pretends that there is a beautiful woman named Hope just offstage and convinces Zero that she’s real so well that he runs off after her. Joe laughs at the fact that Zero fell for that, for which Charles smacks him and laments his job.



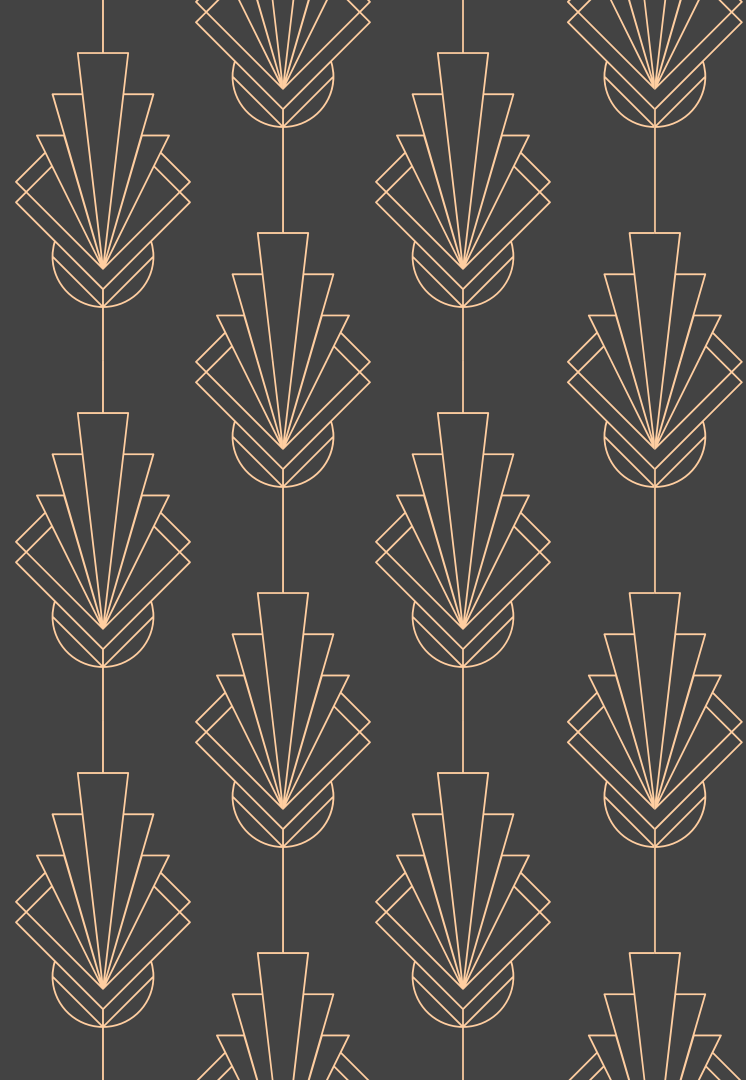


Script Analysis

The Adding Machine



	01
Initial Thoughts	
My thoughts on the script after the first read-through	





Initial Thoughts

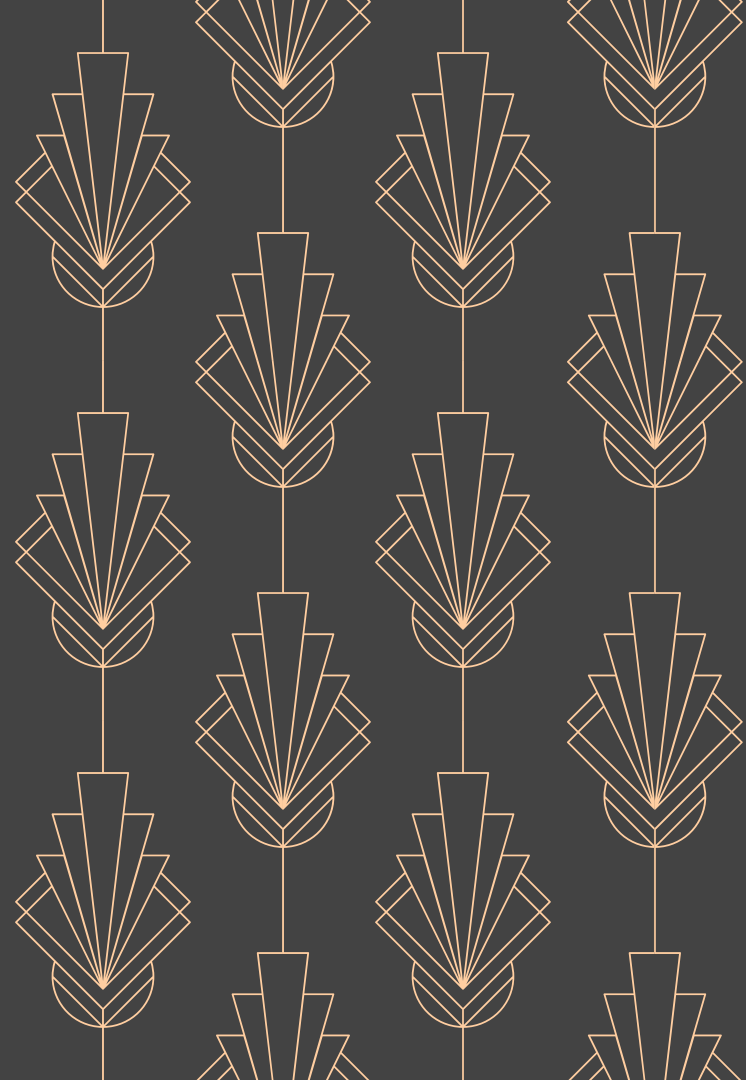


I enjoyed *The Adding Machine* after my initial readthrough because it felt very relatable to me, mostly because it was written by a fellow American. The feeling of burnout that makes Zero snap after being cycled through the same corporate grind over and over again is such a specific feeling that I've seen consume so many of my family and friends back home. As well as this, Rice's dissection of and disconnection from the mundane conversations that Zero is forced to sit through with his coworkers, neighbors, wife, and boss felt very Kafkaesque to me, a feeling of alienation that I also find very relatable. The recurring theme of men vs machines in the script immediately reminded me of *Metropolis*, even so far as I envisioned the adding machine in the final scene as one of the giant underground machines from *Metropolis* in my head.

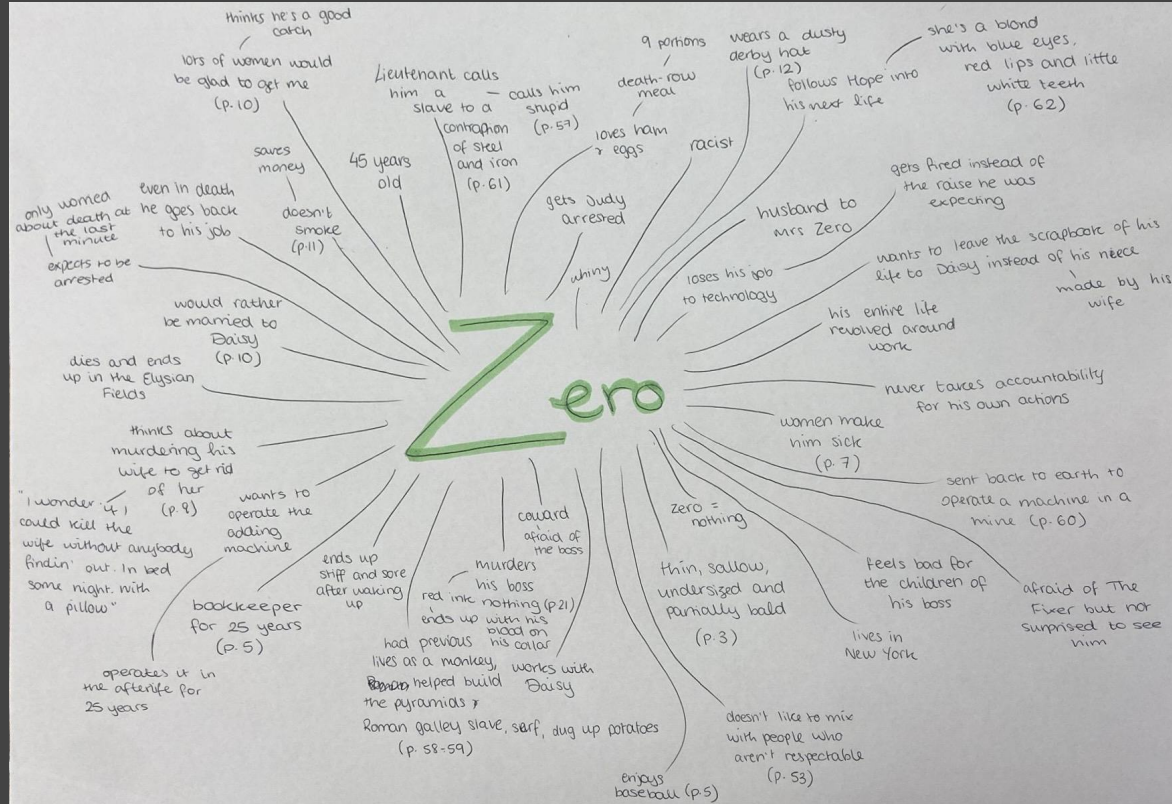




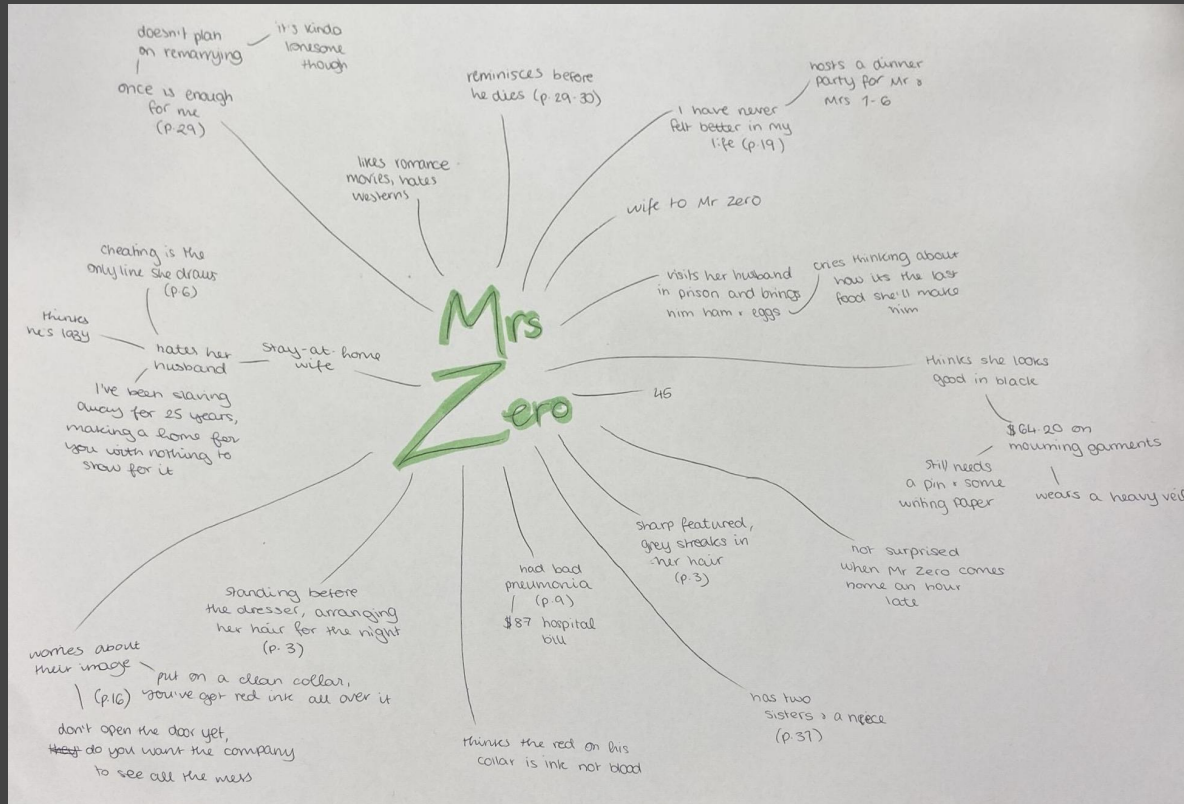
	02
Character Analysis	
Analysis of major characters	



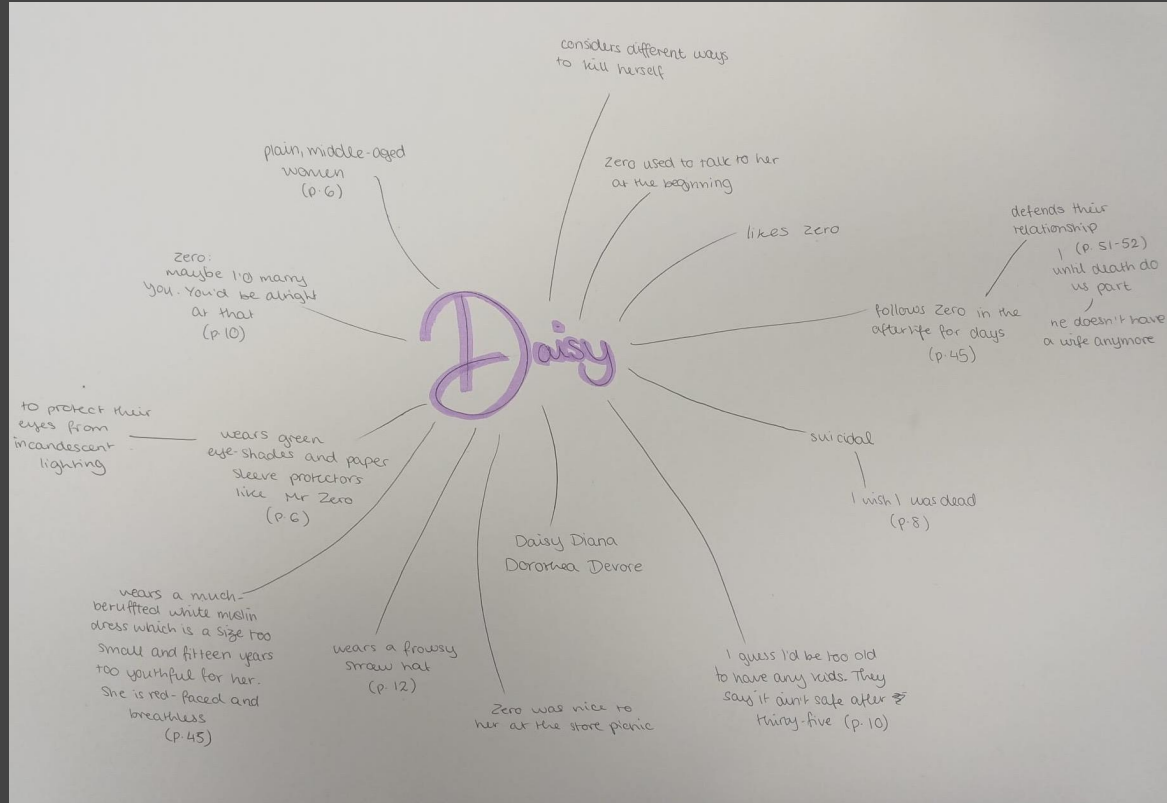
Mr. Zero



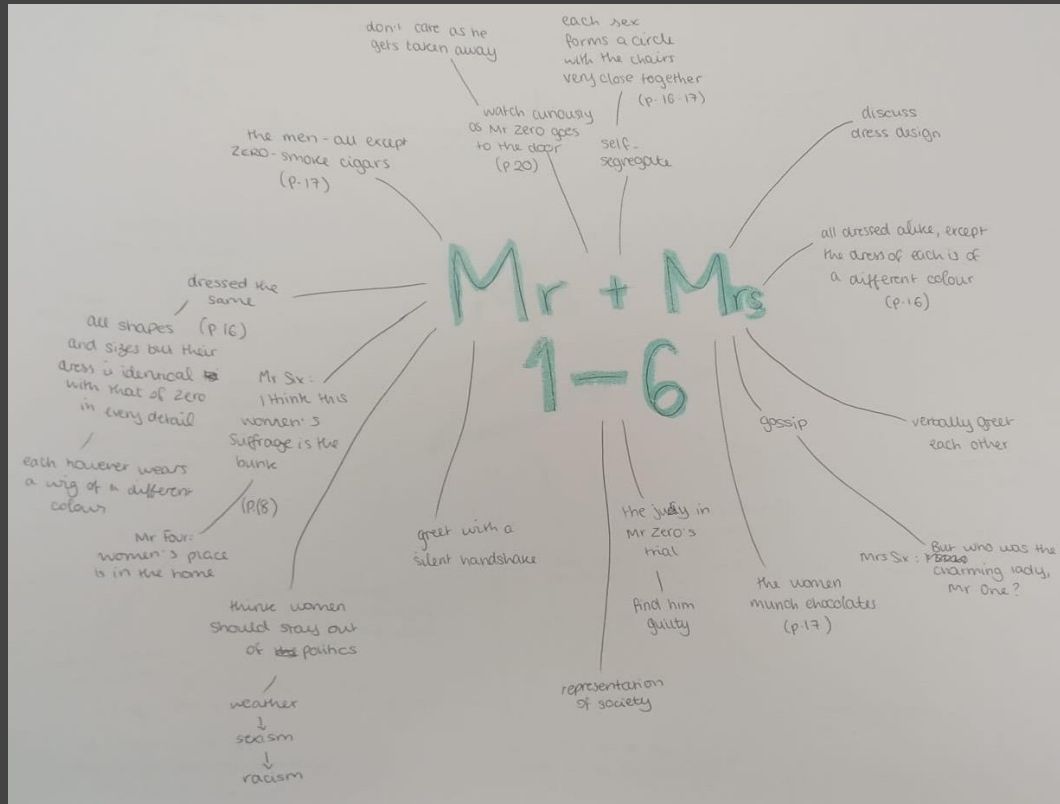
Mrs. Zero



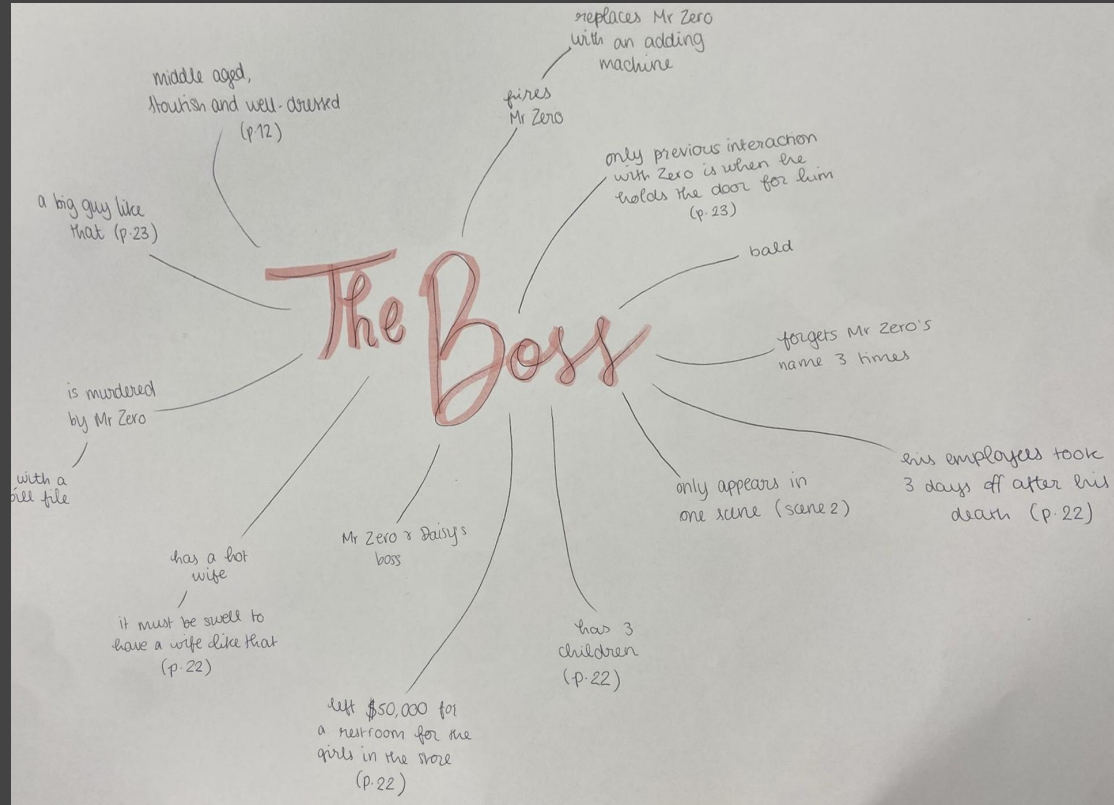
Daisy Diana Dorothea Devore



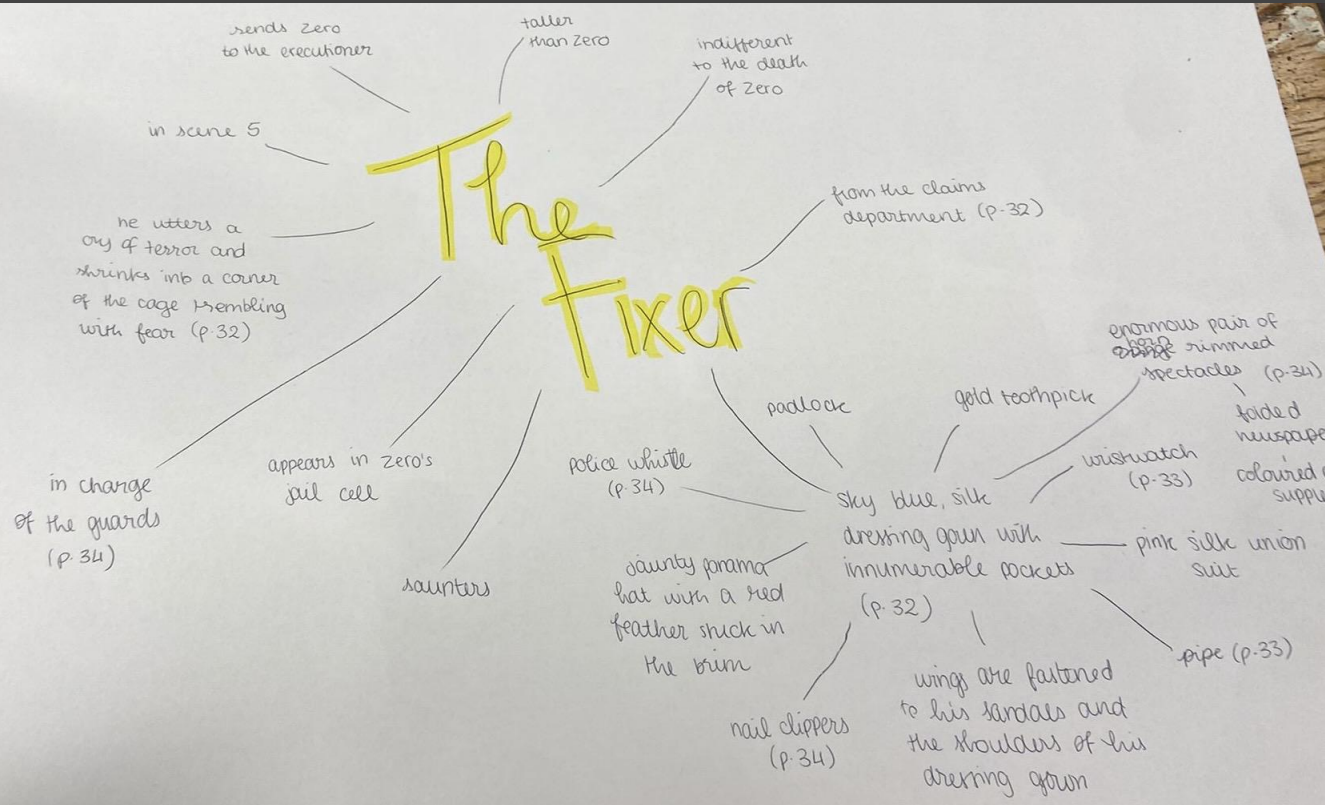
Mr./Mrs. One-Six



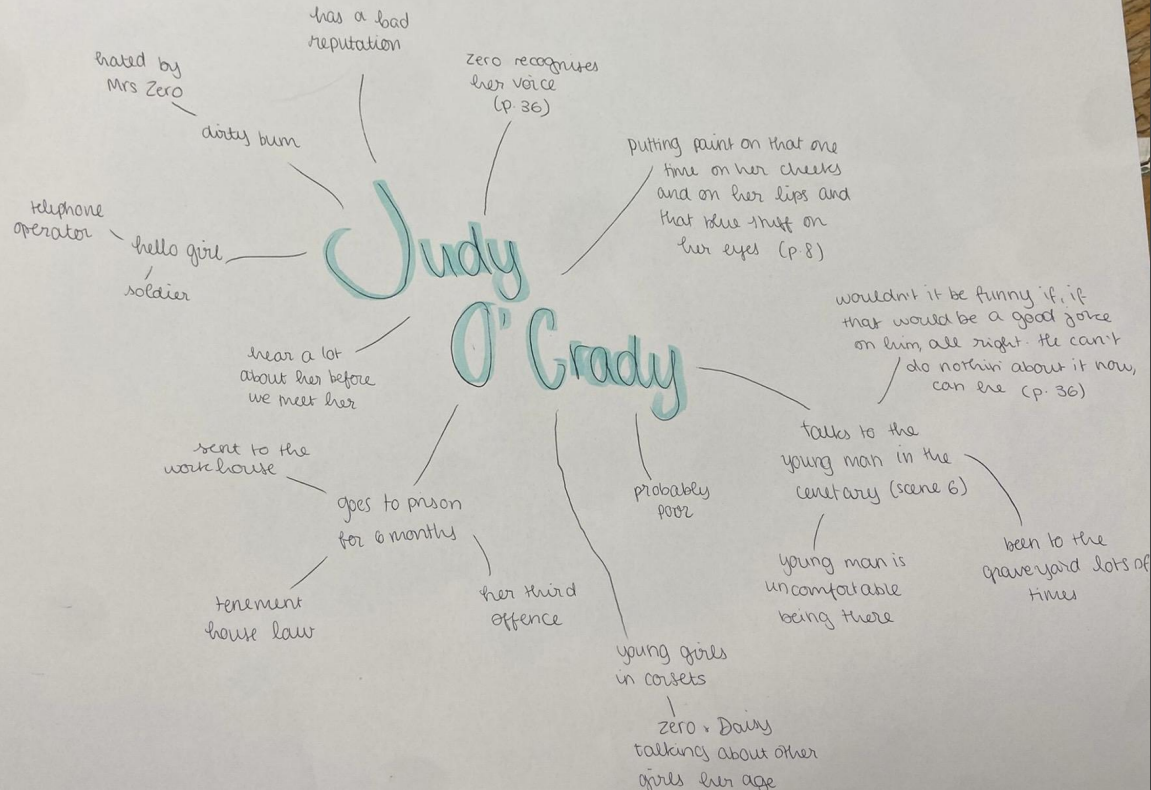
The Boss



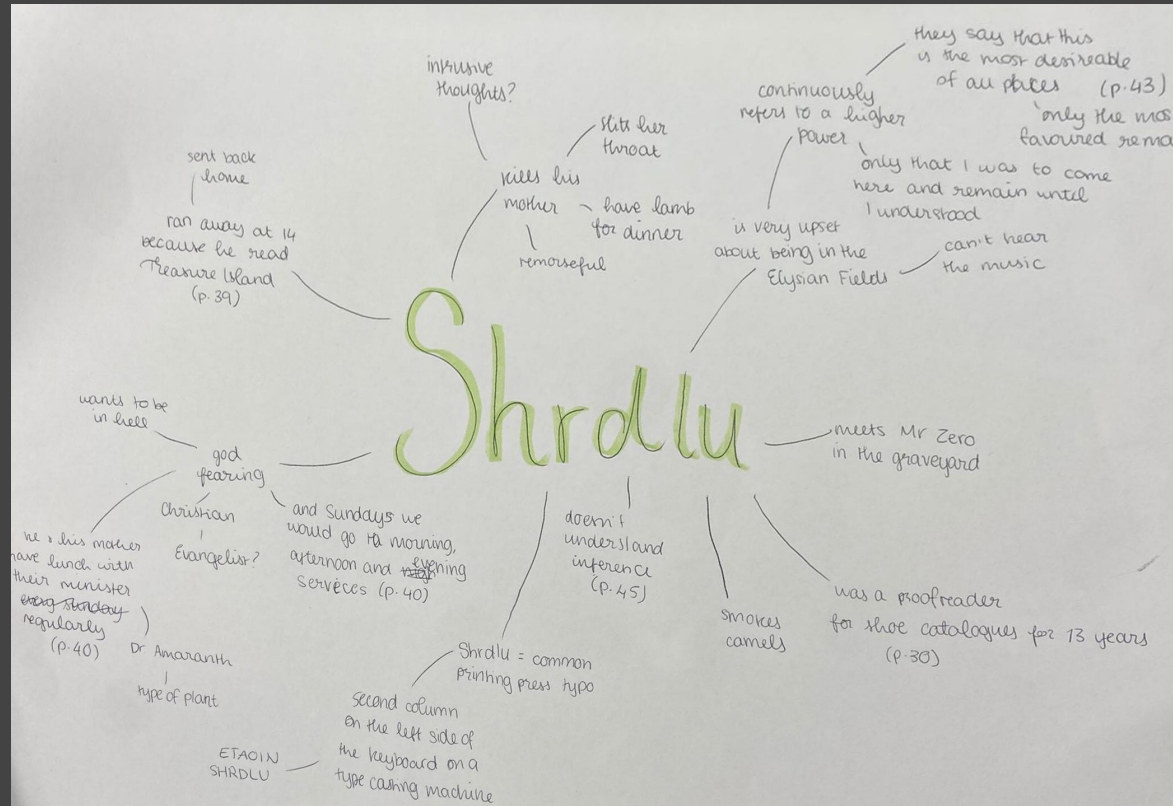
The Fixer



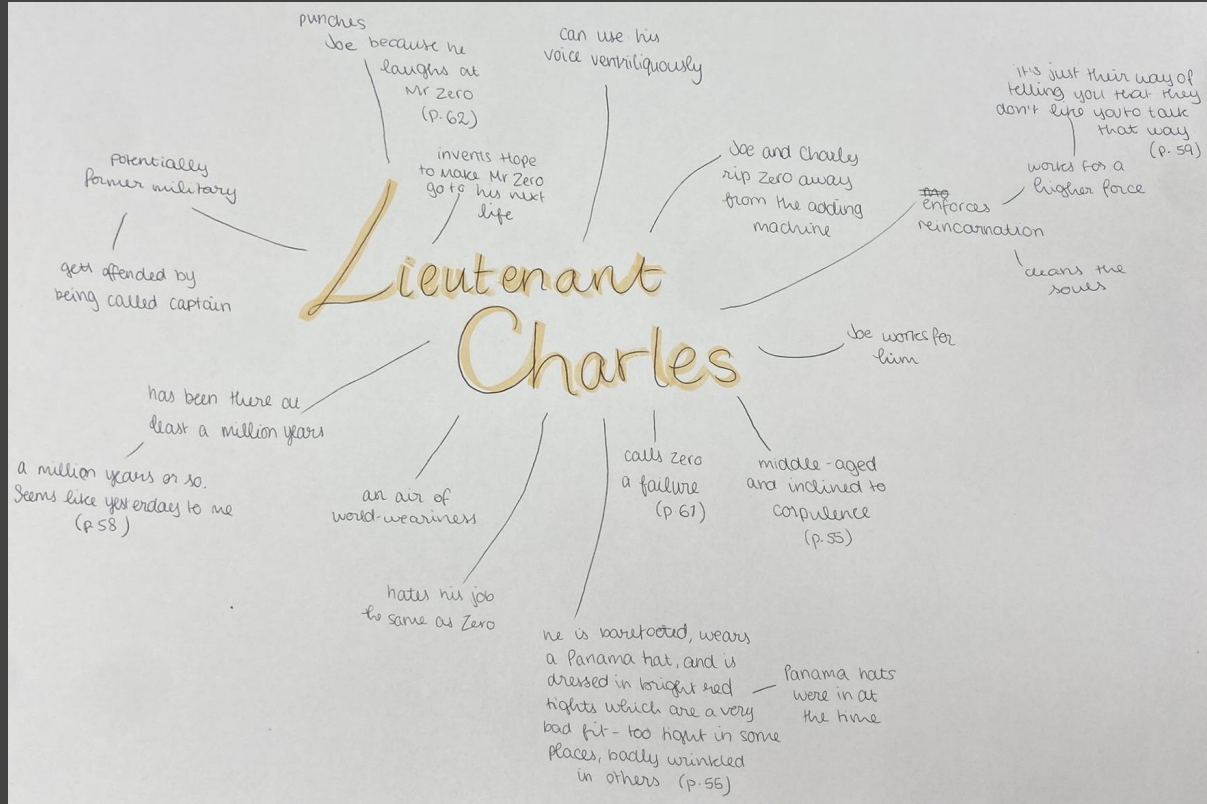
Judy O'Grady



Shrdlu

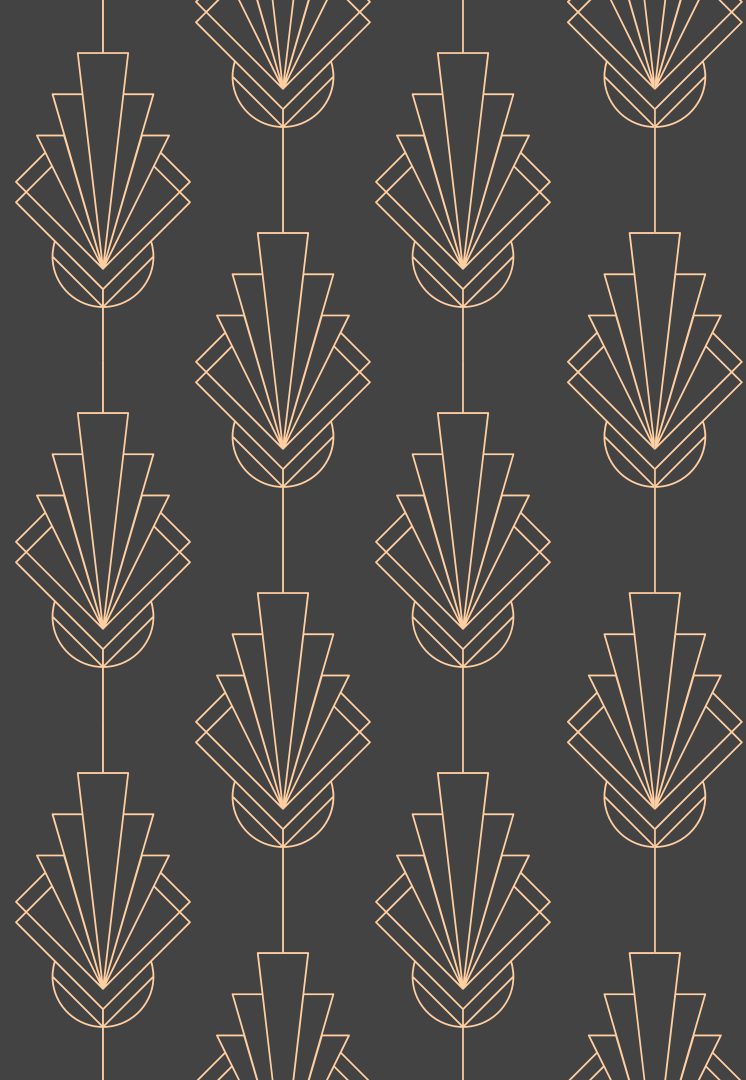


Lieutenant Charles

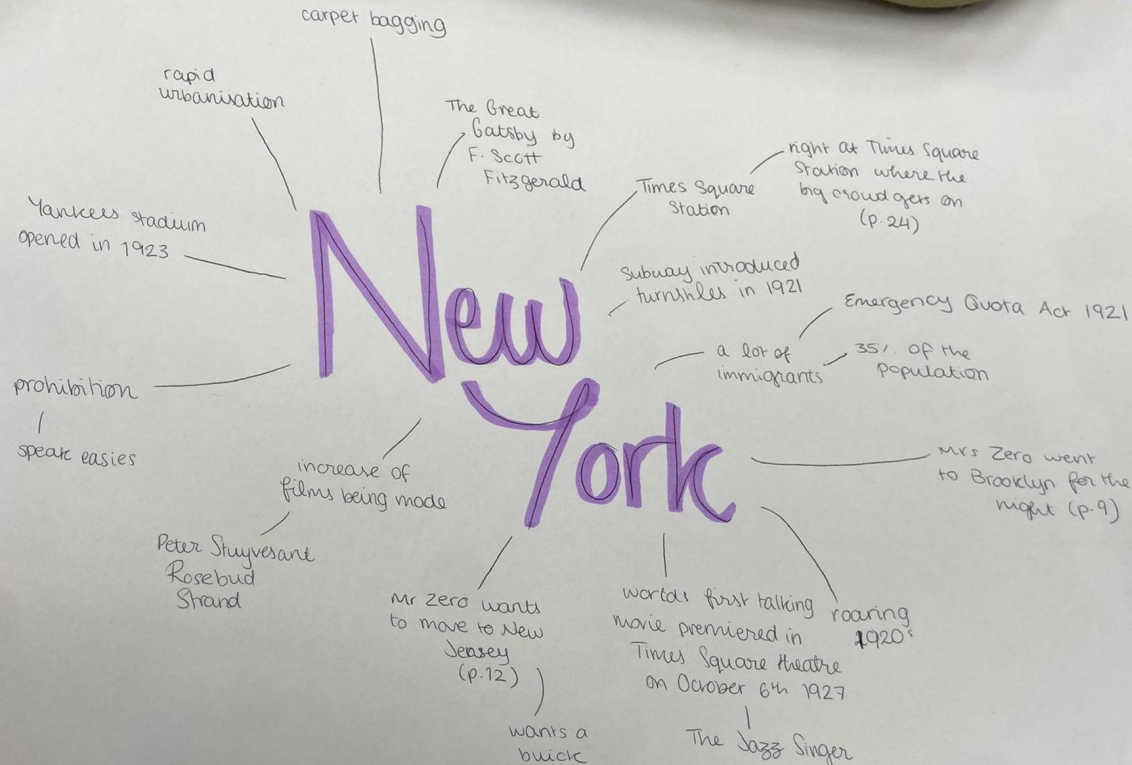




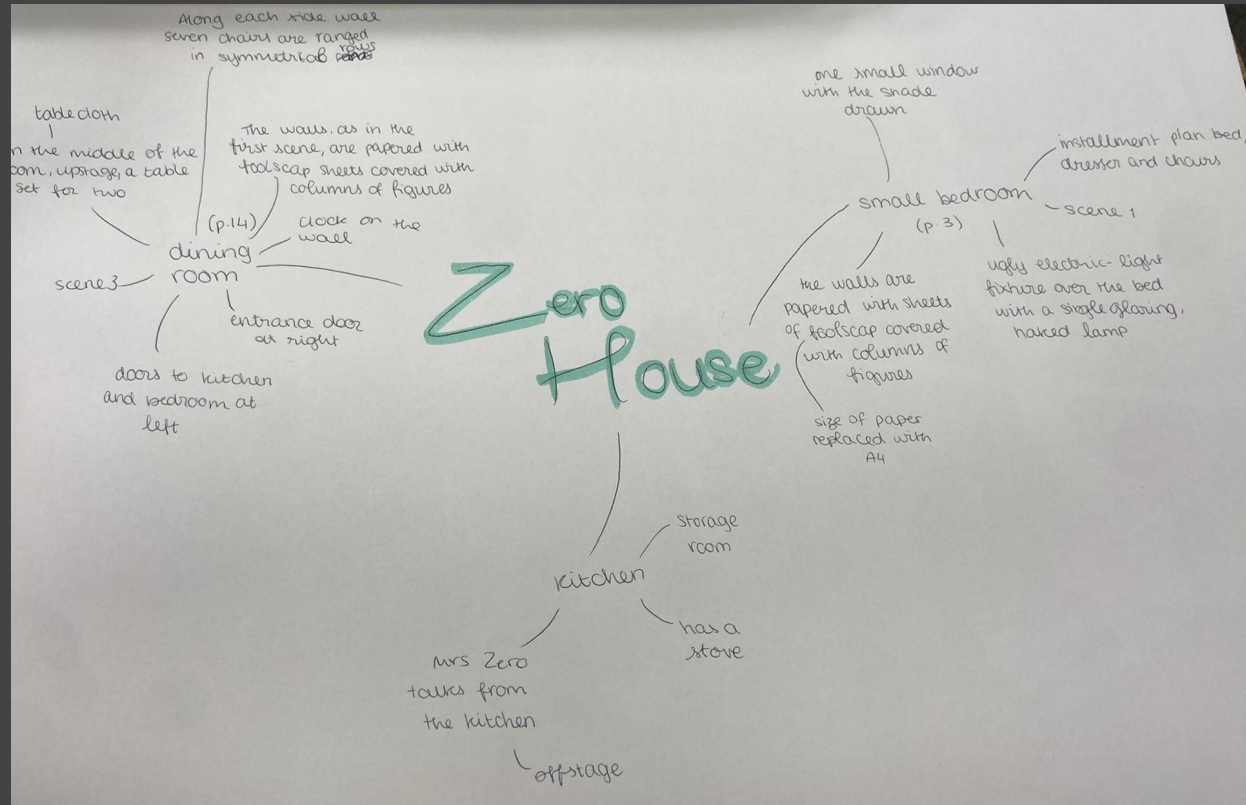
A decorative graphic featuring a central four-pointed star surrounded by concentric, curved lines that resemble a stylized 'X' or a celestial pattern.	03
Location Analysis	
Analysis of major locations	



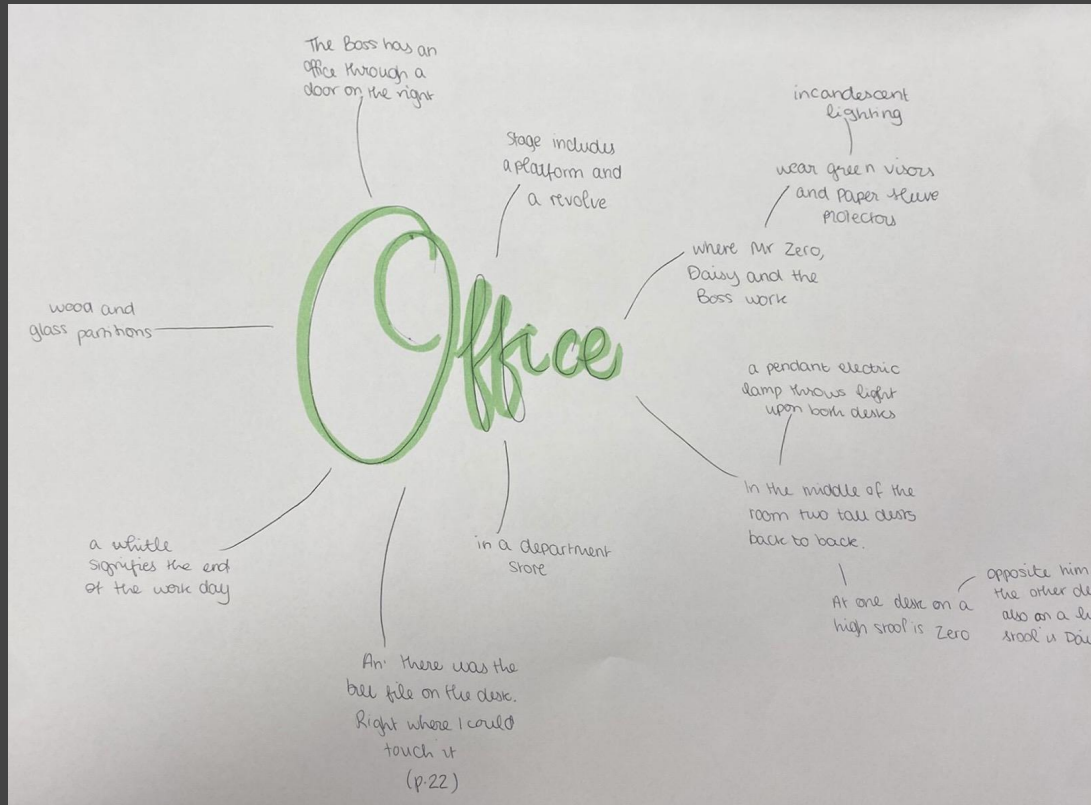
New York



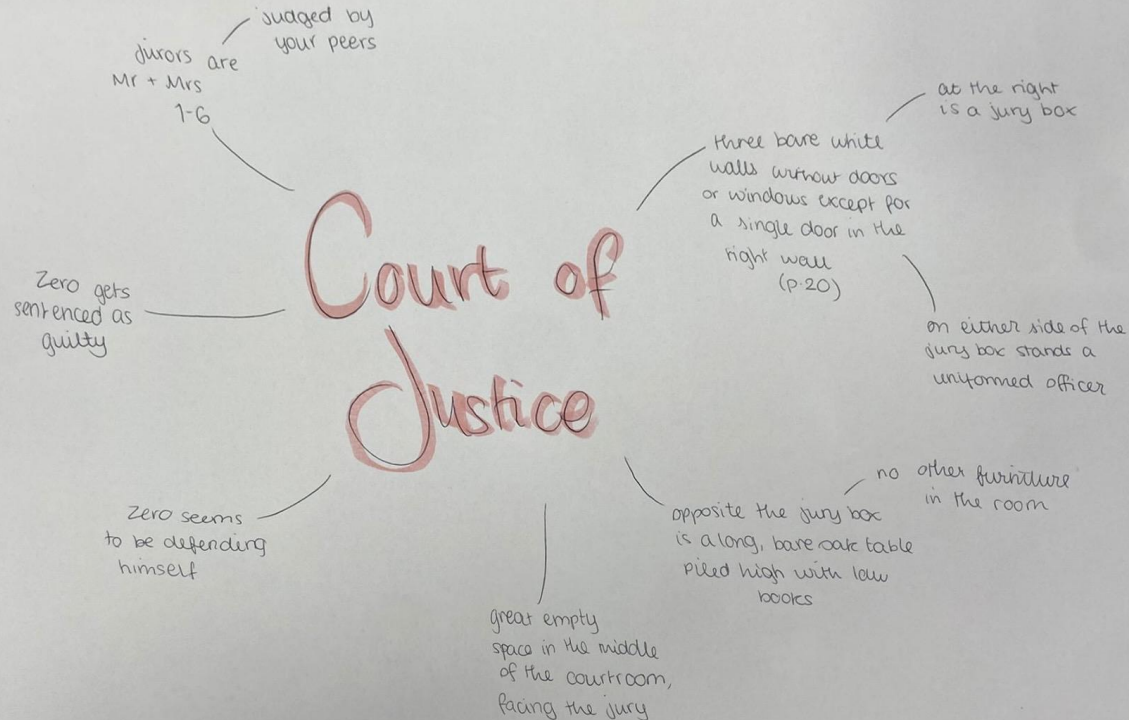
The Zeros' House



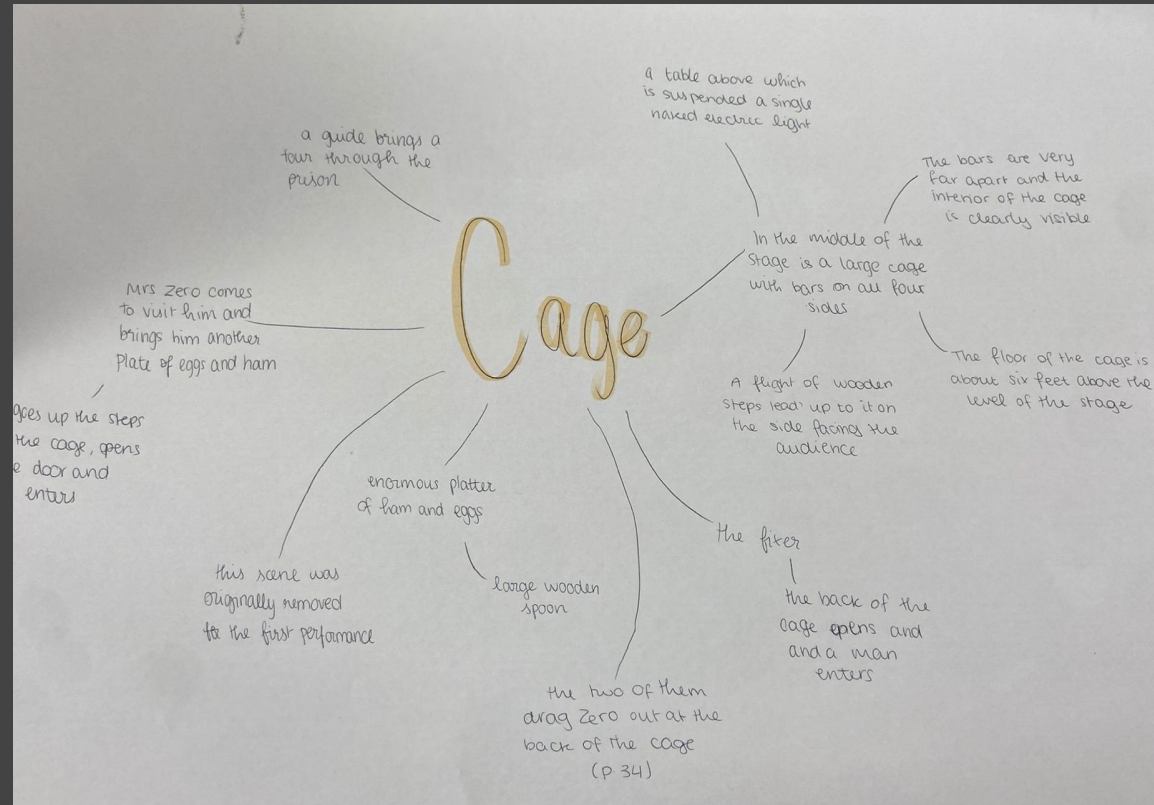
Office



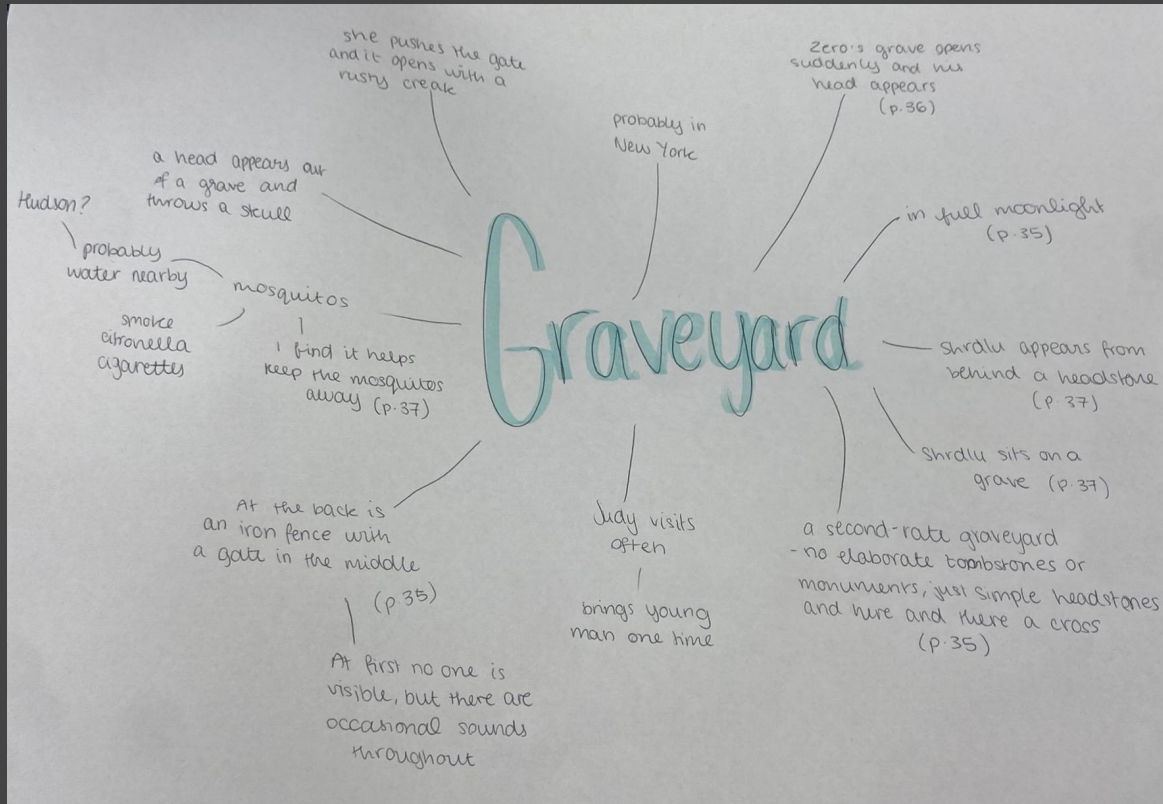
Court of Justice



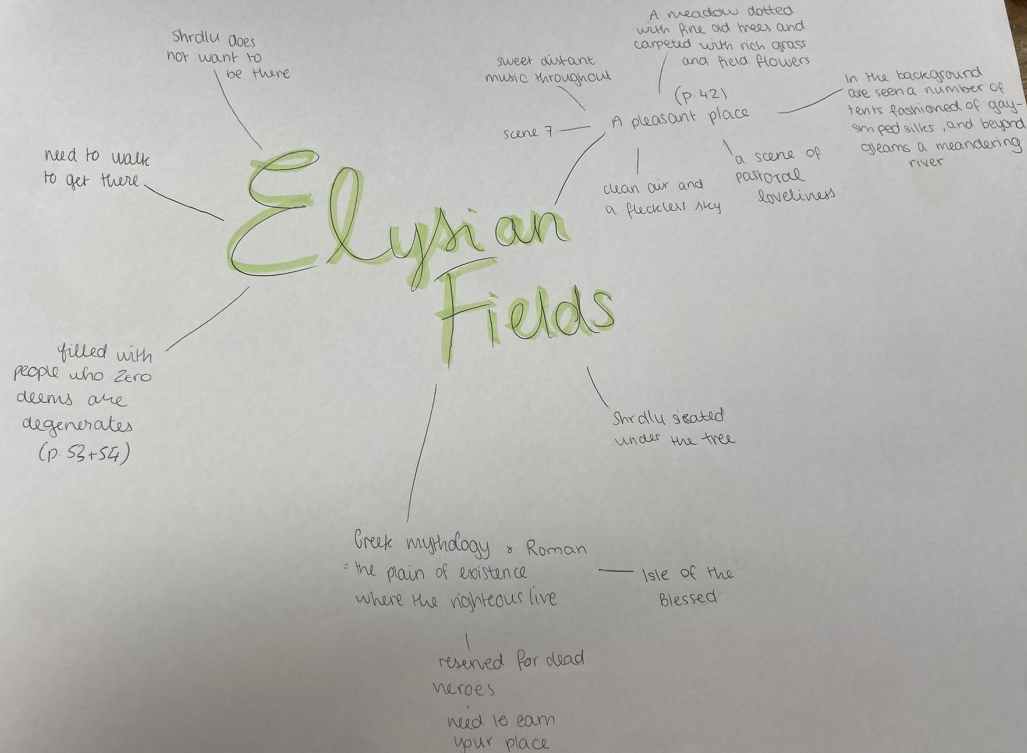
Cage



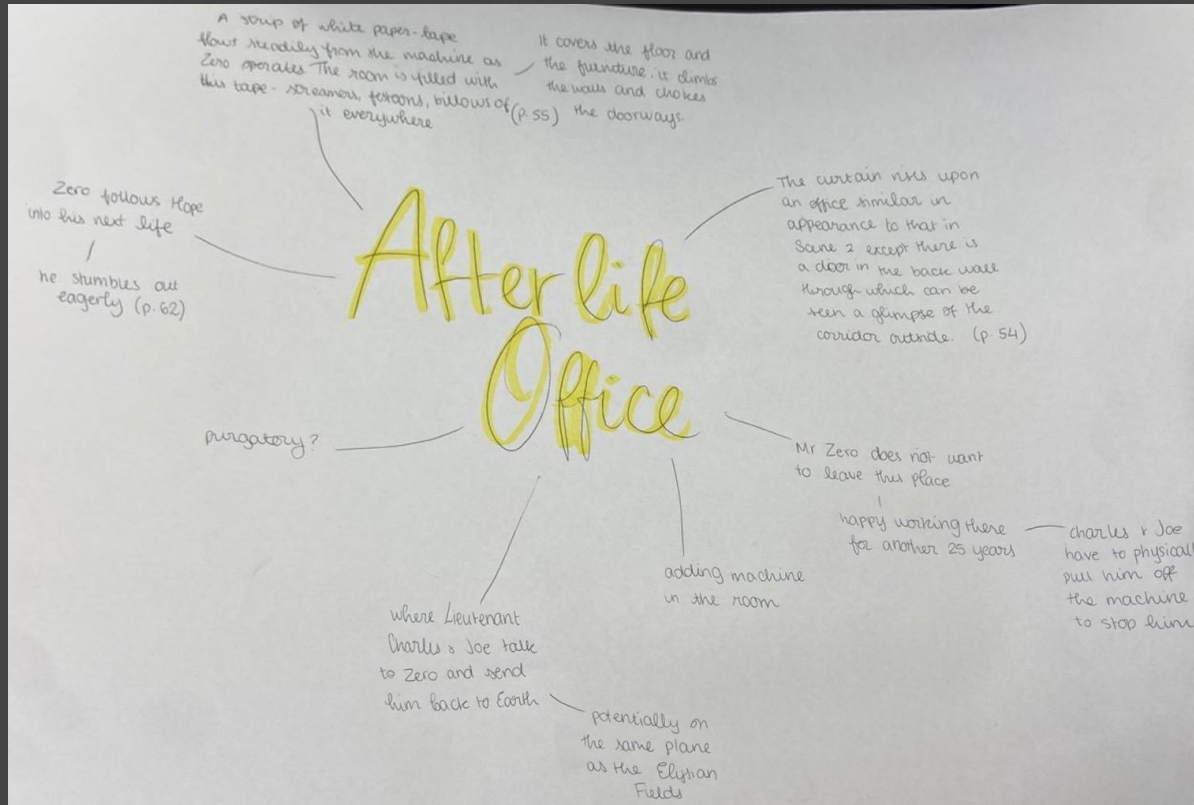
Graveyard



Elysian Fields

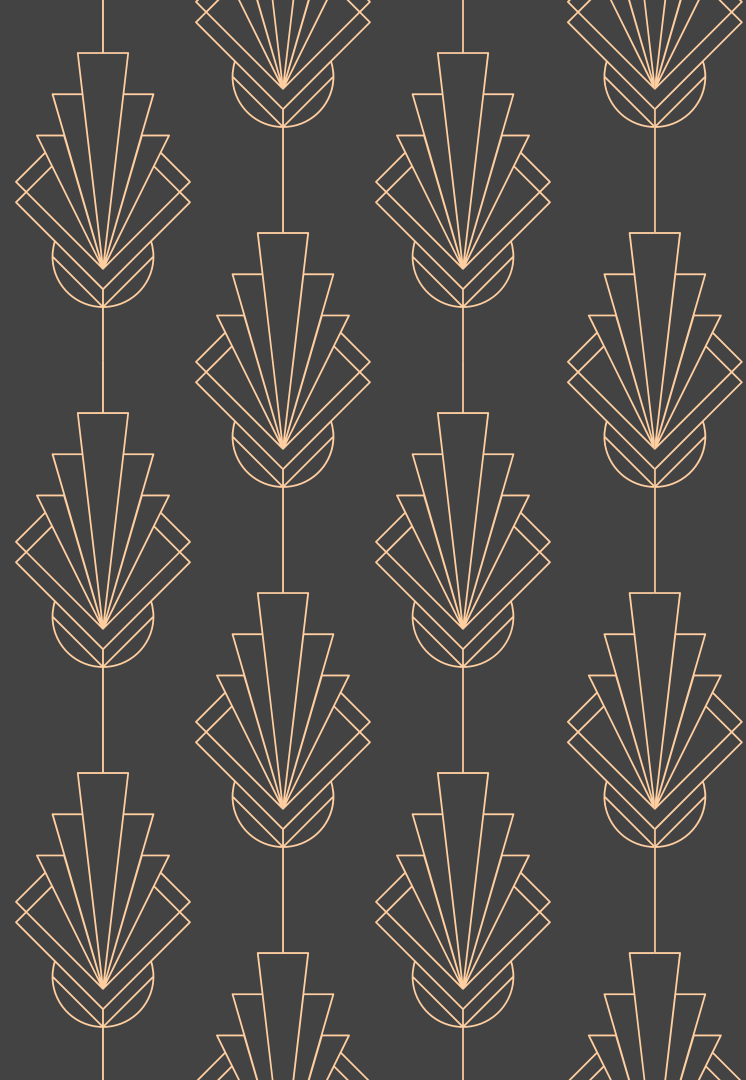


Afterlife Office





	04
Theme Analysis	
Analysis of major themes	



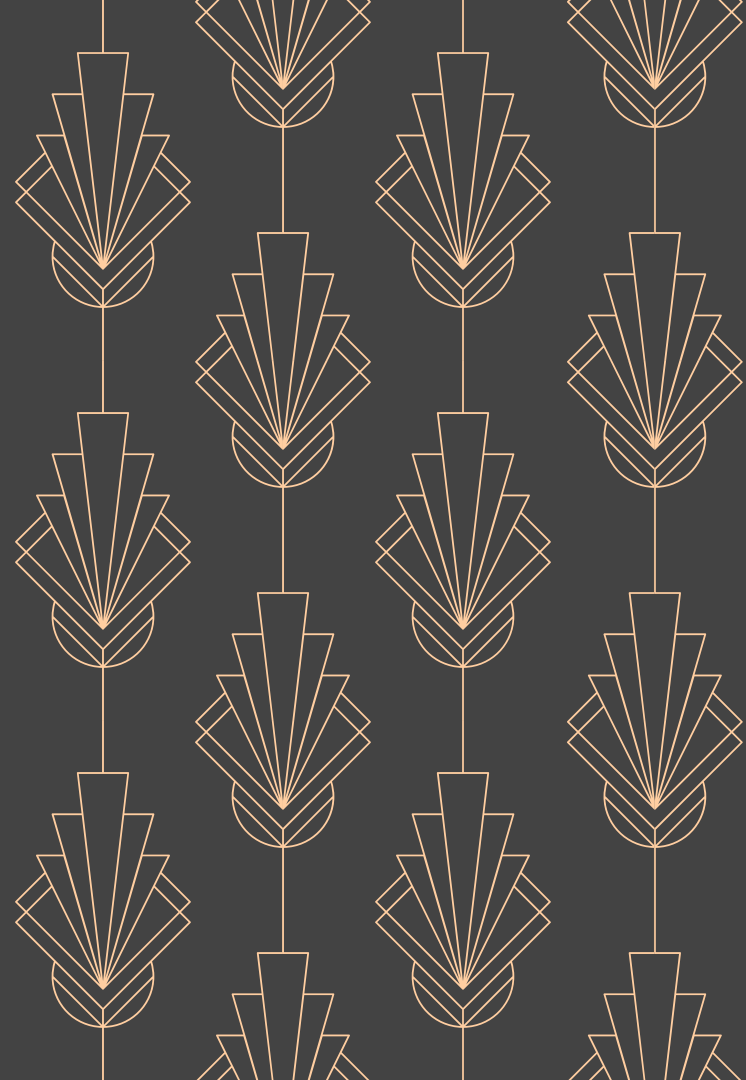
Themes

THEMES

Religion	Man vs. Machine	Afterlife
Propriety	Classism	Reincarnation
Existentialism	Politics	Circle of Life
Wholesomeness	Racism	
Reputation	Sexism	
Work	Greed	
Society	Sin	
Work life balance	Accountability	
Death	Crime	
Life	Consequences	
Morality	Alienation	
Justice	Numerology	
Gender Roles	Anonymity	
Expectations	Identity	
Industrialization	Slavery	



	05
Analysis Questions	
In-depth analysis of the script as a whole	





Analysis Questions



- What is the PLOT? (what is the story about)
 - The plot is about Mr. Zero's life cycle going from his life to his death to his afterlife and then cycling back around again into reincarnation.
 - What is the THEME? (what is the message)
 - The major themes of the story are life, death, existentialism, industrialization, alienation, identity, and the problems with modern society.
 - What is the LOGIC? (does the story make sense)
 - While there are many surreal and fantastical elements in the later half of the script, the order of events progresses chronologically and is pretty easy to follow.
 - What is the EXPOSITION? (what are the characters doing/thinking)
 - A lot of important events in the plot happen offstage (such as Zero murdering his Boss and how Zero found his way out of the Elysian Fields) but the audience is able to fill in the gaps by using context clues from the characters' dialogue. The characters aren't shouting about announcing their thoughts and feelings out loud for the audience's benefit, which is something that is often seen in expressionist theatre.
 - What is the COMPLICATION? (what is the drama in the story)
 - While Zero is alive, the main source of drama is his Boss' murder and the fallout from that, up to his execution. In Zero's afterlife, the drama comes from Zero's journey to find a place in the afterlife where he feels like he truly belongs.
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Analysis Questions



- What creates the TENSION? (what will happen next)
 - The tension in each scene comes from Zero's mental instability, as the audience watches him being pestered by everything from his nagging wife to existential crises and has to wonder whether or not he'll snap or be able to hold himself together.
- What is the MAIN QUESTION? (what problem is to be solved)
 - The main question that the script asks is whether or not Zero is worth anything, and how he can find purpose and meaning, if there is any at all.
- What is the MAIN ACTION? (what event hooks the audience)
 - The main action of the plot kicks off after Zero's breakdown in Scene 2 and the unseen murder of his Boss.
- What is the CAUSE OF THE ACTION? (what happens to the main character)
 - The cause of the action is when Zero is fired from the dead-end job he's been working at for 25 years and told he'll be replaced by an adding machine. This is what causes him to snap and commit the murder.
- What is the RESULTING ACTION? (the answer to the main question)
 - The final scene shows that the answer to the question of whether Zero is worthless is yes, and because of this his only real purpose is to slave away in service of those who have actual potential to contribute to the world.
- What is the CONCLUSION? (how does the story end)
 - The story ends with Zero unwittingly accepting his fate as a pawn by returning to Earth after being tricked into following "Hope."



Analysis Questions



- Who is the PROTAGONIST? (the main character)
 - The main character is Mr. Zero, a middle aged accountant who's wasted his life working as a wage slave for 25 years but feels that he is deserving of something more.
- Who is the ANTAGONIST? (could be one or more characters)
 - The antagonist of the story appears to be the world itself, as many forces in both the world of the living and the afterlife try to make Zero see how unremarkable he really is.
- Who is the MOST INTERESTING CHARACTER? (not always the main character)
 - I personally found Lieutenant Charles to be the most interesting character because he has a lot of ethereal knowledge and holds a position of authority in the afterlife despite not being an angel. I wonder what he did in his life or earlier in his afterlife to get into this position and how long he has been here. There are a lot of questions about him that never get answered, but it's interesting to try and come up with those answers for yourself.
- Where does the story TAKE PLACE? (location, time period)
 - It's never explicitly stated, but clues in the characters' dialogue tell us that Zero lived in New York City in the 1920s while he was alive. The only settings we are told about explicitly are the ones in the afterlife (the Elysian Fields and the "soul laundry" that's presumably attached to the purgatory office in the final scene.)





Analysis Questions



- What is the INTENT of the scene? (what is the scene used for dramatically)
 - I believe the intent of the play is to be a satirical commentary on many issues that were affecting the United States at the time, as that was Rice's primary motivation for writing all of his plays.
- What are the PLOT POINTS? (points that move the story forward)
 - Each scene (apart from the first) contains 1 major plot point that organically flows into the next. Scene 2 starts the main plot with Zero's firing, Scene 3 reveals that he committed the murder, Scene 4 shows his trial and sentencing, Scene 5 shows his final moments before his execution, Scene 6 shows his spirit rising from his grave and adjusting to being dead, Scene 7 shows him arriving in and then leaving the Elysian Fields, and Scene 8 ends his story with him being reincarnated.
- What is the CLIMAX of each scene? (what is the turning point)
 - Scene 1 doesn't really have a climax since it's just one long, drawn out 1-sided conversation. The climax of Scene 2 is the mental breakdown Zero has after he gets fired. Scene 3's climax is when Zero confesses to the murder and gets arrested. The climax of Scene 4 is when Zero is found guilty. Scene 5's climax is when the Fixer tells Zero that he won't be getting any second chances and Zero is executed. Scene 6's climax is when Zero and Shrdlu leave the graveyard to move on to the afterlife. Scene 7's climax is when Zero decides the Elysian Fields are not respectable enough for him and leaves. And the climax of Scene 8 is when Zero believes he is following "Hope" back to Earth to be reincarnated.





Analysis Questions



- What is the RESOLUTION? (how is the theme resolved)
 - The main themes posed by the script are resolved when Charles gets frustrated by Zero in the final scene and blows up at him, going into a long monologue where he explains to Zero how truly worthless he's always been and always will be in all of his lives.
- What is the CONCLUSION? (how does the scene end)
 - The conclusion of the show sees Zero being tricked into being reincarnated while Charles complains about how much he hates his job.
- What are the important LINES OF DIALOGUE? (contain story points)
 - Almost every line of dialogue in the script is important as the characters drop hints that indirectly fill in the gaps in the plot and setting, but the most important dialogue are the monologues in which characters explain their inner thoughts and emotions, like Zero's and Daisy's in Scene 2 and Zero's attempt to defend himself in court in Scene 4. Monologues like this are a staple of expressionist theatre because they prioritize the emotions of the characters over the realism of the scenes happening around them or the progression of the plot.
- Which character CONTROLS the scene? (who pushes the story forward)
 - Since the story follows the cycle of Zero's life, Zero pushes the story forward by moving from stage to stage of his life and his death.





Analysis Questions

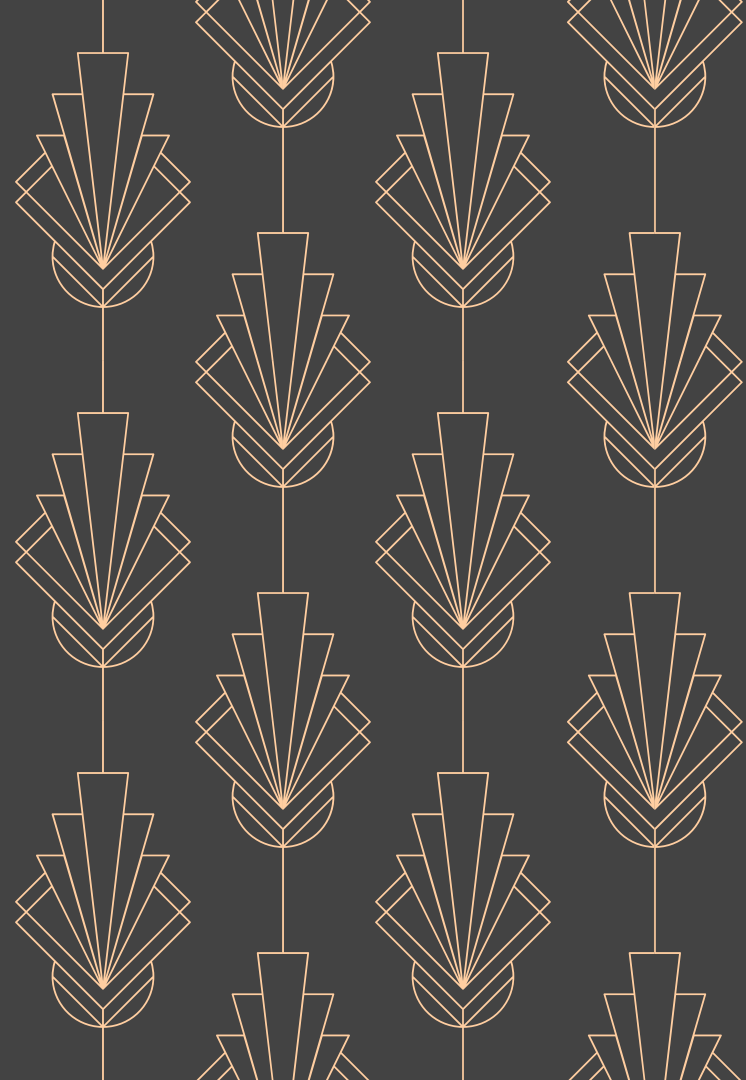


- What are the BEATS/UNIT CHANGES? (where does the story change directions)
 - The point where the plot goes into a new direction is at the start of Scene 6 when Zero is now dead. This is when the story moves from the relative realism of the living world to the more symbolic and surreal locations of the afterlife.



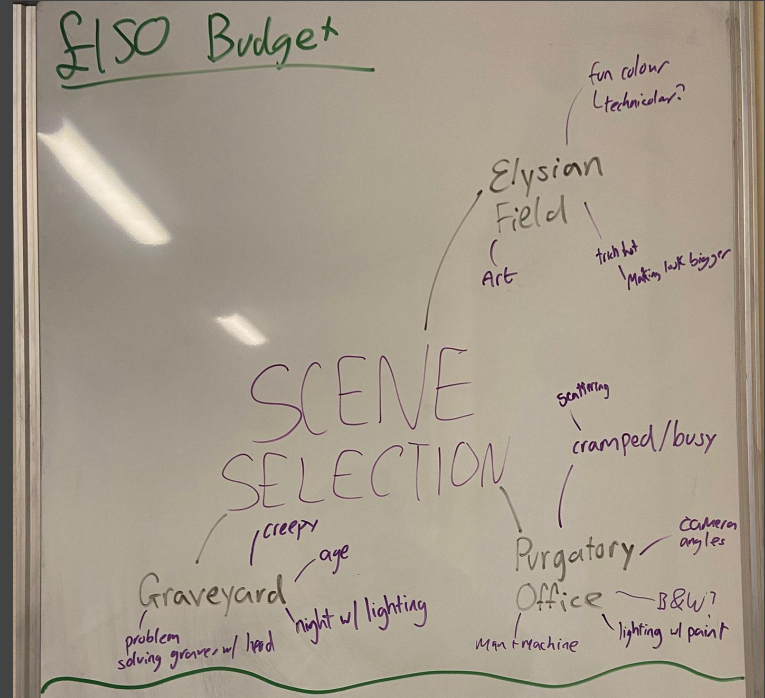


	06
Scene Selection	
Selection of a scene for adaptation	



Scene Selection

When my groupmates Mary, Sarah, Ant, Alaya, and I all got together for the first time the first thing we did was decide which scene we wanted to adapt for our project. We each choose 2 or 3 of the scenes we liked the best and explained why we were drawn to those in particular, and after that we looked for common ground in all of the things we found interesting. We all decided that our top 3 favorite scenes were the Graveyard, the Elysian Fields, and the Purgatory Office in the final scene. We all were drawn to these scenes because we likes how much creative liberty we'd be able to take with scenes that weren't set in the real world and we thought each of these locations were unique ones that we wouldn't get the opportunity to build and design everyday. In the end we chose to adapt the office from Scene 8 because it seemed like the one we could most realistically accomplish with the time, space, and budget we'd been given.



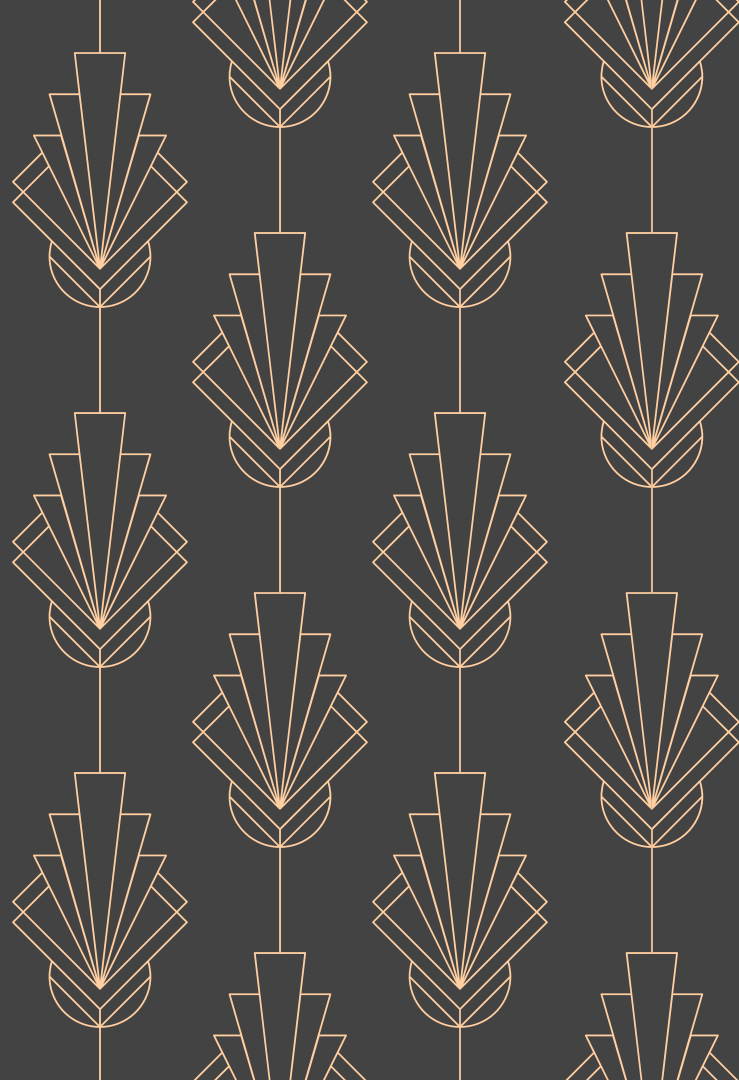


Research





	01
Contextual	
Research of contextual details to the script	





Elmer Rice

The Adding Machine was written by Elmer Rice, an American director and writer who was born in New York in 1892. Having graduated from law school before becoming a writer, many of his plays included legal themes and political commentary. He was most well known for writing polemical plays, which are biting social critiques that express very strong opinions in an aggressive or controversial way. Through his plays, he spoke out against wealth inequality, racism, dehumanization, and the Nazi party. Some of his notable plays include *On Trial*, which was the first play to make use of flashbacks, and *Street Scene*, a look at life in the New York slums that won him a Pulitzer Prize. He was one of many to be blacklisted by Senator Joseph McCarthy in the communist witch hunts of the 1950s thanks to his fierce championing of free speech, and he died in Southampton, England in 1967.





New York



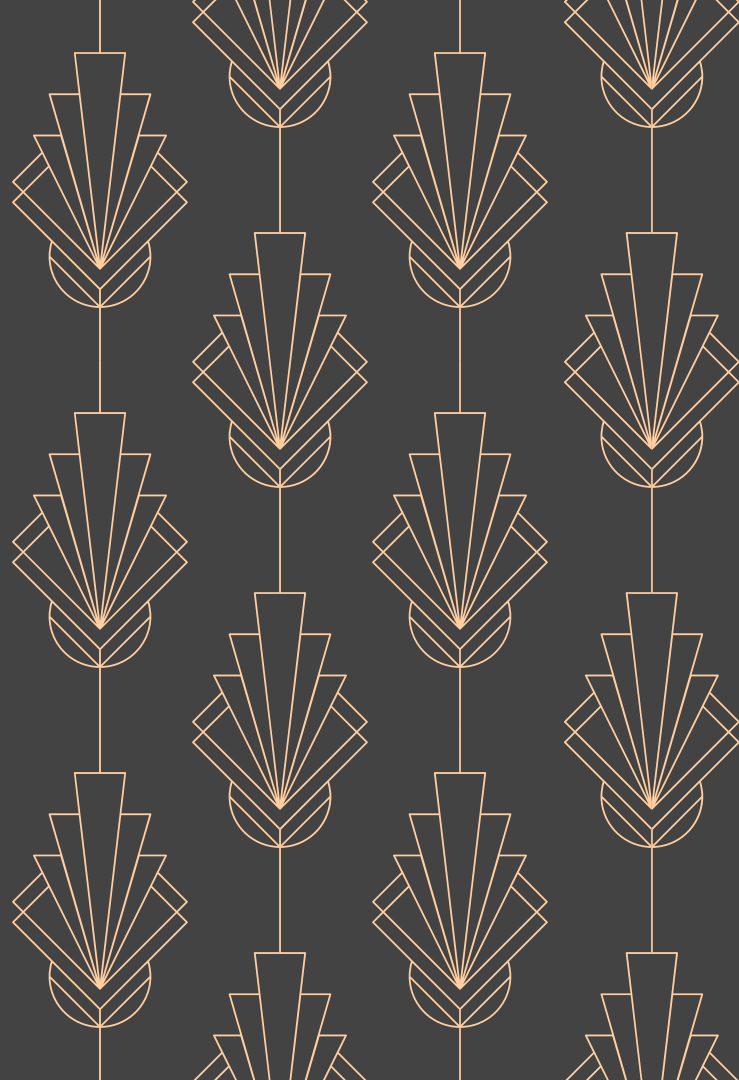
New York in the 1920s experienced a huge influx of immigration thanks to migrants from all across Europe seeking a better way of life after the chaos caused by WWI. Ellis Island, the epicenter of immigration to the United States at the time, was just off the coast of the city in the New York Harbor. The huge influx of immigration lead to rapid growth of population, culture, and the economy. By 1923 New York was the home of 1/12th of all the manufacturing in the entire United States. The influx of new citizens also lead to increased overpopulation and poverty, making the city's pre-existing wealth gap even wider.





Conceptual

Research of conceptual design inspiration





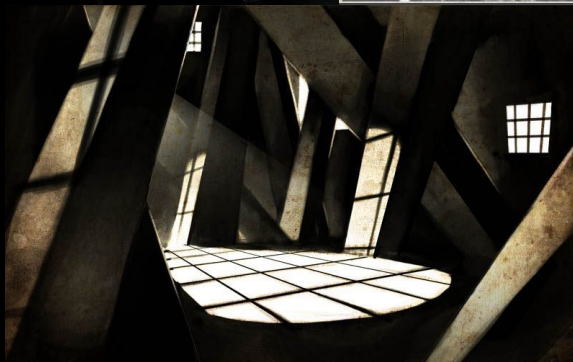
German Expressionist Films



While compiling our visual research, my group made a mood board out of images taken from the German Expressionist Films we'd watched earlier in the module.



German Expressionist Films





German Expressionist Paintings



We also compiled images of paintings and sketches created by notable artists from the German Expressionism movement.



German Expressionist Paintings



Wassily kandinsky



Der Blaue Reiter | Tate



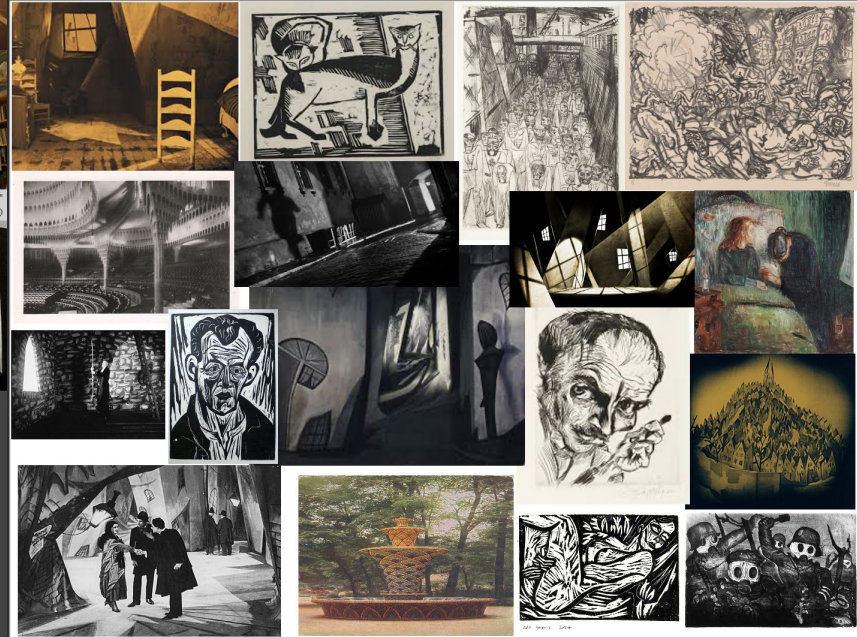


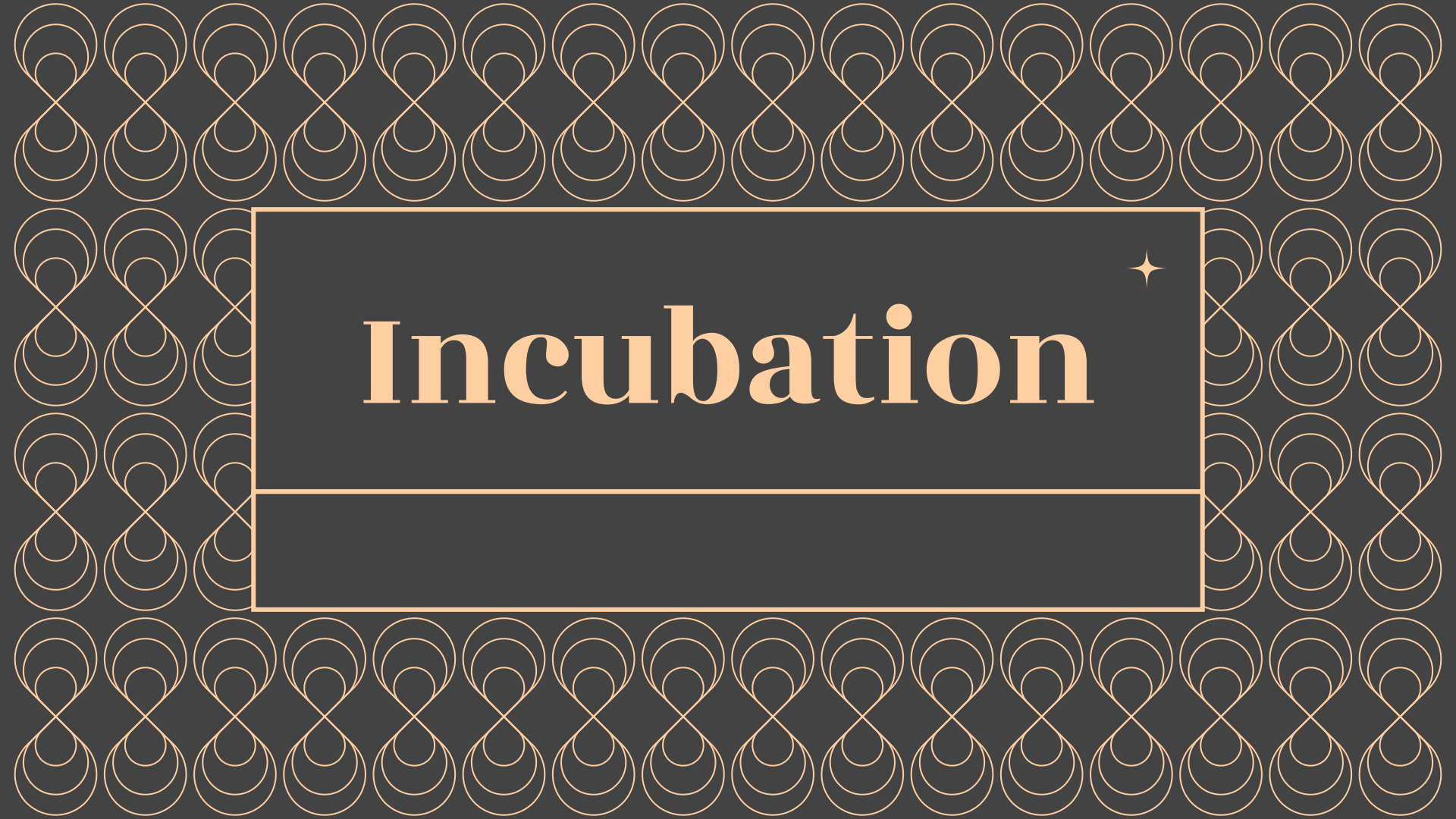
Group Mood Board

Finally, we compiled our favorite images from both mood boards to make one unifying mood board for our whole group.



Group Mood Board





Incubation



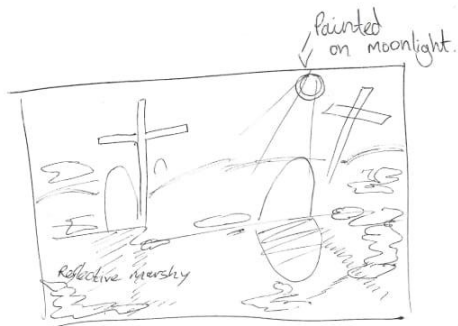
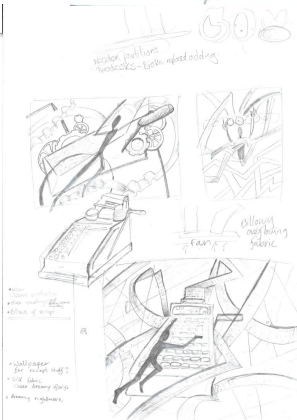
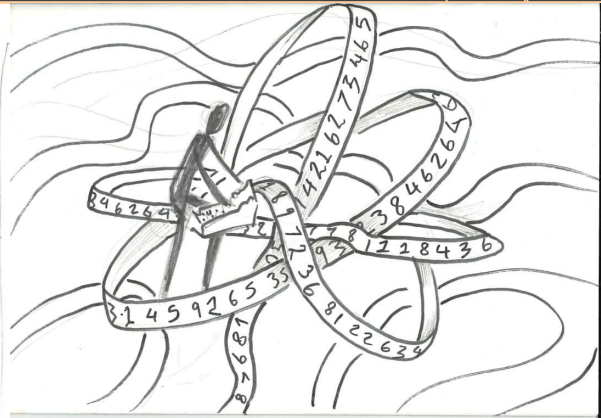


Group Sketching



After creating our moodboards, we had a group sketching session where we all made rough sketches of the various ideas we had for the scene. By physically visualizing our ideas, we also naturally found pseudo-“roles” that we wanted to focus on for this project. I ended up realizing that I wanted to focus on the costumes while everyone else was drawn to the props and set. Later, we would split up the remaining roles (Sound, Lighting, CAD, Construction) to those who had experience in those areas before.







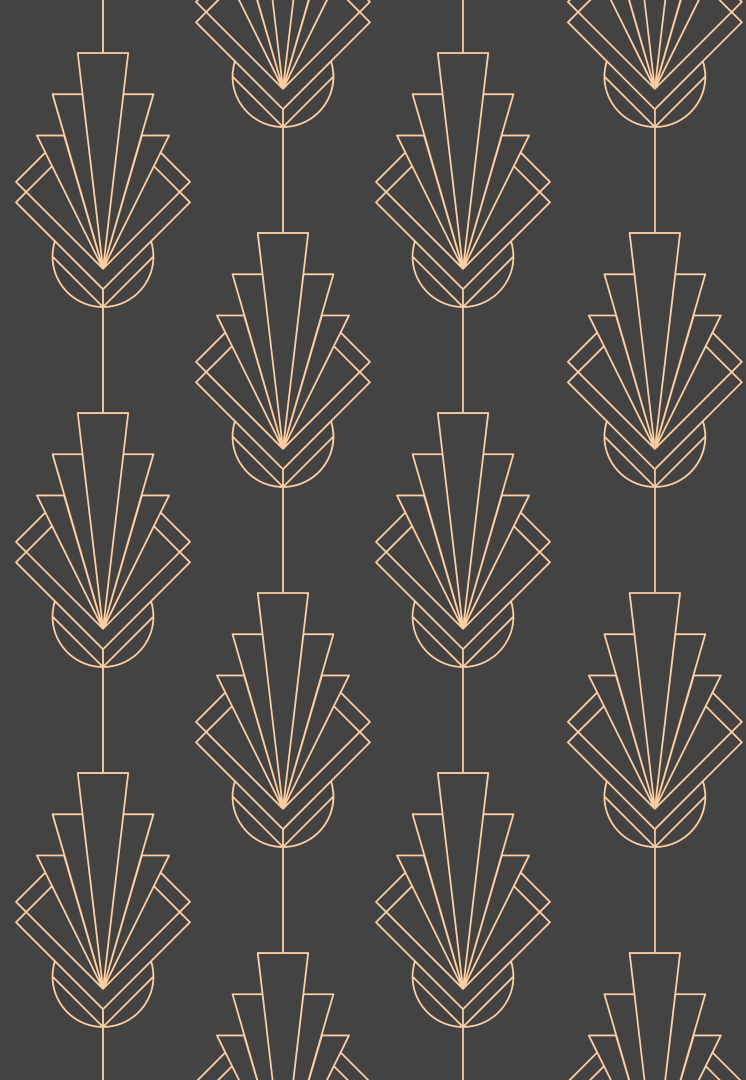
Selection



(A.k.a. The Sifting Process)



	01
Dividing Tasks	
Assigning pseudo-“roles”	





Dividing Tasks



Each person's responsibilities went as follows:

- Mary
 - Lighting
 - Sound
 - Helping Sarah build the adding machine
- Ant
 - Set Design with Alaya
 - CAD Drawings
 - Planning our construction plan
 - Helping Mary with Lighting
- Sarah
 - Designing the adding machine
 - Building the adding machine
- Alaya
 - Set Design with Ant
 - Set Painting
 - Scale Modeling the set
- Me
 - Designing the Costumes
 - Fabricating the Costumes

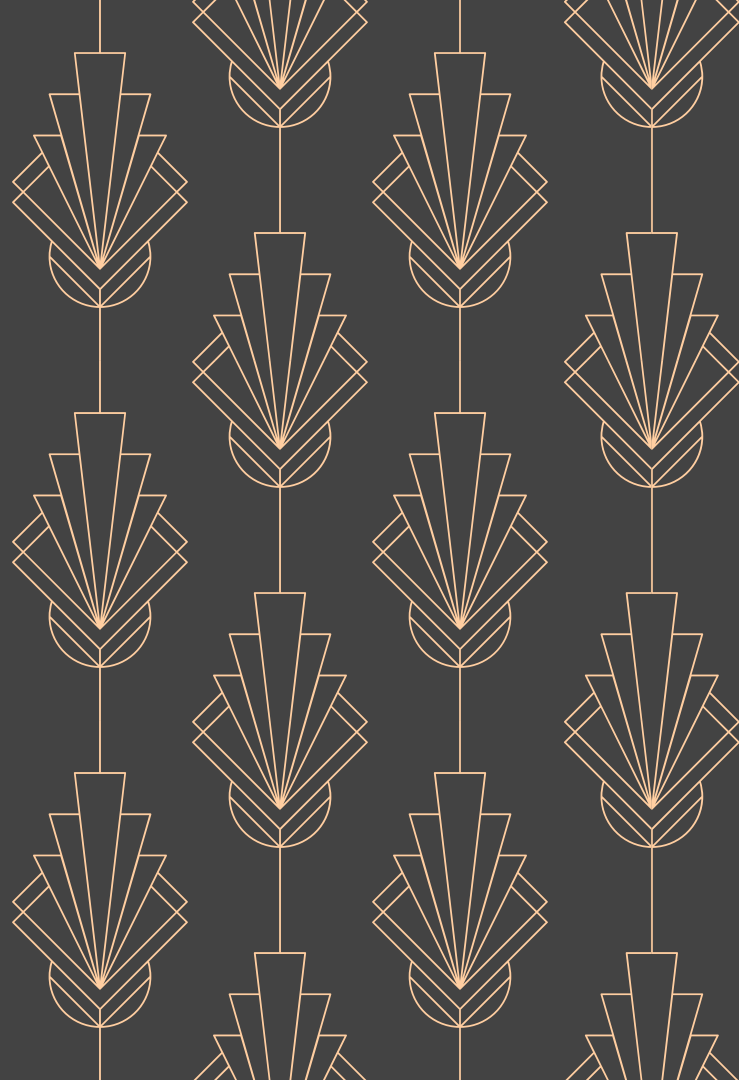




02

Mood boards

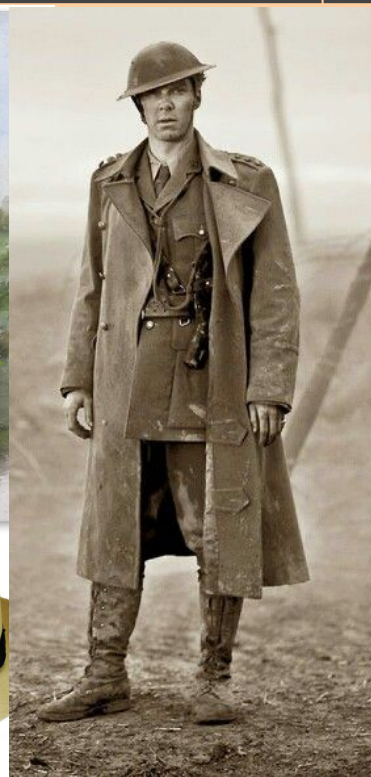
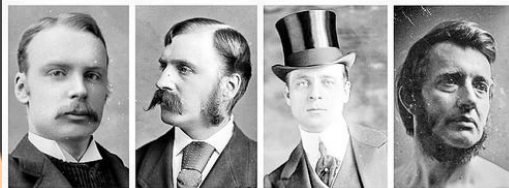
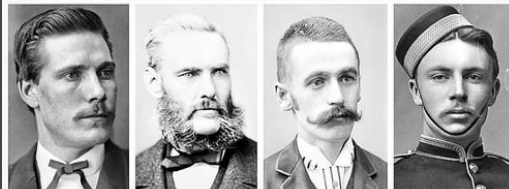
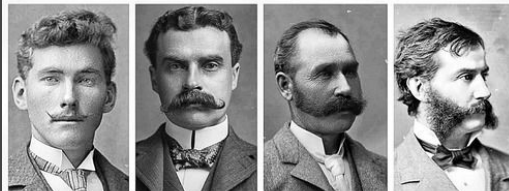
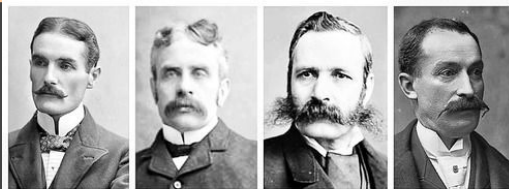
Creating mood boards for each character



Mr. Zero



Lieutenant Charles



PANAMAS

With
No
Middle-
men's
Profits
Tacked
On.

We have our own
factory in Panama,
and we sell direct
to you.

Our
Factory
Send for our
New
Catalogue

The Most Stylish, Best Finished and Handsomest
Branched Panama Hats ever Offered to the Trade.

South American Panama Hat Co.
North American Office, 25 Union Square, West, NEW YORK.

C-101 3 1/2 x 2 1/2
 B-101 3 1/2 x 2 1/2
 G-101 3 1/2 x 3
 H-101 3 1/2 x 3
 I-101 3 1/2 x 3
 J-101 3 1/2 x 3
 K-101 3 1/2 x 3
 L-101 3 1/2 x 3
 M-101 3 1/2 x 3
 N-101 3 1/2 x 3
 O-101 3 1/2 x 3
 P-101 3 1/2 x 3
 Q-101 3 1/2 x 3
 R-101 3 1/2 x 3
 S-101 3 1/2 x 3
 T-101 3 1/2 x 3
 U-101 3 1/2 x 3
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 Y-101 3 1/2 x 3
 Z-101 3 1/2 x 3

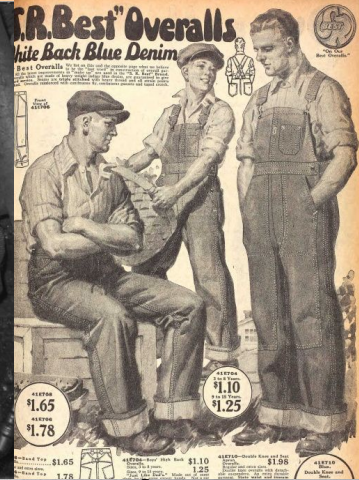
**HAIRCUTS AND BEARDS IN VOGUE
DURING THE 19th CENTURY**



Joe



Missouri Pacific Oilers working at depot in Higginson

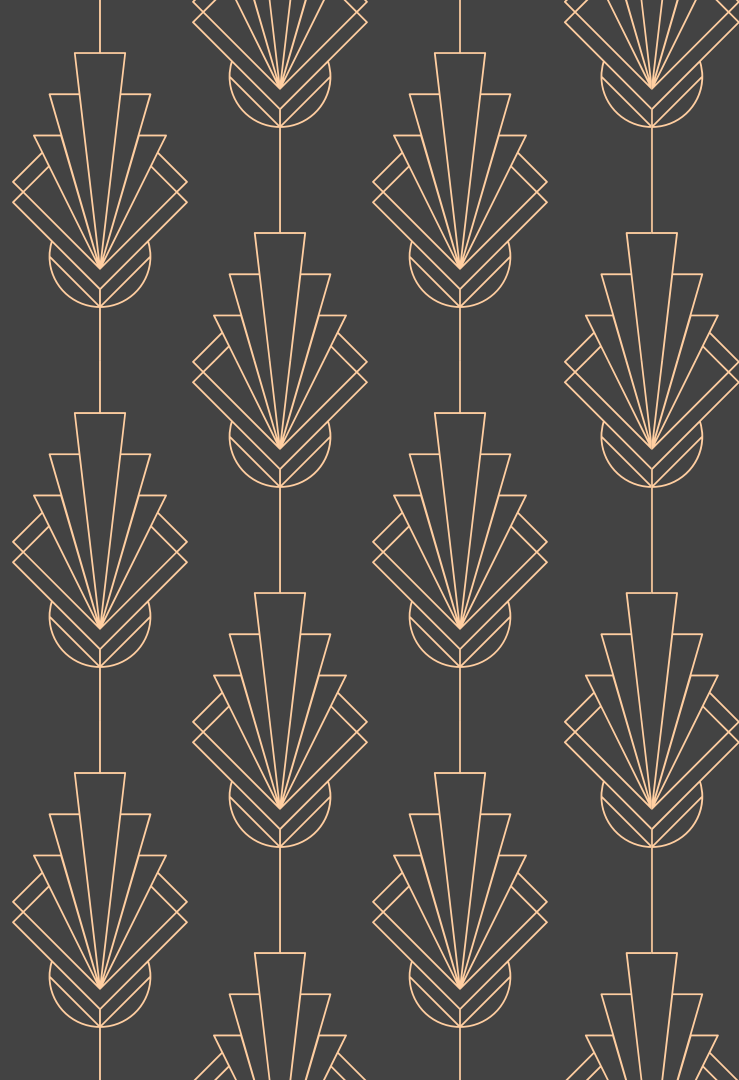


Charles Chaplin
3-17



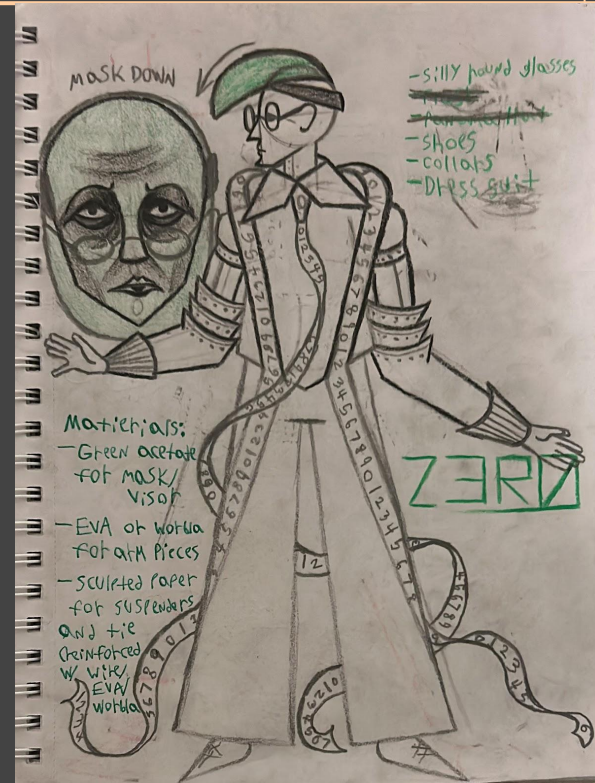


	03
Design Sketches	
Designing each character	



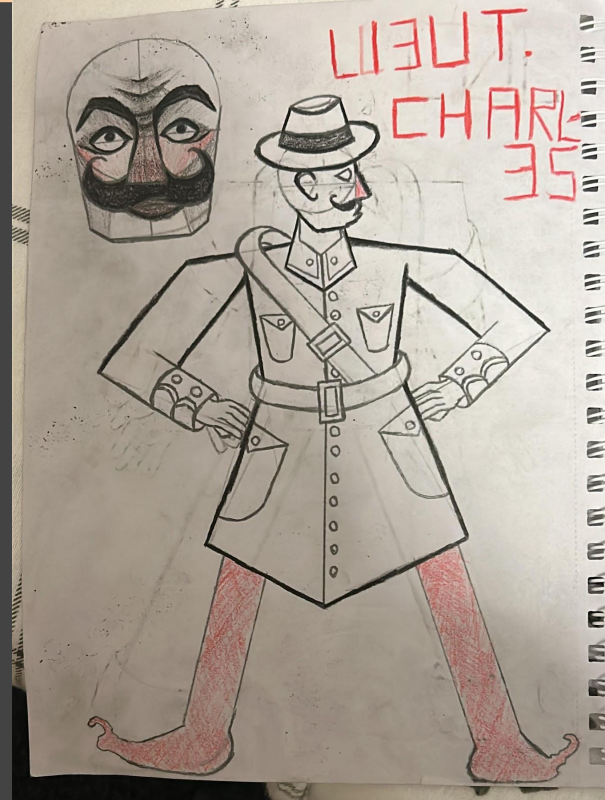
Mr. Zero

Scene 8 opens on Zero operating the adding machine, completely absorbed with his work. I decided my design would show how the adding machine has absorbed him not just figuratively but literally as well. In the stage directions it says “He still wears his full-dress suit but he has added to it sleeve-protectors and a green eyeshade,” meaning he’s put on his accountant’s gear over the suit he was buried in. I reimagined his paper sleeve-protectors as metallic and his green eyeshade as a welding mask to make him just as industrial and mechanical as the machine he now operates. The shape of his metallic arms is inspired by the robot from *Metropolis*. The receipt paper that the adding machine has filled the whole office with has also attached itself to him in the form of a long tie and suspenders that wrap around his body. For his makeup, I took inspiration from *The Cabinet of Dr. Caligari*, where dark eye makeup is used to indicate madness.



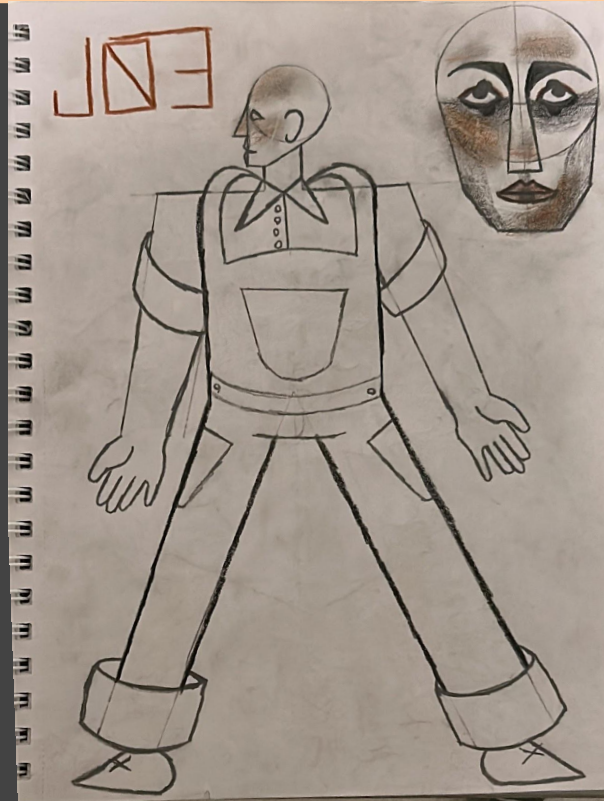
Lieutenant Charles

In the stage directions, “LIEUTENANT CHARLES is middle-aged and inclined to corpulence. He has an air of world-weariness. He is barefooted, wears a Panama hat, and is dressed in bright red tights which are a very bad fit- too tight in some places, badly wrinkled in others.” For his design I envisioned him wearing the jacket of a WWI British Army Lieutenant. I sketched his makeup map with a red face both to match his red tights and to show his frustration with Zero, Joe, and his job. Imagining him both as a bit old fashioned and as someone who died earlier than Joe and Zero did, I sketched him with a big, magnificent moustache to indicate how important and high-status he is. I also added more aging to his makeup map to indicate that he is the oldest of the 3 men.



Joe

The stage directions of Scene 8 say that “JOE is a youth with a smutty face dressed in dirty blue overalls.” For his design, the main inspirations I took were from Charlie Chaplin in the film *Modern Times* and the famous photo *Lunch atop a Skyscraper* from the Bettmann Archive, which was taken during the construction of the Rockefeller Building in New York City. I also looked at pictures of coal miners from the time since I believe that is what Rice meant to imply by mentioning his “smutty face.”



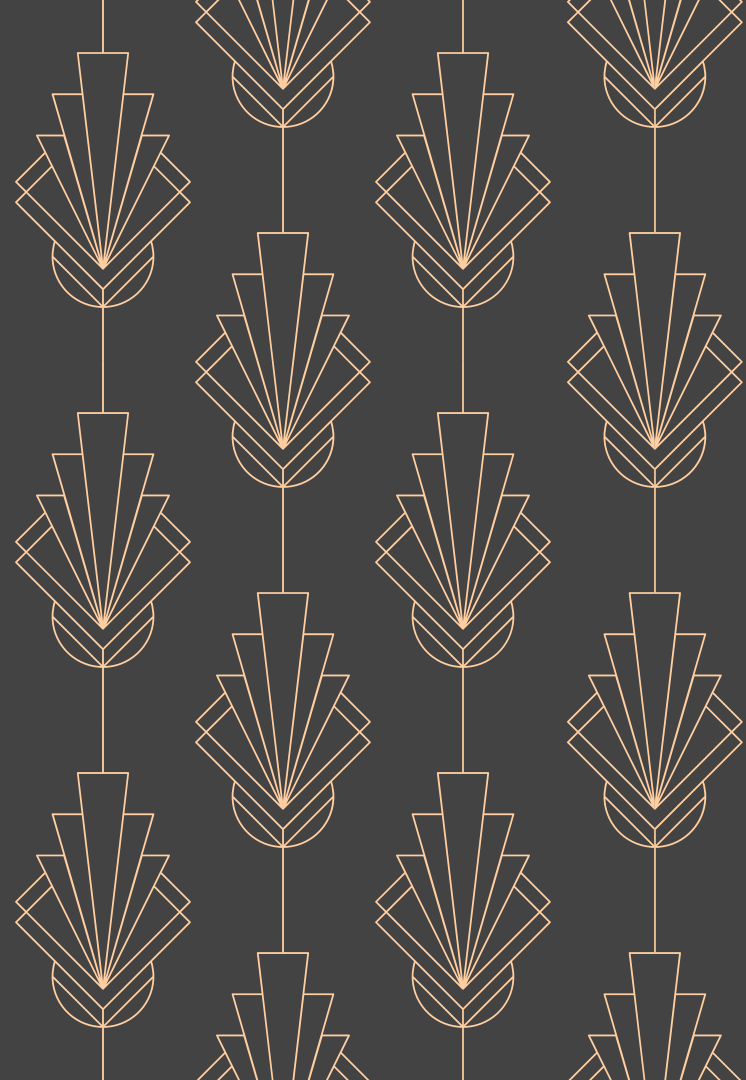


Implementation





	01
Materials	
Researching and sourcing materials	



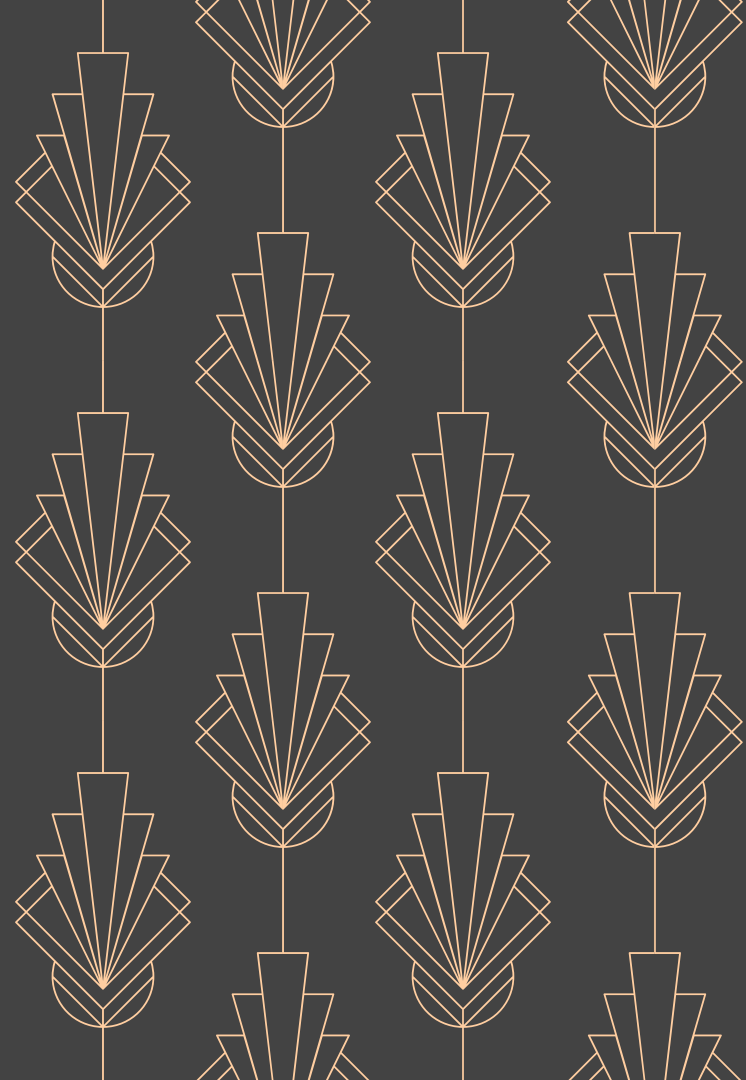
Materials

To find the right materials to create the look I wanted for Zero, I looked into costume and cosplay armor. The most commonly used material for this is EVA foam because it is lightweight, flexible, relatively cheap, and easy to mold with heat tools. I also looked into thermoplastics for the parts of his costume that I wanted to be stiffer, such as Worbla (which I wanted to use to make his arms more durable) and Acetate (a clear thermoplastic I used to make his eyeshade/welding mask.) In the end only the EVA foam and Acetate arrived, but luckily the foam was stiffer and more structured than I expected it to be once I learned the best way to work with it. I sourced the rest of the pieces for Joe, Charles, and Zero's costumes from the costume storage in the Y Llwyfan.



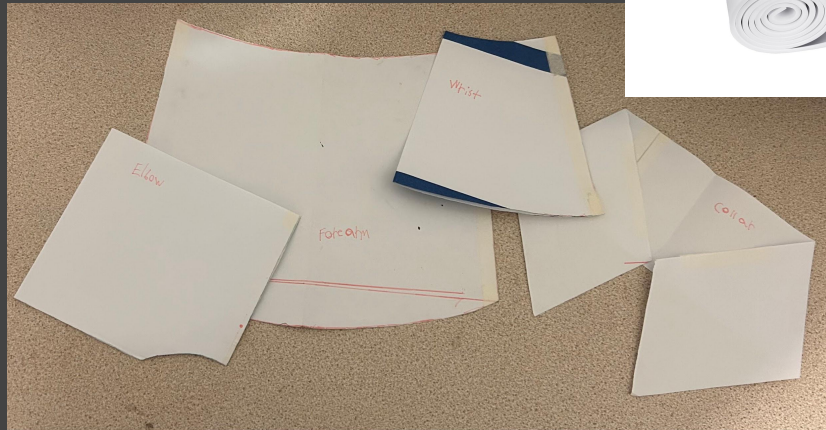


	02
Fabrication	
Constructing custom pieces	



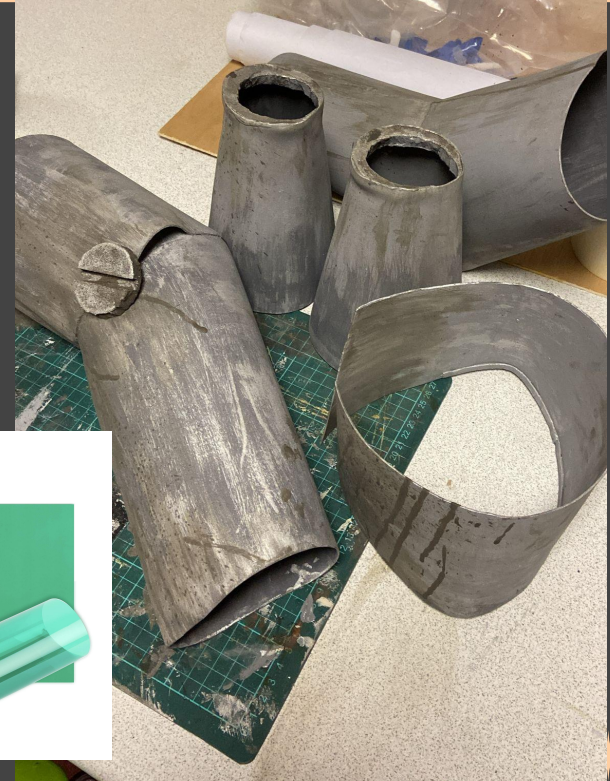
Fabrication

The initial plan was for a 2nd year actor who was one of my groupmates' flatmate to play Zero for us, but due to scheduling conflicts I decided it would be easier to play Zero myself. I took measurements of my arms and neck and used those measurements to draft paper patterns of the pieces I wanted to make out of EVA foam.



Fabrication

After I cut out my foam pieces, I used superglue and a heat gun to form them into the correct shape and painted them all with a dark grey base coat to match the colors Alaya used to paint the set. I dry brushed them with metallic silver and then applied several coats of a watered down black-brown wash to make the metallic pieces look textured and aged. In between coats of paint, I used a heat gun to form sheets of green acetate into the right shape for the visor/welding mask, using a roll of paper towel to get the right curved shape I was looking for. Something I did NOT do while I was waiting for my pieces to dry was remember to take progress photos for my process workbook.



Fabrication

To make the many streamers of receipt paper to fill up our whole set, Alaya, Ant and I cut lining paper into strips and stamped numbers onto them using a paint roller covered in foam stencils that Ant and Alaya made. I borrowed some of this numbered paper to cut down into Zero's suspenders and tie.

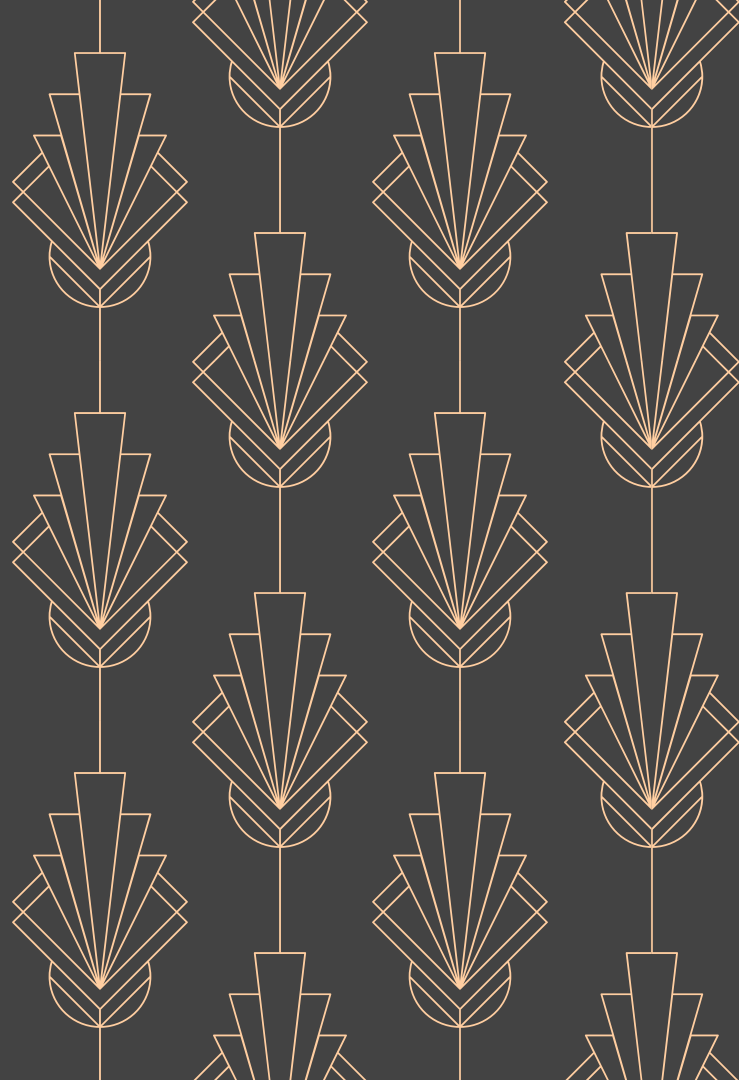




Final Product ✨



A large, stylized four-pointed star with a central dot, surrounded by concentric arcs, rendered in a light beige color.	01
Showcase	
Group presentation and live demonstration	



Showcase

On the morning of our showcase/presentation, my groupmate Alaya let me borrow some of her makeup. I changed into my Zero costume before our class started presenting to the first years and played Zero in a brief demonstration of our scene at the end of our design presentation. Here are pictures of the final product.



Showcase

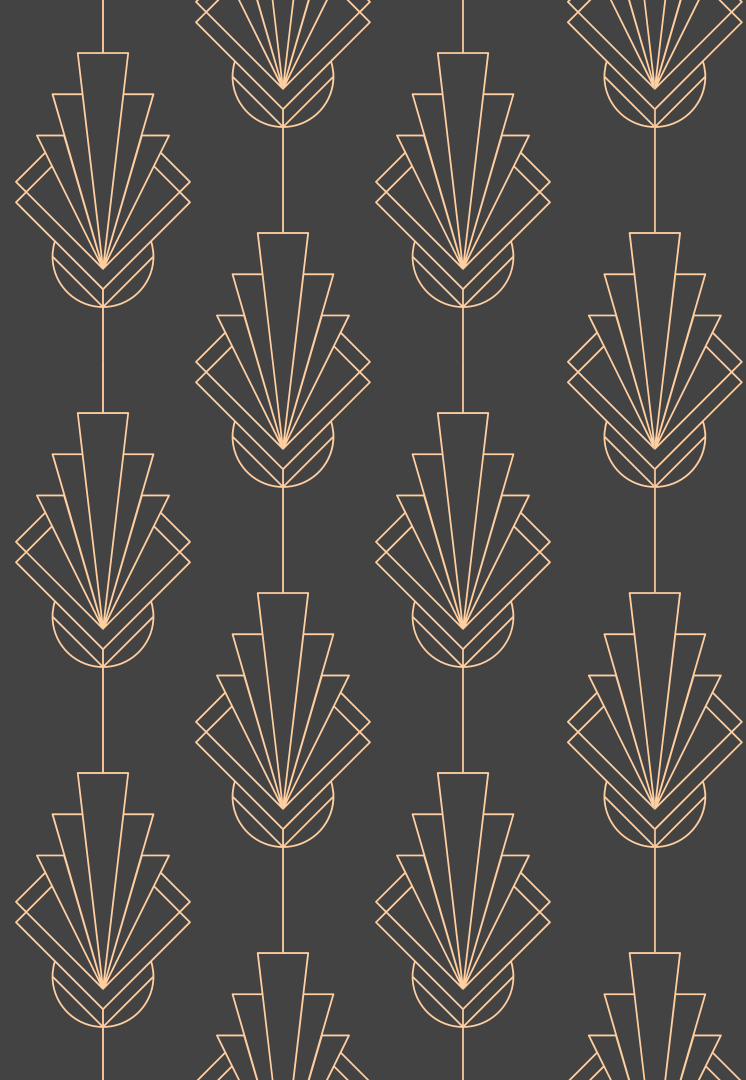


Showcase



Showcase







Short Film



As of me writing this, my group haven't filmed our short film yet. Once we have it filmed and edited, we will turn it in as a separate submission.





Evaluation



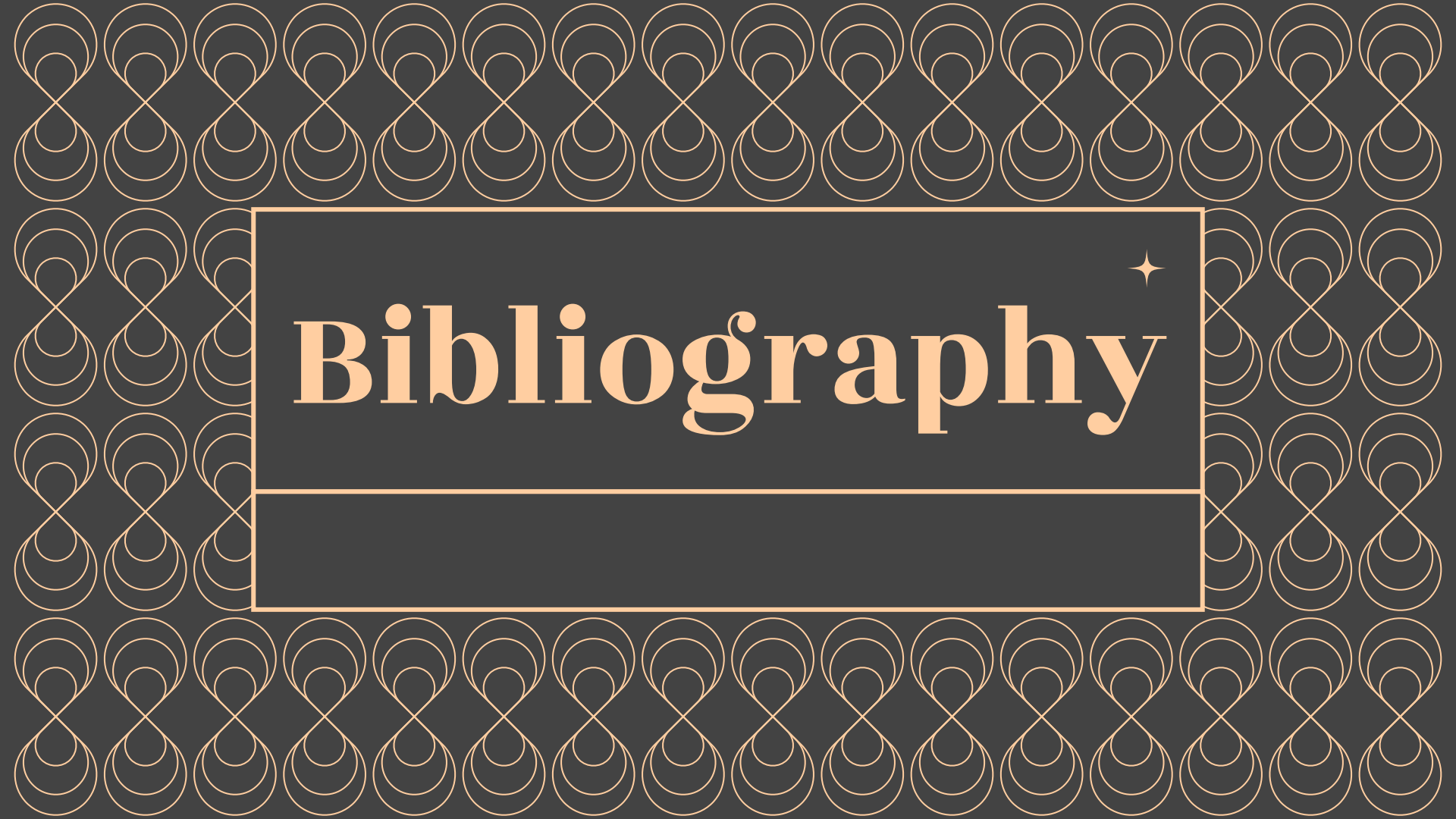


Self-Evaluation



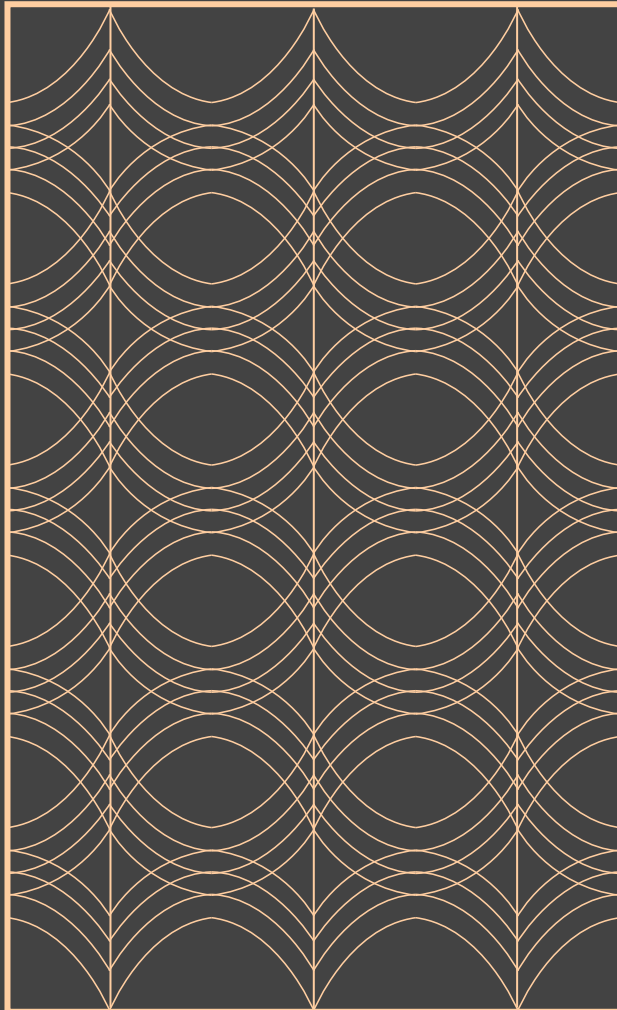
Being entirely honest, I am very disappointed in my work for this module. Factors in my personal life suddenly popped up a few days after we all first got into groups, and ever since then my mental health was not at 100%. While you (Stacey and/or Dave, depending on who's reading this) and all of my group mates were all very supportive and understanding with me during this difficult time, I'm still ashamed that I let my poor mental health make a mess of my work ethic. There's no excuse for forgetting to take process photos or for turning my project workbook in so late, and for me to not hold myself to higher standards at the point am I currently at in my education is a disservice to you as my lecturers, my groupmates, and an insult to myself. I'm ashamed that this is the last work I'll be able to "complete" before I go back to the United States. When I look back at this module in the future, I will use it as an opportunity to remind myself to be better, and to live up not only to the expectations I have been given in the project outline but to the standards I have for myself. To shift focus to the positives, I enjoyed the group I was partnered with. In particular I'd like to shine a spotlight on Mary and Alaya, who did an amazing job keeping everyone organized and communicating and spearheading our group vision with a lot of creative ideas respectively. The energy they both brought to the group every day really helped me stay composed and present as best as I could. I also really enjoyed learning about the German Expressionism movement and getting the opportunity to watch so many classic films at the start of this module. Our discussion of German Expressionism made me reevaluate expressionism as a style of art and theatre and appreciate it more than I did before. I also really liked being able to see our scene come to life in a way that I've never been able to see before in my classes back in the United States. It really did feel as if we were designing and building a mini-show over those 4 weeks and it was so satisfying to see it all come together at the end. It was also interesting to have the opportunity to give our design presentation to a group of younger students so that they could take notes from us. That is another opportunity that I can't get at my home school in the U.S. because we have a lot less set design students than there are here. I think something I'd like to

✧ do differently if I could go back in time is to do this project by adapting a different scene, since the other group also did ✧
an office scene. I think it would be interesting to see 2 entirely different sets sharing the same space together.



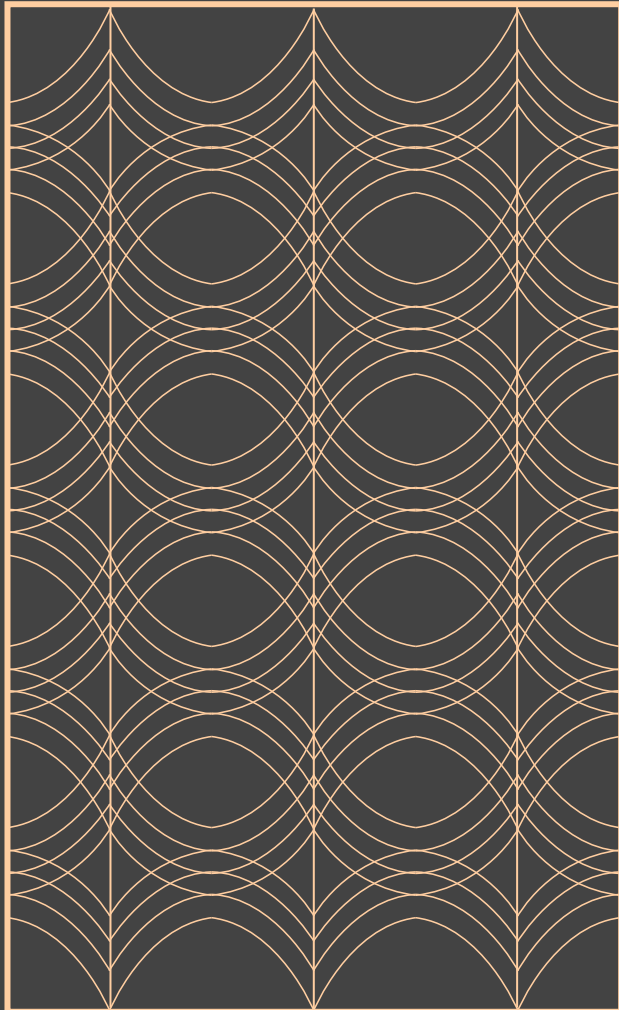
Bibliography





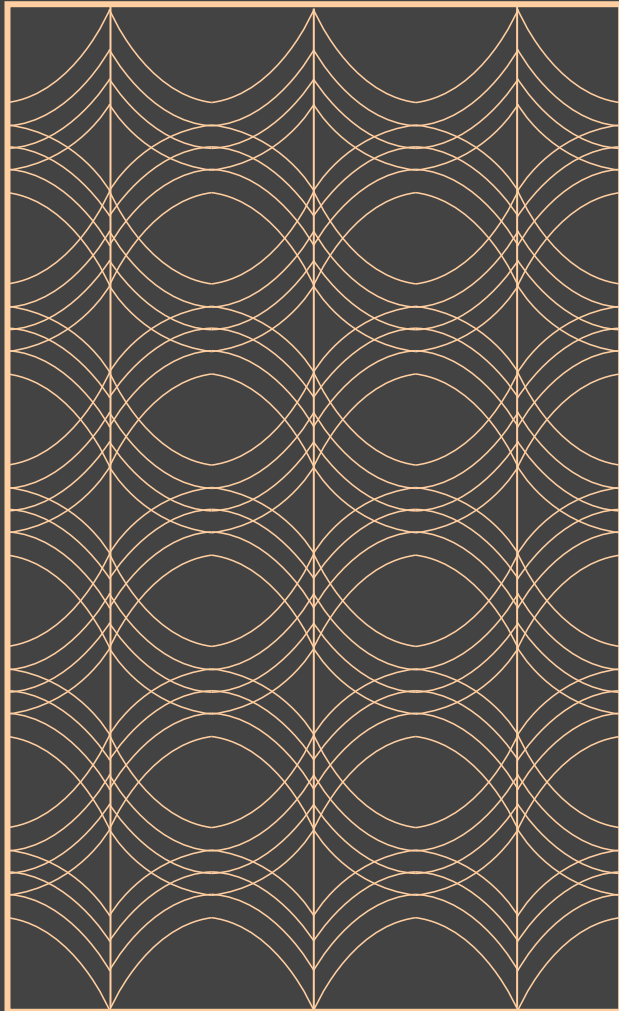
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Thank ★ You! ★

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