Principles of design

Process work book

I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

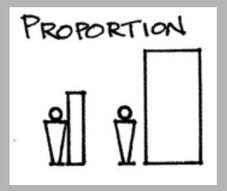
Visual storytelling

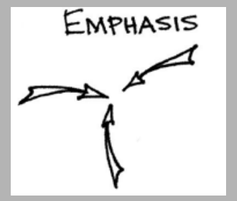
The principles of design





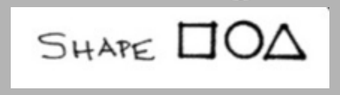






Elements of design















“The purpose of a storyteller is not to tell you how to think but to give you a question to think upon” - Brandon Sanderson, The way of kings.

I really like this quote as i enjoy when stories or shows leave you without and answer and allows you to make up your own ending, or when shows allow for the audience to interpret things differently.

<u>The definition of story telling</u>

Conveying words, ideas, sounds and/or images often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation and instilling moral values - the earliest forms of storytelling usually were verbal combined with gestures and expressions.

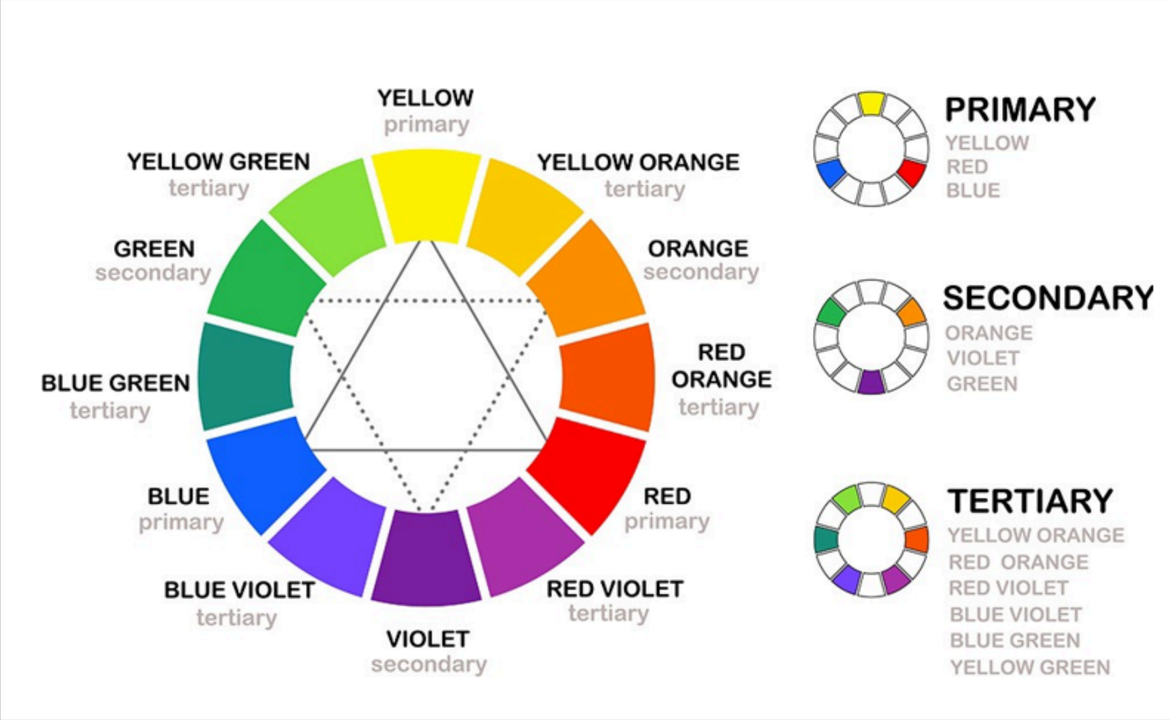


Cognitive Dissonance theory

“The theory that people feel uncomfortable when faced with contradictory or inconsistent information or viewpoints and therefore tend to seek out messages with conflict/confirm them in choices or verdicts which they have reached”

I think this theory is really interesting and at some point in the future i think it would be interesting to use as the base for a design. I think it would be something interesting to play upon for a show that is meant to confuse or make the audience uncomfortable. For example, Alice in wonderland, I think this would be an interesting story to apply this too as the whole story is very surreal and i feel using this would make the audience feel more immersed.

Colour theory



RED- Common connotations include things such as: Passion, Power, Confidence, Ambition
However when i think of the colour red it makes me think of blood anger and danger but also love which i think makes it an interesting color as people may think of different things when they see the colour.

ORANGE - Common connotations: Extrovert, Freedom, Impulse, Social
When i see the color orange i think of sunsets which gives a relaxing feel. However i also think of oranges which are very bright and remind me of summer and it is overall a very joyful color.

GREEN - Common connotations: Growth, Clarity, Prosperity, Generous
When i see green i often think of money greed and envy but also think of nature and wildlife which similarly to red makes it very interesting to me as people will have different opinions when seeing the color.

BLUE - Common connotations: Spirit, Content, Rescue, Goals
When i see the color blue i immediatly think of the ocean and the sky which i feel brings a very natural and relaxing feel, i also like how different shades of blue can mean different things and make people feel different things for example with a lighter brighter blue id think of summer and daytime however for a darker blue i think of winter and night time.

NAVY- Common connotations: Loyalty, Authority, Control, Success
The color navy is named after the royal navy as it is the color of their uniforms therefore i always think of them when I see the color navy. However i do also think of the deep sea which can also give it connotations of the great unknown and life.

PURPLE- Common connotations: Deep, Creativity, Fantasy, Compassion
When i see purple i think of fantasy and magic however it also brings Cadbury to mind which is another example of brands having iconic colors which is a smart marketing strategy to make your brand memorable.

PINK - Common connotaios: Love, Nurture, Warmth, Care
I mostly agree with these connotations however it also makes me think of barbie which shows how businesses can use colors to create a memorable brand.



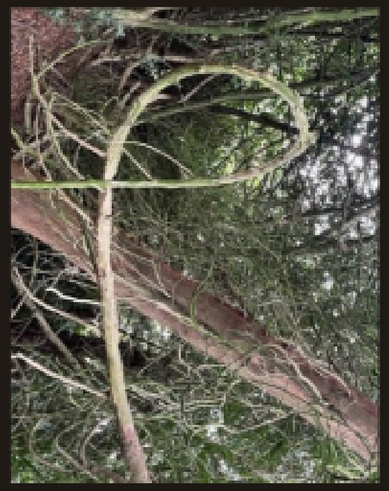
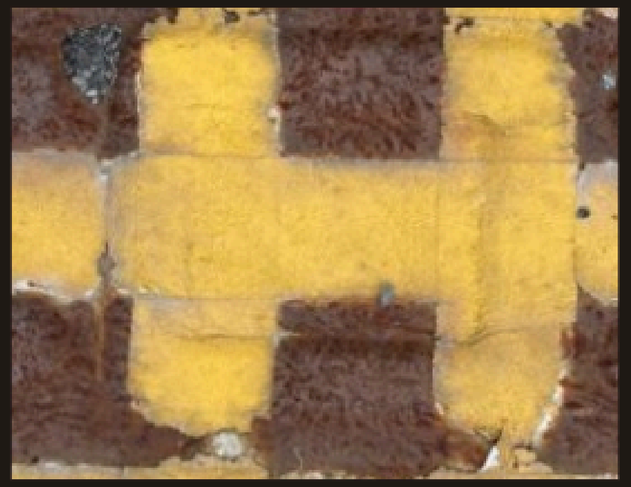
I think colour theory is very important to designing as certain colours work really well together and some colour combination can look weird. I also think t is important to consider as the connotations of colours can effect how an audience views a piece.

Finding letters in nature

For this task we had to choose a genre, a movie or show from that genre, a character from that movie or show then combine our name with the name of the character.
For mine I chose the genre horror, the movie The Crow and the character Eric Draven.

I then combined Sophie and Eric to make the name Sophic and these are the pictures I took to make this name. I used objects such as , bricks, trees and a sewage cover. If I where to do this again I would probably choose a longer name to create more of a challenge and I also would have used a wider range of objects to find my letters to make it more visually interesting.





Lyrics

For our next task we were told to choose a song and then make a mood board based on specific lyrics from the song. I chose November rain by Guns and Roses. The mood board i made is on the next page. If i where to do this again i would probably add more pictures to the mood board and also some more words or a longer quote from the song. However I do like the background I added as I think it creates discomfort and a feeling of being watched or judged which i think fits really well with the lyric “when even friends seem out to harm you”.

November rain
Guns & roses

Chosen lyrics

I know it's hard to keep an open heart
When even friends seem out to harm you
But if you could heal a broken heart
Wouldn't time be out to charm you? Whoa-oh, oh-oh-oh

When I look into your eyes
I can see a love restrained
Darlin', when I hold you
Don't you know I feel the same?
Yeah
Nothin' lasts forever
And we both know hearts can change
And it's hard to hold a candle
In the cold November rain
We've been through this such a long, long time
Just tryin' to kill the pain, ooh, yeah
But lovers always come and lovers always go
And no one's really sure who's lettin' it go today, walkin' away
If we could take the time to lay it on the line
I could rest my head just knowin' that you were mine, all mine
If you want to love me
Then, darlin', don't refrain
Or I'll just end up walkin'
In the cold November rain
Do you need some time on your own?
Do you need some time all alone?
Ooh, everybody needs some time on their own
Ooh, don't you know you need some time all alone?
I know it's hard to keep an open heart
When even friends seem out to harm you
But if you could heal a broken heart
Wouldn't time be out to charm you? Whoa-oh, oh-oh-oh
Sometimes, I need some time on my own
Sometimes, I need some time all alone
Ooh, everybody needs some time on their own
Ooh, don't you know you need some time all alone?

And when your fears subside
And shadows still remain, ooh, yeah
I know that you can love me
When there's no one left to blame
So never mind the darkness
We still can find a way
Nothin' lasts forever
Even cold November rain
Whoa, ooh
Ooh! (You're not the only one)
(You're not the only one)
Don't you think that you need somebody?
Don't you think that you need someone?
Everybody needs somebody
You're not the only one
You're not the only one
Don't you think that you need somebody?
Don't you think that you need someone?
Everybody needs somebody
You're not the only one
You're not the only one
Don't you think that you need somebody?
Don't you think that you need someone?
Everybody needs somebody
You're not the only one
You're not the only one
Don't you think that you need somebody?
Don't you think that you need someone?
Everybody needs somebody

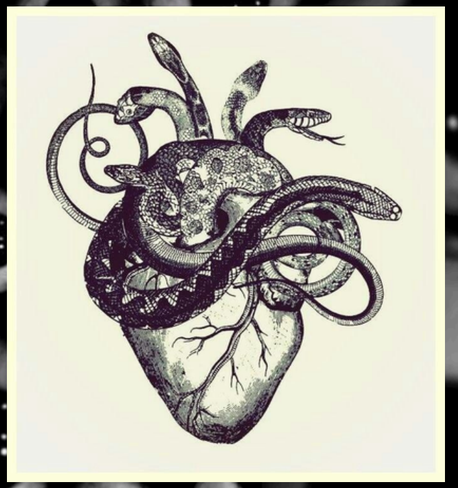


Heart





Friends



Charm







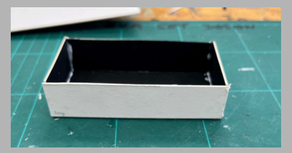
Harm



MODEL MAKING

Materials used for model making

Mountboard - This card is used throughout model making. It is strong but also easy to cut and can be stuck together using PVA or wood glue. It is good for white card models and is a good base for a final model structure that can be painted and have texture added to it. The standard size is A1 and is usually double sided making it good for model boxes, this is because you can put the black side of the card on the inside creating a clean finish. We used this to make our first to-scale models.



Foamed PVC sheet - It is an alternitive to mountboard and is commonly used for architectural models as the models will be cleaner and have a more professional and smoother finished model. It is a lightweight plastic that's easy to cut and can be stuck together with superglue. A main difference between this and mountboard is that it can be sanded for a smoother finish. It is resistant to any form of warping. However it will not accept ant water based paints unless it has been primed first with a plastic primer. It can be brought in 8 ft by 4 ft sheets. It was used to make this model hairdresser chair.



Styrofoam - Its proper name is “extruded polystyrene” which is different to the common “expanded polystyrene” which is used as packaging. It is available in various densities, colours and thicknesses. It can be carved and sanded which makes it good for modelling rocks. It is best to use water-based glues and paints as Styrofoam will dissolve i solvents such as acetone. It needs to be primed before it is painted. It was used to make this model of a rock face from Aladdin.







KAPA line foamboard - This has a rigid foamed plyurethane centre with paper on either side. This paper can be easily peeled away to expose a perfectly flat layer of foam. The foam is rigid enough for consturction but can also be carved and sanded and can have texture inscribed and imprinted into it. It comes in 5mm and 10mm thicknesses, it usually come n A1 sheets and is available in white. It can be stuck together with PVA or wood glue and will accept oil and waterbased paint.

Foamboard/Polyboard - This foamboard has a polystyrene rigis foam core with tough paper on both sides. It comes in 3mm, 5mm and 10mm thickenesses, it is usually in A1 sheets and commonly comes in black and white. it is ideal for theatre/studio model boxes or larger structures. Some aerosol paints and solvent based adhesives will attack the foam so should be avoided, therefore it is better to use acrylic paint and PVA ow wood glue.

Materials used for model making

Ticket card - This is typically used for business cards as it is thicker than normal paper but can still go through a printer. It comes in a wide range of colours and can take paints with less risk of warping than normal paper or card. It is good for curved structures and detail such as paneling or small details like newspapers or window shutters on models. It is also good for adding textures such as roof tiles. It is a cheaper alternative to Bristol board. I used it to make the paneling on a model shed.

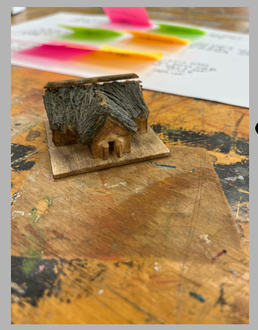




Brass or copper rod - It can be joined together with a soldering iron. It is ideal for small soldering tasks such as fencing and metal framed furniture. It can be purchased on many different thicknesses and lengths.

Florist wire - It is ideal for simple metal details. It can be cut with scissors and glued with a hot glue gun. It was used for the frames on this table and chair.





Balsa wood - It is available in rods sheets and blocks. I can be easily carved and cut with a craft knife. It is good for making furniture, planks, fences, etc. It can simulate a wooden textured surface and was used to make this model house.

Plasticine - This is a cheaper alternative to modelling clay, it is easily manipulated and once coated in PVA, spray primed and painted it is strong and durable. It needs to airdry before applying paint. It can be used to aply texture to create things such as tree trunks, statues, etc.

Super Sculpey - This is the main material in the American “Sculpey” range. It is a “polymer-clay” being made largely of plastic. It must be baked in the oven to harden. However if it overheats or burns the fumes are toxic, so heating guidelines must be followed. It is painted best with acrylic and can be carved, sawn, drilled etc without fracturing.

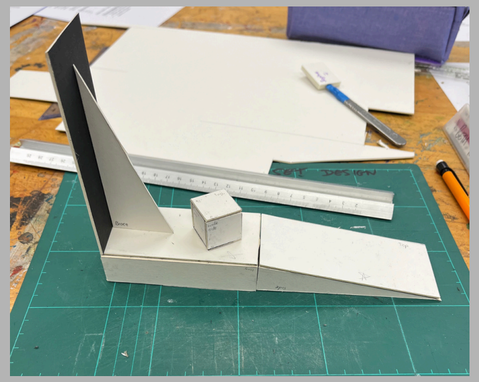
Fimo - It is similar to Super Sculpey but far superior and cheaper. It is much more pliable, which means it can achieve softness similar to plasticine. It is great for detailed scale figures and maquettes.

Making to-scale basic shapes



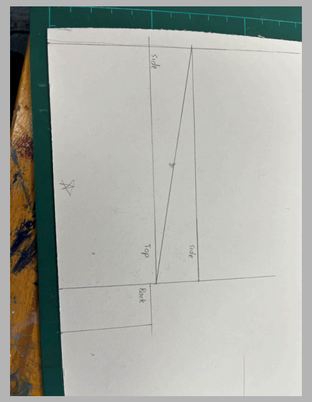
My tool kit

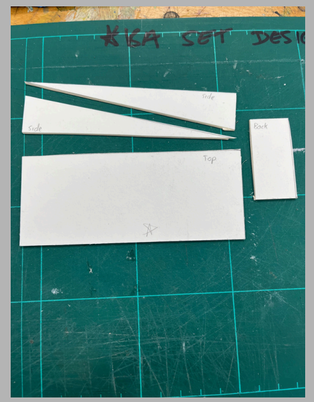
Cutting mat
Scale ruler
Metal safety ruler
Scalpel
Set square

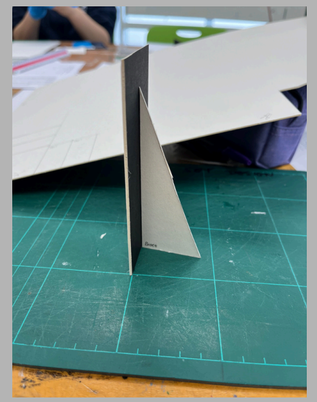


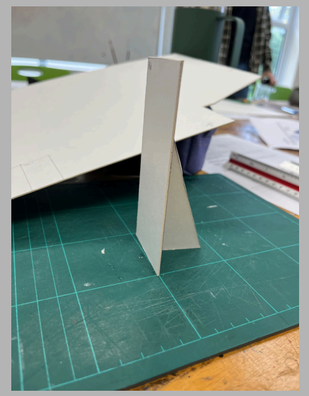


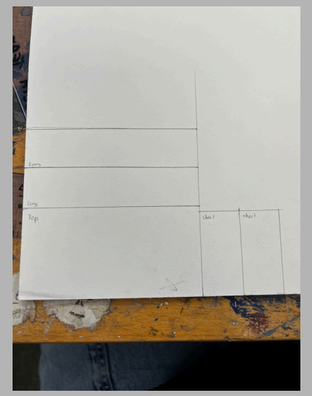








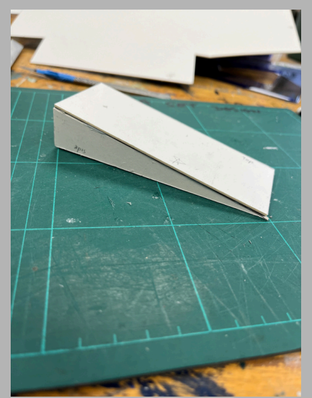


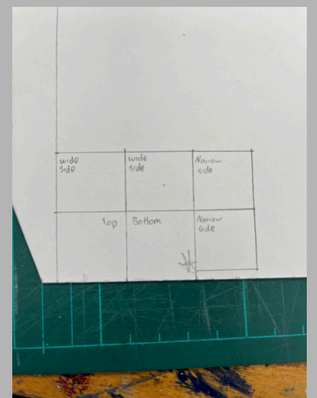


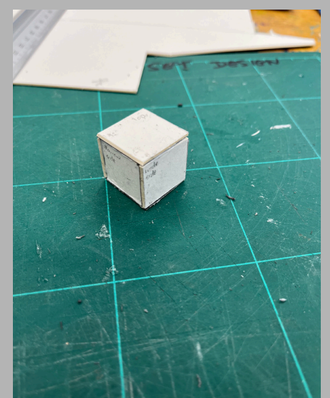


I really enjoyed making these models. I learnt how to use a scale ruler and how scale models are used the industry. Making these was a very helpful way to get used to working in scale as well as measuring and cutting accurately.













Shipwreck

We where given the stimulus of “shipwreck” and told to make a 1-25 scale model based off of this. I decided to go for a pirate ship wreck and added details such as a shark fin and octopus tentacles that surrounded the model.

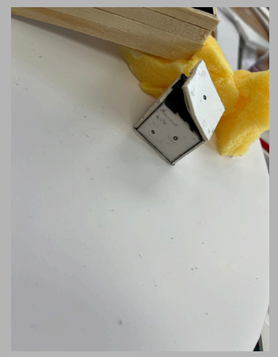




For this model we had to include stairs so I decided to go for open tread stairs and glued wooden stirrers to the steps to make them look like they had broken off of the ship.









I used sponges which I cut to be smaller and more jagged to look like rocks. I then leaned the “treasure chest” against them to make it look as though it had been thrown out and landed on them.







To make the shark fin I just used the “wall” we made in the first model making class and lay it down then surrounded it with felt so it looked as though it was poking out of the water.

I first started by making small details i wanted to include on my model. I used the open rectangular box we made and stuck wooden stirrers all around it to make it look like a treasure chest. I also made octopus tentacles out of foam board and used little pieces of a paper straw for the suckers. I then used the little box we made as another little treasure box for this i popped off three sides of the lid so it would sit slightly open. Finally i made a little sword out of a wooden stirrer and a cocktail stick.

Next I put some more sponges in the “treasure chest”. I then cut felt into little circles and stuck it on top, I also added the sword i made. I did this to make it look like there was actually treasure in the box rather than it just being empty.





Shipwreck





I wanted to make it look like there was a broken sail or flag pole. So I cut a straw diagonally so it would sit on an angle. I then wrapped string around it to make it look like the ropes they use to pull the sail in and added a flag hanging off the string.

To use the ramp I made in the first model making class I covered the top with stirrers to make it look wooden. This was to make it look like the ramp you would walk up into the ship. I then stood this up on the side to make it appear it was stuck in the sand. With the end of the string from the sail I decided to tie the end together then drape it over the ramp.





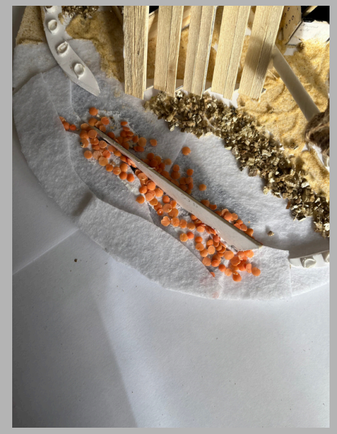




Another detail I wanted to add was a clump of algae. To make this I made a ball of plasticine then used a paint brush to push pieces of tissue paper into it to give it its shape. I then covered it in PVA glue so it would harden.













The final step before painting was to add texture to the model. To do this i used vermiculite (the brown rocky bits) and lentils (the pink circles) for the parts where i wanted a lot of texture of places i wanted to look rocky, I also put lentils around the shark to make it look like bubbles. Then finally I covered the rest of it in sand. All of this was stuck on with PVA glue.

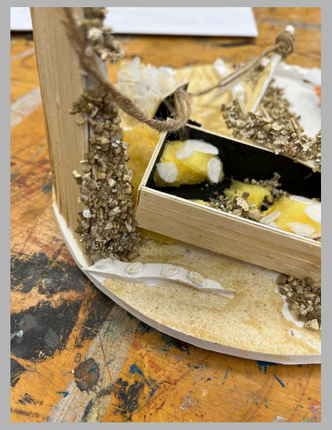


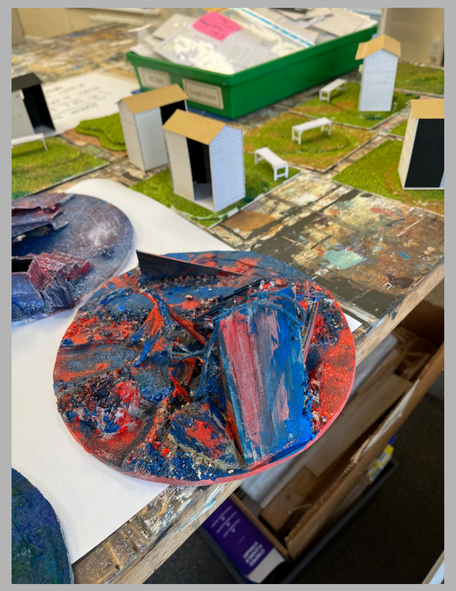
Shipwreck

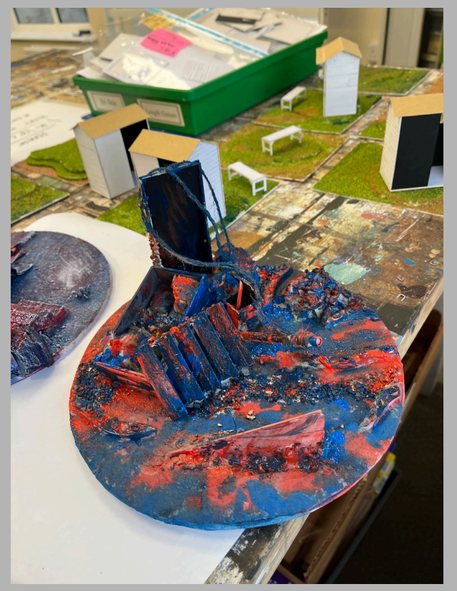
This is how the model looked after adding all the pieces and texture. I really like how this turned out, however, if i where to do this again I would probably add some more pieces of the ship or make the base more uneven with foamboard or sponges.

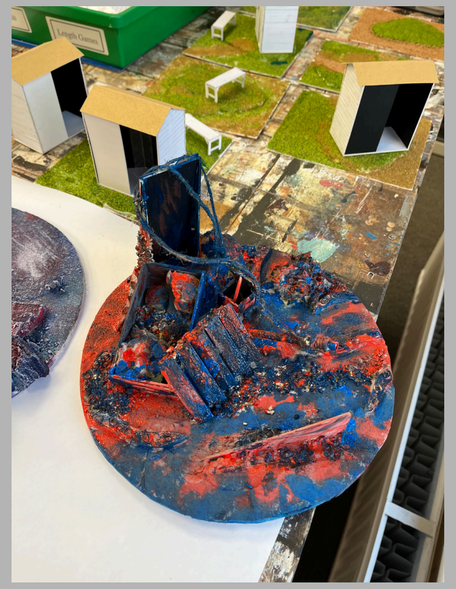






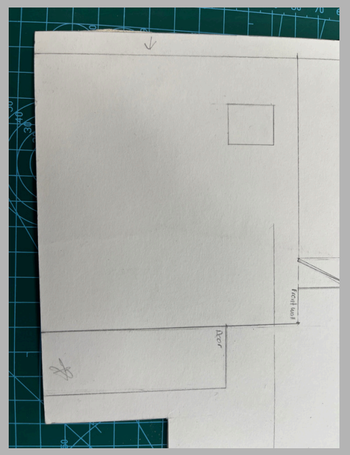



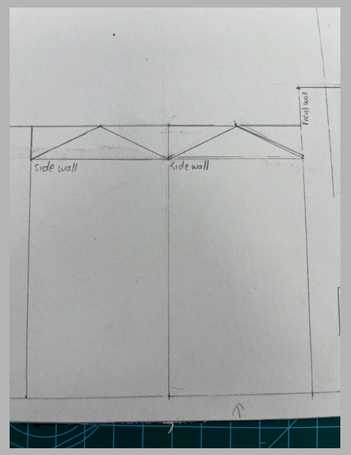


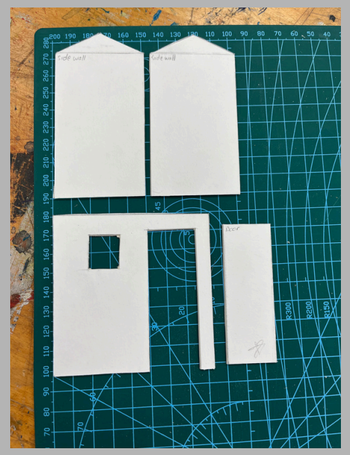


This is my final model after I painted it. I decided to use red and blue as my two colours as i really like how well they contrast with the darker bits of blue and bright spots of red. I initially wanted to do red and yellow but changed my mind to blue as I wanted the colours to contrast more and I think this worked really well with the red and blue.

Garden shed model





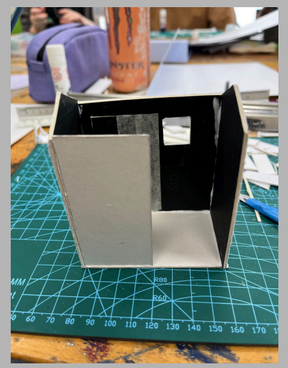


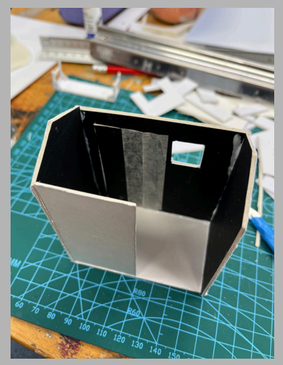
The sheds we had to make where in a 1:25 scale. I started by drawing out all of the pieces of my shed using my scale ruler. I then used my safety ruler and scalpel to cut out all of the pieces.

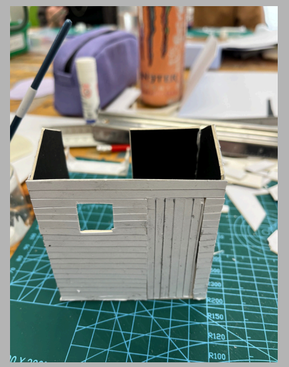


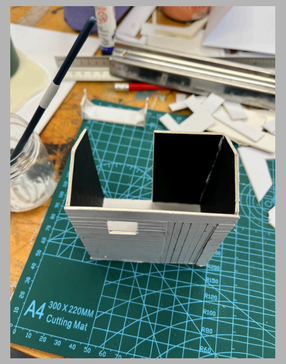


Next I cut thin slices of ticket card, I used these to give the shed texture. On the walls of the shed these pieces where glued horizontally but they where glued vertically on the door.

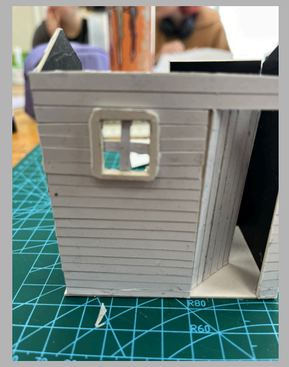




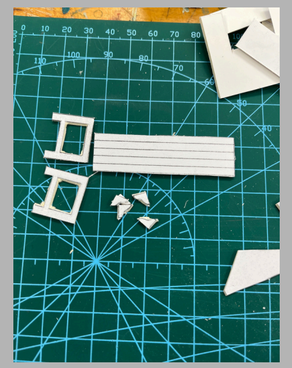


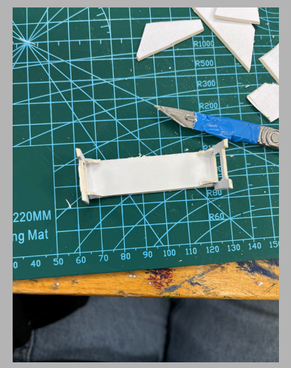


Next I cut out the pieces for the floor and back wall. The door was stuck to the front wall using masking tape and PVA glue. I also used PVA glue to stick all the walls and the floor together and held all the pieces till they dried.



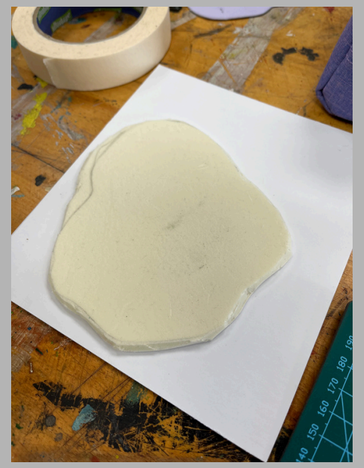
I then decided i wanted to add a frame to the window and i just made this from some scrap ticket card.

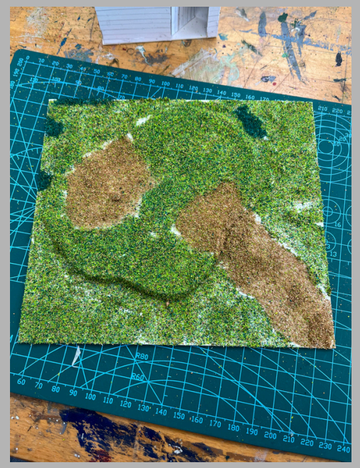




I was then given a template for this bench. Its made from mountboard. I found this very fiddly to make especially trying to cut out the braces for the corners and then sticking these on.

Garden shed model





Next I added a platform onto my base made of KAPA line foamboard. I made the edges very jagged and tried to angle them to make it look likeit was part of the ground and it was just uneven. I then covered the base in PVA glue and textured it to make it look like there is grass. I also added brown patches for a path and where the shed sits as i think the grass would be dead and trodden on here.





Finally for my decorative details i decided to add a flower pot under the window and a smiley face on the door. I did this to make it look more personalized as though someone uses it a lot and has decorated it themselves.

Then I made the roof out of ticket card and sandpaper. To do this i cut the ticket card to the size of the roof and created a bend where it goes over the tip of the roof, this was then stuck on with PVA glue. Next I cut the sandpaper to fit the roof but i added some extra to the sides and front to create overhangs and bent the front overhang up to look like a little sheltered section in front of the shed. Once this was done i placed the shed and bench where i wanted them to sit in the garden.





I am happy with how my garden shed model came out. However, if i where to do this again I would definitely paint the shed and add more little props and details to the garden such as flowers or gardening tools.

The 7 steps of design

I like how these steps ensure you don't forget any steps and remind you to think ideas through to create the best outcome but you can still have a more organic process.

1. **Commitment** - Get rid of any negative feelings towards the project, try to be in a good mindset, also be realistic in scheduling, to ensure you do the best you can.

2. **Analysis** - First a table read, You don't need to know anything about the script, in this read you can find your emotional response to play and your likes and dislikes, this will help inspire you before you read it through on your own. First read is for enjoyment. Second read to pick out key moments in the script, in this part pull out information and stimulate your imagination, not down all your thoughts and ideas as well as information such as location, time or weather. Third read to find more mechanical information such as entrances and exits, special effects, start to consider budget also start asking questions and collaborate and communicate with others.

3. **Research** - Start researching everything to do with the play and its setting being inquisitive and finding out information will help you form original ideas for your own interpretation of the play. Historical research, this includes culture, art, people, productions, architecture, time period. Start with this for inspiration and look at other productions last so they dont inflence your creative decisions. Understanding the context of your piece and what is happening in the world at that time will help with making a clever design. Conceptual research, this includes the atmosphere, colours, textures and feelings, this is about how you want the audience to feel.

4. **Incubation** - Let your head rest, this allows you to remember things you may have forgotten. This period will be longer or shorter depending on the length of your project, don't procrastinate and have good time management.

5. **Selection** - “sifting” through all your ideas and making decisions for your design and production.

6. **Implementation** - Making models, sketches, props etc. There is a lot of work before this stage so that you can be 100% sure in what you are making.

7. **Evaluation** - Evaluate your process, this might be individual or as a company. What worked? What didnt work? Be honest so you can fix mistakes and improve next time, take any criticism and reflect on it but dont take it to heart.

Mood boards

Definition - An arrangement of images, materials, pieces of text, etc intended to evoke or project a particular style of concept.
Purpose - “We put together a mood board with key images and words that best convery the essence of the idea / show / brand”

Good practice

.Personality
.Organised / thought about
.Aesthetically interesting
.Not too cluttered
.Annotation - text, thoughts, facts
.Draws people in
.Period correct

Bad practice

.Bland
.Too busy/ Too sparce
.Inaccurate information
.Unorganised
.No vision

We where then asked to make two mood boards. One of a character and one of a location, both from plays we had studied in our Production, Performance and Genre module.



Ernest and Deliahs room from “Bedroom Farce”

Nora Helmer from “A dolls house”

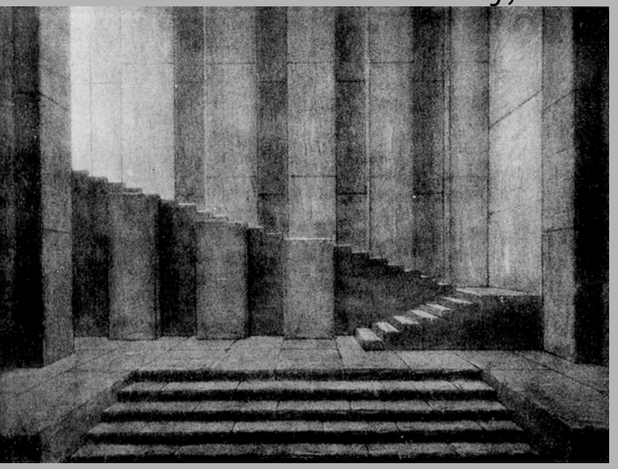


3rd year show - Blood Wedding

I really enjoyed this show. I like the set in scene 1 and 2 and how we as an audience where sat in the set which made the whole show very immersive. I also really liked how you could tell when scene 2 started as the DPs came round putting extra decor on the tables which made it look more like a wedding in comparison to just the plain tables. I think they did this very effectively and without any attention taken from the actors. I also liked the music during the entrance at the start of scene 1 and how the music was used at the end of scene 2 to subtly show the audience had to leave for the interval. However, my favorite part was scene 3, I really liked how the whole set was boxed in with curtains the whole way round I think this worked really well as it wasn't very obvious where you were which worked really well with the different locations in scene 3. I also really like how they used the headphones for scene 3 I think this helped with immersing the audience and I like how it allowed you to hear the loud music and the actors speaking at the same time. I also think the lights all cutting to dark at the end helped add to the mystery of how the play ends.

Adolph Appia 1862 - 1927

Appia was a Swiss architect and theorist of stage lighting and decor, best known for his scenic designs for Wagners operas. He wanted to paint three-dimensional “living” sets, as he believed shade was as necessary as light to connect the actor and the setting of the performance. He created new perspective of scene design and stage lighting through his control of light intensity, colour and manipulation.



Orpheus, Hellerau 1913

Appia 28th November 2024

Edward Gordan Craig (1872 -1966)

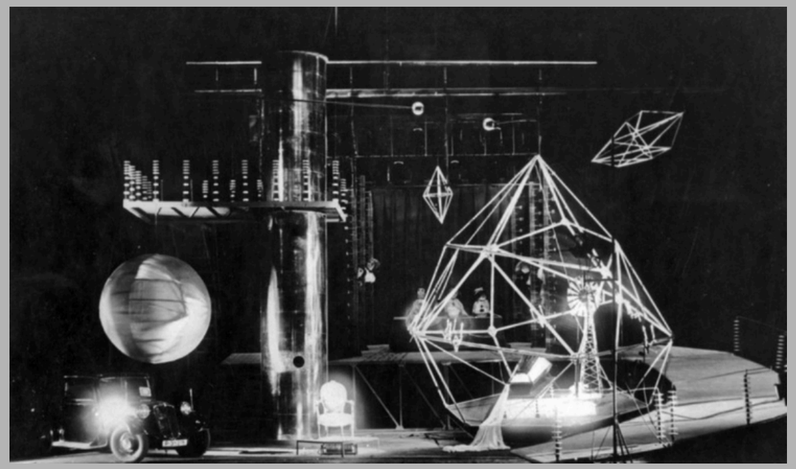
He was an English modernist theatre practitioner, he worked as an actor, director and scenic designer. He had the idea of using neutral, mobile, non-representational screens as a staging device. In 1910 Craig filed a patent, this was a technical detailed system of hinged and fixed flats that can be arranged quickly for internal and external scenes. He lit the stage from above, removing footlights, placing the lights in the ceiling of the theatre.

Craig (1907)



Josef Svoboda (1920 - 2002)

Svoboda’s work influenced the development of scenography and anticipated the inception of the expanding field of lighting design. For his designs, he used advanced technology, physics and chemistry. His innovations in light led to a shift in the perception og light on stage. He promoted the term scenographer to refer to the equal co-creator of a theatre production and contributed to the cultivation of this field by supporting projects such as Prague Quadrennial (competition in scenography, theatre, architecture and technology, 1967) and OISTAT (An international organization of scenographers, theatre architects and technicians, 1968). Svoboda taught scenography at the school of applied arts in Prague and through master classes in many universities such as, the Pratt institute in New York and the Banff centre in Canada. *Josef Svoboda (2025)*



CASPAR NEHER (1897 - 1962)

Neher was an Austrain-German scenographer, and is best remembered for being a member of Berolt Brecht's "inner circle". He and Brecht were school friends who where seperate for a time by WW1, Becht called Neher the "greatest stage designer of out times". In his career he designed 8 operas and 11 plays.

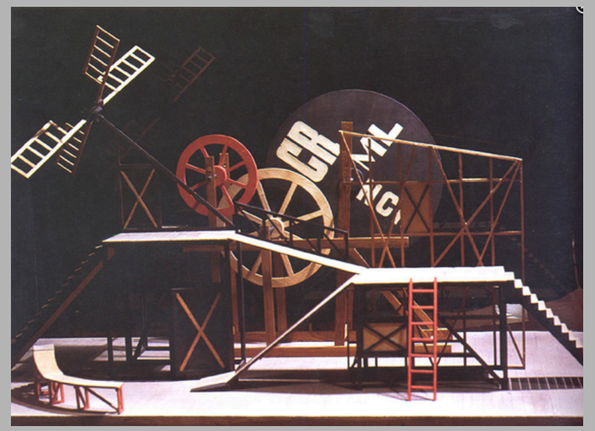


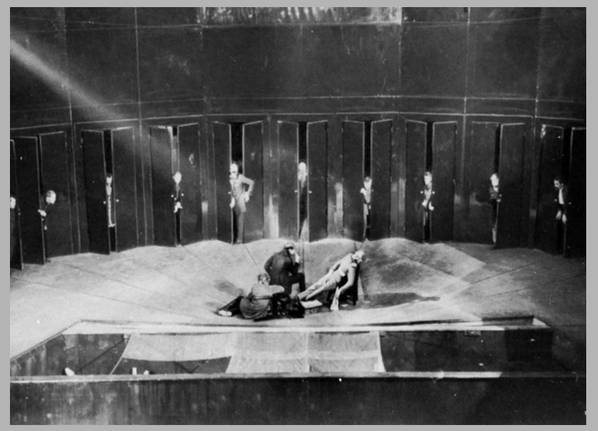


Plumley (23rd March – 15th April 2017)

Meyerhold (1874 - 1940)

Vsevolod Emilevich Meyerhold, was a Russian and Soviet theatre director, actor and theatrical producer. His provocative experiments dealing with physical being and symbolism in unconventional theatre settings made him a seminal force in modern international theatre.

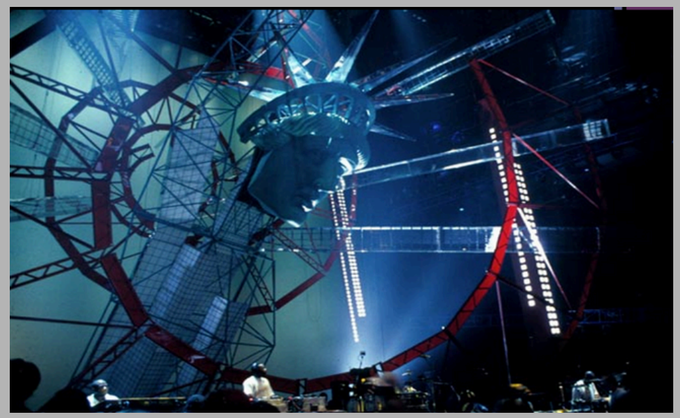




George Tsypin (1954 - current)

Tsypin is a sculptor, architect and designer of opera, film and video. His opera designs have been seen all over the world including, Salzburg festival, Opera de Bastille in Paris, Covent gardens in London, La Scala in Milan and Metropolitan Opera in New York. Tsypin worked in theatres in America in the 90's and expanded his work to include design for film, television, concerts as well as exhibitions and installations. He studied theatre design in New York and over his years of work has worked with many renowned directors such as, Julie Taymor, Peter Sellars and Andrey Konchalovsky. *University of Georgia (2025)*





Julie Taymor (1952 - current)

Taymor is an American stage and film director, playwright and costume designer. In 1998 she became the first woman to win a Tony Award for best director of a musical, for her Broadway production of The Lion King. In the early 1990's she bagan working on directing films and staging operas. Her first opera production was Igora Stravinsky's operaoratorio Oepedius Rex, was recorded in 1993. Taymor's first film, Fool's Fire, which is based on the short story "hop-frog" (1849) by Edgar Allen Poe, aired on television in 1992. *Blumberg (2025)*

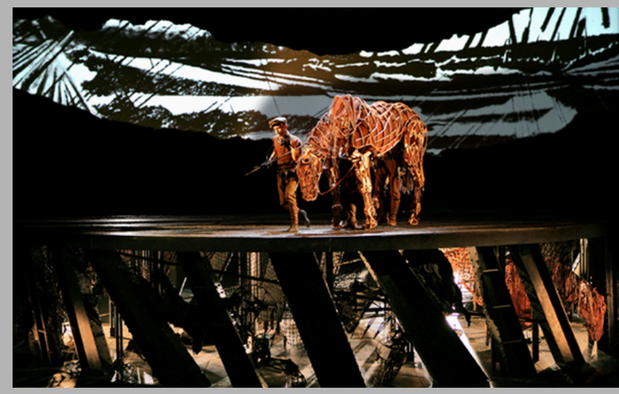




Rae Smith

Smith is a Tony and Oliver award winning theatre designer. She trained at Central School of Art and Design, and she is currently designing at the National Theatre. Smith designed the stage adaptation of "War Horse" in 2007, her drawings formed the background to the set onstage. This collaboration led her to be invited to work on the Warhorse illustrated edition with Michael Morpurgo. *DHA (2025)*





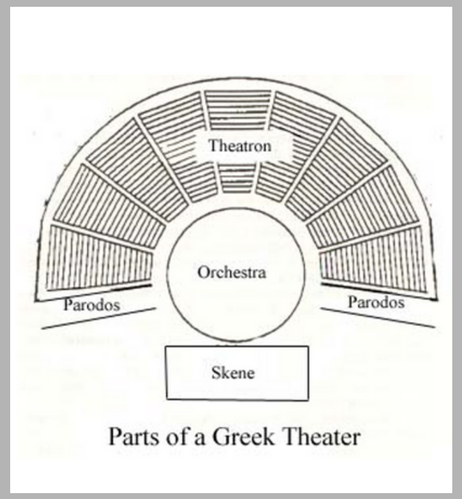
Bunny Christie 1962 - current)



Bunny Christie is a British theatre set designer. She has won four Olivier awards and in 2019 reveived an O.B.E for services to British theatre. She has worked extensively at National Theatre, designing in all three theatre. Her work there includes intimate studio work like "blurred lines" in the Shed, and spectacles like "Emil and the Detectives" in the Olivier. Her set and costume designs for "The curious incident of the dog in the night-time" began in the Cotteslow Theatre and transferred to the West End. *The madras college*



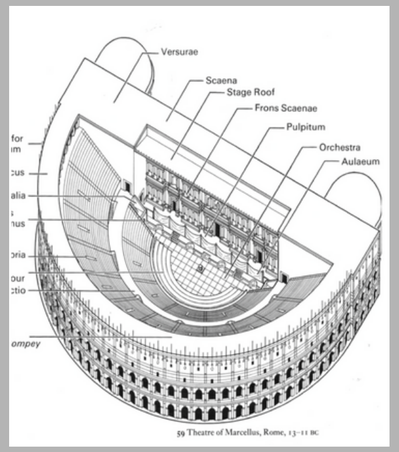
Scenography Timeline



Parts of a Greek Theater

Ancient Greece

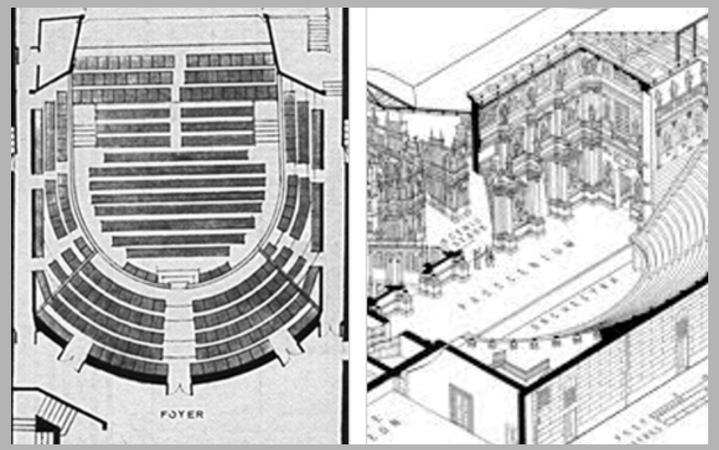
Orchestra - Central performance space
Proskenion - Structure that offers levels entrances and exits
Logeion - Rood of the Proskenion
Tunnel - Offers entrance and exits



59 Theatre of Marcellus, Rome, 13–11 BC

The Romans

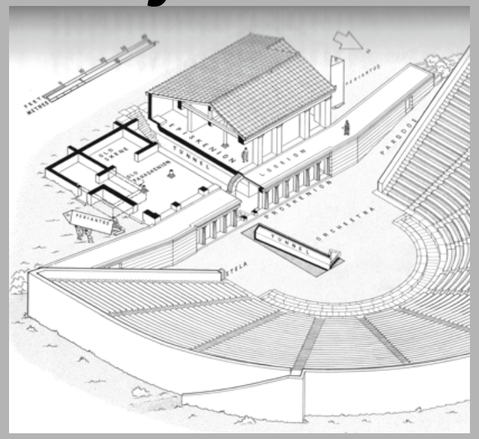
Open space that is the same for every play.
Audience sees actors even when not performing.
Miyajima, oldest Noh stage dating back to circa 1680.



The renaissance era

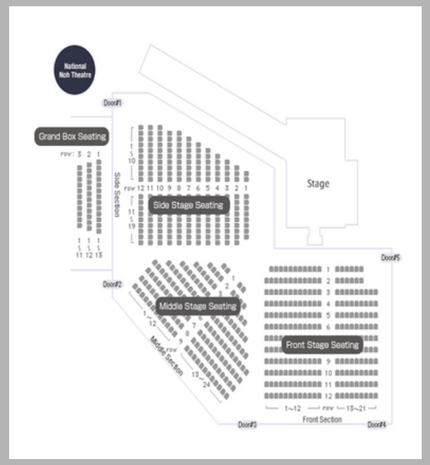
Theatron - Audience seating. IKRIA (wooden seating)
Orchestra - Central performance space
Skene - Structure, possibly a tent, provided backdrop and storage
Parados - Side entrance

200 years later



Theatron = Cavea
Skene = Scaena
Cavea and Scaena joined in single structure
Audience access by arched openings.

Noh spaces Japan



Two major traditions developed: The procenium and scenic facilities.
the audience have been seperated from the performers.



Elizabethan era

First globe built in 1599 but burned down in 1613. Second globe built in 1614.
Shakespeare's old company performed in The Globe until it was closed by Puritans in 1642. It was demolished in 1644.
No proscenium, seating in the "Gods", trap door on stage, standing room in yard, machine room.

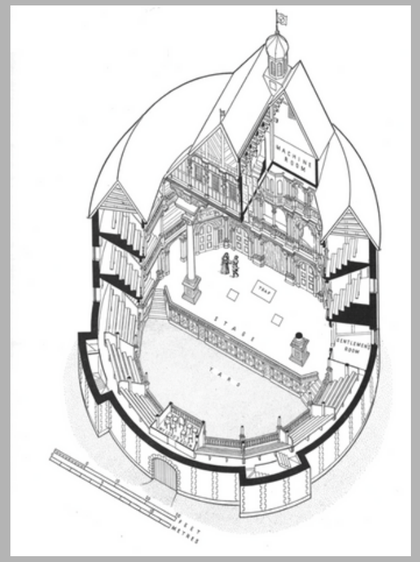


The 20th century

Brecht was influenced by a diverse range of writers and practitioners including Chinese theatre and Karl Marx. He had an original talent to bring out a dynamic theatrical style to express his views and had a strong political voice. He made and shaped theatre in a way that had a huge impact on its development. His ideas where so revolutionary they changed the theatrical landscape forever. When naturalistic theatre was at its height and mirrored society, Brecht used it as a force for change. He used many theatrical devices so the audience remembered they where watching theatre: a presentattion of life, not life itself.

1576, James Burbage builds the first permanent theatre called The THEATRE in Finsbury Feilds.
The ROSE was built in 1587.
The SWAN was built in 1596.
Generally circular or oval open-air structures.

The Globe



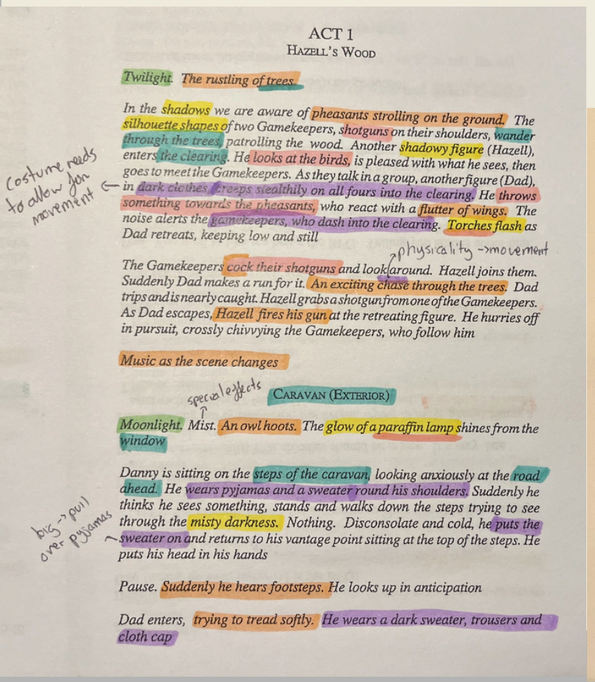
The Festival theatre, Chirchester, 1962.
Much larger audience can be seated.
Movement of actors is restricted as entry and exit is at fixed points.
Actors have access to balcony that encircles the arena.
Stage is raised above floor level.

Brecht



Table read of, Danny the champion of the world by Roald Dahl

For this table read we all chose one of the main characters to read for, and I had different colours to highlight any information about, lighting, set, time, sound, costume and props.



ACT 1

HAZELL'S WOOD

Twilight. The rustling of trees.

In the shadows we are aware of pheasants strolling on the ground. The silhouette shapes of two Gamekeepers, shotguns on their shoulders, wander through the trees, patrolling the wood. Another shadowy figure (Hazell), enters the clearing. He looks at the birds, is pleased with what he sees, then goes to meet the Gamekeepers. As they talk in a group, another figure (Dad), in dark clothes, creeps stealthily on all fours into the clearing. He throws something towards the pheasants, who react with a flutter of wings. The noise alerts the Gamekeepers, who dash into the clearing. Torches flash as Dad retreads, keeping low and still

costume needs to allow for movement

The Gamekeepers cock their shotguns and look around. Hazell joins them. Suddenly Dad makes a run for it. An exciting chase through the trees. Dad trips and is nearly caught. Hazell grabs a shotgun from one of the Gamekeepers. As Dad escapes, Hazell fires his gun at the retreating figure. He hurries off in pursuit, crossly chivvying the Gamekeepers, who follow him

physicality - movement

Music as the scene changes

special effects

CARAVAN (EXTERIOR)

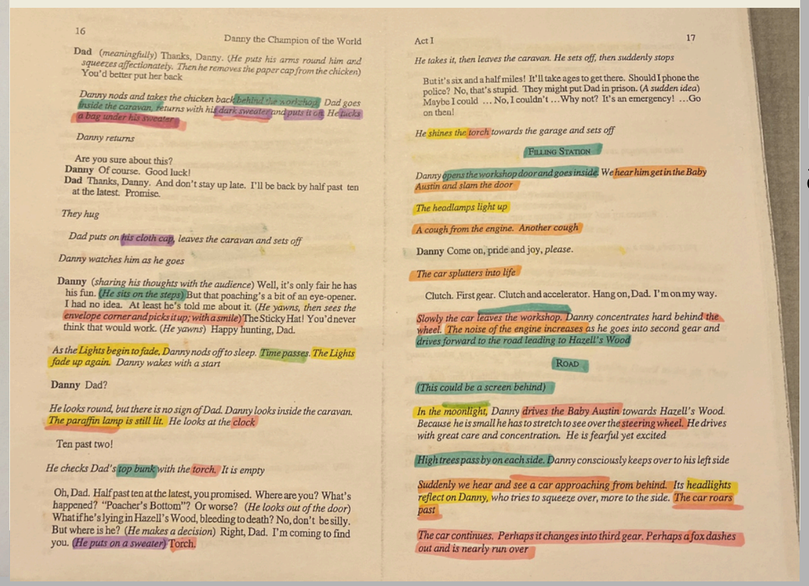
Moonlight. Mist. An owl hoots. The glow of a paraffin lamp shines from the window

Danny is sitting on the steps of the caravan, looking anxiously at the road ahead. He wears pyjamas and a sweater round his shoulders. Suddenly he thinks he sees something, stands and walks down the steps trying to see through the misty darkness. Disconsolate and cold, he puts the sweater on and returns to his vantage point sitting at the top of the steps. He puts his head in his hands

big → pull over pyjamas

Pause. Suddenly he hears footsteps. He looks up in anticipation

Dad enters, trying to tread softly. He wears a dark sweater, trousers and cloth cap



16 Danny the Champion of the World

Dad (*meaningfully*) Thanks, Danny. (*He puts his arms round him and squeezes affectionately. Then he removes the paper cap from the chicken*) You'd better put her back.

Danny nods and takes the chicken back behind the workshop. Dad goes inside the caravan, returns with his dark sweater and puts it on. He tucks a bag under his sweater

Danny returns

Are you sure about this?

Danny Of course. Good luck!

Dad Thanks, Danny. And don't stay up late. I'll be back by half past ten at the latest. Promise.

They hug

Dad puts on his cloth cap, leaves the caravan and sets off

Danny watches him as he goes

Danny (*sharing his thoughts with the audience*) Well, it's only fair he has his fun. (*He sits on the steps*) But that poaching's a bit of an eye-opener. I had no idea. At least he's told me about it. (*He yawns, then sees the envelope corner and picks it up, with a smile*) The Sticky Hat! You'd never think that would work. (*He yawns*) Happy hunting, Dad.

As the Lights begin to fade, Danny nods off to sleep. Time passes. The Lights fade up again. Danny wakes with a start

Danny Dad?

He looks round, but there is no sign of Dad. Danny looks inside the caravan. The paraffin lamp is still lit. He looks at the clock

Ten past two!

He checks Dad's top bunk with the torch. It is empty

Oh, Dad. Half past ten at the latest, you promised. Where are you? What's happened? "Poacher's Bottom"? Or worse? (*He looks out of the door*) What if he's lying in Hazell's Wood, bleeding to death? No, don't be silly. But where is he? (*He makes a decision*) Right, Dad. I'm coming to find you. (*He puts on a sweater*) Torch.

Act I 17

He takes it, then leaves the caravan. He sets off, then suddenly stops

But it's six and a half miles! It'll take ages to get there. Should I phone the police? No, that's stupid. They might put Dad in prison. (*A sudden idea*) Maybe I could . . . No, I couldn't . . . Why not? It's an emergency! . . . Go on then!

He shines the torch towards the garage and sets off

FILLING STATION

Danny opens the workshop door and goes inside. We hear him get in the Baby Austin and slam the door

The headlamps light up

A cough from the engine. Another cough

Danny Come on, pride and joy, please.

The car splutters into life

Clutch. First gear. Clutch and accelerator. Hang on, Dad. I'm on my way.

Slowly the car leaves the workshop. Danny concentrates hard behind the wheel. The noise of the engine increases as he goes into second gear and drives forward to the road leading to Hazell's Wood

ROAD

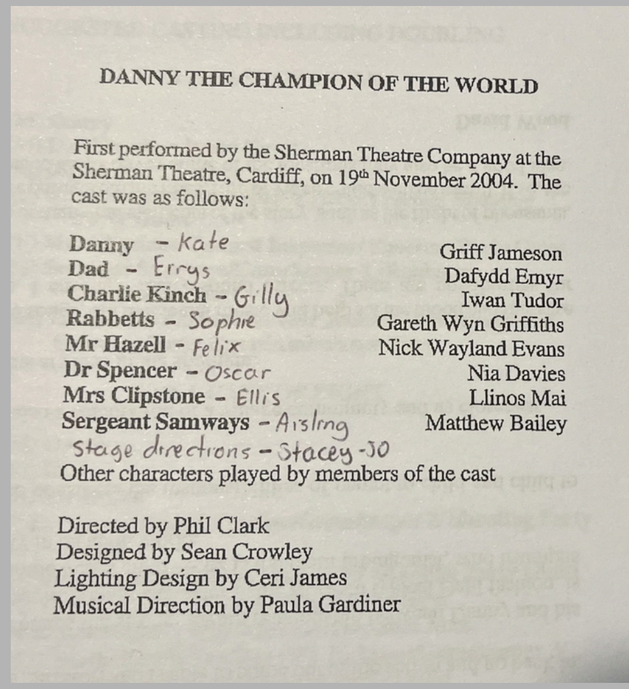
(*This could be a screen behind*)

In the moonlight, Danny drives the Baby Austin towards Hazell's Wood. Because he is small he has to stretch to see over the steering wheel. He drives with great care and concentration. He is fearful yet excited

High trees pass by on each side. Danny consciously keeps over to his left side

Suddenly we hear and see a car approaching from behind. Its headlights reflect on Danny, who tries to squeeze over, more to the side. The car roars past.

The car continues. Perhaps it changes into third gear. Perhaps a fox dashes out and is nearly run over



DANNY THE CHAMPION OF THE WORLD

First performed by the Sherman Theatre Company at the Sherman Theatre, Cardiff, on 19th November 2004. The cast was as follows:

Danny - Kate	Griff Jameson
Dad - Errys	Dafydd Emyr
Charlie Kinch - Grilly	Iwan Tudor
Rabbetts - Sophie	Gareth Wyn Griffiths
Mr Hazell - Felix	Nick Wayland Evans
Dr Spencer - Oscar	Nia Davies
Mrs Clipstone - Ellis	Llinos Mai
Sergeant Samways - Aisling	Matthew Bailey

stage directions - Stacey-Jo

Other characters played by members of the cast

Directed by Phil Clark
Designed by Sean Crowley
Lighting Design by Ceri James
Musical Direction by Paula Gardiner

I really enjoyed doing this table read, this script gave us a lot of information but I also found a lot of information I wouldn't of if I read it alone. I like how we could all talk about our ideas and share what we found in the script. Also reading the script out loud made me think of a lot of ideas and helped me to understand the script better than just reading it. I think table reads are very helpful and is definitely a skill I will use in future group projects.

Analysis Questions - Robot boy project

Plot - A child is born and he turns out to be a robot. It is later discovered after a trip to the doctors that the mother had cheated on the father with an appliance called a “microwave blender”. This causes the parents to hate each other and the boy grows up to be mistreated by others.

Themes - Some key themes we found throughout the poem where, abandonment, infidelity, commitment, family and misery.

Logic - On the surface there is no logic as a person would not give birth to a robot. However, when we dove deeper we believed this poem was meant to reflect a real family dealing with life after an affair and how a child is treated in that situation.

Exposition - The poem started off very happy with the parents finding out they are having a child, it then very quickly turns much more cold and confusing as we find out he is a robot, the next section is very frustrated as the father is yelling at the doctor about what is wrong with his son, then finally it is very miserable as we find out the mother cheated and we see how the whole family is miserable and Robot Boy grows up to be an outsider.

Complication - The complication of this poem is the mother cheating and the child being a robot.

Tension - I believe the biggest bit of tension is when the doctor says “you're no the father” as it leaves us questioning who it is.

Main question - How will the family deal with the child? How can they live a “normal” life?

Main action - The child being born and we find out he is a robot.

Resulting action - The parents staying together and living miserably.

Cause of action - The mother cheating with a “microwave blender”

Conclusion - The parents hate each other and Robot Boy grows up being treated horribly.

Protagonist - Robot Boy

Antagonist - We thought that in the beginning and middle it was the mother or microwave blender, but at the end the father as we thought he was possibly mistreating him for being the result of an affair.

Most interesting character - I think it is the microwave blender. There is question of is he really a character and it makes me wonder if he is a real person and this is how the father or Robot Boy sees him as though they're taking away his humanity if it is a reflection on a real life situation.

Takes place - I thought of this possibly taking place in a dystopian version of our world, one with robots that can live like humans.

Intent - I think this poem is trying to add humor to an otherwise very sad real life situation.

Plot points - Announcing the pregnancy, the child being born a robot, going to the doctor and fining out the truth, the parents deciding to stay together.

Climax - Finding out Mr. Smith is not the father and the mother cheated.

Resolution - The parents stay together and the whole family is miserable.

Conclusion - Robot Boy grows up but is never accepted by society or his family.

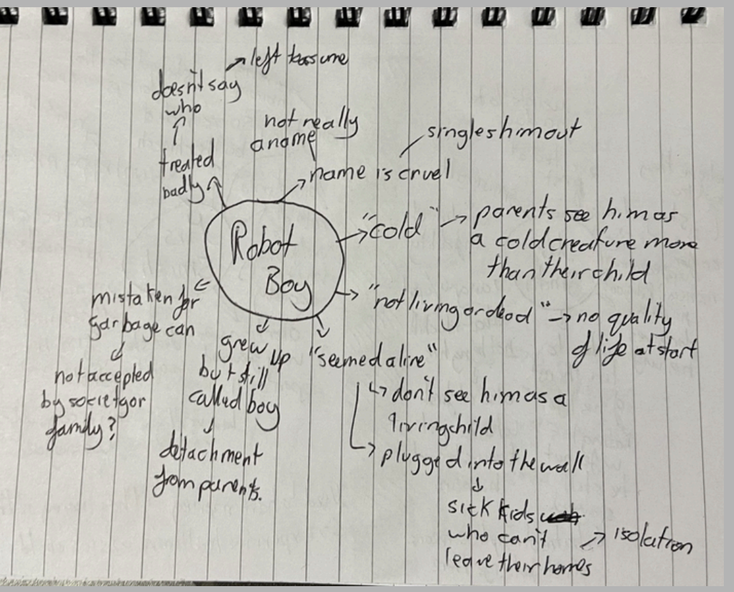
Key lines of dialogue - “you’re not the father”, “he’s not flesh and blood he's aluminum alloy”

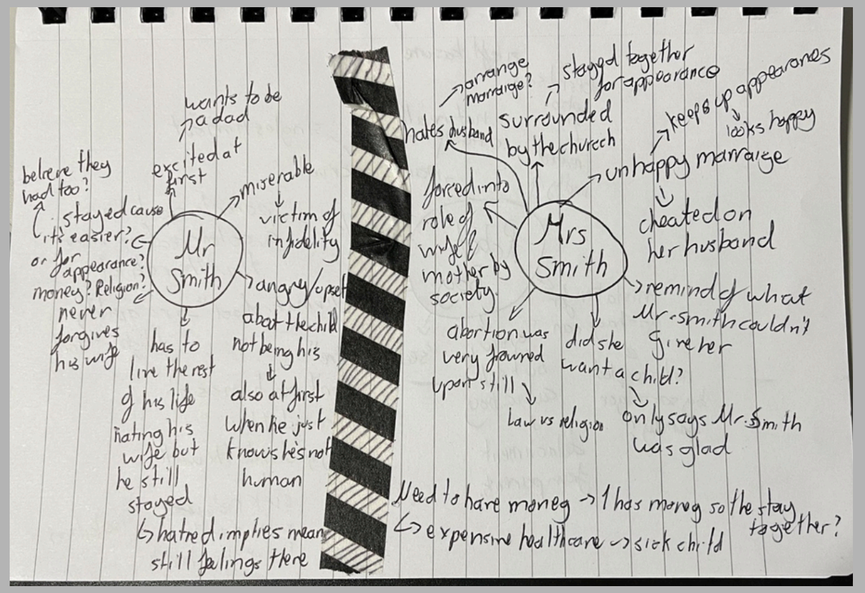
Controls - The doctor as he is the one who reveals the plot to us and the characters.

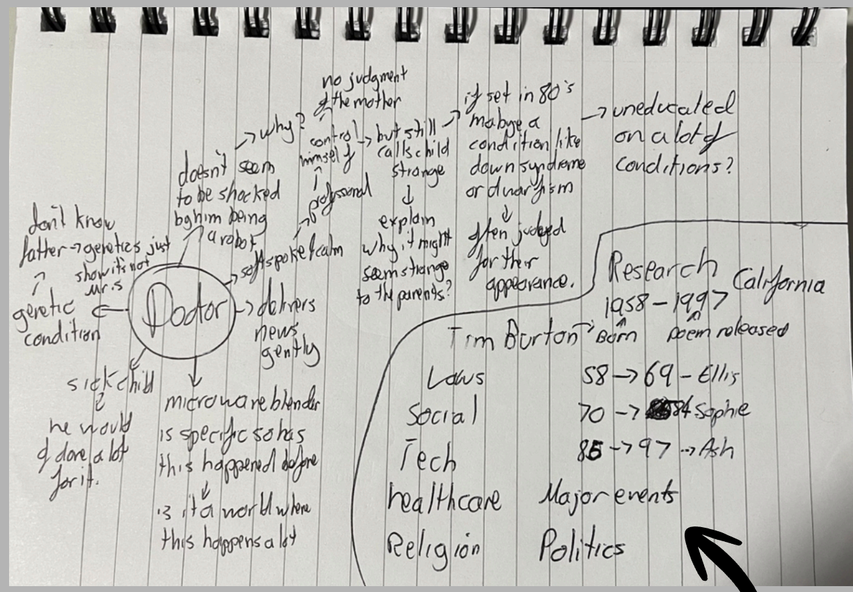
Unit changes - The birth of Robot Bot, Finding out Mr. Smith isn’t the father.

Character mind maps

Once we had completed out initial analysis of the poem we made mind maps of each character to get all our ideas out our head and also bounce ideas off of each other.







Doing these mind maps help to give us a deeper understanding of the characters and the direction we wanted to take the project in.

After this we decided what we wanted to research and split it between the three of us. The poem was published in 1997 and Tim Burton was born in 1958 so we focused on 1958-1997. We split this up so Ellis would focus on 1958-69, I focused on 1970-84 and Aisling focused on 1985-97. We decided to focus on these years as we wanted to look into anything that may have influenced the poem so we look at information from Burtons childhood up till the poem was released.

My research - Tim Burton 1970-1984

Tim Burtons work 1970-1984

Films - The island of doctor Agor (1971), Prehistoric caveman (1971), Houdini the untold story (1971), Tim's Dreams (1972), King and octopus animation (1979), Doctor of doom (1979), The stalk of the celery monster (1979), Luau (1982), Vincent (1982), Hansel and Gretel (1983), Frankenweenie (1984).

Attended California institute of the arts in 1976

Worked as an animator on the fox and the hound in 1981

He made his first short, Vincent, a six-minute black-and-white stop motion film based on a poem he wrote in 1982

He also produced “Hansel and Gretel” in 1982

In 1982 he worked as an animator, storyboard artist, graphic designer, art director, and concept artist on films such as Tron at Walt Disney Productions

In 1983 his short film "Hansel and Gretel” aired once on the Disney Chanel

In 1984 he created the short film Frankenweenie which he later remade as a feature-length stop motion film released in 2012

Bernice (12th September 2024)





When looking through my research on Tim Burton I ended up looking a lot at “Vincent” (1982).I was really drawn to this and found the style really interesting. I drew a lot of inspiration from this short film. I really like the dark boxed-in kind of feel it gave me and felt this would be really interesting to draw upon for my project.

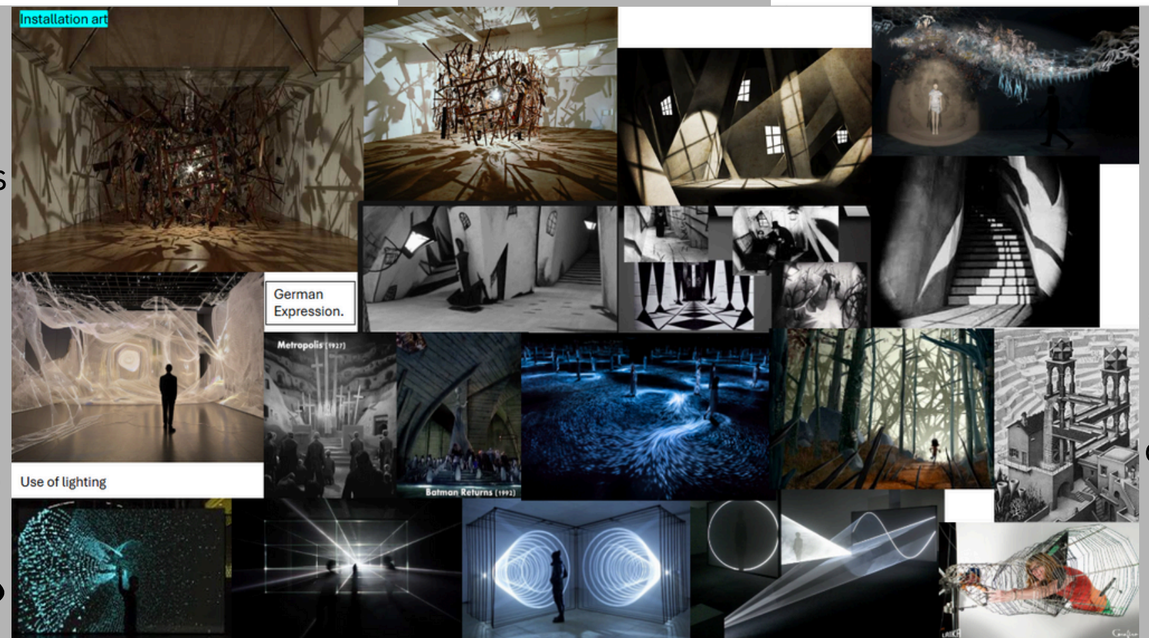
Initial group mood boards



This mood board is based off of lines from the poem and what they made us think of. This was helpful as we had a visual representation of our initial ideas.



We started to lean towards doing some kind of installation so we started to look at those but this mood board is also very focused on German expressionism. This is because a lot of Burtons work is inspired by or very similar to German expressionism. This also sets a bit of a mood we wanted to go for with the very dark colours but with pops of colour especially blues, similarly to Tim Burtons work.



This mood board shows a few of Tim Burtons installations, these are much more colourful than what we wanted to go for but we still wanted to look at them for inspiration as a base for our designs. We also looked at how we can distort colours. For my section i didn’t use any of this and instead stayed with a very dark colour pallet.

Developing our ideas

Once we had explored all our ideas we decided we wanted to divide up the poem and do and art exhibition to do this we split the poem into three sections. I took section 3. For this section i wanted to focus a lot of the misery and isolation of Robot Boy. When we looked at this section together we all theorised about Robot Boy possibly being mistreated by his parents, a main point being his name, Robot Boy, i feel this shows the parents only seeing his flaws and naming him based on what they see is wrong with him. I wanted to reflect this in my piece ad really show how the parents hatred for each other and them not accepting Robot Boy would negatively impact him as he grew up.

Section 1

"Mr. and* Mrs. Smith had a wonderful life.
They were a normal, happy husband and wife.
One day they got news that made Mr. Smith glad.
Mrs. Smith would be a mom
Which would make him the dad!
But something was wrong with their bundle of joy.
It wasn’t human at all,
It was a robot boy!
He wasn’t warm and cuddly
And he didn’t have skin.
Instead, there was a cold, thin layer of tin.
There were wires and tubes sticking out of his head.
He just lay there and stared,
Not living or dead."

Section 2

"The only time he seemed alive at all
Was with a long extension cord
Plugged into the wall.
Mr. Smith yelled at the doctor,
"What have you done to my boy?
He's not flesh and blood,
He's aluminum alloy!"
The doctor said gently,
"What I'm going to say
Will sound pretty wild.
But you're not the father
Of this strange looking child.
You see, there still is some question
About the child's gender,
But we think that its father
Is a microwave blender"

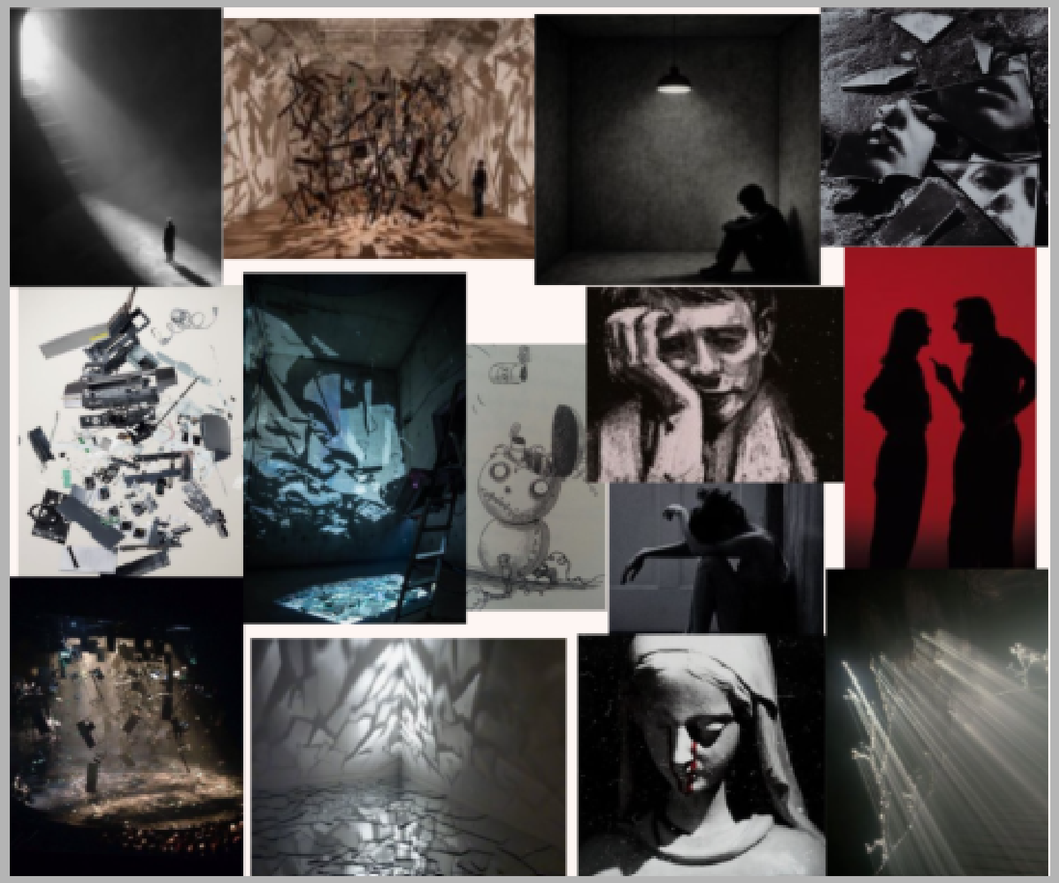
Section 3

The Smith's lives were now filled
with misery and strife.
Mrs. Smith hated her husband,
and he hated his wife.
He never forgave her unholy alliance:
a sexual encounter
with a kitchen appliance.

And Robot Boy
grew to be a young man.

Though he was often mistaken
for a garbage can.

Developing my ideas



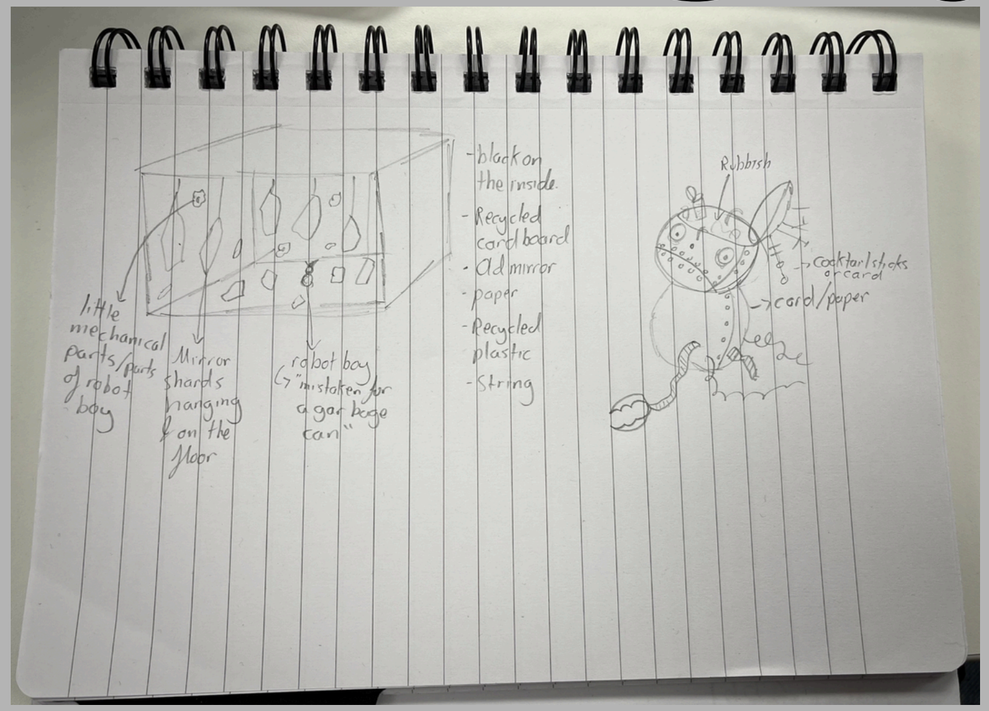
I then found this quote by Tim Burton, “If you’ve ever had that feeling of loneliness, of being an outsider, it never quite leaves you. You can be happy or successful or whatever, but that thing still stays within you.” *Burton (2025)*. I think this works really well for this section as i believe it reflects how Robot Boy would have been feeling growing up.

I also went through my section and highlighted words and phrases I wanted to focus on and show through my piece.

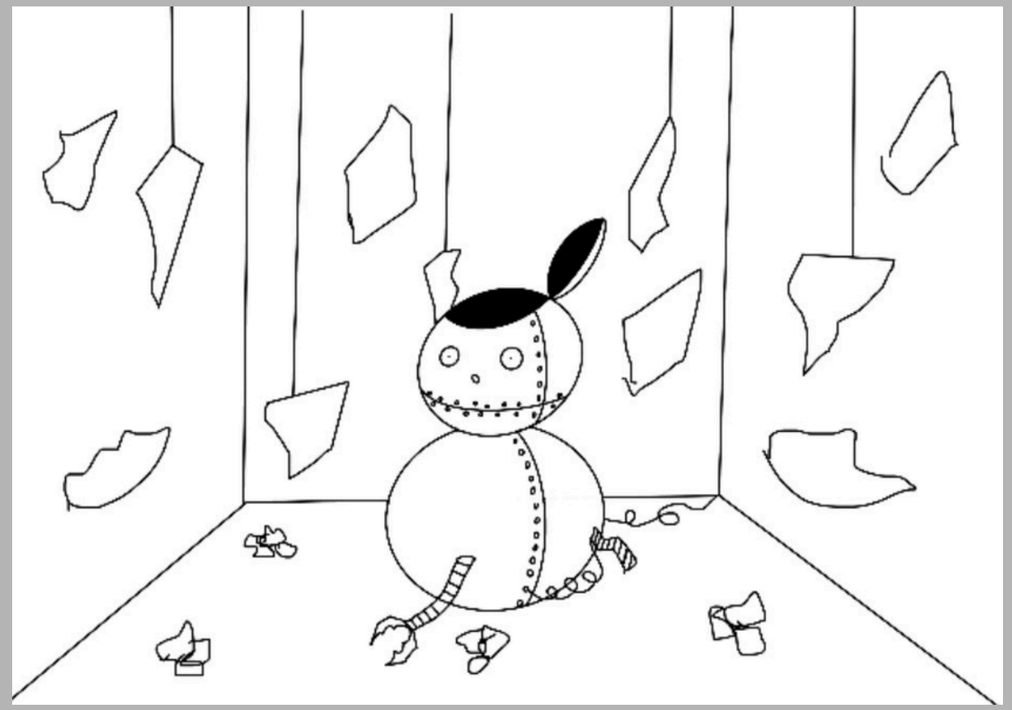
The Smith's lives were now filled
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Mrs. Smith hated her husband,
and he hated his wife.
He never forgave her unholy alliance:
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with a kitchen appliance.
And Robot Boy
grew to be a young man.
Though he was often mistaken
for a garbage can.

This is the mood board I made based on my section of the poem. I wanted to really show how Robot Boy may have been feeling growing up and show his isolation and misery. I decided to incorporate broken mirror shards, this was to show how he had never been accepted by society or his family and how this has shattered his own self image.

Sketching my idea

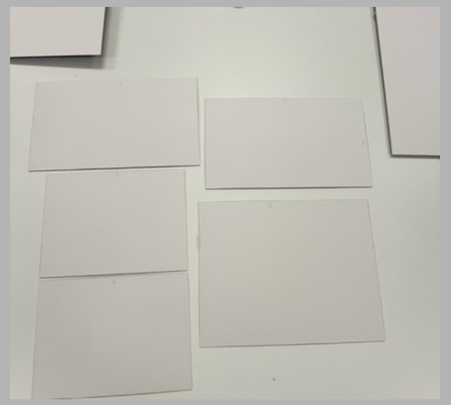


This picture shows my initial sketches for the model box I made. When i drew this i initially just had the mirrors hanging from the top of the box. However, i thought this looked too plain so I decided it would look better with the mirrors round the sides as well. I also sketched out robot boy and started thinking of what materials I could make him from. I was quite unsure on how to make robot boy due to his round shape so I decided to see what materials i could find and be inspired by that instead.

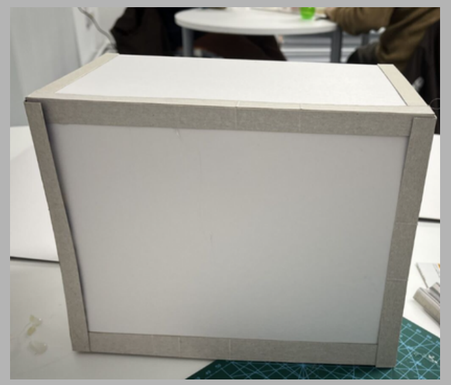


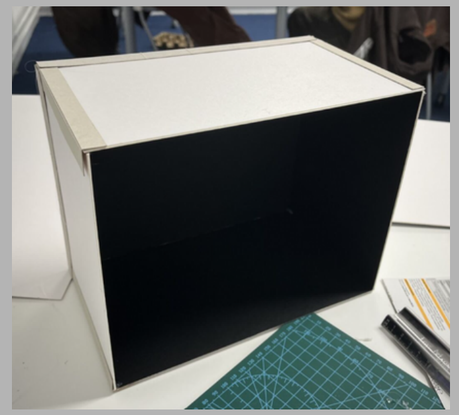
This is a picture of the digital sketch I made on procreate. I did this to give myself a better drawing to work from when making my model box. This drawing also gave me a better idea of how big I wanted Robot Boy to be in comparison to the box. This drawing also helped me communicate my ideas to others as itis much clearer than my initial sketch.

Making my model box



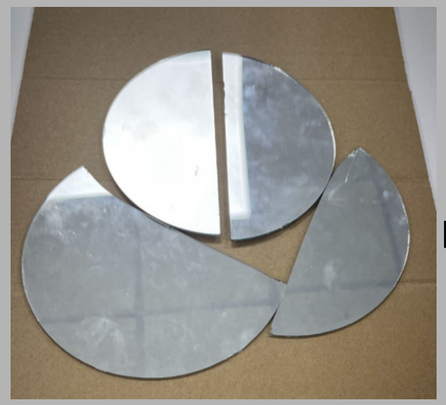




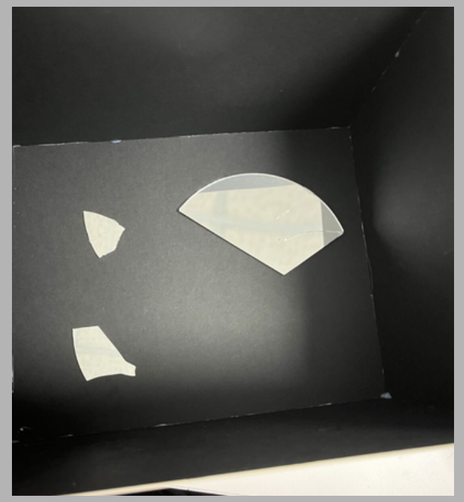


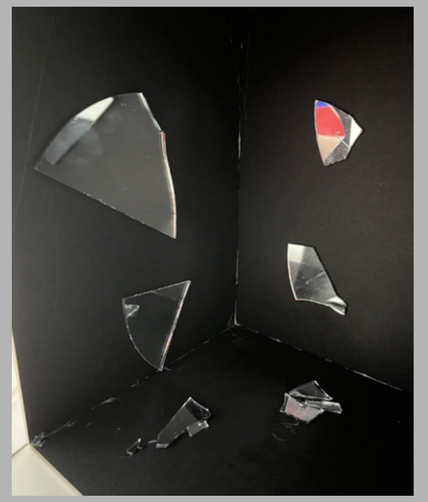
I first started by making the actual box. I used mountboard to make this as it is black on one side and white on the other, this allowed me to have the inside of the box black without needing to paint it. I also used mountboard as it is much stronger than normal card. However, when i glued the box together there was gaps at the joins, to fix this I used recycled card and cut it into strips to cover all of the corners.





For the broken mirror shards I used a mirror my flat mate had broken and let me use. I removed the pieces from the frame, then to break the mirror pieces I put then between two pieces of card and stepped on it a few times, I did this outside incase any pieces came out the sides but none did.







Once I had all the broken shards, I put a few aside to hang from the top then started glueing them to the sides of the box with hot glue. For the smaller shards I decided to make little piles of broken glass on the “floor” of the box that would surround robot boy.

Making Robot Boy

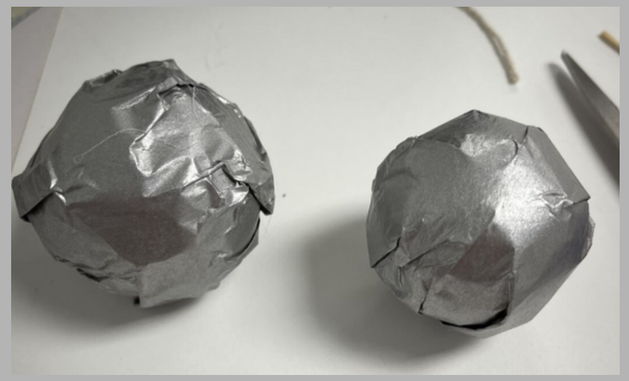
















For his body I started by making a sphere out of two cardboard circles which i then surrounded in plasticine and for the head I found a polystyrene ball. I then covered both of these is silver tissue paper. I then realized I forgot to open his head to I cut off the top and put more tissue paper to cover the inside of his head. I glued the top of his head on at an angle then filled his head with the scraps i had leftover from making him. For the bits sticking out of his head I made the shapes out of hot glue then waited for them to dry and attached them to his head. I used a similar process for his wires, I made the shape with hot glue then followed it with the string let it dry and attached it to robot boy. The final piece was the tubes and claw for these i plaited together some string then made the claw from cardboard and silver tissue paper. After I made all these pieces I assembled Robot Boy and attached him to the box.







Finished model

This is how my model box looked when it was finished. I am very happy with how this came out and I think it reflects my ideas really well. However, if I where to do this again there are definitely some changes I would make, for example I would give myself more time to make it as I only had 2 days to make this, I also would have found what materials I had before making my design as I could then work to what I had available which I think would of been much easier and relieved the stress of trying to find materials I could use to make my idea. Overall, I think this project went well and I did well considering our short time frame.

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