

Process Workbook

To start the selection process, we all went away to think about what our favourite plays that we have studied and regrouped to pitch them to each other in order to generate ideas. ‘*A Doll’s House*’ and ‘*Lovesong*’ were selected as stimuli as we wanted to compare them and see what they have in common.

Once we had chosen our stimulus, we divided out sections of CAST AND CREW GO to each member of our group to research and make notes on. I was tasked with Connections (focusing on the design elements) and Environment. To do this, I looked over notes I already had. I then compared and contrasted the two based on the notes I had generated. When we reconvened, a shared PowerPoint with a section for each point of CAST AND CREW GO was created and shared between us to upload our notes to so we could all view them. We discussed these notes and how our research could match up. During this time, I also added notes onto the Genre and Style slide but ultimately gave this section to Carys as I felt like I would be talking a lot within the presentation.

As design students, we naturally gravitated towards doing the Aesthetics slide so we split up the design elements we thought would be key to the plays. These were: lighting, set, costume, props and sound. Of these elements, I chose props and sound. I chose props as it is an area I have a keen interest in. I chose sound as it was something that I am familiar with but I am not confident in so wanted to build my confidence in that area.

To ensure that we were equally spreading the load, we decided to generate ideas for lighting together as the design students - this works well as what we decide will be heavily influenced by the set design.

The notes on Environment (see Appendix 1) will influence the Aesthetic section as me and the other designers in my group will want to match the environment the plays are selected.

My notes on Connections (Appendix 2) will influence my props and sound design as some connections I made were based around these elements of design. The props will indicate which props I fully cover in the presentation due to the time limit.

We also decided what colour scheme we wanted for each play so that the design elements would compliment each other and match. For ‘*Doll’s House*’ we chose a winter colour palette

as it reflected the winter environment in which the play is set ('it is winter' (Ibsen, n.d.)) as well as symbolizing the isolation Nora feels during the play. An autumnal colour palette was chosen for '*Lovesong*' as it reflects the plays warmth and symbolizes the end of life for Maggie. This warmth mirrors the warmth of Maggie and Billy's relationship also contrasts the coldness felt in Torvald and Nora's relationship.

Due to the time limit, I will only be focusing on key props for each play - linking them in with my connections section. In order to make the lists of props (see Appendix 3 and Appendix 4), I scoured through both scripts highlighting and tabbing any prop mentioned. This is also how I created my SFX lists (see Appendix 5 and Appendix 6) for both texts.

The key props for 'Doll's House' are letters and money so I decided to research into the context behind these further as it is a naturalistic play. I researched how letters were written at the time as well as what stationery would have been used. For the money, I researched what the money looked like and who would have been on it. The fact that the letters and money are important to the characters and the plot made me choose them as my focus for this.

For '*Lovesong*' the key props were the iPod and the anatomical skull. I highlighted their importances on my Environment slide - the iPod connects the couple and the anatomical skull connects Billy to William (his past self) as well as to Maggie.

For the presentation I researched potential songs to use for '*Lovesong*'. I used 'Starlings' (Elbow, 2008) as a springboard for my research as that is the song that initially inspired the original creatives on '*Lovesong*' (Graham, n.d.). I couldn't decide between two songs and decided both would be appropriate but in different capacities - hence two songs in the presentation. 'The Arrival of the Birds' (London Metropolitan Orchestra and The Cinematic Orchestra, 2008) was ideal for transitions as I believe it lends itself to the other areas of design well. I chose Bloom/Pool's cover of White Winter Hymnal (originally sung by The Fleet Foxes) for the movement sections as I thought it reflected the Autumnal elements of the play as well as 'Starlings' - my stimulus for the sound.

I also researched a Tarantella (Mazzoli, 2022) that I thought would work for the piano scene as it has a fast tempo so reflects Nora's desperation at that point in the script.

Another important part of sound design is speaker placement (see Appendix 7 and Appendix 8) so I created a very basic diagram based off the birdseye view of Hannah's set of where I

would place speakers on stage and in the auditorium in order to immerse the audience into the worlds of the plays.

On reflection, one thing I would have liked to have included in the presentation but didn't was the research I did behind each song. I did not include it as I was running long in my section of speaking. This could have given the audience a better insight into my creative process and provided better context for my choices.

If I were to do this project again, I would add music into the background like Cam and Phoebe's groups did as it was such a cool way to integrate design within the presentation itself. For our presentation, I would put birdsong or my song choices behind the '*Lovesong*' sections and complete some further research to find a suitable song for '*A Doll's House*'.

Something I thought went well is my use of my presentation skills as, even though they are not perfect, I was proud of myself for looking up from my notes and delivering my sections to the audience. I was worried that I was going to hide behind my cue cards the entire time due to my anxiousness and stress.

Appendix

Appendix 1



Environment

Dolls House	Lovesong
• Winter • Cold outside • Norway • 19th Century - 1879 • 'comfortably and tastefully decorated' (Act One) • comfortable coffin	• 'A house, surrounded by an overgrown garden' (page 27) • 1960's and 2011 • Peach tree in garden • America • Night and day

⊙ ✎ 🔍 📄 🗑️ ↺ ↻

Appendix 2

Connections - Design

Dolls House

- Props
 - Letters
 - Money
 - Wedding rings
- Setting
 - Living room
 - Only setting of play

Lovesong

- Props
 - Lanterns
 - Wedding rings
 - Skull
 - Sandwich
 - Ipod
- Setting
 - Peach tree



Appendix 3

Props

Dolls house

- Parcels x8 of various sizes
- Basket
- Packet of macaroons
- Pen
- Money
- Papers
- Needlework
- Tambourine
- Shawl
- Red flowers
- Bunch of keys
- Box of ornaments
- Letters
- Box containing various things
 - Silk stockings
- Lamp
- Rank's card (one with black cross over name)
- Hardcover book
- Candles
- Case
- Cigar
- Match
- Small bag



(Oslo Myntgalleri, n.d.)



(Oslo Myntgalleri, n.d.)

Props

Lovesong

- Cigarette
- Standard lamp
- Tin bucket
- Peaches
- Dead starling
- Cups x2
- Coffee pot
- Pot of cream
- Dress on hanger x2 (1960's)
- Newspaper (1960's)
- Portable record player
- Crossword (2011)
- Glass x2
- Soda bottle
- Vodka bottle
- Plate of cold meat
- Loaf of bread
- Clutch bag (1960's)
- Chinese lantern
- Box
 - Old records
- Anatomical skull

- Boxes
- Picnic blanket
- Wind up clock
- Book
- Reading glasses
- Breakfast on plates
- Small package
 - iPod box
 - iPod
- Earbuds/headphones
- Keys
- Pie
- Plate of pills
- Pile of baby clothes
- Basket
- Child's dusty sock
- Telephone (2011)
- Prescription bags
- Pile of books
- Pen
- Folded piece of paper with phone number
- Hairbrush
- Hammock
- Pot with lid
- Bottles of pills



(Josh P. Miller, 2011)

Appendix 5

Sound

Doll's House

- Bell ring
- Door knock
- Children's voices
- Piano cover of the Tarantella (first few bars and full)
- Dance music
- Light footsteps
- Nora and Torvald's voices
- Key turning
- Unlocking of door
- Door shutting in distance
- Instrumental that sounds like the ticking of a clock



Appendix 6

Sound

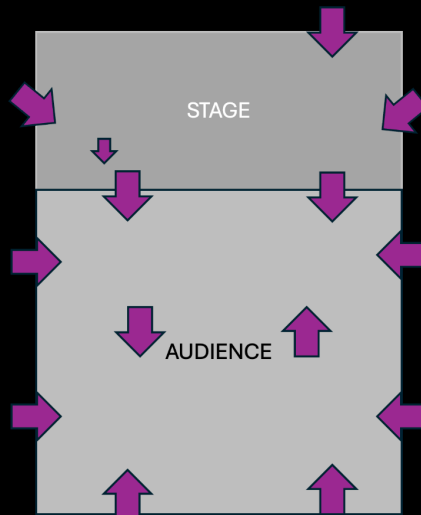
Lovesong

- Water sprinkler
- Songs for movement
- Drift of laughter
- Record player being turned off in distant
- Record player hitting a fluff
- Telephone going dead/hang up
- Sounds of party in distance/outside
- Happy birthday being sung far off
- Distant noise of kids laughing
- Scratch of starlings
- Main character's song



Appendix 7

Doll's House Speakers

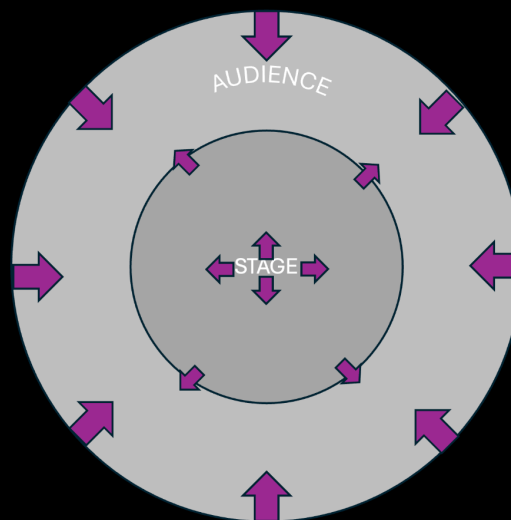


KEY

↑ SPEAKER

Appendix 8

Lovesong Speakers



KEY

↑ SPEAKER

Bibliography

Bloom/Pool (2020). *FLEET FOXES - WHITE WINTER HYMNAL [INSTRUMENTAL COVER]*. [online] YouTube. Available at:
https://youtu.be/jKr9l7-IGDI?si=ZwdVN2n_xqP6zepe [Accessed 5 Jan. 2025].

Graham, S., n.d. Frantic Assembly.co.uk. [Online] Available at:
<https://www.franticassembly.co.uk/resources/lovesong-resource-pack> [Accessed 2024].

Ibsen, H., n.d. www.aliceandbooks.com. [Online] Available at:
<https://www.aliceandbooks.com/book/a-dolls-house/henrik-ibsen/240> [Accessed September 2024].

Oslo Myntgalleri (n.d.). *1 Krone - Oscar II*. [Digital Image] Available at: oslomyntgalleri.no [Accessed 10 Jan. 2025].

Elbow (2008). *Starlings*. [Streamed] Fiction Records. Available at:
<https://open.spotify.com/track/0aA9WgHsbZQRthLWRsKqyq?si=2c25b3adad0945ce> [Accessed 22 Dec. 2024].

Josh P. Miller (2011). *Will Apple's Latest iPod Touch Measure up to the iPod's legacy?* [Digital Image] Available at:
<https://www.cnet.com/tech/mobile/meet-the-2011-apple-ipod-touch/> [Accessed 10 Jan. 2025].

London Metropolitan Orchestra and The Cinematic Orchestra (2008). *Arrival of the Birds*. Walt Disney Records. Available at:
<https://youtu.be/H9gFLkNdHvA?si=OEO-h17ZISoFhGZ9> [Accessed 27 Dec. 2024].

Mazzoli, A. (2022). *Tarantella Napoletana - Piano solo*. [online] YouTube. Available at:
<https://youtu.be/vQgaoXcwYzg?si=UECbIuzNJTLGHMwb> [Accessed 5 Jan. 2025].

missuniversemusic (2011). *The Cinematic Orchestra - theme song - The arrival of the Birds*. [online] YouTube. Available at: https://youtu.be/sws5cOjGaUQ?si=WMm-Ub_a3TAM1j_Z [Accessed 5 Jan. 2025].

Oslo Myntgalleri (n.d.). *Kronesedlerne 1st Issue - King Oscar II*. [Digital Image] Available at: oslomyntgalleri.no [Accessed 9 Jan. 2025].

Popova, M. (2012). *How to Write Letters: A 19th-Century Guide to the Lost Art of Epistolary Etiquette*. [online] The Marginalian. Available at: <https://www.themarginalian.org/2012/12/21/how-to-write-letters-1876/> [Accessed 28 Dec. 2024].